

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML1110
2.	Title	An Introduction to Language
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn term 2007/2008
6.	Subject	English Language
7.	Module Leader	Sylvia Shaw
8.	Accredited by	
9.	Module Restrictions	None
10.	Automatic deferral	No
11.	<p>Aims</p> <p>To provide a general overview of topics and techniques in English Language as a preparation for studying them systematically.</p> <p>To compare everyday attitudes and opinions about language with what can be discovered by studying language more systematically.</p> <p>To collect written and spoken texts and carry out analytical and investigative projects based on the texts gathered.</p>	
12.	<p>Syllabus</p> <p>Block One: What is 'language' and how can we study it?</p> <ul style="list-style-type: none"> • On defining 'language' in general and identifying specific languages • Languages, accents and dialects • Everyday attitudes and more systematic study • Small projects based on observing the linguistic behaviour of yourself and others in your family and other social groups <p>Block Two: Speaking, writing and editing</p> <ul style="list-style-type: none"> • Comparing speech and writing • Phonemic and orthographic transcription • Writing and rewriting • Writing for speaking and writing for reading • Genre, register and style • Conventions of formal academic writing • Planning, research, writing and rewriting academic essays • Developing and presenting arguments • Presentation techniques 	
13.	<p>Learning Outcomes</p> <p>On successful completion of the module, students will have achieved the following outcomes:</p> <p><i>KNOWLEDGE</i></p> <ol style="list-style-type: none"> 1. understanding of basic linguistic concepts and appropriate terminology 2. understanding of differences between speech and writing 	

	<p>3. understanding of conventions of formal academic writing</p> <p>4. understanding of some systematic approaches to the description of linguistic knowledge, language acquisition and language usage in natural contexts</p> <p><i>SKILLS</i></p> <p>5. ability to identify and analyse relevant arguments and to construct coherent arguments in an appropriate academic style</p> <p>6. ability to analyse spoken and written language data, using concepts of genre, register and style, and to point out differences between the two modes</p> <p>7. ability to manage learning effectively and self-critically and to work independently to collect appropriate spoken and written language data from a range of sources for a particular task.</p> <p>8. ability to demonstrate the development of study skills, including ability to use appropriate bibliographical references</p> <p>9. ability to make informal oral presentations, and to think about their own communication in formal and informal communication</p>
14.	<p>Learning, Teaching and Assessment Strategy (Relevant learning outcomes in brackets)</p> <p>Each week, there will be either a lecture followed by a seminar or just one, longer, seminar session.</p> <p>The lectures will introduce specific topics and methods, and will also invite interaction between the lecturer and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions.</p> <p>Seminars will consist of small group activities, whole group discussion and informal student presentations. The more extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving around relevant case studies and short tasks.</p> <p>Student presentations will be a compulsory but not formally assessed component of the course. Advisory grades will be given but these will not contribute to the final grade for the module. They will be peer assessed in class. Peer assessments will not contribute to final grades.</p> <p>Students will also start to use appropriate terminology and consider the difference between studying language from different points of view. An early coursework exercise will focus on this. Like the presentations, this exercise will be a compulsory but not formally assessed component of the course. Advisory grades will be given but these will contribute to the final grade for the module.</p> <p>Students will analyse different examples of spoken and written language and discuss how spoken and written texts can be collected and transcribed. This will be assessed in a coursework task in which students collect and analyse their own spoken and written texts. This will account for 50% of each student's final grade.</p> <p>The coursework essay (1500 words) will assess students' ability to construct and communicate a coherent argument about topics introduced on the course. Students will consider elements of essay design and construction in order to help develop the necessary skills for undergraduate study. This will account for 50% each student's final grade</p>

	<p>ASSESSMENT SUMMARY:</p> <p>0% Presentation (5, 9) 0% Coursework 1 (short exercise) (1, 4) 50% Coursework 2 (collecting and analysing texts) (2, 3, 6, 7, 8) 50% Coursework 3 (essay) (3, 5, 6, 7, 8, 9)</p> <p>Students must gain an overall average grade of 16 or better to pass; individual grades of 17/18 may be compensated by higher grades elsewhere.</p>	
15.	Assessment Weighting	
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	N/A
18.	<p>Learning materials</p> <p>Much of the module will be supported by short, illustrative handouts. The main texts discuss linguistic description and how to prepare and complete academic work. Other texts are useful for particular aspects of the module.</p> <p>A fuller annotated bibliography is provided at the first session each semester.</p> <p>Main texts:</p> <p>Fromkin, V.A., Rodman, R.D. and N.N. Hyams. 2003. <i>An Introduction to Language</i> 7th edition. Wadsworth, Boston MA. (An introductory textbook covering the main components of the study of language).</p> <p>Crystal, D. 1997. <i>The Cambridge Encyclopedia of Language</i>, 2nd edition. Cambridge University Press, Cambridge. (A wide-ranging reference book aimed at a general readership and covering a vast number of topics relating to language).</p> <p>Wray, A, and A. Bloomer. 2006. <i>Projects in Linguistics: A Practical Guide to Researching Language</i>, 2nd edition. Hodder Arnold, London. (A very useful book, with helpful advice about devising and carrying out coursework projects; also lists useful resources).</p> <p>Recommended Texts:</p> <p>Aitchison, J. 1998. <i>The Articulate Mammal</i>, 4th edition. Hutchinson, London. (An introduction to linguistics as a part of psychology).</p> <p>Cameron, D. 2001. <i>Working with Spoken Discourse</i>. Sage: London. (Contains practical advice on collecting and analysing spoken language).</p> <p>Chapman, S. 2006. <i>Thinking About Language: Theories of English</i>. Palgrave, Basingstoke. (A clear introduction to questions about language and assumptions underpinning the study of language).</p> <p>Jeffries, L. 2006. <i>Discovering Language: The structure of Modern English</i>. Palgrave, Basingstoke. (An accessible introduction to Modern English, covering sounds, words,</p>	

	<p>phrases, clauses, meanings and contexts).</p> <p>Milroy, L. 1987. <i>Observing and Analysing Natural Language</i>. Basil Blackwell, Oxford. (A thoughtful discussion of methodological issues concerning the collection and analysis of linguistic data, including a useful discussion of the 'Observer's Paradox' – the fact that language use is always affected by the fact that we're studying it).</p> <p>Pinker, S. 2000. 2nd edition. <i>The Language Instinct</i> Penguin Books: London. (A lively, engaging, and best-selling, book on language as part of the mind).</p> <p>Saeed, J. 1996. <i>Semantics</i>. Basil Blackwell, Oxford. (A general and fairly comprehensive introduction to contemporary linguistic semantics; wide-ranging, clear, good examples).</p> <p>Trask, L. 1997. <i>A Student's Dictionary of Language and Linguistics</i>. Hodder Arnold, London. (A useful reference book with clear definitions of terms and concepts).</p> <p>Trask, L. 1999. <i>Language: The Basics</i>, 2nd edition. Routledge, London. (Lively general introduction – easy to read).</p>
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19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Start date	End date	Max student numbers	Campus/Mode			
	2007/2008	Autumn/Spring	10/07	05/08	120	TP	FT/PT		
	2007/2008	Autumn/Spring	10/07	05/08	120	MUD	FT/PT		
	2008/2009	Autumn/Spring	10/08	05/09	120	TP	FT/PT		
	2008/2009	Autumn/Spring	10/08	05/09	120	MUD	FT/PT		
	2009/2010	Autumn/Spring	10/09	05/10	120	TP	FT/PT		
	2009/2010	Autumn/Spring	10/09	05/10	120	MUD	FT/PT		
	2010/2011	Autumn/Spring	10/10	05/11	120	TP	FT/PT		
	2010/2011	Autumn/Spring	10/10	05/11	120	MUD	FT/PT		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						YES (1hour)		
	SEMINAR (SEM)						YES (1 hour)		
	LABORATORY/STUDIO (LAB/STU)						NO		
	WORKSHOP (WRK)						NO		
	TUTORIAL (TUT)						NO		
	OTHER								
	(b) Timetabled						YES		
	(c) Sectioned						YES		
	(d) Is the module to be downloaded for OASIS?						YES		
	(e) Do students need early access to OASIS?						NO		

In addition to the above, the School also requires the following to be completed:

<p>Which programmes will this module be used for?</p> <p>BA English Language BA English Language and Literature BA English Language and a Modern Language</p>

BA English Language and Teaching English as a Foreign Language
BA Education Studies and English Language
BA Translation and English Language
BA Communication and Media Studies
BA Psychology with English Language

Likely number of students on this module

10

Will this module share all or part of delivery with another module? If so, with which module?

CML1101 Introducing Language (30 credits)

Staff contact hours required to deliver the module to the likely number of students

2 hours/week

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML1130
2.	Title	An Introduction to English Language
3.	Level	200
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring Term 2007/2008
6.	Subject	English Language
7.	Module Leader	Sylvia Shaw
8.	Accredited by	
9.	Module Restrictions	None
10.	Automatic deferral	No
11.	Aims	<p>This module looks at the English language from a number of perspectives including a discussion of the problems with defining 'English'. The module goes on to consider widely varying attitudes towards English, especially as a 'global' language, and investigates case studies involving conflicting attitudes to particular varieties of English.</p>
12.	Syllabus	<p>Block One: Attitudes to English</p> <ul style="list-style-type: none"> • A range of attitudes to varieties of English, including assumptions about what is meant by 'Standard English' and the notion that some varieties are 'sub-standard' <p>Block Two: Case studies</p> <ul style="list-style-type: none"> • Consideration of particular debates about teaching English and varieties of English • Examples of possible case studies include debates about how much English grammar to teach in schools, and the status of particular varieties of English
13.	Learning Outcomes:	<p>On successful completion of the module, students will have achieved the following outcomes:</p> <p>KNOWLEDGE</p> <ol style="list-style-type: none"> 1. understanding of methodological and theoretical issues in describing the English language and the notion of 'Standard English' 2. understanding of methodological and theoretical issues in describing the distribution of the English language 3. understanding of methodological and theoretical issues in studying linguistic variation <p>SKILLS</p> <ol style="list-style-type: none"> 4. ability to analyse sociolinguistic data

	<p>5. ability to identify and analyse arguments about the grammar of English and sociolinguistic aspects of English</p>		
14.	<p>Learning, Teaching and Assessment Strategy: (Relevant learning outcomes in brackets)</p> <p>There will usually be a one hour lecture followed by a one hour seminar each week. In some weeks, there will be only a two hour seminar.</p> <p>The lectures will introduce specific topics and methods, and will also invite interaction between the lecturer and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions.</p> <p>Seminars will consist of small group activities, whole group discussion and informal student presentations. The more extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving around relevant case studies and short tasks.</p> <p>ASSESSMENT</p> <p>A non-assessed coursework exercise consisting of a number of short essay-like tasks (1, 2, 3, 5)</p> <p>After receiving feedback on the first exercise, students then submit one essay of 2,500 words. The essay will involve discussions of case studies centred on particular debates about English and language policies concerning English. (3, 4, 5,)</p> <p>SUMMARY:</p> <p>0% Non-assessed coursework exercise (1, 2, 3, 5) 100% Essay (3, 4, 5)</p>		
15.	<p>Assessment Weighting</p>		
	<table border="1"> <tr> <td data-bbox="261 1518 1043 1552">Coursework (no examination)</td> <td data-bbox="1043 1518 1401 1552">100%</td> </tr> </table>	Coursework (no examination)	100%
Coursework (no examination)	100%		
16.	<table border="1"> <tr> <td data-bbox="261 1552 1043 1585">Timetabled examination required</td> <td data-bbox="1043 1552 1401 1585">No</td> </tr> </table>	Timetabled examination required	No
Timetabled examination required	No		
17.	<table border="1"> <tr> <td data-bbox="261 1585 1043 1619">Length of exam</td> <td data-bbox="1043 1585 1401 1619">None</td> </tr> </table>	Length of exam	None
Length of exam	None		
18.	<p>Learning Materials:</p> <p>Much of the module will be supported by short, illustrative handouts. The main text introduces a wide range of topics on English Language. Other texts are useful for particular aspects of the module. A fuller annotated bibliography is provided at the first session each semester.</p> <p>Main text:</p> <p>Crystal, D. 1997. Cambridge Encyclopedia of the English Language, 2nd edition. Cambridge University Press, Cambridge. (Excellent encyclopedia covering a wide range of relevant topics).</p>		

<p>Other Texts:</p> <p>Aitchison, J. 2000. Language Change: Progress Or Decay? 3rd edition. Cambridge University Press, Cambridge. (Clear discussion of attitudes to language change and particular cases of with clear illustrations.)</p> <p>Batstone, R. 1994. Grammar. Oxford University Press, Oxford. (On different understandings of the notion of 'grammar').</p> <p>Burns, A. and Coffin, C. eds 2000. Analysing English in a Global Context. Routledge, London. (Fairly advanced but interesting collection of papers on English as a global language).</p> <p>Cameron, D. 1995. Verbal Hygiene. London: Routledge, London. (On various prescriptive attitudes to language).</p> <p>Crystal, D. 1998. English as a Global Language. Cambridge: Cambridge University Press. (A useful study of English as a global language, with speculation about future developments).</p> <p>Greenbaum, S. and Quirk, R. 1990. A Student's Grammar of the English Language. London: Longman. (A good description of English grammar.)</p> <p>Huddleston, R. 1988. English Grammar: an outline. Cambridge: Cambridge University Press. (Another good grammar of English).</p> <p>Huddleston, R. and G. Pullum. 2003. The Cambridge grammar of the English language. CUP, Cambridge. (A recent attempt at a comprehensive descriptive grammar with some discussion of theoretical questions).</p> <p>Jeffries, L. 2006. Discovering Language: The structure of Modern English. Palgrave, Basingstoke. (An accessible introduction to Modern English, covering sounds, words, phrases, clauses, meanings and contexts).</p> <p>Pyles, T. and Algeo, J. 1992. The Origins and Development of the English Language. Harcourt Brace Jovanovich, London. (Excellent introduction to the history of English).</p> <p>Trask, R.L. 1996. Historical Linguistics. Hodder Arnold, London. (General introduction to the study of the history of languages).</p>								
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic Year	Start date	End date	Max student numbers	Campus/Mode			
	2007/2008	10/07	05/08	60	TP	FT/PT		
	2007/2008	10/07	05/08	60	MUD	FT/PT		
	2008/2009	10/08	05/09	60	TP	FT/PT		
	2008/2009	10/08	05/09	60	MUD	FT/PT		
	2009/2010	10/09	05/10	60	TP	FT/PT		
	2009/2010	10/09	05/10	60	MUD	FT/PT		
	2010/2011	10/10	05/11	60	TP	FT/PT		

	2010/2011	10/10	05/11	60	MUD	FT/PT	
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						YES
	SEMINAR (SEM)						YES
	LABORATORY/STUDIO (LAB/STU)						NO
	WORKSHOP (WRK)						NO
	TUTORIAL (TUT)						NO
	OTHER						NO
	(b) Timetabled						YES
	(c) Sectioned						YES
	(d) Is the module to be downloaded for OASIS?						YES
	(e) Do students need early access to OASIS?						NO

In addition to the above, the School also requires the following to be completed:

<p>Which programmes will this module be used for?</p> <p>BA English Language BA English Language and Literature BA English Language and a Modern Language BA English Language and Teaching English as a Foreign Language BA English Studies BA Education Studies and English Language</p>
<p>Likely number of students on this module</p> <p>10</p>
<p>Will this module share all or part of delivery with another module? If so, with which module?</p> <p>CML1103 Studying English Language</p>
<p>Staff contact hours required to deliver the module to the likely number of students</p> <p>2 hours/week</p>

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML2110
2.	Title	Language and the Mind
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring term 2007/2008
6.	Subject	English Language
7.	Module Leader	Billy Clark
8.	Accredited by	
9.	Module Restrictions	None
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module considers different types of knowledge involved in understanding acts of communication, and considers how we come to acquire such knowledge.</p> <p>It looks at:</p> <ul style="list-style-type: none"> • general features of research in cognitive, with special focus on the kinds of data typically used and problems associated with interpreting it • specific types of knowledge, including phonology, morphology, syntax, the lexicon and semantics • specific kinds of processing including phoneme recognition and production, accessing and recognising words, recognising linguistic structures (parsing), the acquisition and representation of conceptual knowledge, and contextually inferred meaning (pragmatics) 	
12.	<p>Syllabus</p> <p>Main topics:</p> <p>1. Studying the mind:</p> <p>Evidence for the existence of mental processes, some of which are not directly accessible to consciousness; introspective and experimental data; problems with interpreting data</p> <p>2. Linguistic knowledge:</p> <p>Chomsky's distinction between 'competence' and 'performance'; gathering and interpreting data about linguistic competence; concepts and words; how we categorise and mentally represent things in the world and word meanings, and how we establish links between the two.</p> <p>3. Language sounds:</p> <p>The notion of the 'phoneme' as a systematic unit of sound in a language; how phonemes are perceived and the gap between physical stimuli and mental representations which they cause</p> <p>4. Language structures:</p> <p>The distinctions and relationships between morphological, syntactic and lexical</p>	

	knowledge; how we acquire this knowledge and perceive morphological, syntactic and lexical forms.				
13.	<p>Learning Outcomes:</p> <p>On successful completion of the module, students will have achieved the following outcomes:</p> <p><i>KNOWLEDGE</i></p> <ol style="list-style-type: none"> 1. Understanding of general features of research in cognitive psychology. 2. Understanding of the nature of linguistic knowledge ('competence'). 3. Understanding of research on syntactic processing. 4. Understanding of research on how word meanings are stored and related to each other, on conceptual knowledge, and on how the two are related. 5. Understanding of research on how meanings are inferred in context. <p><i>SKILLS</i></p> <ol style="list-style-type: none"> 6. Ability to construct and evaluate arguments about the kinds of knowledge and process involved in communication. 7. Ability to critically assess reports of research on linguistic knowledge and processes. 				
14.	<p>Learning, Teaching and Assessment Strategy: (Relevant learning outcomes in brackets)</p> <p>The course will be taught mainly by means of one weekly session which combines lecture-like presentations and seminar/workshop activities in smaller groups.</p> <p>These sessions will introduce main theoretical concepts and invite interaction between the lecturer and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions.</p> <p>More extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving around relevant case studies and short tasks.</p> <p><i>ASSESSMENT SCHEME</i></p> <p>Coursework exercise (100%). This exercise, with an interim deadline, will consist of exercises inviting students to demonstrate understanding of particular concepts and techniques and to critically discuss a particular report of empirical data.</p> <p><i>SUMMARY:</i></p> <p>100% Coursework Exercises – short exercises (1, 2, 3, 4, 5, 6, 7)</p>				
15.	<table border="1"> <tr> <td>Assessment Weighting</td> <td></td> </tr> <tr> <td>Coursework (no examination)</td> <td>100%</td> </tr> </table>	Assessment Weighting		Coursework (no examination)	100%
Assessment Weighting					
Coursework (no examination)	100%				
16.	<table border="1"> <tr> <td>Timetabled examination required</td> <td>No</td> </tr> </table>	Timetabled examination required	No		
Timetabled examination required	No				
17.	<table border="1"> <tr> <td>Length of exam</td> <td>None</td> </tr> </table>	Length of exam	None		
Length of exam	None				
18.	Learning Materials:				

<p>Much of the module will be supported by short, illustrative handouts, including material written for the module by the module tutor. The main texts introduce the main topic areas. Other texts are useful for particular aspects of the module. A fuller annotated bibliography is provided at the first session each semester.</p> <p>Main Texts:</p> <p>Altmann, G. 1997. <i>The Ascent of Babel: An exploration of language, mind, and understanding</i>. Oxford University Press. (Good, clear introduction to psycholinguistics, organised around the question: what do children have to learn in order to become adult language users? Aimed at general readers).</p> <p>Fromkin, V.A., Rodman, R.D. and N.N. Hyams. 2003. <i>An Introduction to Language</i> 7th edition. Wadsworth, Boston MA. (An introductory textbook covering the main components of the study of language).</p> <p>Recommended Texts:</p> <p>Clark, H. H. and Clark, E.V. 1977. <i>Psychology and Language: An Introduction to Psycholinguistics</i>. Harcourt Brace Jovanovich, New York. (A standard textbook on psycholinguistics, covering most of the main areas in a fair amount of detail)</p> <p>Garnham, A. 1985. <i>Psycholinguistics</i>. Routledge, London. (A fairly readable introductory textbook).</p> <p>Gregory, R. L. 1990. <i>Eye and Brain: The Psychology of Seeing</i>, 4th edition. Weidenfeld and Nicolson, London. (A classic text on the psychological processes involved in visual perception)</p> <p>Jackendoff, R. 1993. <i>Patterns In The Mind</i>. Harvester Wheatsheaf, Hemel Hempstead. (Excellent, and very readable, introduction to linguistics seen as a part of psychology).</p> <p>Pinker, S. 2000. <i>The Language Instinct: How the mind creates language</i>, 2nd edition. Penguin, Harmondsworth. (A very accessible introduction to language as part of the mind).</p> <p>Roth, I & J. P. Frisby. 1995. <i>Perception and Representation: Current issues</i>, 2nd edition. Open University Press, Milton Keynes. (Clear textbook on perception and representation, covering most of the important ground on how we conceptualise the world).</p> <p>Stillings, N.A., Weisler, S.E., Chase, C. and M.H. Feinstein. 1995. <i>Cognitive Science: An introduction</i>. 2nd edition. MIT Press, Cambridge MA. (up to date, thorough introduction to cognitive science in general).</p>						
19.	Module run (NB. These should be set up 4 years in advance):					
	Academic Year	Start date	End date	Max student numbers	Campus/Mode e.g.. DE	
	2007/2008	10/07	05/08	60	TP	
	2007/2008	10/07	05/08	60	MUD	
	2008/2009	10/08	05/09	60	TP	
	2008/2009	10/08	05/09	60	MUD	
	2009/2010	10/09	05/10	60	TP	
	2009/2010	10/09	05/10	60	MUD	

	2010/2011	10/10	05/11	60	TP		
	2010/2011	10/10	05/11	60	MUD		
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)					YES	
	SEMINAR (SEM)					YES	
	LABORATORY/STUDIO (LAB/STU)					NO	
	WORKSHOP (WRK)					NO	
	TUTORIAL (TUT)					NO	
	OTHER					NO	
	(b) Timetabled					YES	
	(c) Sectioned					YES	
	(d) Is the module to be downloaded for OASIS?					YES	
	(e) Do students need early access to OASIS?					NO	

In addition to the above, the School also requires the following to be completed:

<p>Which programmes will this module be used for?</p> <p>BA English Language BA English Language and Literature BA English Language and a Modern Language BA English Language and Teaching English as a Foreign Language BA English Studies BA Education Studies and English Language BA Translation and English Language BA Communication and Media Studies BA Advertising and PR BA Psychology with English Language BA Publishing & Media</p>
<p>Likely number of students on this module</p> <p>10</p>
<p>Will this module share all or part of delivery with another module? If so, with which module?</p> <p>CML2101 Language and Psychology (30 credits)</p>
<p>Staff contact hours required to deliver the module to the likely number of students</p> <p>2 hours/week</p>

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML2120
2.	Title	Language in the World
3.	Level	100 Level 2
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring term 2007/2008
6.	Subject	English Language
7.	Module Leader	Sylvia Shaw
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	None
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	No
10.	Automatic deferral	No
11.	<p>Aims</p> <p>To build on concepts and terminology fundamental to the study of linguistic variation and change introduced at level one. This will involve both developing understanding of concepts already introduced and introducing and exploring new concepts and terminology.</p> <p>To develop students' ability to describe types of linguistic difference in terms of grammatical (syntactic and morphological), lexical and phonological variation.</p> <p>To critically assess the formulation of concepts such as social class, gender and style in relation to key sociolinguistic theories of variation and change</p> <p>To develop students' ability to undertake a small-scale research project relevant to sociolinguistics.</p>	
12.	<p>Syllabus</p> <p>Block One: Language and power - conversational dominance</p> <ul style="list-style-type: none"> • conversational styles and the way in which those styles may vary in different contexts and cultures • the role of talk in negotiating relationships between speakers, especially in 'asymmetrical' relationships • methodological and theoretical issues raised by the study of language use as it relates to the gender of participants and conversational interaction <p>Block Three: Case Studies in Sociolinguistics</p> <p>Three or four topics will be selected from a range of subjects including:</p> <ul style="list-style-type: none"> • language choice and code-switching • linguistic variation in multilingual communities, and the idea that the choices speakers make (about which language or variety to speak) are meaningful. • pidgins, creoles and 'New Englishes'. • language planning and policy • attitudes to linguistic varieties: measuring and investigating attitudes 	

13.	<p>Learning Outcomes</p> <p>On successful completion of the module, students will have achieved the following outcomes:</p> <p><i>KNOWLEDGE</i></p> <ol style="list-style-type: none"> 1. understanding of different theories of linguistic variation and change 2. understanding of different methods available for investigating linguistic variation and change for different analytic purposes. 3. understanding of general issues about the relation between language and society including power, solidarity and speaker style 4. understanding of social categories such as social class and gender and their relation to linguistic variation <p><i>SKILLS</i></p> <ol style="list-style-type: none"> 5. ability to describe linguistic varieties according to grammatical, lexical and phonological differences 6. ability to transcribe and describe some distinctive phonological variants of different accents 7. ability to systematically observe and analyse linguistic behaviour 8. ability to design, administer and critically evaluate specific research methods for investigating different topics in sociolinguistics 9. ability to describe a range of different types of language varieties from around the world according to their grammatical, lexical and phonemic characteristics
14.	<p>Learning, Teaching and Assessment Strategy (Learning outcome numbers in brackets)</p> <p>The course will be taught mainly by means of one weekly session which combines lecture-like presentations and seminar/workshop activities in smaller groups.</p> <p>These sessions will introduce main theoretical concepts and invite interaction between the lecturer and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions.</p> <p>More extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving around relevant case studies and short tasks.</p> <p>In class, students will analyse different examples of linguistic variation and consider different theories of linguistic variation and change. This knowledge will be assessed in a coursework task in which they will be asked to describe different examples of variation according to grammatical, phonological and lexical differences. This exercise will not be formally assessed. An advisory grade will be given but this will not contribute to the final grade for the module. Students will conduct their own project where they will collect, analyse and critically evaluate sociolinguistic data. Students will develop their research skills in seminars and individual tutorials.</p> <p><i>ASSESSMENT:</i></p> <p>0% Coursework exercise (1, 3, 4, 5, 6) 100% Project (2, 6, 7, 8)</p>
15.	Assessment Weighting

	Seen examination	None
	Unseen examination	None
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	N/A
18.	<p>Learning materials</p> <p>Much of the module will be supported by short, illustrative handouts, including material written for the module by the module tutor. The main texts introduce the main topic areas. Other texts are useful for particular aspects of the module. A fuller annotated bibliography is provided at the first session each semester.</p> <p>Main Texts:</p> <p>Aitchison, J. 1991. Language Change: Progress or Decay? Cambridge University Press, Cambridge. (An accessible introduction covering most of the aspects of linguistic variation and change covered on the course).</p> <p>Hughes, A. and Trudgill, P. 1996. English Accents and Dialects: an introduction to social and regional varieties of English in the British Isles. 3rd edition. Hodder Arnold, London. (A helpful introduction to the description of regional accents and dialects, includes grammatical and phonological descriptions of different British regional dialects with transcriptions).</p> <p>Mesthrie, R. Swann, J., Deumert, A. and W. Leap. 2000. Introducing Sociolinguistics. Edinburgh University Press, Edinburgh.. (A good introduction to a wide range of sociolinguistic theories, including examples of recent research projects).</p> <p>Recommended texts:</p> <p>Bolinger, D. 1980. Language: The Loaded weapon. Longman, London. (Examining controversies surrounding the use of different varieties).</p> <p>Chambers, J., Trudgill, P. and N. Schilling-Estes. 2003. The Handbook of Language Variation and Change Basil Blackwell, Oxford.</p> <p>Fasold, R. 1984. The Sociolinguistics of Society Oxford: Blackwell. (An excellent introductory text book with a useful chapter on linguistic variation).</p> <p>Fasold, R. 1990. The Sociolinguistics of Language Oxford: Blackwell. (As above but with an emphasis on social theories and methods).</p> <p>Freeborn, D. with French, P. and Langford, D. 1993. Varieties of English: An Introduction to the Study of Language Macmillan, Basingstoke. 2nd edition. (An accessible text book with good exercises and examples of variation).</p> <p>Giglioli, P. (ed) 1972. Language and Social Context. Penguin, Harmondsworth (Contains (in chapter 7) a good example of an ethnographic description of a speech community).</p> <p>Hudson, R.A. 1980 Sociolinguistics. Cambridge University Press, Cambridge. (A more demanding introductory textbook containing clear definitions of key concepts).</p> <p>Labov, W. 1980. Sociolinguistic Patterns. Basil Blackwell, Oxford. (An account of important sociolinguistic research).</p> <p>Milroy, L. 1980. Language and Social Networks. Basil Blackwell, Oxford. (An account of</p>	

	linguistic variation and the proposal of 'social network theory').						
	Milroy, L. 1987. Observing and Analyzing Natural Language. Basil Blackwell, Oxford. (Discusses methodological issues concerned with the collection and analysis of data).						
	Sunderland, J. 2006. Language and Gender: An Advanced Resource Book. Routledge, London. (A useful collection of resources).						
	Trudgill, P. 1993. On Dialect: Social and Geographical perspectives. Basil Blackwell, Oxford. (A comprehensive discussion of social and regional variation).						
	Trudgill, P. 1994. International English: A guide to Varieties of Standard English, Hodder Arnold, London. (Describes World Varieties of English including American English).						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Start date	End date	Max student numbers	Campus/Mode e.g.. DE		
	2007/08	09/07	05/08	60	TP	FT/PT	
	2007/08	09/07	05/08	60	MUD	FT/PT	
	2008/09	09/08	05/09	60	TP	FT/PT	
	2008/09	09/08	05/09	60	MUD	FT/PT	
	2009/10	09/09	05/10	60	TP	FT/PT	
	2009/10	09/09	05/10	60	MUD	FT/PT	
	2010/11	09/10	05/11	60	TP	FT/PT	
	2010/11	09/10	05/11	60	MUD	FT/PT	
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						NO
	SEMINAR (SEM)						YES
	LABORATORY/STUDIO (LAB/STU)						NO
	WORKSHOP (WRK)						NO
	TUTORIAL (TUT)						YES
	OTHER						
	(b) Timetabled						YES/NO
	(c) Sectioned						YES/NO
	(d) Is the module to be downloaded for OASIS?						YES
	(e) Do students need early access to OASIS?						NO

In addition to the above, the School also requires the following to be completed:

Which programmes will this module be used for?

BA English Language
BA English Language and Literature
BA English Language and a Modern Language
BA English Language and Teaching English as a Foreign Language

BA English Studies
BA Education Studies and English Language
BA Translation and English Language
BA Psychology with English Language

Likely number of students on this module

10

Will this module share all or part of delivery with another module? If so, with which module?

CML2102 Language and Society

Staff contact hours required to deliver the module to the likely number of students

2 hours/week

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML2130
2.	Title	Communicating in Language
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn Term 2007/2008
6.	Subject	English Language
7.	Module Leader	Billy Clark
8.	Accredited by	
9.	Module Restrictions	None
10.	Automatic deferral	No
11.	<p>Aims</p> <p>The module aims to develop students' abilities in a range of professional communication tasks which are characterised by a high degree of rhetorical convention alongside their need for individual creativity, applying ideas from a range of linguistic approaches to do so.</p>	
12.	<p>Syllabus</p> <p>Genre and register:</p> <ul style="list-style-type: none"> • examination of main features of genre, mode of address, and register of different kinds of discourse • how public, professional and media discourse-types draw on, combine, and allude to a variety of stylistic features <p>Techniques:</p> <ul style="list-style-type: none"> • 'Traditional' rhetorical concerns, including levels of formality, styles and modes of argument (use of praise and polemic; use of logical argument; use of illustrations; etc). • Reporting, paraphrase, summary, and synthesis of long and/or multiple source-documents. • Sign-posting, topic sentences, introductory anecdotes or examples, link passages, and local discourse markers. <p>The role of editing:</p> <ul style="list-style-type: none"> • Overall selection of material • Modification of early drafts or versions to achieve continuity, balance, coherence • Local tidying up and checking of spelling etc. • Editing tasks reconstructing tangled or over-complex draft documents in the light of audience expectations. • Evaluating spoken performance; developing frameworks for discussing and assessing professional communications. • Writing and speaking to a given brief. 	

13.	<p>Learning Outcomes:</p> <p>On successful completion of the module, students will have achieved the following outcomes:</p> <p>KNOWLEDGE</p> <ol style="list-style-type: none"> 1. understanding of main features of a variety of professional speaking and writing styles 2. understanding of traditional rhetorical concerns and techniques in contemporary public speaking and professional writing <p>SKILLS</p> <ol style="list-style-type: none"> 3. ability to apply techniques of linguistic analysis to specified communicative tasks 4. ability to prepare and make a short presentation (in either written or spoken form) in a suitable professional style, keeping to a specified professional brief 5. ability to paraphrase and synthesise background materials from a given brief with a view to communicating key points in written or spoken form 6. ability to prepare and organise material for formal speaking occasions, as well as for drafting and editing written documents 7. ability to assess the impact of contextual features in planning and performing communicative tasks
14.	<p>Learning, Teaching and Assessment Strategy:</p> <p>The course will be taught mainly by means of one weekly session which combines lecture-like presentations, seminar/workshop activities in smaller groups and practical exercises and simulations prepared specifically for the module.</p> <p>Practical tasks during the module include introductory speeches, announcements, interviews, business presentations, press releases and written proposals. The focus is on discourse strategies rather than on basic English vocabulary or structures, and the techniques used are based on the application of linguistic approaches and analytical techniques. These approaches and techniques are used simultaneously to develop practical ability and to develop understanding of the linguistic approaches.</p> <p>ASSESSMENT SCHEME</p> <p>Students will be graded on performance in two prescribed coursework tasks. As well as achieving a pass overall, students must attain a threshold standard of achievement in both tasks to pass the module.</p> <p>Exercises early in the module serve as important preparation for later work. They will not contribute to formal assessment, but they are a compulsory component of the module and students who do not complete all of them will fail the module.</p> <p>The two assessed coursework tasks are:</p> <ul style="list-style-type: none"> • Speaking to a brief: spoken presentation on a given professional brief • Writing to a brief: written presentation based on a given, professional brief <p>Assessment summary:</p> <p>50% Spoken presentation task (1, 2, 3, 4) 50% Written presentation task (1, 2, 3, 5, 6, 7)</p>
15.	Assessment Weighting

	Coursework (no examination)	100%
16.	Timetabled examination required	No
17.	Length of exam	None
18.	<p>Learning Materials:</p> <p>This module is mainly supported by handouts devised by the tutor, so there are no main texts. Recommended more general reading includes:</p> <p>Bargiela-Chiappini, F. and C. Nickerson, C. (eds.) 1999. Writing Business: Genres, Media and Discourses: Longman, London. (Clear and accessible linguistic analyses of business documents).</p> <p>Cameron, D. 2000. Good to Talk? Sage, London. (Fieldwork research on communication training in range of organisations, coupled with discussion of implications of communication management).</p> <p>Dick, J. 1998. Freelance Writing for Newspapers. A & C Black, Huntingdon. (Well-illustrated introduction to news and feature writing).</p> <p>Goffman, E. 1981. Forms of Talk. Basil Blackwell, Oxford. (Insightful micro-analyses of many different forms of spoken interaction, including some media talk).</p> <p>Wimbs, D. 1999. Freelance Copywriting. A & C Black, Huntingdon. (How-to-do-it guide to advert writing, combining writing techniques with business sense).</p>	
19.	Module run (NB. These should be set up 4 years in advance):	
	Academic Year	Start date
	End date	Max student numbers
	Campus/Mode e.g.. DE	
	2007/2008	10/07
	2007/2008	10/07
	2008/2009	10/08
	2008/2009	10/08
	2009/2010	10/09
	2009/2010	10/09
	2010/2011	10/10
	2010/2011	10/10
	05/08	60
	05/08	60
	05/09	60
	05/09	60
	05/10	60
	05/10	60
	05/11	60
	05/11	60
	TP	
	MUD	
	TP	
	MUD	
	TP	
	MUD	
	TP	
	MUD	
20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	NO
	WORKSHOP (WRK)	NO
	TUTORIAL (TUT)	NO
	OTHER	NO
	(b) Timetabled	YES
	(c) Sectioned	YES
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

In addition to the above, the School also requires the following to be completed:

Which programmes will this module be used for?

BA English Language
BA English Language and Literature
BA English Language and Teaching English as a Foreign Language
BA English Studies
BA Translation and English Language
BA Communication and Media Studies
BA Advertising and PR
BA Psychology with English Language
BA Publishing & Media

Likely number of students on this module

10

Will this module share all or part of delivery with another module? If so, with which module?

CML2103 Communication Techniques (30 credits)

Staff contact hours required to deliver the module to the likely number of students

2 hours/week

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML3101
2.	Title	Language Meaning and Understanding
3.	Level	400
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn Term 2007/2008
6.	Subject	English Language
7.	Module Leader	Billy Clark
8.	Accredited by	
9.	Module Restrictions	None
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module considers how meanings are constructed and understood in linguistic communication with a particular focus on discourse in contemporary media.</p> <p>Work on media meanings aims to develop a broad description of language use in media communication, and explores features of media communication in terms of speech-event types and discourse genres.</p>	
12.	<p>Syllabus</p> <p>Block One: Linguistic approaches to meaning</p> <ul style="list-style-type: none"> • Different ways of understanding the term 'meaning', leading to a focus on linguistic meaning ('semantics') and meanings inferred from utterances in a specific context ('pragmatics') • The distinction between sentences, utterances, and propositions, and the role played by logical relations in how meanings are conveyed. • Meanings and context. The role of situations, background knowledge, and the purposes of interactants in verbal communication in indicating what meanings are being meant. • Accounting for meaning: questions of theory and application <p>Block Two: Meanings in the media</p> <ul style="list-style-type: none"> • Different meanings of 'communication' and 'communications' and distinctions between technology, medium, form, meaning and effect. • Different styles of media discourse, including news, advertising and sales promotion, features, press releases, reviews, and political announcements. • Captions and other kinds of verbal text which accompany images. 	
13.	<p>Learning Outcomes:</p> <p>On successful completion of the module, students will be able to:</p> <p>KNOWLEDGE</p> <p>1. engage in informed debate about the nature of 'meaning', concepts and terminology used in accounting for how meanings are conveyed, including the distinction between linguistically encoded meaning ('semantics') and contextually inferred meaning ('pragmatics')</p>	

	<ol style="list-style-type: none"> 2. describe and critically evaluate a number of distinct, established approaches to accounting for word meaning and lexical relations, including decompositional and non-decompositional accounts 3. explore the implications of different assumptions about the term 'communication' when applied in different professional settings. 4. explain varying relationships between speaker and addressee in different kinds of media speech event <p>SKILLS</p> <ol style="list-style-type: none"> 5. apply a range of linguistic approaches to account for how meanings are conveyed by verbal and non-verbal texts 6. apply contemporary accounts of how meanings are conveyed in areas where there is debate about what a particular communicative act conveys 7. compare and critically evaluate the differing theoretical approaches introduced during the module 8. analyse public communicative events in terms of their mode of address, assumed audiences, and discourse style
14.	<p>Learning, Teaching and Assessment Strategy: (Relevant learning outcomes in brackets)</p> <p>The course will be taught mainly by means of one weekly session which combines lecture-like presentations and seminar/workshop activities in smaller groups.</p> <p>These sessions will present case studies, introduce main theoretical concepts and invite interaction between the lecturer and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions.</p> <p>More extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving around relevant case studies and short tasks.</p> <p>Students make one non-assessed, short presentation on material they have prepared at least once during the module.</p> <p>An early coursework exercise consists of a number of short exercises which allow students to demonstrate understanding of terms and concepts discussed during the module.</p> <p>A second exercise asks students to perform two short but larger analytical exercises. The third exercise, with an end of year deadline, is an essay which asks students to critically discuss issues in the study of linguistic meaning with reference to relevant literature, showing appropriate skills of analysis, comparison and theoretical discussion. The discussion is linked to a selected case study illustration.</p> <p>ASSESSMENT SUMMARY:</p> <p>50% Coursework 1: series of short exercises (1, 2, 3, 4, 6, 7, 8) 50% Coursework 2: two larger analytical exercises (2, 3, 4, 5, 6, 7, 8,)</p>
15.	<p>Assessment Weighting</p>

	Coursework (no examination)	100%
16.	Timetabled examination required	No
17.	Length of exam	N/A
18.	<p>Learning Materials:</p> <p>Much of the module will be supported by short, illustrative handouts. The main texts cover most but not all of the terms and concepts introduced during the module, so a number of texts are also indicated as particularly useful reading. Other texts are useful for particular aspects of the module. A much fuller annotated bibliography is provided at the first session each module run.</p> <p>Main Texts:</p> <p>Saeed, J. 2003. <i>Semantics</i>, 2nd edition. Oxford: Blackwell. (A general, and fairly comprehensive, introduction to contemporary linguistic semantics, wide-ranging, clear, good examples).</p> <p>Hurford, J., B. Heasley and M.B. Smith. 2007. <i>Semantics: A Coursebook</i>, 2nd edition. Cambridge: Cambridge University Press. (An introductory textbook with exercises and ongoing self--assessment).</p> <p>Blakemore, D. 1992. <i>Understanding Utterances</i>. Oxford: Blackwell. (An introductory textbook based on Relevance Theory).</p> <p>Other Recommended Texts:</p> <p>Butler, J. 1997. <i>Excitable Speech</i>. Routledge, London. (Examination of relationship between linguistic understanding of speech acts and their legal and social implications; assumes familiarity with a lot of theoretical material, but thought-provoking)</p> <p>Corner, J. 1995. <i>Television and Public Address</i>. Arnold, London. (Examination of styles of speech and audio-visual address adopted in a range of television formats. Useful 'media studies' complement to more directly 'discourse analysis' approaches)</p> <p>Greenawalt, K. 1989. <i>Speech, Crime and the Uses of Language</i>. Oxford: OUP. (Examination of the boundaries of freedom of expression within U.S. law, based on distinctions drawn between expressive statements and other kinds of performative speech act)</p> <p>Hay, J. , Grossberg, L. and E. Wartella (eds). 1996. <i>The Audience and its Landscape</i>. Westview Press, Boulder. (Comprehensive collection of positions developed in different disciplines about audiences and addressees for media discourse)</p> <p>McQuail, D. 1975. <i>Communication</i>. Longman, London. (Introductory account of mainly sociological approaches to communication, including 'mass communication'. Useful exposition of basic terms and concepts, making clear the difference from linguistic accounts)</p> <p>Mills, S. 1997. <i>Discourse</i>. Routledge, London. (Clear account of different approaches to 'discourse', focusing mainly on Foucault, and on feminist/cultural studies applications of Foucault)</p> <p>Myers, G. 1999. <i>Adworlds: Brands, Media, Audiences</i>. Arnold, London. (Enthusiastic and Well-illustrated discussion of the world of advertising, with emphasis on rhetorical</p>	

	<p>techniques used in adverts with examination of the professional contexts in which such adverts are produced and consumed)</p> <p>Ong, W. 1982. <i>Orality and Literacy: the Technologizing of Discourse</i>. Methuen, London. (Wide-ranging outline of cultural relations between speech and writing, from Homer and pre-literate societies through to modern, 'secondary oral' societies concerned more with broadcast and recorded speech)</p> <p>Robertson, G. and A. Nichol. 1992. <i>Media Law</i>. Penguin, Harmondsworth. (Authoritative yet accessible layperson's guide to main areas of media law, including blasphemy, obscenity, copyright, defamation, etc.)</p> <p>Scannell, P. 1991. <i>Broadcast Talk</i>. Sage, London. (Discussion of the role of speech in present media culture)</p> <p>Tannen, D. 1999. <i>The Argument Culture</i>. Virago, London. (Critical, well-illustrated discussion of adversarial debate in modern Western culture)</p> <p>Thomas, J. 1995. <i>Meaning in Interaction: An Introduction to Pragmatics</i>. London: Longman. (Introduction to pragmatics which aims to unite approaches which focus on speakers with those which focus on hearers; hence, meaning is seen "interaction". Lots of good examples).</p> <p>Thompson, J.B. 1995. <i>The Media and Modernity</i>. Polity Press, Oxford. (Study of the contribution of modern communications media to the political and business structures of modern societies. Adds important breadth to specifically linguistic accounts)</p> <p>Williams, R. 1962. <i>Communications</i>. Penguin, Harmondsworth. (Field-defining critical account of the growth, diversification and implications of modern communication technologies and their uses, setting communication in more general account of social life)</p> <p>Winston, B. 1998. <i>Media Technology and Society: A history from the telegraph to the internet</i>. London: Routledge. (Useful historical review of the development of media technology, incidentally critiquing arguments about 'technological determinism')</p> <p>Wodak, R. 1996. <i>Disorders of Discourse</i>. Longman, London. (Analysis, including reports on personal research, of points at which communication breaks down, including in education, healthcare, and other public fields)</p> <p>Students are also required to visit and select material from the following websites: http://www.asa.org.uk http://www.itc.org.uk http://www.bsc.org.uk</p>					
19.	Module run (NB. These should be set up 4 years in advance):					
	Academic Year	Start date	End date	Max student numbers	Campus/Mode e.g.. DE	
	2007/2008	10/07	05/08	60	TP	
	2007/2008	10/07	05/08	60	MUD	
	2008/2009	10/08	05/09	60	TP	
	2008/2009	10/08	05/09	60	MUD	

	2009/2010	10/09	05/10	60	TP		
	2009/2010	10/09	05/10	60	MUD		
	2010/2011	10/10	05/11	60	TP		
	2010/2011	10/10	05/11	60	MUD		
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)					YES	
	SEMINAR (SEM)					YES	
	LABORATORY/STUDIO (LAB/STU)					NO	
	WORKSHOP (WRK)					NO	
	TUTORIAL (TUT)					NO	
	OTHER					NO	
	(b) Timetabled					YES	
	(c) Sectioned					YES	
	(d) Is the module to be downloaded for OASIS?					YES	
	(e) Do students need early access to OASIS?					NO	

In addition to the above, the School also requires the following to be completed:

Which programmes will this module be used for?

BA English Language
 BA English Language and Literature
 BA English Language and a Modern Language
 BA English Language and Teaching English as a Foreign Language
 BA English Studies
 BA Education Studies and English Language
 BA Translation and English Language
 BA Communication and Media Studies
 BA Advertising and PR
 BA Psychology with English Language
 BA Publishing & Media
 BA Business Communication

Likely number of students on this module

10

Will this module share all or part of delivery with another module? If so, with which module?

CML3101 Creating and Understanding Meaning

Staff contact hours required to deliver the module to the likely number of students

2 hours/week

Module Description

SUBJECT TO VALIDATION

1.	Short code	CML3120
2.	Title	Communicating in Writing
3.	Level	400
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring Term 2007/2008
6.	Subject	English Language
7.	Module Leader	Billy Clark
8.	Accredited by	
9.	Module Restrictions	None
10.	Automatic deferral	No
11.	<p>Aims</p> <p>The module investigates principles of the organisation of writing at many levels, from the phrase to the whole text. Students also practice their own writing and experiment with the different effects achieved by different linguistic decisions.</p> <p>It seeks to enable students to recognise and name the principal components of sentences and texts, and introduces a range of linguistic and discourse-analytic approaches to written discourse.</p> <p>Through a series of practical analyses, the module helps students to understand, and be able to comment critically on, relative strengths and weaknesses of alternative accounts of any given extract of written discourse.</p> <p>More generally, the module demonstrates how at every level there are stylistic choices to be made between alternative wordings, and how different choices are appropriate for different readerships and different communicative purposes.</p>	
12.	<p>Syllabus</p> <p>Block One: Writing and choice</p> <ul style="list-style-type: none"> • decisions writers make • language and context <p>Block Two: Writing and language</p> <ul style="list-style-type: none"> • linguistic choice • writing, speech and grammar <p>Block Three: Writing genres</p> <ul style="list-style-type: none"> • writing for speaking and writing for reading • persuasive Writing • narrative Writing • poetry • technical and business writing • editing and proof reading 	

13.	<p>Learning Outcomes:</p> <p>On successful completion of the module, students will be able to:</p> <p>KNOWLEDGE</p> <ol style="list-style-type: none"> 1. critically evaluate approaches to the description of the general properties of linguistic elements and structures 2. describe and evaluate accounts of the conventions associated with a range of genres and types of writing 3. describe and critically evaluate models of stylistic devices and their effects 4. describe and critically evaluate frameworks for the analysis of written texts <p>SKILLS</p> <ol style="list-style-type: none"> 5. apply relevant theories to natural data 6. identify and analyse specific linguistic elements and structures in natural texts 7. rewrite texts by changing elements and restructuring sequence 8. manipulate information structure and style to suit differing readerships 9. evaluate, edit, and comment critically on the writing of others, using appropriate technical terminology and analysis, in relation to its suitability for a given readership.
14.	<p>Learning, Teaching and Assessment Strategy: (Relevant learning outcomes in brackets)</p> <p>The module will be taught mainly by means of one weekly session which combines lecture-like presentations and seminar/workshop activities in smaller groups.</p> <p>These sessions will introduce main theoretical concepts and invite interaction between the lecturer and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions.</p> <p>More extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving around relevant case studies and short tasks.</p> <p>There will be regular writing and editing tasks. Students will work individually and in small groups to produce and edit texts according to specific briefs.</p> <p>Two compulsory early exercises will be evaluated but not formally assessed. The formal assessment will be based on two coursework exercises. The first asks students to demonstrate understanding of terms and concepts discussed during the module. For the second, students produce a written text and evaluate it in an essay-like discussion and a number of small exercises manipulating linguistic properties of the text.</p> <p>ASSESSMENT SUMMARY</p> <p>0% Coursework: small written text and discussion (1, 2, 3, 4, 5)</p> <p>0% Coursework: a number of short exercises (1, 2, 3, 4, 5, 6)</p> <p>40%: Coursework: exercises demonstrating understanding of concepts (1, 2, 3, 4, 5, 6, 7, 8, 9)</p> <p>60%: Coursework: written text, evaluative discussion and exercises (1, 2, 3, 4, 5, 6, 7,</p>

	8, 9)	
15.	Assessment Weighting	
	Coursework (no examination)	100%
16.	Timetabled examination required	No
17.	Length of exam	N/A
18.	<p>Learning Materials:</p> <p>Much of the module will be supported by short, illustrative handouts, including material written for the module by the module tutor. The main text introduces the main areas of linguistic analysis to be applied. Other texts are useful for particular aspects of the module. A fuller annotated bibliography is provided at the first session each semester.</p> <p>The primary learning materials are specimens of natural text: it is by working on these both in and out of class that students come to see how it is the choice of linguistic components and textual structuring devices that produces stylistic effects. Many of these excerpts are taken from the main textbook.</p> <p><i>Main text:</i></p> <p>Wright, L. and J. Hope. 1995. <i>Stylistics: a practical handbook</i>. Routledge, London. (Clear introduction to areas of linguistic analysis and ways of applying them to texts).</p> <p><i>Other texts:</i></p> <p>Fromkin, V. (ed) 2000. <i>Linguistics. An introduction to Linguistic Theory</i>. Blackwell, Oxford. (A good introduction to linguistics).</p> <p>Greenbaum, S. and R. Quirk. 1990. <i>A Student's Grammar of the English Language</i>. Longman, London. (A useful reference book on grammar)</p> <p>Hyams, N. Fromkin, V, and R. Rodman. 2006. <i>An Introduction to language</i> (8th edition). Heinle and Heinle, Belmont, CA. (Note: earlier editions, with Fromkin as first listed author, are just as useful)</p> <p>Halliday M. and R. Hasan. 1976. <i>Cohesion in English</i>. Longman, London. (On the linguistic forms we use to 'tie a text together').</p> <p>Leech, G. and M.H. Short. 1978. <i>Style in Fiction</i>. Longman, London. (A classic textbook, still relevant and recently the winner of a prize as 'most influential stylistics book' awarded by PALA, the Poetics and Linguistics Association)</p> <p>Leech, G. 1973. <i>A Linguistic Guide to English Poetry</i>. Longman, London. (A classic and still very relevant account of poetic form)</p> <p>Leith, D. and G. Myerson. 1983. <i>The Power of Address: Explorations in Rhetoric</i>. Routledge, London.</p> <p>Short, M. 1996. <i>Exploring the Language of Poems, Plays and Prose</i>. Longman, London. (Useful exercises on analysing various kinds of text)</p> <p>Simpson, Paul. 2004. <i>Stylistics: A Resource Book For Students</i>. Routledge, London. (A good recent textbook on stylistics).</p> <p>Wales, K. 1990. <i>A Dictionary of Stylistics</i>. Longman, London. (A useful reference book</p>	

	on linguistic terminology we will use during the module)					
19.	Module run (NB. These should be set up 4 years in advance):					
	Academic Year	Start date	End date	Max student numbers	Campus/Mode e.g.. DE	
	2007/2008	10/07	05/08	60	TP	
	2007/2008	10/07	05/08	60	MUD	
	2008/2009	10/08	05/09	60	TP	
	2008/2009	10/08	05/09	60	MUD	
	2009/2010	10/09	05/10	60	TP	
	2009/2010	10/09	05/10	60	MUD	
	2010/2011	10/10	05/11	60	TP	
	2010/2011	10/10	05/11	60	MUD	
20.	Timetabling Information					
	(a) Please indicate which teaching activities will be offered in this module:					
	LECTURE (LEC)					YES
	SEMINAR (SEM)					YES
	LABORATORY/STUDIO (LAB/STU)					NO
	WORKSHOP (WRK)					NO
	TUTORIAL (TUT)					NO
	OTHER					NO
	(b) Timetabled					YES
	(c) Sectioned					YES
	(d) Is the module to be downloaded for OASIS?					YES
	(e) Do students need early access to OASIS?					NO

In addition to the above, the School also requires the following to be completed:

Which programmes will this module be used for?
<p>BA English Language BA English Language and Literature BA English Language and a Modern Language BA English Language and Teaching English as a Foreign Language BA English Studies BA Education Studies and English Language BA Translation and English Language BA Communication and Media Studies BA Psychology with English Language BA Advertising and PR BA Publishing & Media Studies</p>
Likely number of students on this module
10
Will this module share all or part of delivery with another module? If so, with which module?

CML3120 Writing Techniques

Staff contact hours required to deliver the module to the likely number of students

2 hours/week

1.	Short code	CMW2502
2.	Title	Exploring Fiction
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	2/07
6.	Subject	CMW
7.	Module Leader	Dr David Rain
8.	Accredited by	CMW
9.	Module Restrictions	None
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	Not permitted
11.	<p>Aims</p> <p>NOTE: THIS IS A 15-CREDIT MODULE OFFERED ONLY FOR SEMESTER ABROAD OR OUT OF PHASE STUDENTS WHERE APPLICABLE.</p> <p>To develop reading and writing skills through exploration of fictional forms. Both by looking at examples of successful published work, and creating their own work, students will deepen their knowledge of literary techniques and extend their formal and stylistic skills. Workshopping will increase confidence in giving and receiving feedback.</p>	
12.	<p>Syllabus</p> <p>Fiction: Writing the novel. Technical requirements and challenges of the novel as opposed to the short story. Beginnings and endings, story-arcs, novelistic structure, narrative momentum. Subject and theme. History of the novel form and the contemporary publishing scene.</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge On successful completion of this module, students will be able to demonstrate: ability to generate and articulate critical and creative ideas; ability to analyse and evaluate creative methods and techniques and exercise judgement in critical discussion; awareness of markets and contemporary publishing opportunities.</p> <p>Skills On successful completion of this module, students will be able to demonstrate: command of specialised skills appropriate to a variety of fictional genres; confidence in analysis and evaluation of published writers; confident presentation skills in reading, presenting and pitching own work; ability to discern and evaluate market opportunities.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The workshop setting will allow for forms, writers, themes and ideas to be introduced in an interactive environment. Writing exercises will be set to encourage experimentation. Student writing will be workshopped to increase</p>	

	<p>confidence in sharing work with others and in giving and receiving critical feedback.</p> <p>E-learning will complement the workshops, with OASIS being used to make handbooks and course materials available electronically; to create a bulletin board and blog where students can share and comment on each others' draft work and discuss reading and viewing; as well as permitting group feedback on formative and summative assessment and providing links to writers' blogs and websites, useful articles, etc.</p> <p>Summative assessment is one final piece of creative work (50%), a critical statement in which students reflect on their creative work (30%), and an essay on a writer or body of work which the student has found influential (20%).</p> <p>There will be weekly reading and writing tasks which will be shared in class as part of our ongoing formative feedback process. In addition the tutor will provide written and tutorial feedback on selected assignments and drafts. All summative assessment will be handed up by Week 24. Deadlines to be announced in the module handbook.</p>						
15.	Assessment Weighting						
	Seen examination					%
	Unseen examination					 %
	Coursework (no examination)						100%
16.	Timetabled examination required						NO
17.	Length of exam						.....hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <p>Novels chosen by class members for group presentations and by tutor for written book reports.</p> <ul style="list-style-type: none"> - Recommended <p>Meg Leder, et al., <i>The Complete Handbook of Novel Writing</i> (Cincinnati: Writer's Digest, 2002) Julia Bell and Paul Magrs (eds.), <i>The Creative Writing Coursebook</i> (London: Macmillan, 2001) David Lodge, <i>The Art of Fiction</i> (London: Penguin, 1992) Adam Sexton, <i>Master Class in Fiction Writing</i> (New York: McGraw-Hill, 2006)</p>						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE
	07/08	2-3		Jan	May	No max	TP | FT | PT

	08/09	2-3		Jan	May	No max	TP	FT	PT
	09/10	2-3		Jan	May	No max	TP	FT	PT
	10/11	2-3		Jan	May	No max	TP	FT	PT
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module: NOTE: This module is made up of part of CMW2002 and comprises the classes in that module from Jan-May. No separate timetabling required.								
	LECTURE (LEC)					NO			
	SEMINAR (SEM)					NO			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

1.	Short code	CMW 3004
2.	Title	Writing for Children
3.	Level	100
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Date	Autumn 2007/8
6.	Subject	CMW
7.	Cross accredited subject(s)	
8.	Module Leader	Maggie Butt
9.	Accredited by	
10.	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	
	(c) Co-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11.	Automatic deferral	Not permitted
12.	Aims	To gain an understanding of writing and publishing for children by critical examination of texts written for children and by the production of a children's story, aimed at children in a local school. To examine your process by production of a critical statement.
13.	Syllabus	What makes a children's story. Historical and contemporary context of publishing for children. Themes, language, characters. David and Goliath theme, Fairy tale. Reality based stories. Market research - School visit. Gender. Reading ages. National curriculum. Narrator. Action. Editing. Structure. Point of entry. Characterisation and dialogue. Giving and receiving constructive feedback in work in progress presentations. Return to school with story. Writing the critical statement.
14.	Learning Outcomes	<p>Knowledge</p> <p>Contexts of children's publishing – historical and contemporary Structure, form and style for a particular market Understanding of writing process Genres and tropes of children's literature Awareness of child development</p> <p>Skills</p> <p>Craft and technique of writing for a young audience. Market research skills from school visits.</p>
15.	Learning, Teaching and Assessment Strategy	Lectures to impart information, seminars to discuss and analyse lectures and independent reading, school visits for market research, workshops to carry out exercises and share writing, and individual tutorials to discuss written tutor feedback. Weekly reading and writing exercises will build knowledge and skills towards

	the final assessment piece.								
	<p>Assessment:</p> <p>(a) 60%: children's story, directed at market in local school, supported by portfolio of drafts and weekly exercises;</p> <p>(b) 40%: critical statement examining process.</p>								
16.	Assessment Weighting								
	Seen examination %							
	Unseen examination %							
	Coursework (no examination)	...100..... %							
17.	Timetabled examination required								
	NO								
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential/Primary <ul style="list-style-type: none"> J.K. Rowling. <i>Harry Potter and the Philosopher's Stone</i>. (London: Bloomsbury, 1997) Michael Morpurgo, <i>The White Horse of Zennor</i> (London: Egmont, 2001) Joan Aiken, <i>The Way to Write for Children</i> (London: Elm Tree Books, 1992) <i>Children's Writers and Artists Yearbook 2007</i> (London: A&C Black, 2006) James Carter, <i>Talking Books</i> (London: Routledge, 1999) Sharon Moore, <i>We Love Harry Potter</i> (London: Lamppost Press, 1999). Roald Dahl, <i>Charlie and the Chocolate Factory</i> (London: Puffin, 2001) Philip Pullman, <i>Northern Lights</i> (London: Scholastic, 1998) David Almond, <i>Skellig</i> (London: Yearling, 2000) Jaqueline Wilson, <i>The Suitcase Kid</i> (London: Corgi, 1993) Anne Fine, <i>The Tulip Touch</i> (London: Puffin, 1997) Louis Sachar, <i>Holes</i> (London: Bloomsbury, 2000) - Recommended/Secondary - Anne Holm, <i>I am David</i> (London: Mammoth, 1989) - Ted Hughes, <i>The Iron Man</i> (London: Faber, 2005) - Malorie Blackman – <i>Noughts and Crosses</i> (London: Corgi, 2006) - Morris Gleitzman - <i>Bumface</i> - Nancy Kress <i>Beginnings, Middles & Ends</i> (Cincinnati: Writers Digest, 1993) - Peter Hunt (ed.), <i>Literature for Children</i>, (London: Routledge, 1992) 								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL		
	07/08	1		Sept	Jan	No max	TP	FT	PT

	08/09	1		Sept	Jan	No max	TP	FT	PT
	09/10	1		Sept	Jan	No max	TP	FT	PT
	10/11	1		Sept	Jan	No max	TP	FT	PT
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					YES			

Module Title	Creative & Media Writing (Negotiated module)
Module code	CMW3010
Level	400
Availability	Semester 1
Aims	This module allows you to set up a learning agreement for 15 credits to pursue a specific individual course of study with a special assessment pattern and access to required classes.
Learning Outcomes	<p>Knowledge: Students will acquire the knowledge required by their programme of study and defined in the learning agreement.</p> <p>Skills: Students will acquire the skills required by their programme of study and defined in the learning agreement.</p>
Syllabus	The syllabus will be defined in each learning agreement and will be based on the syllabus for the classes as agreed in the light of students' individual requirements.
Learning, Teaching and Assessment Strategies	<p>Students will negotiate a learning agreement for 15 credits with the module leader. This will be based on part of a standard validated module, usually in the same subject; a list of the modules eligible will be available from the module leader. The agreement will specify the learning outcomes that are required and the assessment pattern and deadlines; it will usually require attendance at, and participation in, the classes scheduled for a specific standard module.</p> <p>Students are required to attend a tutorial class with the module leader in teaching week 0. Attendance at this class is compulsory; further attendance requirements may be included in the learning agreement.</p>
Assessment Weighting	Coursework: 100%

Criminology Negotiated Modules

1.	Short code	CRM3391 CRM3392 CRM3393 CRM3394
2.	Title	Criminology Negotiated Module 1 Criminology Negotiated Module 2 Criminology Negotiated Module 3 Criminology Negotiated Module 4
3.	Level	100 Level 3
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn 2007
6.	Subject	Criminology
7.	Module Leader	Programme Leader: Dr Peter Kennison
9.	Module Restrictions	For exchange students and transitional arrangements only
10.	Automatic deferral	No
11.	Aims	<p>The aim of these four criminology negotiated modules is to continue to accommodate our exchange study students under the Learning Framework. Overseas students generally come to study for one 'semester'/'term' at a time, and each of these modules is therefore 15 credits each, running over 12 weeks each (i.e, one term). The student will negotiate with the programme leader the required learning from across the existing level 3 modules in criminology; and will study and be assessed in 12 week blocks of each module chosen. Each exchange student will take four 15 credit negotiated modules at the same time, in the same term (Autumn or Spring).</p> <p>These modules will also be available to facilitate the transition of our existing January start and out of phase home students to the Learning Framework.</p>
12.	Syllabus	<p>As per the 12 week portion of the level 3 criminology modules chosen for negotiation, which include the following modules:</p> <ul style="list-style-type: none"> Organised Crime and Corporate Offenders Criminal Law, Courts and Prisons Policing Violent Crime Children as Victims and Offenders Drugs, Crime and Criminal Justice Police Science and Management Crime, Disorder and Communities Youth Justice

13.	Learning Outcomes As per the 12 week portion of the level 3 criminology modules chosen for negotiation
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1.	Short code	DAN2009
2.	Title	Dance Core 2
3.	Level	300
4.	Credit Points	30UK, 15 ECTS, 8US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Tamara McLorg, TP, 5681 t.mclorg@mdx.ac.uk
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	N/A
	(b) Programme restriction	N/A
	(c) Level restrictions	2 - UG
	(d) Other restrictions or requirements	Open to international students only
10.	Automatic deferral	NO
11.	<p>Aims The module aims to extend and develop the student's knowledge and understanding in dance technique, choreography, performance and introduce critical studies. It enables the students to acquire the abilities to identify, analyse and contextualise key issues relating to the professional repertoire in order to enhance their knowledge of dance. The module is designed to establish a logical connection between practice, composition and theory.</p>	
12.	<p>Syllabus Weeks 1-12 or 13 -124 Dance techniques studied will include Cunningham-based; Graham-based and Humphrey-based; with supplementary study in Dance Fitness and Ballet. Students will study and perform excerpts from the Graham or Cohan and Humphrey repertoires.</p> <p>Students will either take choreography or critical studies component</p> <p>Choreographic component will consolidate and develop choreographic knowledge. Basic concepts of stage lighting, sound and use of stage space. Costume design and construction will be introduced. Evaluation of student's own work in progress and final product.</p> <p>Critical Studies will introduce students to various methods of dance analysis and their application to select examples or dance works. The critical and philosophical issues raised in the module will lead students to independent thinking and help them to critically discuss dance performances from various points of view.</p>	
13.	<p>Learning Outcomes Knowledge The student will be able to:</p> <ol style="list-style-type: none"> 1. continue the development of practical, historical and philosophical principles in relation to the designated style. 2. physically demonstrate the stylistic principles of the designated style. 3. have the experience and knowledge in costume design and construction, lighting design and technical aspects of dance production 	

	<ol style="list-style-type: none"> 4. demonstrate musical and rhythmic understanding. 5. understand the choreographic form, structure, content and style of the chosen Contemporary Dance repertoire 6. apply a framework for dance analysis 7. apply critical perspectives 8. structure and present essays with appropriate scholarly apparatus 9. research repertory work and apply research findings within a performance context <p>Skills</p> <p>The student will be able to:</p> <ol style="list-style-type: none"> 10. develop their dance technique skills along with the experience of design for dance and of choreography performance in a theatre setting. 11. develop analytical, evaluative writing skills in relation to own choreographic work and current choreographers 12. apply research skills 13. execute the technical and stylistic demands of a choreographic work 14. demonstrate an awareness of ensemble dancing 15. demonstrate confident individual presentation
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Five skilled –based classes per week.</p> <p>The syllabus will be delivered primarily through studio-based classes, rehearsals encompassing different stylistic philosophies. These strategies are paramount for this module in order to develop the students’ required physical skills.</p> <p>Choreography: One studio-based class will be taught to enable students to develop principles of choreography including the introduction of theatre lighting and costume design. The students will have the opportunity to extend their evaluative, reflective and critical skills. An individual optional tutorial will be available for feedback on practical work.</p> <p>Critical Studies: One lecture per week which conveys content of key analytical concerns, critical perspectives, methods of analysis and their practical application to select examples. An optional tutorial and written feedback on the essay.</p> <p>Assessment modes:</p> <p>Practical assessment in Dance Technique Practical assessment in Repertoire</p> <p>Practical assessment in Choreography Written evaluative essay for Choreography OR Written essay for Critical Studies Tutorial opportunities are made available to</p>

	<p>students.</p> <p>Formative assessment is on going and part of the learning experience in each dance technique class and within the rehearsal process for the repertoire work. Within the individual tutorials for choreography and critical studies.</p> <p>Summative assessment/s take place towards the conclusion of the academic year as a culmination of the knowledge and skills developed across the year.</p> <p>Students must fulfil the attendance requirement to be eligible for assessment.</p> <p>Grades for each component will be averaged according to the weighting of assessment, and may include a marginal fall in one component.</p> <p>Compensation may be permitted at the discretion of the Dance Subject Assessment Board.</p> <p>Students will be expected to demonstrate achievement of the intended learning outcomes via the combination of:</p> <ul style="list-style-type: none"> - Dance Technique assessment and Repertoire (50% of the overall mark, tutor assessed – outcomes 1, 2, 4,15) - Choreography assessment practical and written self evaluation (50% of the overall mark, tutor assessed - outcomes 3, 7, 8, 10, 11, 12) - OR - Critical Studies assessment written (50% of the overall mark, tutor assessed – outcomes 6, 7, 8, 12,) 	
15.	Assessment Weighting	<p>Technique & Repertoire 50%</p> <p>Choreography or Critical studies: 50%</p>
	Seen examination	N/A
	Unseen examination	N/A
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	<p>Learning materials</p> <p>Essential/Primary</p> <p>Adshhead, J. (ed) 1983, <i>Dance Analysis: Theory and Practice</i>, London: Dance Books</p> <p>Carter, A. 1998, <i>The Routledge Dance Studies Reader</i>, London Routledge</p>	

	<p>McGehee, H. 1992, <i>To Be A Dancer</i>, Dance Books</p> <p>Morris, G. (ed) 1996, <i>Moving Words: Re-Writing Dance</i>, London: Routledge</p> <p>Kostelanetz, R. (ed) 1992, <i>Cunningham, Dancing in Space and Time</i>, Dance Books</p> <p>McFee, G. 1992, <i>Understanding Dance</i>, London/New York: Routledge</p> <p>Video <i>Cunningham Dance Technique</i> (Ref. No. 21615)</p> <p>Video <i>The Four Pioneers</i> (Ref No. 12977b)</p> <p>- Recommended/Secondary Basingstoke: MacMillan</p> <p>Aggiss, L. & Cowie, B. 2006, <i>Anarchic Dance</i>, Routledge</p> <p>Brown, M. (ed) 1980, <i>The Vision of Modern Dance</i>, Dance Books</p> <p>Butterworth, J. & Clarke, G. (ed) 1998, <i>The Dance Maker's Portfolio: Conversations with Choreographers</i>, Centre Dance Studies, Bretton, UK</p> <p>Jordan, S, 1992, <i>Striding Out: Aspects of Contemporary and New Dance in Britain</i>, Dance Books</p>								
18.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/8	Autumn/Spring	N/A	Sept	May	15			
	2008/9	Autumn/Spring	N/A	Sept	May	15			
	2009/10	Autumn/Spring	N/A	Sept	May	15			
	2010/11	Autumn/Spring	N/A	Sept	May	15			
19.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						YES		
	SEMINAR (SEM)						YES		
	LABORATORY/STUDIO (LAB/STU)						YES		
	WORKSHOP (WRK)						YES		
	TUTORIAL (TUT)						YES		
	OTHER								
	(b) Timetabled						YES		
	(c) Sectioned						NO		
	(d) Is the module to be downloaded for OASIS?						YES		
	(e) Do students need early access to OASIS?						YES/NO		

1.	Short code	DAN2091
2.	Title	Jazz Dance
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Kate Flatt TP Ext.5595 k.flatt@mdx.ac.uk
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	N/A
	(b) Programme restriction	International Students only
	(c) Level restrictions	2 -UG
	(d) Other restrictions or requirements	N/A
10.	Automatic deferral	No
11.	Aims	This module aims to identify the principles of the Jazz dance genre; to develop practical dance skills in relation to other techniques studied; and to introduce aspects of the history and development of Jazz dance.
12.	Syllabus	Practical studio study of Jazz dance style, techniques and approaches. Accompanying lectures to introduce background material on the context and history of the genre.
13.	Learning Outcomes	<p>Knowledge and Skills</p> <p>The student will be able to:</p> <ol style="list-style-type: none"> 1. demonstrate experiential knowledge of the practice and principles of Jazz dance including awareness of alignment, use of embodied rhythm, dynamics and focus. 2. show an understanding of expressive potential in the execution and performance of Jazz dance in relation to the demands of the professional performance context. <p>Skills</p> <p>The student will be able to</p> <ol style="list-style-type: none"> 3. execute and perform sequences accurately demonstrating stylistic detail e.g. embodied rhythm, flexibility, dynamics and focus. 4. synthesise information from a range of sources; to research and analyse choreographic style. 5. demonstrate presentation and performance skills, 6. identify and demonstrate differences in choreographic style.
14.	Learning, Teaching and Assessment Strategy	<p>The course will be taught in two parts through studio-based classes, lectures, seminars, tutorials, choreographic workshops and student directed learning. Students will be given feedback via tutorials and written reports</p> <p>Assessment scheme</p> <p>Week 12 Assessment Practical technique (100%) (learning outcomes 1 - 6)</p> <p>Feedback by tutorials and written reports.</p>

	Compensation may be permitted at the discretion of the Dance Subject Assessment Board.						
15.	Assessment Weighting				100 %		
	Seen examination			%		
	Unseen examination						
	Coursework (no examination)				100%		
16.	Timetabled examination required				NO		
17.	<p>Learning materials</p> <p>There are extensive resources relating to all components of this module in the Trent Park Learning Resource centre. Students are encouraged to make full use of these facilities</p> <p>- Essential/Primary</p> <p>Essential</p> <p>Alfred. R, 1991, <i>Jazz Danceology: Teaching and Choreographing Jazz Dance</i>, Georgia: Dance Press</p> <p>Kislan, R.1987, <i>Hoofing on Broadway: A History of Show Dancing</i>, London: Simon and Schuster</p> <p>Malone, J, 1996, <i>Steppin' on the Blues: the Visible Rhythms of African American Dance</i>, Urbana III: University of Illinois Press</p> <p>Stearns, Marshall W. 1994, <i>Jazz Dance: The Story of American Vernacular Dance</i>, New York: Da Capo Press</p> <p>Recommended</p> <p>Buckland, T. 1995, <i>Dance, Gender and the Music Video</i>, in Border Tensions, Conference Proceedings, Surrey: National Resource Centre for Dance</p> <p>Fosse, Bob 1979 <i>All That Jazz</i>, 1979, Fosse Bob, Transmission, Channel 5 2000</p> <p>Kidd, Michael, 1955, <i>Guys and Dolls</i>, Joseph L/ Mankiewicz, BBC Transmission</p> <p>Jackson, M. and Landis, J. 1986, <i>Making Michael Jackson's Thriller</i>, Landis John, Vestron Video International</p> <p>Whiteley, S. 1997, <i>Sexing the Groove</i>, London: Routledge</p> <p>-</p>						
18.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE
	07/08	Autumn		Sept	Dec	15	TP

	08/09	Autumn		Sept	Dec	15	TP		
	09/010	Autumn		Sept	Dec	15	TP		
	10/11	Autumn		Sept	Dec	15	TP		
19.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						YES		
	SEMINAR (SEM)						YES		
	LABORATORY/STUDIO (LAB/STU)						NO		
	WORKSHOP (WRK)						YES		
	TUTORIAL (TUT)						YES		
	OTHER								
	(b) Timetabled						YES		
	(c) Sectioned						NO		
	(d) Is the module to be downloaded for OASIS?						NO		
	(e) Do students need early access to OASIS?						NO		

1.	Short code	DAN2092
2.	Title	Jazz Dance Choreography
3.	Level	300
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Kate Flatt TP Ext.5595 k.flatt@mdx.ac.uk
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	N/A
	(b) Programme restriction	International Students
	(c) Level restrictions	2 -UG
	(d) Other restrictions or requirements	N/A
10.	Automatic deferral	No
11.	Aims	This module aims to identify the principles and styles of the Jazz dance genre; to introduce aspects of the history and development of Jazz dance; to develop composition and choreographic skills; research and study skills.
12.	Syllabus	13-24 Composition and choreographic approaches to include choreographic workshops; research into existing models from the professional context; study of music styles, background material on the context and history of the genre.
13.	Learning Outcomes	<p>Knowledge and Skills</p> <p>The student will be able to:</p> <ol style="list-style-type: none"> 1. understand the key aspects of the vernacular origins of Jazz and the development of the genre as a dance form 2. understand the distinctive stylistic conventions in the work of established choreographic practitioners. <p>Skills</p> <p>The student will be able to</p> <ol style="list-style-type: none"> 3. use Jazz dance material creatively, culminating in an inventive choreographic statement, which uses concepts, music and stylistic conventions relating to the genre. 4. demonstrate inter personal skills; ability to manage and direct a group dance including rehearsal skills and time management 5. synthesise information form a range of sources; to research and analyse choreographic style. 6. demonstrate presentation and performance skills,
14.	Learning, Teaching and Assessment Strategy	The course will be taught in two parts through studio-based classes, lectures, seminars, tutorials, choreographic workshops and student directed learning. Students will be given feedback via tutorials and written reports

	<p>Assessment scheme Weeks 22-24 Assessment Choreographic task 80% and verbal presentation 20%, (learning outcomes 1 - 6) Feedback by tutorials and written reports.</p> <p>Compensation may be permitted at the discretion of the Dance Subject Assessment Board.</p>	
15.	Assessment Weighting	Practical 80 % and Presentation 20%
	Seen examination%
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	<p>Learning materials There are extensive resources relating to all components of this module in the Trent Park Learning Resource centre. Students are encouraged to make full use of these facilities - Essential/Primary</p> <p>Essential Alfred. R, 1991, <i>Jazz Danceology: Teaching and Choreographing Jazz Dance</i>, Georgia: Dance Press Kislan, R.1987, <i>Hoofing on Broadway: A History of Show Dancing</i>, London: Simon and Schuster Malone, J, 1996, <i>Steppin' on the Blues: the Visible Rhythms of African American Dance</i>, Urbana III: University of Illinois Press Stearns, Marshall W. 1994, <i>Jazz Dance: The Story of American Vernacular Dance</i>, New York: Da Capo Press</p> <p>Recommended Buckland, T. 1995, <i>Dance, Gender and the Music Video</i>, in Border Tensions, Conference Proceedings, Surrey: National Resource Centre for Dance Fosse, Bob 1979 <i>All That Jazz</i>, 1979, Fosse Bob, Transmission, Channel 5 2000 Kidd, Michael, 1955, <i>Guys and Dolls</i>, Joseph L/ Mankiewicz, BBC Transmission Jackson, M. and Landis, J. 1986, <i>Making Michael Jackson's Thriller</i>, Landis John, Vestron Video International Whiteley, S. 1997, <i>Sexing the Groove</i>, London: Routledge</p> <p style="text-align: center;">-</p>	

18.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	07/08	Autumn		Jan	May	15	TP	
	08/09	Autumn		Jan	May	15	TP	
	09/010	Autumn		Jan	May	15	TP	
	10/11	Autumn		Jan	May	15	TP	
19.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					YES		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					NO		
	(e) Do students need early access to OASIS?					NO		

1.	Short code	DAN2093
2.	Title	Body/Mind/Movement A (Intl)
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Tim Lamford TP 5595
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	N/A
	(b) Programme restriction	N/A
	(c) Level restrictions	2-UG
	(d) Other restrictions or requirements	Open to International students only
10.	Automatic deferral	No
11.	<p>Aims Students will engage through theory and practice, with the principles of some key movement forms, exploring their relationship with Contemporary Dance. Experience of a range of disciplines such as Release work for example, and traditional techniques such as Yoga or Tai chi Chuan, will enable the student to gain fresh insights into their personal posture, placement and energy flow.</p>	
12.	<p>Syllabus The module will be delivered simultaneously with DAN2012 and students will engage with the specific content of that module. Practical workshops in traditional and contemporary release techniques such as for example: Yoga/ Skinner Release/ Tai chi Chuan Weeks 1-12 Yoga or Skinner Releasing Technique or Tai chi Chuan.</p>	
13.	<p>Learning Outcomes Knowledge To enable the student to:</p> <ol style="list-style-type: none"> 1. acquire knowledge of the practice and principles of the technique studied. 2. understand how complementary techniques enable and enrich dance training. 3. demonstrate the importance of the inter-relatedness of breath, posture, energy flow, in the student's own experience of movement. 4. understand the importance of, and the ability to identify, the differing concepts embodied in the movement form. 5. demonstrate knowledge of the human body/mind in movement as an integrated holistic process. <p>Skills The student will be able to:</p> <ol style="list-style-type: none"> 6. demonstrate increased body awareness in relation to posture, placement and 	

	<p>energy flow.</p> <p>7. synthesise experiential knowledge, so as to improve physical expression, and the ease and efficiency of movement in the theatrical context.</p> <p>8. perform sequences with enhanced use of the body, particularly with regard to balance, control of centre of gravity, and fluidity.</p> <p>9. reflect upon and analyse personal performance.</p> <p>10. synthesise research, and apply insights to practical performance.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The syllabus will be delivered primarily through studio based classes, with tuition in a technique delivered in an eight week block of two hours, encompassing studio based tuition with lecture content. In addition, students will have four weeks tuition in a further technique. Students will direct their own learning and research, through use of a reflective journal.</p> <p>Assessment modes: One practical assessment will take place, at the end of the eight week block. The final assessment will take place in week 13 through submission of an essay. Students must fulfil the attendance requirement to be eligible for assessment.</p> <p>Grades for each assessment will be averaged according to the weighting of assessment, and may include a marginal fail in one component.</p> <p>Compensation may be permitted at the discretion of the Dance Subject Assessment Board.</p> <p>Students will be expected to demonstrate achievement of the intended learning outcomes via the combination of: One practical assessments, (40% of the overall mark) tutor assessed – outcomes 1, 3, 4, 5, 6, 7, 8 Written component 1700 words (60% of the overall mark), tutor assessed – outcomes 1, 2, 3, 4, 5, 9, 10</p>	
15.	Assessment Weighting	Practical 40% and Written 60%
	Seen examination	No
	Unseen examination	No

	Coursework (no examination)					100%		
16.	Timetabled examination required					NO		
17.	Length of exam					n/a		
18.	<p>Learning materials</p> <p>Essential</p> <p>Farhi, D. 2000, <i>Yoga mind, body and spirit: a return to wholeness</i>, New Zealand: New leaf</p> <p>Feldenkrais, M. 1980, <i>Awareness through movement</i>, London: Penguin Books.</p> <p>Geddes, Gerda. 1991, <i>Looking for the golden needle</i>, Plymouth UK: MannaMedia</p> <p>Holleman, D. 2001, <i>Dancing the body of light</i>, Amsterdam Netherlands: Pandion Enterprise</p> <p>Lo, B; Inn, M; Amacker, R; 1982, <i>The essence of T'ai Chi Ch'uan: the literary tradition</i>, USA: North Atlantic Books</p> <p>Recommended</p> <p>Alexander, F Matthias. 1932 reprinted 2001 <i>Use of the self</i>, London: Orion Books Ltd</p> <p>Dychtwald, K. 1986, <i>Bodymind</i>, New York USA: Jeremy P Tarcher</p> <p>Herrigel, E. 1953, <i>Zen in the art of archery</i>, London: Routledge</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g.. DE	
	07-08	Autumn	n/a	Sept	Dec	55	TP	
	08-09	Autumn	n/a	Sept	Dec	55	TP	
	09-10	Autumn	n/a	Sept	Dec	55	TP	
	10-11	Autumn	n/a	Sept	Dec	55	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					YES		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					NO		
	(e) Do students need early access to OASIS?					NO		

Subject to Validation

1.	Short code	DAN2094
2.	Title	Body/Mind/Movement B (Intl)
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Tim Lamford TP 5595
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	N/A
	(b) Programme restriction	N/A
	(c) Level restrictions	2-UG
	(d) Other restrictions or requirements	Open to International students only
10.	Automatic deferral	No
11.	<p>Aims Students will engage through theory and practice, with the principles of some key movement forms, exploring their relationship with Contemporary Dance. Experience of a range of disciplines such as Release work for example, and traditional techniques such as Yoga or Tai chi Chuan, will enable the student to gain fresh insights into their personal posture, placement and energy flow.</p>	
12.	<p>Syllabus The module will be delivered simultaneously with DAN2012 and students will engage with the specific content of that module. Practical workshops in traditional and contemporary release techniques such as for example: Yoga/ Skinner Release/ Tai chi Chuan Weeks 13-24 Yoga or Skinner Releasing Technique or Tai chi Chuan.</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge To enable the student to:</p> <ol style="list-style-type: none"> 1. acquire knowledge of the practice and principles of the technique studied. 2. understand how complementary techniques enable and enrich dance training. 3. demonstrate the importance of the inter-relatedness of breath, posture, energy flow, in the student's own experience of movement. 4. understand the importance of, and the ability to identify, the differing concepts embodied in the movement form. 5. demonstrate knowledge of the human body/mind in movement as an integrated holistic process. <p>Skills The student will be able to:</p> <ol style="list-style-type: none"> 6. demonstrate increased body awareness in relation to posture, placement and energy flow. 7. synthesise experiential knowledge, so as to improve physical expression, 	

	<p>and the ease and efficiency of movement in the theatrical context.</p> <p>8. perform sequences with enhanced use of the body, particularly with regard to balance, control of centre of gravity, and fluidity.</p> <p>9. reflect upon and analyse personal performance.</p> <p>10. synthesise research, and apply insights to practical performance.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The syllabus will be delivered primarily through studio based classes, with tuition in a technique delivered in an eight week block of two hours, encompassing studio based tuition with lecture content. In addition, students will have four weeks tuition in a further technique. Students will direct their own learning and research, through use of a reflective journal.</p> <p>Assessment modes: One practical assessment will take place, at the end of the eight week block. The final assessment will take place in week 13 through submission of an essay. Students must fulfil the attendance requirement to be eligible for assessment.</p> <p>Grades for each assessment will be averaged according to the weighting of assessment, and may include a marginal fail in one component.</p> <p>Compensation may be permitted at the discretion of the Dance Subject Assessment Board.</p> <p>Students will be expected to demonstrate achievement of the intended learning outcomes via the combination of: One practical assessments, (40% of the overall mark) tutor assessed – outcomes 1, 3, 4, 5, 6, 7, 8 Written component 1700 words (60% of the overall mark), tutor assessed – outcomes 1, 2, 3, 4, 5, 9, 10</p>	
15.	Assessment Weighting	Practical 40% and Written 60%
	Seen examination	No
	Unseen examination	No
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	n\|a
18.	Learning materials	

	<p>Essential Farhi, D. 2000, <i>Yoga mind, body and spirit: a return to wholeness</i>, New Zealand: New leaf Feldenkrais, M. 1980, <i>Awareness through movement</i>, London: Penguin Books. Geddes, Gerda. 1991, <i>Looking for the golden needle</i>, Plymouth UK: MannaMedia Holleman, D. 2001, <i>Dancing the body of light</i>, Amsterdam Netherlands: Pandion Enterprise Lo, B; Inn, M; Amacker, R; 1982, <i>The essence of T'ai Chi Ch'uan: the literary tradition</i>, USA: North Atlantic Books</p> <p>Recommended Alexander, F Matthias. 1932 reprinted 2001 <i>Use of the self</i>, London: Orion Books Ltd Dychtwald, K. 1986, <i>Bodymind</i>, New York USA: Jeremy P Tarcher Herrigel, E. 1953, <i>Zen in the art of archery</i>, London: Routledge</p>								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g.. DE		
	07-08	Autumn	n/a	Jan	May	55	TP		
	08-09	Autumn	n/a	Jan	May	55	TP		
	09-10	Autumn	n/a	Jan	May	55	TP		
	10-11	Autumn	n/a	Jan	May	55	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					NO			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					NO			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	DAN 2095
2.	Title	Dance Histories
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Alexandra Carter. Trent Park, ext 5663 a.carter@mdx.ac.uk
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	None
	(b) Programme restriction	N/A
	(c) Level restrictions	2 -UG
	(d) Other restrictions or requirements	Open to International students only
10.	Automatic deferral	no
11.	<p>Aims</p> <p>The module aims to develop knowledge of the historical and cultural conditions which have given rise to selected forms of contemporary (modern) dance and to enhance awareness of current debates in historical research.</p>	
12.	<p>Syllabus</p> <p>THIS MODULE IS A COMPONENT OF DAN 2013 AND WILL BE DELIVERED SIMULTANEOUSLY</p> <p>Early modern dance pioneers; Central European dance; modern dance in America; contemporary dance in Britain; postmodern dance. Current debates on historical research and writing.</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge On completion of the module the successful student will be able to:</p> <ol style="list-style-type: none"> 1. recognise some of the historical and cultural conditions which have given rise to Western contemporary dance forms and styles 2. identify key issues and/or methods in historical research <p>Skills The module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> 3. critical engagement with appropriate modes of historical research 4. the application of a critical perspective to dance in its diverse historical contexts 5. communication of historical research methods and outcomes in coherent written form 	
14.	Learning, Teaching and Assessment Strategy Weeks 1 – 12 One lecture per week for 11 weeks on dance history and one student-directed learning week. Lectures will offer substantive	

	<p>content supported by visual sources. Students will have the opportunity for critical interrogation and engage in key debates; these will offer the opportunity for formative assessment through tutor and peer feedback. Seminars will be presented on key sources. Tutorial opportunities will be available before essay submission. Detailed criteria for assessment will be disseminated in Week 1.</p> <p>Students will be expected to demonstrate achievement of the intended learning outcomes (1 – 5) via one tutor assessed essay which will form 100% of the total mark.</p> <p>Compensation will be permitted at the discretion of the Dance Subject Assessment Board.</p>							
15.	Assessment Weighting					One essay (2500 words)		
	Seen examination					n/a		
	Unseen examination					n/a		
	Coursework (no examination)					100 %		
16.	Timetabled examination required					NO		
17.	<p>Learning materials</p> <p>- Essential/Primary Carter, A. (ed) 1998 <i>The Routledge dance studies reader</i>, London: Routledge Carter, A. (ed) 2004 <i>Rethinking dance history</i>, London: Routledge Dils, A. & Cooper Albright A.C. (eds) 2001 <i>Moving history/Dancing cultures</i>, Middletown: WUP</p> <p>- Recommended/Secondary Jordan, S. 2002 <i>Striding Out: aspects of contemporary and New Dance</i>, London: Dance Books Jowitt, D, 1988 <i>Time and the dancing image</i>, Berkeley: UCP</p>							
18.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/8	Autumn/Spring	n/a	Sept	Dec	10	TP	
	2008/9	Autumn/Spring	n/a	Sept	Dec	10	TP	
	2009/10	Autumn/Spring	n/a	Sept	Dec	10	TP	
	2010/11	Autumn/spring	n/a	Sept	Dec	10	TP	
19.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							

	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	NO
	WORKSHOP (WRK)	NO
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	YES
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	NO
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	DAN2096
2.	Title	Dance Cultures(Intl)
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	First run
6.	Subject	Dance
7.	Module Leader	Tamara McLorg, TP, 5681 t.mclorg@mdx.ac.uk
8.	Accredited by	N/A
9.	Module Restrictions	
	(a) Pre-requisite	None
	(b) Programme restriction	Open to International Students only
	(c) Level restrictions	2 - UG
	(d) Other restrictions or requirements	N/A
10.	Automatic deferral	No
11.	Aims	To develop knowledge of the concepts, politics, history, nature and practice of cultural identity and diversity with special reference to dance in Britain today
12.	Syllabus	Weeks 13 – 24. The concepts and issues relating to cultural identity and diversity within a dance context. It examines the pertinent aspects of politics and history of some of the diverse cultures that exist within the UK today. The students will be introduced to the works and philosophies of current choreographers and practitioners working from culturally diverse backgrounds and how their cultural experience influences their creativity.
13.	Learning Outcomes	<p>Knowledge</p> <p>On completion of this module the student will be able to:</p> <ol style="list-style-type: none"> 1. gain an insight into the history and politics of contemporary dance within a cultural context 2. discern the complexities of the relationship between culture and identity 3. apply key concepts concerning culture, identity and diversity to the practice of selected dance genres in Britain today <p>Skills</p> <p>The module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> 4. the ability to successfully engage with appropriate modes of cultural and

	historical research 5. the application of a critical perspective to dance in its diverse cultural and historical contexts 6. communication of research methods and outcomes in coherent written form	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The syllabus will be delivered through lecture/workshops for 11 weeks and one student directed learning week. These will be supported by student debate on historical and current issues concerning cultural identity. An optional tutorial/written feedback on the essay.</p> <p>Assessment mode: Written essay.</p> <p>Formative assessment is on-going and part of the learning experience in each lecture/workshops through assignments. Summative assessment take place toward the conclusion of the academic year as a culmination of the knowledge and skills developed across the year. Students must fulfil the attendance requirement to be eligible for assessment.</p> <p>Compensation may be permitted at the discretion of the Dance Subject Assessment Board.</p> <p>Students will be expected to demonstrate achievement of the intended learning outcomes: - written essay (100% of the overall mark, tutor assessed 1,2, 3, 4, 5, 6,)</p>	
15.	Assessment Weighting	100%
	Seen examination	N/A
	Unseen examination	N/A
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	<p>Learning materials</p> <p>- Essential/Primary Essential/primary - Cultural Studies component Burt, R. 1998 <i>Alien bodies: representations of modernity, race and nation in Early Modern Dance</i>, London: Routledge Carter, A. 1998 as above Desmond, J. (ed) 1997 <i>Meaning in motion: new cultural studies in dance</i>, USA: Duke University Dils, A. & Cooper Albright A.C. (eds) 2001 <i>Moving history/Dancing cultures</i>, Middletown: WUP Fauley Emery, L. (2nd revised edition) 1988 <i>Black Dance From 1619 to Today</i>, Princeton Book Company Jeyasingh, S. 1990. Getting off the Orient express. <i>Dance Theatre Journal</i> 8(2): 34-37. O'Shea, J. 2007. <i>At home in the world: Bharata Natyam on the global stage</i>. Middletown: WUP.</p>	

	<p>- Recommended/Secondary Chakravarty, Pallabi. 2007. <i>Bells of change: Kathak dance, women, and modernity in India</i>. London: Seagull Books. Gere, D. (ed) 1995 <i>Looking out: perspectives on dance and criticism in a multicultural world</i>, NY: Schirmer Books Gottschild, D. 2003 <i>The Black Dancing Body: a geography from coon to cool</i>, Palgrave Macmillan, New York Grau, A. & Jordan S (ed) <i>Europe dancing: perspectives on theatre dance and cultural identity</i>, London: Routledge Thomas, H. (ed) <i>Dance in the city</i>, London: Macmillan Press Jeyasingh, S. 1995. Imaginary homelands: creating a new dance language. <i>Border tensions: proceedings of the fifth study of dance conference</i>. Guildford: University of Surrey Guildford.</p>							
18.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	07/08	Autumn/Spring	N/A	Jan	May	10	TP	
	08/09	Autumn/Spring	N/A	Jan	May	10	TP	
	09/10	Autumn/Spring	N/A	Jan	May	10	TP	
	10/11	Autumn/Spring	N/A	Jan	May	10	TP	
19.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					NO		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					YES/NO		
	(e) Do students need early access to OASIS?					YES/NO		

SUBJECT TO VALIDATION

1.	Short code	DEV1002
2.	Title	Development and the origins of the Third World
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007 – runs first semester
6.	Subject	Development Studies
7.	Module Leader	Lucy Sutherland
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	For study abroad/ exchange students only Runs in conjunction with DEV1001
10.	Automatic deferral	No
11.	<p>Aims The module aims to introduce students to the processes that have shaped, and continue to shape, the contemporary First and Third Worlds. The module explores how the Third World was geographically and historically constructed through processes of colonialism and post-colonial 'development' policies in order to better understand how these have shaped the contemporary development landscape in both its professional and popular imaginations.</p>	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> ▪ The historical construction of the Third World: <ul style="list-style-type: none"> ○ From colonialism to independence ○ Planning for the development of the 'Third World' ▪ Contemporary construction of the Third World: <ul style="list-style-type: none"> ○ Globalisation ○ Industrialisation ○ Trade ○ Tourism ▪ Popular constructions of the Third world: <ul style="list-style-type: none"> ○ Poverty, famine and disaster ○ HIV/AIDS 	
13.	<p>Learning Outcomes</p> <p><i>Knowledge</i> On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Evaluate the main processes that have shaped the Third World from colonisation to the present day 2. Compare and contrast differing views of development and the developing world 3. Demonstrate understanding of the causes of some of the key issues facing the contemporary developing world <p><i>Skills</i> This module will call for the successful student to demonstrate a capacity to:</p> <ol style="list-style-type: none"> 4. Evaluate the strengths and weaknesses of academic writing 5. Reflect on feedback received from staff and views of peers 6. Search physically and virtually for information on a given topic 7. Integrate information from a number of sources to form an argument 8. Reference material adequately within written work and in a bibliography 	
14.	Learning, Teaching and	Lectures (staff-led 1 hour long) will introduce the key concepts and processes that have helped shaped the

	Assessment Strategy	<p>contemporary 'Third World'. The lectures will highlight underlying ideologies that have informed these processes and promote debate around how the contemporary Third World is perceived by those who work in the field and by the public in general (outcomes 1 - 3).</p> <p>Workshops (student led - 2 hours) will provide a structured environment for discussion around the topics arising from the syllabus and from lectures. Workshops require that students undertake individual preparation prior to the session, such as reading an article, and that they work effectively as part of a small group to complete the workshop task. On some occasions the student led workshop time will be used for seminar discussion. Rather than focus on a particular task these sessions aim to promote open but informed debate around particular topics. This will require students to have read about the topic prior to the session and to come prepared to discuss their view point and to listen to the views of others. These critical reasoning skills will be further developed through submission of an article critique based on an article provided by the tutors that pertains to a key challenge faced by the Third World today (Outcomes 4 and 5).</p> <p>Later in the module students will be given an essay question related to the historical processes discussed in the lectures and asked to prepare to undertake a timed essay to be completed in class 2 weeks later (outcomes 1 and 6 and 7). Individual written feedback will be provided as well as generic feedback that will allow students to collectively reflect on the experience and learn from it (outcome 5).</p> <p>At the end of the module students will be asked to submit an essay on a topic related to the causes of some of the key issues facing the contemporary developing world (outcomes 2 and 3, 4, 6 - 8).</p> <p>Formative Assessment will consist: Article critique (outcome 3; 4 and 5) Summative Assessment will consist: Timed essay 50% (outcomes 1 and 5 - 7) Essay (50%) (outcomes 2 and 3; 4, 6 - 8)</p>
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	
18.	Learning materials - Essential	<p>Key readings for each topic covered in the module will be provided in the module handbook. The core text will be: Allen T & Thomas A (eds.) (2000) <u>Poverty and development in the 21st century</u>. Milton Keynes: Open University. This text is useful throughout the three years of study.</p>
	- Recommended	Calvert S & Calvert P (2001) <u>Politics and Society in the Third</u>

		<p><u>World</u>. Hemel Hempstead: Prentice Hall Harvester</p> <p>Documents available via: http://www.un.org/millenniumgoals/ http://www.unmillenniumproject.org/</p>
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19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g.. DE		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES/NO			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	DEV1003
2.	Title	Contemporary Development and the Millennium Development Goals
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007 to run second semester
6.	Subject	Development Studies
7.	Module Leader	Lucy Sutherland
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	For study abroad/ exchange students only Runs in conjunction with DEV1001
10.	Automatic deferral	No
11.	Aims	The module aims to introduce students to the processes that have shaped, and continue to shape, the contemporary First and Third Worlds. Since the year 2000 the development agenda has been dominated by the MDGs and their achievement has become a priority for governments and development agencies. Through critical examination of the MDG framework, those aspects that are contained within it and those omitted from it, the module aims to critically analyse contemporary notions of 'development' and the extent to which development processes can address some of the key issues facing the developing world.
12.	Syllabus	Key contemporary development actors <ul style="list-style-type: none"> o The World Bank and IMF o The United Nations Contemporary development issues <ul style="list-style-type: none"> o Poverty and well being o HIV/AIDS o Gender The Millennium Development Goals <ul style="list-style-type: none"> o Content and omissions o Supporters and critics of the Millennium Development Goals (MDGs) o Limitations in achieving the MDGs o Limitations of the MDGs for delivering 'development'
13.	Learning Outcomes	<p><i>Knowledge</i></p> <p>On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Evaluate the MDGs and the processes that led to their formulation 2. Outline key debates around the content, formulation and implementation of the MDGs 3. Interpret information related to notions of poverty and poverty reduction <p><i>Skills</i></p> <p>This module will call for the successful student to demonstrate a capacity to:</p> <ol style="list-style-type: none"> 4. Work within a small group to a achieve a stated aim 5. Search physically and virtually for information on a given topic 6. Reference material adequately within written work and in a bibliography 7. Integrate information from a number of sources to form an argument 8. Evaluate the strengths and weaknesses of academic writing 9. Extract, analyse and interpret data from tables and articles 10. Good verbal presentation skills

	11. Reflect on feedback received from staff and views of peers	
14.	Learning, Teaching and Assessment Strategy	<p>Lectures (staff-led 1 hour long) will introduce the key concepts and processes that have helped shaped the contemporary 'Third World'. The lectures will provide a framework within which students can explore the issues related to the design, implementation and achievement of the Millennium Development Goals – MDGs (outcomes 1 - 3).</p> <p>Workshops (student led - 2 hours) will provide a structured environment for discussion around the topics arising from the syllabus and from lectures. Workshops require that students undertake individual preparation prior to the session, such as reading an article (outcome 8), and that they work effectively as part of a small group to complete the workshop task (outcome 4). Workshops also aim to develop a student's ability to manipulate data and to extract information from various sources and evaluate its strengths and weaknesses. The poverty workshop exercise will form the basis of an individual report to be submitted for (summative) assessment during the module (outcomes 3, and 4 and 9).</p> <p>On some occasions the student led workshop time will be used for seminar discussion. Rather than focus on a particular task these sessions aim to promote open but informed debate around particular topics. This will require students to have read about the topic prior to the session and to come prepared to discuss their view point and to listen to the views of others (outcome 8 and 11). During the module workshop time will be used for student led seminars consisting group presentations on topics arising from the syllabus and from lectures. Student groups will be required to negotiate topics around the MDGs in discussion with the tutor that will then be the basis for group presentations (outcomes 4, 10 and 11). The presentations will give depth and breadth of understating in relation to one of the MDGs (outcomes 1 and 2).</p> <p>The skills and knowledge gained during the teaching programme will be important for the successful completion of the final piece of assessed work. At the end of the module students will be asked to submit an essay on a topic related to the causes of some of the key issues facing the contemporary developing world (outcomes 2, 5 - 8).</p> <p>Formative Assessment will consist: Group presentation (Outcomes 1 and 2; 4, 10 and 11). Summative Assessment will consist: Workshop report (50%) (Outcomes 3; 4 and 9) Essay (50%) (Outcomes 2 and 5 - 8)</p>
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100 %

16.	Timetabled examination required	NO
17.	Length of exam	
18.	Learning materials - Essential - Recommended	<p>Key readings for each topic covered in the module will be provided in the module handbook. The core text will be: Allen T & Thomas A (eds.) (2000) <u>Poverty and development in the 21st century</u>. Milton Keynes: Open University. This text is useful throughout the three years of study.</p> <p>Calvert S & Calvert P (2001) <u>Politics and Society in the Third World</u>. Hemel Hempstead: Prentice Hall Harvester</p> <p>Documents available via: http://www.un.org/millenniumgoals/ http://www.unmillenniumproject.org/</p>

19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g.. DE		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES/NO			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	DEV3051
2.	Title	Disasters and Development
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007 – to run first semester
6.	Subject	Development Studies
7.	Module Leader	Sarah Bradshaw
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Format designed for study abroad and exchange students only – to be completed in one (first) semester
10.	Automatic deferral	No
11.	Aims	<p>Many feel that the World is becoming a more dangerous place as the number and severity of 'natural' events, such as the Boxing day Tsunami of 2005, appear to have increased in recent years. Rather than examining how nature produces such hazards, the module focuses on how these hazardous events become 'disasters' through examination of their differentiated impact on the human population. The module considers what happens after an event like a hurricane, and focuses on the often marginalised aspects of disasters, such as the psychosocial impact on those who survive and 'secondary' disasters that follow such as gender based violence. The module aims to highlight how disasters are as much political, social and economic events as they are 'natural' occurrences.</p>
12.	Syllabus	<ul style="list-style-type: none"> • Natural hazards/manmade disaster • The roots of social and environmental vulnerabilities. • Changing conceptualisations of disasters • Disaster response: <ul style="list-style-type: none"> ○ Frameworks and guidelines ○ Gender and generational frameworks for relief aid • Secondary disasters: <ul style="list-style-type: none"> ○ Trauma, ○ Violence ○ Spatial dislocation. • Indirect impacts: <ul style="list-style-type: none"> ○ State-civil relations ○ Changing gendered roles and relations • Reconstruction interventions: the possibilities for transformation
13.	Learning Outcomes	<p>Knowledge</p> <p>On completion of this module, the successful student will be able to:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of the underlying causes of natural disasters and their links with present day developmental processes (1) • Recognise the political, social and economic factors that influence how 'natural disasters' occur and how they are managed (2) • Demonstrate a basic knowledge of relief and reconstruction initiatives and gender frameworks for their implementation (3) <p>Skills</p> <p>This module will call for the successful student to demonstrate:</p> <ul style="list-style-type: none"> • The range of skills necessary to design and deliver practical messages in workshop settings (5) • The capacity to use information to produce briefing reports succinctly outlining key debates within an area and recommending action (6) • The capacity to link conceptual and theoretical frameworks and discourses to practice in the context of disasters (7)

14.	Learning, Teaching and Assessment Strategy	<p>A mixture of lectures and workshops will be utilised to deliver the learning outcomes. Lectures (staff-led – 1 hour) will introduce the key concepts and processes associated with discussion of disasters in the developing world context. The lectures will highlight the changing conceptualisations of disasters and disaster response and how these have, and have not, been associated with changes in development thinking (outcomes 1 - 3).</p> <p>Workshops (student led – 2 or 3 hours) will provide a structured environment for discussion around the topics arising from the syllabus and from lectures. The workshops require that students undertake individual preparation prior to the session, such as reading a briefing report. Workshops will consist of a series of exercises to be completed in small groups, including role-play exercises and case study scenarios, focussed on issues raised through relief and reconstruction (outcomes 3). Through participating in such workshops, and critically reflecting on this participation, students will develop the necessary practical skills to complete the assessment required by the module (outcomes 5, 6 and 7).</p> <p>The grade for the module will be determined by the Workshop design (50%) (Outcomes 1 and 3; 5) Briefing report (50%) (Outcomes 1 and 2; 6 and 7)</p>							
15.	Assessment Weighting								
	Seen examination								
	Unseen examination								
	Coursework (no examination)	100 %							
16.	Timetabled examination required	NO							
17.	Length of exam								
18.	Learning materials - Essential - Recommended	<p>Blaikie, P et al (1997) <u>At Risk: Natural Hazards, People's Vulnerability and Disasters</u>. Routledge: London and New York.</p> <p>Byrne B, and Bades S (1995) <u>Gender, Emergencies and Humanitarian Assistance</u>. Bridge Report: IDS</p> <p>Enarson, E and (Morrow, B (eds) (1998) <u>The Gendered Terrain of Disasters</u>. Praeger Westport: Connecticut and London.</p> <p>Williams, S (1994) <u>The Oxfam Gender Training Manual</u>. Oxfam: UK and Ireland.</p>							
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g.. DE		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								

	LECTURE (LEC)	YES
	SEMINAR (SEM)	NO
	LABORATORY/STUDIO (LAB/STU)	NO
	WORKSHOP (WRK)	YES
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	YES
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	DEV3900
2.	Title	Development policy seminars
3.	Level	100
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Term	January
6.	Subject	Development Studies
7.	Module Leader	Sarah Bradshaw
8.	Accredited by	Development Studies
9.	Module Restrictions	
	(b) Pre-requisite	DEV2000 or equivalent
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims Development is increasingly policy rather than theory led and elements of social policy have entered the traditionally macroeconomic policy focussed prescriptions of the International Financial Institutions. This module aims to develop the ability to analyse and critique development policy from formulation through to implementation. This requires well developed critical reasoning skills and the module aims to help students develop as independent thinkers and learners who can take responsibility for facilitating debate and advancing knowledge and understanding. Their ability to do this will be evidenced through students running a series of seminars where they take the role of chair, discussant and presenter, giving students hands on experience of facilitating a session as well as presenting a paper.</p>	
12.	<p>Syllabus The module is student led and consists of individual student presentations in themed policy panels each facilitated by a (student) chair and 2 discussants.</p> <ul style="list-style-type: none"> ▪ Themes will be chosen for their 'real world' relevance and have both conceptual and practical policy implications. ▪ Themes might include issues such as migration, alternative technologies, and disability and notions such as social capital, rights, and mainstreaming. <p>The topics covered within each theme will be those not necessarily covered in any depth elsewhere in the programme of study and as such allow students to apply their existing development knowledge to new areas of interest.</p> <p>In order to ensure that students have the necessary skills to critique a particular piece of policy a series of skills workshops will be held at the start of the module and these will be complemented by presentations from invited speakers on relevant policy topics.</p> <p>Given the structure of the module – consisting only three 3 hour 'taught' session followed by a series of 3 hour policy panels, the module will be taught over one term only providing a intensive student led learning experience for finalists as they come to the end of their studies and look toward entering the workforce.</p>	
13.	<p>Learning Outcomes Knowledge On completion of this module, the successful student will be able to:</p> <ul style="list-style-type: none"> • Demonstrate a critical understanding of the policy formulation process (1) • Recognise the underlying assumptions behind particular policy prescriptions (2) • Relate new ideas and themes to their existing knowledge to enhance their understanding of development (3) • Demonstrate an in-depth knowledge of a particular subject area and how it relates to wider development and policy debates (4) <p>Skills</p>	

	<p>This module will call for the successful student to demonstrate the capacity to:</p> <ul style="list-style-type: none"> • Present verbally to a audience of peers (5) • Facilitate discussion and debate (6) • Guide their own learning and that of others (7) • Critically appraise a particular piece of policy in relation to its ability to achieve its stated aims (8) • Critique a particular policy from an alternative ideological perspective (9) • Construct an evidenced argument drawing on a variety of sources of information (10)
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Staff-led workshops (3 hours) will take place at the beginning of the module to provide the contextual and skills basis for the student led presentations that will follow. The workshops will facilitate the development of policy critique skills and provide the understanding of the policy environment necessary to apply these skills. Students will be encouraged to explore different perspectives from which policy may be critiqued including gender, environment and from a rights perspective (outcome 1, 2, 8 and 9).</p> <p>Specialist staff presentations will complement the workshop and seminar schedule. Presentations will be given by staff from within the university but from outside the DEV area who work on related development themes. The presentations will be research focussed (outcome 3).</p> <p>The remainder of the module will consist of student led themed 'policy panels'. Each panel will consist of a number of papers, a chair and discussants all drawn from the student group. The smooth running of the panel will depend on those designated as facilitating the session (outcomes 3, 6 and 7). Presenters will be expected to critically examine a particular piece of policy and assess the extent to which it can and/or does fulfil its own aims and how through this, it contributes to wider development aims (outcomes 4, 5, 7, 8, 9 and 10).</p> <p>At the end of the module students will be expected to submit a piece of written work that builds on their presentation, placing this in-depth knowledge within a critical examination of the policy formulation process and exploring the wider macro level policy issues it raises (outcomes 1, 2, 9 and 10).</p> <p>The grade for the module will be determined by the Seminar facilitation (20%) (Outcomes 3; 6 and 7) Oral presentation (40%) (Outcomes 4; 5, 7-10) Policy essay (40%) (Outcomes 1, 2 and 4; 9 and 10)</p>
15.	<p>Assessment Weighting</p> <p>Seen examination</p> <p>Unseen examination</p> <p>Coursework (no examination) 100 %</p>
16.	<p>Timetabled examination required NO</p>
17.	<p>Length of exam</p>
18.	<p>Learning materials - Essential Kothari, U and Minogue, M (eds) (2002) <u>Development theory and practice: critical perspectives</u> Palgrave:</p>

	- Recommended	<p>Houndmills, Basingstoke</p> <p>Mkandawire, T (ed) (2004) <u>Social Policy in a development Context</u> Palgrave Macmillan: Houndmills</p> <p>Simons, D and Narman, A (1999) <u>Development as theory and Practice</u>. Oxford University press</p> <p>Wuyts, M et al.(eds.) (1992) <u>Development policy and public action</u>. Oxford University press</p>
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19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g.. DE		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					NO			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					NO			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	ELS1311
2.	Title	Critical Reading 1
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	ELS
7.	Module Leader	Dr Merja Makinen
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Barred combination with ELS1301; only for overseas and exchange students
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module introduces you to skills and ideas essential for the reading of literary texts. It is a course about reading, developing your skills in noticing and responding to what is on the page in front of you. Finding a way of communicating these responses is a further part of developing the skills of literary criticism. The module studies major literary genres: drama, poetry, fiction, and non-fictional prose.</p> <p>The module will also contain key skills, including considering sources, preparing and writing an essay, writing a review and introduction to bibliographic skills and learning resources.</p>	
12.	<p>Syllabus</p> <p>Texts will include Patrick Marber <i>Dealer's Choice</i>, Shakespeare selected sonnets, Bram Stoker <i>Dracula</i>, Mary Wollstonecraft, selected letters</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge</p> <p>Knowledge of literature from different periods and its related criticism Analysis of selected historical approaches to the texts studied</p> <p>Skills</p> <p>Students will: Students will:</p> <ul style="list-style-type: none"> • Develop a rigorous approach to the acquisition of a knowledge of literature from different periods and its related criticism • Develop a range of skills which includes: <ul style="list-style-type: none"> - critical skills in the close reading and analysis of texts; - competence in the research, planning and execution of essays, including the evaluation of materials and the best methods to investigate them; - bibliographic skills, including the accurate citation of sources and the consistent use of conventions in the presentation of scholarly work. 	

	<ul style="list-style-type: none"> - Use of learning resources • Engage in effective learning, work in teams and take responsibility for the nature and quality of outputs, and communicate effectively in a variety of contexts. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>This module will be taught by a combination of lectures, seminars and tutorials. Learning activities will include lectures, seminars, private study and the production of written work.</p> <p>Students will be assessed by one 750 word exercises, one 1500 word essays, one 1000 word piece of creative criticism Zero-weighted completion of 75% of seminar worksheets each term is compulsory for the module.</p> <p>.</p>	
15.	Assessment Weighting	
	Seen examination%
	Unseen examination %
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	.....
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <p>Patrick Marber <i>Dealer's Choice</i>, rev. ed. (London: Methuen, 1996)</p> <p>Shakespeare selected sonnets issued as a handout</p> <p>Bram Stoker <i>Dracula</i>, ed. Maurice Hindle (Harmondsworth: Penguin, 1993)</p> <p>Mary Wollstonecraft, selected letters, issued as a handout</p> <ul style="list-style-type: none"> - Recommended <p>Chris Baldick, ed. <i>The Concise Oxford Dictionary of Literary Terms</i> (Oxford: OUP, 1991)</p> <p>Andrew Bennett & Nicholas Royle, <i>An Introduction to Literature, Criticism and Theory</i> 2nd ed (Harlow: Prentice Hall, 1999)</p> <p>Jonathan Culler, <i>Literary theory: a very short introduction</i> (Oxford: OUP, 2000)</p> <p>Jeremy Hawthorn, <i>Studying the Novel</i> 3rd ed (London: Edward Arnold, 1997)</p> <p>John Lennard, <i>The Poetry Handbook</i> (Oxford: OUP, 1996)</p>	

19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/08	Autumn		Sep 2007	Dec 2007		TPK		
	2008/09	Autumn		Sep 2008	Dec 2008		TPK		
	2009/10	Autumn		Sep 2009	Dec 2009		TPK		
	2010/11	Autumn		Sep 2010	Dec 2010		TPK		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					NO			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES as part of ELS1301			
	(c) Sectioned					YES			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					YES			

ELS1313 Travelling Genres: Themes and Variations (15UK, 7.5ECTS, 4US)

Aims

Genre is central to both how we read and write, and to film-making and spectatorship. This module examines the ways three genres develop in different media: the Western, travel-writing, and the *Bildungsroman* (we will consider Austen's *Emma* and various adaptations of it). You'll develop skills in close textual analysis, comparative and contrastive analysis, classificatory skills, identifying and representing arguments and other rhetorical practices, oral and written.

Learning Outcomes

Knowledge:

Students will develop knowledge of:

1. various definitions of genre;
2. how genre shapes reading and writing practices;
3. the key narrative and thematic features of the genres studied; and
4. how genre is deployed in various types of cultural argument.

Skills:

Students will develop skills in:

5. describing and evaluating research materials, including constructing a bibliography;
6. critical and evaluative reading;
7. understanding and representing narrative and argument structures;
8. oral presentation;
9. written presentation; and
10. editing.

Syllabus

This module studies three genres - the western, travel-writing, and the *Bildungsroman* - that share certain preoccupations: journeys, sense of place, individual development, the representation of otherness, the relation between perception and imperialism, sense of home and belonging, and the comparison between civilization and nature. We'll examine classical genres by measuring several westerns against Oedipal drama and pastoral elegy. The three strands of the module are interwoven so we will sometimes study a western in relation to a piece of travel-writing, or study a 'western' that has itself travelled. Our examination of Jane Austen's *Emma* as a *Bildungsroman* will be introduced by travel-writing written during her lifetime, and include a session on travel-writing as literary pilgrimage, while also examining the way in which the novel migrates into film and TV.

Learning Materials

Essential

(a) Films

Butch Cassidy and the Sundance Kid (Hill, 1969)

Cat Ballou (Silverstein, 1965)

Clueless (Heckerling, 1995)

Dead Man (Jarmusch, 1995)

Emma (McGrath, 1996)

Once Upon a Time in the West (Leone, 1968)

Red River (Hawks, 1948)

Robinson in Space (Keillor, 1997)

Stagecoach (Ford, 1939)

Song of Ceylon (Wright, 1934)

The Misfits (Huston, 1961)

Yojimbo (Kurosawa, 1961)

(b) Texts

Course reader to include literary excerpts and critical materials, plus the following books:

Jane Austen, *Emma*, ed. Nicola Bradbury (Ware: Wordsworth, 2000)

Bill Bryson, *Bill Bryson's African Diary* (New York: Doubleday, 2002)

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African*. Written by himself (1789) [to be issued in photocopy]

Caroline Sanderson, *A Rambling Fancy: In the Footsteps of Jane Austen* (London: Cadogan Guides, 2006)

Recommended

Elizabeth A. Bohls and Ian Duncan, Eds., *Travel Writing 1700-1830* (Oxford: OUP, 2005)

Philip Dodd and Robert Colls, Eds., *Englishness* (London: Routledge, 1987)

Philip French, *Westerns: Aspects of a Movie Genre and Westerns Revisited* (London: Carcanet, 2005).

Susan Fraemes, *Unbecoming Women: British Women Writers and the Novel of Development* (New York: Columbia University Press, 1993).

Paul Gilroy, *There Ain't No Black in the Union Jack* (London: Routledge, 1987).

Peter Hulme and Tim Youngs, Eds., *The Cambridge Guide to Travel Writing* (Cambridge: CUP, 2002).

Lee Clark Mitchell, *Westerns: Making the Man in Fiction and Film* (Chicago: Chicago University Press, 1996)

Franco Moretti, *The Way of the World* (London: Verso, 1987).

Edward Said, *Orientalism*, rev. edn. (Harmondsworth: Penguin, 1995).

SUBJECT TO VALIDATION

1.	Short code	ELS1321
2.	Title	Critical Reading 2
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	ELS
7.	Module Leader	Dr Merja Makinen
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Barred combination with ELS1301; for overseas and exchange students only
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module introduces you to skills and ideas essential for the reading of literary texts and for the use of critical materials and contexts as it engages with the writing of critics and helps you to negotiate criticism. The module takes four literary texts as its focus and reads them alongside critical and contextual materials. At the end of the module students will have not only a deepened understanding of those literary texts, but also a wider comprehension of some of the theoretical underpinnings of critical analysis.</p> <p>The module will also contain key skills, including considering sources, preparing and writing an essay, writing a review and introduction to bibliographic skills and learning resources.</p>	
12.	<p>Syllabus</p> <p>Texts will include Derek Walcott <i>Selected Poetry</i>, Shakespeare's <i>The Tempest</i>, Jane Austen <i>Northanger Abbey</i>, Angela Carter <i>The Bloody Chamber and Other Stories</i></p>	
13.	<p>Learning Outcomes</p> <p>Knowledge</p> <p>Knowledge of literature from different periods and its related criticism Analysis of selected historical approaches to the texts studied</p> <p>Skills</p> <p>Students will:</p> <ul style="list-style-type: none"> • Develop a rigorous approach to the acquisition of a knowledge of literature from different periods and its related criticism • Develop a range of skills which includes: <ul style="list-style-type: none"> - critical skills in the close reading and analysis of texts; - competence in the research, planning and execution of essays, including the evaluation of materials and the best methods to investigate them; - bibliographic skills, including the accurate citation of sources and the consistent 	

	<ul style="list-style-type: none"> - use of conventions in the presentation of scholarly work. - Use of learning resources • Engage in effective learning, work in teams and take responsibility for the nature and quality of outputs, and communicate effectively in a variety of contexts. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>This module will be taught by a combination of lectures, seminars and tutorials. Learning activities will include lectures, seminars, private study and the production of written work. Students will be assessed by one 750 word exercises, one 1500 word essay and one 1000 word short answer exercise. Zero-weighted completion of 75% of seminar worksheets each term is compulsory for the module.</p>	
15.	Assessment Weighting	
	Seen examination %
	Unseen examination %
	Coursework (no examination) %
16.	Timetabled examination required	NO
17.	Length of exam	.....
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <p>Derek Walcott <i>Selected Poetry</i>, ed. Wayne Brown (Oxford: Heinemann, 1981) Shakespeare's <i>The Tempest</i>, ed. Stephen Orgel (Oxford: Oxford University press, 1987) Jane Austen <i>Northanger Abbey</i>, ed. Marilyn Butler (London: Penguin, 1995) Angela Carter <i>The Bloody Chamber and Other Stories</i> (Harmondsworth: Penguin, 1990)</p> <p>- Recommended</p> <p>Chris Baldick, ed. <i>The Concise Oxford Dictionary of Literary Terms</i> (Oxford: OUP, 1991) Andrew Bennett & Nicholas Royle, <i>An Introduction to Literature, Criticism and Theory</i> 2nd ed (Harlow: Prentice Hall, 1999) Jonathan Culler, <i>Literary theory: a very short introduction</i> (Oxford: OUP, 2000) Jeremy Hawthorn, <i>Studying the Novel</i> 3rd ed (London: Edward Arnold, 1997) John Lennard, <i>The Poetry Handbook</i> (Oxford: OUP,</p>	

	1996)								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/08	Spring		January 2008	June 2008		TPK		
	2008/09	Spring		Jan 2009	June 2009		TPK		
	2009/10	Spring		Jan 2010	June 2010		TPK		
	2010/11	Spring		Jan 2011	June 2011		TPK		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						YES		
	SEMINAR (SEM)						YES		
	LABORATORY/STUDIO (LAB/STU)						NO		
	WORKSHOP (WRK)						NO		
	TUTORIAL (TUT)						YES		
	OTHER								
	(b) Timetabled						YES with ELS1301		
	(c) Sectioned						YES		
	(d) Is the module to be downloaded for OASIS?						YES		
	(e) Do students need early access to OASIS?						YES		

ELS1313 Travelling Genres: Themes and Variations (15UK, 7.5ECTS, 4US)

Aims

Genre is central to both how we read and write, and to film-making and spectatorship. This module examines the ways three genres develop in different media: the Western, travel-writing, and the *Bildungsroman* (we will consider Austen's *Emma* and various adaptations of it). You'll develop skills in close textual analysis, comparative and contrastive analysis, classificatory skills, identifying and representing arguments and other rhetorical practices, oral and written.

Learning Outcomes

Knowledge:

Students will develop knowledge of:

1. various definitions of genre;
2. how genre shapes reading and writing practices;
3. the key narrative and thematic features of the genres studied; and
4. how genre is deployed in various types of cultural argument.

Skills:

Students will develop skills in:

5. describing and evaluating research materials, including constructing a bibliography;
6. critical and evaluative reading;
7. understanding and representing narrative and argument structures;
8. oral presentation;
9. written presentation; and
10. editing.

Syllabus

This module studies three genres - the western, travel-writing, and the *Bildungsroman* - that share certain preoccupations: journeys, sense of place, individual development, the representation of otherness, the relation between perception and imperialism, sense of home and belonging, and the comparison between civilization and nature. We'll examine classical genres by measuring several westerns against Oedipal drama and pastoral elegy. The three strands of the module are interwoven so we will sometimes study a western in relation to a piece of travel-writing, or study a 'western' that has itself travelled. Our examination of Jane Austen's *Emma* as a *Bildungsroman* will be introduced by travel-writing written during her lifetime, and include a session on travel-writing as literary pilgrimage, while also examining the way in which the novel migrates into film and TV.

Learning Materials

Essential

(a) Films

Butch Cassidy and the Sundance Kid (Hill, 1969)

Cat Ballou (Silverstein, 1965)

Clueless (Heckerling, 1995)

Dead Man (Jarmusch, 1995)

Emma (McGrath, 1996)

Once Upon a Time in the West (Leone, 1968)

Red River (Hawks, 1948)

Robinson in Space (Keillor, 1997)

Stagecoach (Ford, 1939)

Song of Ceylon (Wright, 1934)

The Misfits (Huston, 1961)

Yojimbo (Kurosawa, 1961)

(b) Texts

Course reader to include literary excerpts and critical materials, plus the following books:

Jane Austen, *Emma*, ed. Nicola Bradbury (Ware: Wordsworth, 2000)

Bill Bryson, *Bill Bryson's African Diary* (New York: Doubleday, 2002)

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African*. Written by himself (1789) [to be issued in photocopy]

Caroline Sanderson, *A Rambling Fancy: In the Footsteps of Jane Austen* (London: Cadogan Guides, 2006)

Recommended

Elizabeth A. Bohls and Ian Duncan, Eds., *Travel Writing 1700-1830* (Oxford: OUP, 2005)

Philip Dodd and Robert Colls, Eds., *Englishness* (London: Routledge, 1987)

Philip French, *Westerns: Aspects of a Movie Genre and Westerns Revisited* (London: Carcanet, 2005).

Susan Fraemes, *Unbecoming Women: British Women Writers and the Novel of Development* (New York: Columbia University Press, 1993).

Paul Gilroy, *There Ain't No Black in the Union Jack* (London: Routledge, 1987).

Peter Hulme and Tim Youngs, Eds., *The Cambridge Guide to Travel Writing* (Cambridge: CUP, 2002).

Lee Clark Mitchell, *Westerns: Making the Man in Fiction and Film* (Chicago: Chicago University Press, 1996)

Franco Moretti, *The Way of the World* (London: Verso, 1987).

Edward Said, *Orientalism*, rev. edn. (Harmondsworth: Penguin, 1995).

SUBJECT TO VALIDATION

1.	Short code	ELS2311
2.	Title	Self and Other in the Renaissance
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	English Literary Studies
7.	Module Leader	Dr Erica Fudge
8.	Accredited by	
9.	Module Restrictions	Only for semester abroad students
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10	Automatic deferral	No
11	<p>Aims This module aims to introduce key texts and ideas from the English Renaissance, a period of exploration - of the globe and of the self, and of religious upheaval. Moving through the period chronologically students will assess literary texts in their historical context, and, by reading plays, poems and prose alongside critical and historical materials they will explore concepts of self and other, order and disorder in the period. The module will:</p> <ul style="list-style-type: none"> • Introduce a range of texts from the period 1558-c1605 • Locate and analyse certain themes, genres and preoccupations in Renaissance literature • Read texts in their historical context as well as in the light of current critical and theoretical models • Provide a foundation for further work on Renaissance literature 	
12	<p>Indicative Syllabus –Edmund Spenser, <i>The Faerie Queene</i> Book I; Sir Philip Sidney, selection; Christopher Marlowe, <i>Dr Faustus</i>; John Donne, selection; William Shakespeare, <i>King Lear</i>.</p>	
13	<p>Learning Outcomes</p> <p>Knowledge Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of a range of Renaissance texts • Awareness of the role of literary criticism in shaping literary interpretation and value • Knowledge of linguistic, literary, cultural and socio-historical contexts in which literature is written and read <p>Skills Students will:</p> <ul style="list-style-type: none"> • Analyse and evaluate in relation to concepts specific to the study of Renaissance literature • Learn to generate ideas at an abstract level through a knowledge of the distinctive nature of dramatic texts and the linguistic, literary, cultural and 	

	<p>socio-historical contexts in which such literature is written and read, and through an awareness of the role of literary criticism in shaping literary interpretation and value.</p> <ul style="list-style-type: none"> • Exercise judgement as to how social and cultural contexts affect the nature of language and meaning • Further develop a range of specialised skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing. 	
14	<p>The module will be taught by a combination of lectures, followed by seminars, as well as tutorials. Learning activities will include lectures, seminars – including planned structured debates and student presentations, private study and the production of written work.</p> <p>Assessment will take the form of: 1 x review essay of a piece of criticism 1500 words 1 x critical essay 2500 words Completion for the relevant seminar of at least two thirds of the seminar preparation sheets (zero-weighted, but required in order to pass)</p> <p>Tutorials will be offered to students in advance of submission of coursework, and in feedback sessions after marking.</p>	
15	Assessment Weighting	
	Seen examination	0%
	Unseen examination	%
	Coursework (no examination)	100%
16	Timetabled examination required	NO
17	Length of exam	.....hours
18	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <i>The Norton Anthology of English Literature</i>, vol. 1, ed. M.H. Abrams and Stephen Greenblatt (7th edition: 2000) - Recommended Michael Hattaway ed., <i>A Companion to English Renaissance Literature and Culture</i> (Oxford: Blackwell, 2000) Isabel Rivers, <i>Classical & Christian Ideas in English Renaissance Poetry</i> (London: Alan and Unwin, 1979) A.R. Braunmuller and Michael Hattaway ed., <i>The Cambridge companion to English Renaissance drama</i> (Cambridge: Cambridge University Press, 1990) Arthur F. Kinney ed., <i>A companion to Renaissance drama</i> (Oxford: Blackwell, 2002) 	

19	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE
	2007/08	Autumn		September 2007	December 2007	No maximum	TPK
	2008/09	Autumn		September 2008	December 2008	No maximum	TPK
	2009/10	Autumn		September 2009	December 2009	No maximum	TPK
	2010/11	Autumn		September 2010	December 2010	No maximum	TPK
20	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)					YES	
	SEMINAR (SEM)					YES	
	LABORATORY/STUDIO (LAB/STU)					NO	
	WORKSHOP (WRK)					NO	
	TUTORIAL (TUT)					YES	
	OTHER						
	(b) Timetabled					YES	
	(c) Sectioned					YES	
	(d) Is the module to be downloaded for OASIS?					YES	
	(e) Do students need early access to OASIS?					YES	

SUBJECT TO VALIDATION

1.	Short code	ELS2312
2.	Title	Literature in the Long 19th Century: Imagination and Reality 1
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	ELS
7.	Module Leader	Dr James Brown
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Only for visiting and semester abroad students
10.	Automatic deferral	NO
11.	Aims	<p>The long nineteenth century (1789-1914) begins and ends in revolution and global war. Britain industrialised and expanded its global empire. Literature sought to make sense of this fast-changing world. Writers tried to get back to basics, but were divided. Romantic writers championed imagination; yet the nineteenth century was also the heyday of realism and science. This module concentrates on the first half of this period: roughly from the French Revolution of 1789 to the year of revolutions, 1848. We'll seek to understand changing practices of reading, and literary tradition, experimentation and innovation in a variety of genres, and a variety of texts ranging from Jane Austen to early science fiction.</p> <p>The module therefore aims:</p> <ul style="list-style-type: none"> • to offer an overview of literature in the first half of the long nineteenth century; • to explore a variety of texts and topics; • to emphasise the contexts of cultural production in the period; and • to cultivate the skills necessary successfully to analyse the relations between text and contexts in the period.
12.	Indicative Syllabus	<ol style="list-style-type: none"> 1. William Wordsworth, selected poems and prose 2. William Godwin, <i>Caleb Williams</i> (1794) 3. Samuel Taylor Coleridge, selected poems and prose 4. Writings from the anti-slavery campaign 5. Jane Austen, <i>Mansfield Park</i> (1814) 6. Percy Bysshe Shelley, selected poems and prose 7. Mary Shelley, <i>Frankenstein</i> (1818) 8. Thomas Carlyle, 'Signs of the Times' (1829) 9. Emily Bronte, <i>Wuthering Heights</i> (1847) 10. Alfred Tennyson, selected poems and prose 11. Elizabeth Gaskell, <i>Mary Barton</i> (1848)

13.	<p>Learning Outcomes</p> <p><u>Knowledge.</u> By the end of the module you should have developed:</p> <ul style="list-style-type: none"> • knowledge of the distinctive nature of texts written in the first half of the long nineteenth century; • awareness of the role of literary criticism in shaping literary interpretation and value; and • knowledge of the linguistic, literary, cultural and socio-historical contexts in which literature is written and read. <p><u>Skills.</u> In the course of the module you will:</p> <ul style="list-style-type: none"> • analyse and evaluate texts in relation to concepts specific to the study of literature in the first half of the long nineteenth century; • learn to generate ideas at an abstract level through a knowledge of the distinctive nature of nineteenth-century literature, and the linguistic, literary, cultural and socio-historical contexts in which literature is written and read, and through an awareness of the role of literary criticism in shaping literary interpretation and value; • exercise judgement as to how social and cultural contexts affect the nature of language and meaning; and • further develop a range of specialized skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>This module will be taught by lectures and seminars. Each week a one-hour lecture will introduce the text(s) and provide critical or historical contexts in which to read the text. Seminars will discuss the text in greater detail.</p> <p>Assessment will take the form of:</p> <ul style="list-style-type: none"> • a contextual commentary of 1500 words on a short text or excerpt (33.3%); • a 2500-word essay due early in the second semester (66.7%); • the completion for the relevant seminar of 75% of the seminar preparation sheets (zero-weighted, but required in order to pass) <p>Tutorials will be offered to plan coursework, and will be available at other times on request.</p>	
15.	Assessment Weighting	
	Seen examination	n/a
	Unseen examination	0 %
	Coursework (no examination)	100 %
16.	Timetabled examination required	YES/NO
17.	Length of exam	n/a
18.	<p>Learning materials</p> <p><u>Essential (primary texts)</u></p> <ul style="list-style-type: none"> ○ Jane Austen, <i>Mansfield Park</i>, ed. James Kinsley & Jane Stabler (Oxford: OUP, 2003) 	

	<ul style="list-style-type: none"> ○ Emily Bronte, <i>Wuthering Heights</i> (Harmondsworth: Penguin Popular Classics, 1994) ○ Thomas Carlyle, 'Signs of the Times' (to be issued in photocopy) ○ Elizabeth Gaskell, <i>Mary Barton</i>, ed. Shirley Foster (Oxford: OUP, 2006) ○ William Godwin, <i>Caleb Williams</i>, ed. Maurice Hindle (Harmondsworth: Penguin, 1988) ○ Mary Shelley, <i>Frankenstein</i>, ed. Marilyn Butler (Oxford: OUP, 1998) ○ Duncan Wu, Ed., <i>Romanticism</i>, 3rd edn. (Oxford: Blackwell, 2006) <p><u>Recommended (secondary texts)</u></p> <ul style="list-style-type: none"> ○ Marilyn Butler, <i>Romantics, Rebels and Reactionaries: English Literature and its Background, 1760-1830</i> (Oxford: OUP, 1981) ○ Cynthia Chase ed., <i>Romanticism</i> (Harlow: Longman, 1993). ○ Rupert Christiansen, <i>Romantic Affinities: Portraits of an Age</i> (London: Bodley Head, 1988) ○ Lilian R. Furst, Ed., <i>Realism</i> (Harlow: Longman, 1992) ○ William Hazlitt, <i>The Spirit of the Age</i> (1825), ed. E.D.Mackerness (London: Collins, 1969) ○ Eric Hobsbawm, <i>The Age of Revolution 1789-1848</i> (London: Abacus, 1977) ○ Iain McCalman, Ed., <i>An Oxford Companion to the Romantic Age: British Culture 1776-1832</i> (Oxford: OUP, 1999) ○ E P Thompson, <i>The Making of the English Working Class</i> (Harmondsworth: Penguin, 1980) ○ Raymond Williams, <i>Culture and Society</i> (Harmondsworth: Penguin 1963) ○ Duncan Wu, Ed., <i>A Companion to Romanticism</i> (Oxford: Blackwell, 1998) ○ J.J. McGann, <i>The Romantic Ideology</i> (Chicago: UP of Chicago, 1983) ○ J.R. Watson, <i>English Poetry of the Romantic Period, 1789-1830</i>, 2nd edn. (London: Longmans, 1992) 								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-8	Autumn		September 2007	June 2008	No maximum	TPK		
	2008-9	Autumn		September 2008	June 2009	No maximum	TPK		
	2009-10	Autumn		September 2009	June 2010	No maximum	TPK		
	2010-11	Autumn		September 2010	June 2011	No maximum	TPK		

20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES/NO
	SEMINAR (SEM)	YES/NO
	LABORATORY/STUDIO (LAB/STU)	YES/NO
	WORKSHOP (WRK)	YES/NO
	TUTORIAL (TUT)	YES/NO
	OTHER	
	(b) Timetabled	YES/NO
	(c) Sectioned	YES/NO
	(d) Is the module to be downloaded for OASIS?	YES/NO
	(e) Do students need early access to OASIS?	YES/NO

SUBJECT TO VALIDATION

1.	Short code	ELS2313
2.	Title	Early Twentieth-Century Literature
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	English Literary Studies
7.	Module Leader	Dr Lawrence Normand
8.	Accredited by	-
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Only for semester abroad and exchange students.
10.	Automatic deferral	No
11.	<p>Aims This course explores key texts of the early twentieth century spanning the genres of poetry, drama, and fiction in relation to the profound and wide-ranging historical changes that took place in that time. It focuses on such issues as class, gender, and historical and cultural change.</p>	
12.	<p>Syllabus Indicative syllabus: D.H. Lawrence, <i>Sons and Lovers</i> (1913), poets of the First World War (including Wilfred Owen and Isaac Rosenberg), T.S. Eliot, <i>The Waste Land</i> (1922), Virginia Woolf, <i>Mrs Dalloway</i> (0000), George Orwell, <i>The Road to Wigan Pier</i> (1937), Elizabeth Bowen, <i>The Heat of the Day</i> (1949).</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge</p> <ul style="list-style-type: none"> * Knowledge of the linguistic, literary, cultural, and socio-historical contexts in which literature is written and read * Knowledge of the distinctive nature of texts written in the principal literary genres * Awareness of the role of literary criticism in shaping literary interpretation and value <p>Skills</p> <ul style="list-style-type: none"> * Analyse and evaluate texts in relation to concepts specific to twentieth-century and contemporary literature * Learn to generate ideas at an abstract level through knowledge of the distinctive nature of twentieth-century writing and the linguistic, literary, cultural and socio-historical contexts in which such literature is written and read, and through an awareness of the role of literary criticism in shaping literary interpretation and value * Exercise judgement as to how social and cultural contexts affect the nature of language and meaning * Further develop a range of specialised skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing. 	

14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is taught by one-hour lecture, one-hour seminar, and tutorials. Learning activities will be focussed on weekly seminar worksheets, and seminars will use small-group discussion to facilitate the usefulness of these.</p> <p>Students will be supported in their work on pieces of assessment by tutorials, and their work for the examinations will be supported by revision sessions.</p>	
15.	<p>Assessment Weighting</p> <ol style="list-style-type: none"> 1. 1 review of 1500 words of a piece of criticism 2. 1 critical essay of 2500 words 3. completion of 75% of seminar worksheets 	<p>40%</p> <p>60%</p> <p>Ungraded but essential assessment component.</p>
	Seen examination	NO
	Unseen examination	...NO..... %
	Coursework (no examination)	...100 %
16.	Timetabled examination required	NO
17.	Length of exam	.....hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential D.H. Lawrence, <i>Sons and Lovers</i> (Penguin Classics, 2006) First World War poets (copies supplied) T.S. Eliot, <i>The Waste Land</i> (copy supplied) Virginia Woolf, <i>Mrs Dalloway</i> (Penguin, 1999) George Orwell, <i>The Road to Wigan Pier</i> (Penguin, 2001) Elizabeth Bowen, <i>The Heat of the Day</i> (Vintage, 1998) <ul style="list-style-type: none"> - Recommended Bernard Bergonzi, <i>Reading the Thirties: Texts and Contexts</i> (London: Macmillan, 1978) Malcolm Bradbury & James MacFarlane, eds, <i>Modernism</i> (Harmondsworth: Penguin, 1986) Christopher Butler, <i>Early Modernism: Literature, Music and Painting in Europe, 1900-</i> 	

	<p>1916 (Oxford: Oxford Univ. Press, 1994) Valentine Cunningham, <i>British Writers of the Thirties</i> (Oxford: Oxford Univ. Press, 1988) Vassiliki Kolocotroni et al, eds, <i>Modernism: An Anthology of Sources and Documents</i> (Edinburgh: Edinburgh Univ. Press, 1998) Michael Levenson, <i>A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922</i> (Cambridge: Cambridge Univ. Press, 1984) Tim Armstrong, <i>Modernism: A Cultural History</i> (London: Polity, 2005)</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08	Autumn		Sept 2007	Dec 2007	No max.	TPK	
	2008/09	Autumn		Sept 2008	Dec 2008	No max.	TPK	
	2009/10	Autumn		Sept 2009	Dec 2009	No max.	TPK	
	2010/11	Autumn		Sept 2010	Dec 2010	No max.	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					YES		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					YES		

1.	Short code	ELS2314												
2.	Title	Literature in a Media Age: Cultural Value / Cultural Change 1												
3.	Level	100												
4.	Credit Points	15UK, 7.5ECTS, 4US												
5.	Start Term	Autumn												
6.	Subject	English Literary Studies												
7.	Module Leader	Dr Rachel Malik												
8.	Accredited by													
9.	Module Restrictions													
	(b) Pre-requisite													
	(d) Programme restriction													
	(e) Level restrictions													
	(f) Other restrictions or requirements	For visiting and semester-abroad students only												
10.	Automatic deferral	No.												
11.	<p>Aims</p> <p>This module explores the relations between books and other media, in particular, film, television and various types of journalism. We will examine the processes of adaptation, authorship, reviewing, and the role of marketing and publicity in shaping cultural production and reception. We will also consider how the relations between books and other media are played out in terms of various questions about literary and cultural value.</p> <p>This module has two parts: the first raises questions about authorship and cultural value across different media,; the second deals with a specific form that has been deemed culturally questionable: detective fiction. We consider how detective fiction has advanced claims for itself in different media in America and Britain.</p> <p>The module therefore aims to encourage students to reflect critically on literature, its meanings and its relations with other media, and on how processes of cultural evaluation work, including their own.</p>													
12.	<p>Syllabus</p> <table border="1"> <thead> <tr> <th></th> <th>Topic</th> </tr> </thead> <tbody> <tr> <td></td> <td>SECTION 1: Authorship, Creation & Cultural Value</td> </tr> <tr> <td></td> <td>Authorship, Creation & Cultural Value</td> </tr> <tr> <td>1. Autumn</td> <td>Introduction: F.R. Leavis, 'Mass Civilization and Minority Culture' (1930)</td> </tr> <tr> <td>2.</td> <td>Life and Art Shakespeare, <i>Romeo and Juliet</i> (1597) <i>Shakespeare in Love</i> (Madden, 1998)</td> </tr> <tr> <td>3.</td> <td>Romantic Authorship in the Cinema F. Scott Fitzgerald, <i>The Last Tycoon</i> (1941)</td> </tr> </tbody> </table>			Topic		SECTION 1: Authorship, Creation & Cultural Value		Authorship, Creation & Cultural Value	1. Autumn	Introduction: F.R. Leavis, 'Mass Civilization and Minority Culture' (1930)	2.	Life and Art Shakespeare, <i>Romeo and Juliet</i> (1597) <i>Shakespeare in Love</i> (Madden, 1998)	3.	Romantic Authorship in the Cinema F. Scott Fitzgerald, <i>The Last Tycoon</i> (1941)
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4.	Authorship, Adaptation and Evolution <i>Adaptation</i> (Jonze, 2000)
5.	Author as Victim Stephen King, <i>Misery</i> (1987); <i>Misery</i> (Reiner, 1990)
6.	READING WEEK
	SECTION 2: Value and form – Detective stories
7.	Sherlock Holmes: from contemporary to classic Arthur Conan Doyle, selected <i>Sherlock Holmes</i> stories <i>Sherlock Holmes and the Voice of Terror</i> (Rawlins 1942) <i>The Return of Sherlock Holmes: The Second Stain</i> (Bruce, 1986)
8.	Philip Marlowe's transformations Raymond Chandler, <i>The Big Sleep</i> (1939); and <i>The Big Sleep</i> (Hawks, 1946)
9.	English murder mysteries Agatha Christie, <i>The Murder of Roger Ackroyd</i> (1926); and <i>Gosford Park</i> (Altman, 2001)
10.	Literariness and the private eye movie <i>Chinatown</i> (Polanski, 1974) / Sophocles, <i>Oedipus</i>
11.	Sara Paretsky, <i>Total Recall</i> (2000)
12.	Umberto Eco, <i>The Name of the Rose</i> (1980 / 1983); <i>The Name of the Rose</i> (Annaud, 1986)
<p>Throughout, additional materials (such as excerpts from Susan Orleans' <i>The Orchid Thief</i> in week 4, or critical essays linking <i>Chinatown</i> to <i>Oedipus</i> for week 10) will be supplied by the course reader. Short film clips (e.g. from <i>William Shakespeare's Romeo + Juliet</i> in week 2) are likewise omitted both here, and in the list of learning materials, below.</p>	
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u></p> <p>Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of a genre in a variety of media; • awareness of the role of literary criticism and various other cultural discourses in shaping interpretation and value; and • knowledge of linguistic, literary, cultural and socio-historical contexts in which texts in a range of media are written and read <p><u>Skills</u></p> <p>Students will:</p> <ul style="list-style-type: none"> • Analyse and evaluate in relation to concepts specific to the study of media relations and literary and cultural value; • learn to generate ideas at an abstract level through a knowledge of the distinctive nature of certain genres and forms in various media and debates about cultural and literary value; • exercise judgement as to how social and cultural contexts affect the nature of language and meaning; and • further develop a range of specialised skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing.

14.	Learning, Teaching and Assessment Strategy The course will be taught by a combination of lectures, seminars, and tutorials. Learning activities will include lectures, screenings, seminars – including planned structured debates, and research skills workshops, private study and the production of written work.	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	0%
	Coursework	100%
	1. Short essay based on a log of debates about literary value – 1500 words	33.3%
	2. Essay on the first half of the course – 2500 words	67.7 %
	3. Completion of 75% of the class exercises	0%, but required in order to pass the course
16.	Timetabled examination required	NO
17.	Length of exam	n/a
18.	Learning materials <u>Essential Texts</u> A course reader, which will supply literary and critical excerpts, plus: <ul style="list-style-type: none"> • Agatha Christie, <i>The Murder of Roger Ackroyd</i> (1926; Harper Collins, 2006) • Raymond Chandler, <i>The Big Sleep</i> (1939; Harmondsworth: Penguin, 1988) • Arthur Conan Doyle, selected Sherlock Holmes stories (to be issued in photocopy) • Umberto Eco, <i>The Name of the Rose</i>, trans. William Weaver (1983; London: Vintage, 2004) • F. Scott Fitzgerald, <i>The Last Tycoon</i> (1941; Harmondsworth: Penguin, 1986) • Stephen King, <i>Misery</i> (1987; London: Hodder, 2006) • F. R Leavis, 'Mass Civilisation and Minority Culture' (1930) rptd. in <i>Education and the University</i> (London: Chatto, 1943) (to be issued in photocopy) • Sara Paretsky, <i>Total Recall</i> (2000; Harmondsworth: Penguin, 2002) • William Shakespeare, <i>Romeo and Juliet</i> (Harmondsworth: Penguin Popular Classics, 2007) • Sophocles, <i>Oedipus</i> (to be issued in 	

	photocopy) <ul style="list-style-type: none"> Evelyn Waugh, <i>Scoop: A Novel about Journalists</i> (1938; Harmondsworth: Penguin, 2003) <p><u>Films and TV</u></p> <ul style="list-style-type: none"> <i>Adaptation</i> (Jonze, 2000) <i>The Big Sleep</i> (Hawks, 1946) <i>Chinatown</i> (Polanski, 1974) <i>Gosford Park</i> (Altman, 2001) <i>Misery</i> (Reiner, 1990) <i>The Name of the Rose</i> (Arnaud, 1986) <i>Shakespeare in Love</i> (Madden, 1998) <i>Sherlock Holmes and the Voice of Terror</i> (Rawlins 1942) <i>The Return of Sherlock Holmes</i> [TV series starring Jeremy Brett] (Bruce, 1986) <p><u>Recommended</u></p> <ul style="list-style-type: none"> Sean Burke, Ed., <i>Authorship: From Plato to the Postmodern</i> (Cambridge: CUP, 1995). Kamilla Eliot, <i>Rethinking the Novel Film Debate</i> (Cambridge: CUP, 2003). Susan Hayward, <i>Key Concepts in Film Studies</i> (London: Routledge, 1996). Stephen Knight, <i>Crime Fiction 1800-2000: Detection, Death and Diversity</i> (Basingstoke: Palgrave, 2004). Martin Priestman ed., <i>The Cambridge Companion to Crime Fiction</i> (Cambridge: CUP, 2003). 								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-8	Autumn		September 2007	June 2008	No maximum	TPK		
	2008-9	Autumn		September 2008	June 2009	No maximum	TPK		
	2009-10	Autumn		September 2009	June 2010	No maximum	TPK		
	2010-11	Autumn		September 2010	June 2011	No maximum	TPK		

20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	NO
	WORKSHOP (WRK)	NO
	TUTORIAL (TUT)	YES
	OTHER	YES - Screenings
	(b) Timetabled	YES
	(c) Sectioned	YES
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	YES

SUBJECT TO VALIDATION

1.	Short code	ELS2321
2.	Title	Order and disorder in the Renaissance
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	English Literary Studies
7.	Module Leader	Dr Erica Fudge
8.	Accredited by	-
9.	Module Restrictions	Semester abroad students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims Aims This module aims to introduce key texts and ideas from the English Renaissance, a period of exploration - of religious upheaval; of the idealisation of order and of political revolution. Moving through the period chronologically students will assess literary texts in their historical context, and, by reading plays, poems and prose alongside critical and historical materials they will explore concepts of self and other, order and disorder in the period. The module will:</p> <ul style="list-style-type: none"> • Introduce a range of texts from the period 1600-1688 • Locate and analyse certain themes, genres and preoccupations in Renaissance literature • Read texts in their historical context as well as in the light of current critical and theoretical models • Provide a foundation for further work on Renaissance literature 	
12.	<p>Indicative Syllabus John Milton, <i>Paradise Lost</i>; Andrew Marvell, selection; Margaret Cavendish, selection; John Wilmot, second Earl of Rochester, selection.</p>	
13.	<p>Learning Outcomes Knowledge Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of a range of Renaissance texts • Awareness of the role of literary criticism in shaping literary interpretation and value • Knowledge of linguistic, literary, cultural and socio-historical contexts in which literature is written and read <p>Skills Students will:</p> <ul style="list-style-type: none"> • Analyse and evaluate in relation to concepts specific to the study of Renaissance literature • Learn to generate ideas at an abstract level through a knowledge of the distinctive nature of dramatic texts and the linguistic, literary, cultural and socio-historical contexts in which such literature is written and read, and 	

	<p>through an awareness of the role of literary criticism in shaping literary interpretation and value.</p> <ul style="list-style-type: none"> • Exercise judgement as to how social and cultural contexts affect the nature of language and meaning • Further develop a range of specialised skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module will be taught by a combination of lectures, followed by seminars, as well as tutorials. Learning activities will include lectures, seminars – including planned structured debates and student presentations, private study and the production of written work. Assessment will take the form of: 1 x close reading exercise 1500 words 1 x seen examination 2 hours Completion for the relevant seminar of 75% of the seminar preparation sheets (zero-weighted, but required in order to pass)</p> <p>Tutorials will be offered to students in advance of submission of coursework, and in feedback sessions after marking.</p>	
15.	Assessment Weighting	
	Seen examination	...50.....%
	Unseen examination %
	Coursework (no examination)	...50..... %
16.	Timetabled examination required	YES
17.	Length of exam	.....2....hours
18.	<p>Learning materials</p> <p>- Essential <i>The Norton Anthology of English Literature</i>, vol. 1, ed. M.H. Abrams and Stephen Greenblatt (7th edition: 2000)</p> <p>- Recommended Michael Hattaway ed., <i>A Companion to English Renaissance Literature and Culture</i> (Oxford: Blackwell, 2000) Isabel Rivers, <i>Classical & Christian Ideas in English Renaissance Poetry</i> (London: Alan and Unwin, 1979) A.R. Braunmuller and Michael Hattaway ed., <i>The Cambridge companion to English Renaissance drama</i> (Cambridge: Cambridge University Press, 1990) Arthur F. Kinney ed., <i>A companion to Renaissance drama</i> (Oxford: Blackwell, 2002)</p>	

19.	Module run (NB. These should be set up 4 years in advance):									
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE			
	2007/08	Winter		January 2008	June 2008	No maximum	TPK			
	2008/09	Winter		January 2009	June 2009	No maximum	TPK			
	2009/10	Winter		January 2010	June 2010	No maximum	TPK			
	2010/11	Winter		January 2011	June 2011	No maximum	TPK			
20.	Timetabling Information									
	(a) Please indicate which teaching activities will be offered in this module:									
	LECTURE (LEC)					YES				
	SEMINAR (SEM)					YES				
	LABORATORY/STUDIO (LAB/STU)					NO				
	WORKSHOP (WRK)					NO				
	TUTORIAL (TUT)					YES				
	OTHER									
	(b) Timetabled					YES				
	(c) Sectioned					YES				
	(d) Is the module to be downloaded for OASIS?					YES				
	(e) Do students need early access to OASIS?					YES				

SUBJECT TO VALIDATION

1.	Short code	ELS2322
2.	Title	Literature in the Long 19th Century: Imagination and Reality, part 2
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	ELS
7.	Module Leader	Dr James Brown
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Only for visiting and semester abroad students
10.	Automatic deferral	NO
11.	Aims	<p>The long nineteenth century (1789-1914) begins and ends in revolution and global war. Britain industrialised and expanded its global empire. Literature sought to make sense of this fast-changing world. Writers tried to get back to basics, but were divided. Romantic writers championed imagination; yet the nineteenth century was also the heyday of realism and science. This module concentrates on the second half of this period: roughly from the revolutions of 1848 to the outbreak of war in 1914. We'll seek to understand changing practices of reading, and literary tradition, experimentation and innovation in a variety of genres, and a variety of texts ranging from Browning's poetry to early science fiction.</p> <p>The module therefore aims:</p> <ul style="list-style-type: none"> • to offer an overview of literature in the second half of the long nineteenth century; • to explore a variety of texts and topics; • to emphasise the contexts of cultural production in the period; and • to cultivate the skills necessary successfully to analyse the relations between text and contexts in the period.
12.	<u>Indicative Syllabus</u>	<ol style="list-style-type: none"> 1. Robert Browning, selected poems and prose 2. Charles Dickens, <i>Great Expectations</i> (1861) 3. George Eliot, <i>Silas Marner</i> (1861) 4. J.S. Mill and Harriet Taylor Mill, <i>On the Subjection of Women</i> (1869) 5. Wilkie Collins, <i>The Moonstone</i> (1868) 6. Matthew Arnold, <i>Culture and Anarchy</i> (1869) 7. Henry James, <i>The Portrait of a Lady</i> (1881) 8. Oscar Wilde, <i>An Ideal Husband</i> (1895) 9. Thomas Hardy, selected poems and prose 10. H.G. Wells, <i>The War of the Worlds</i> (1898) 11. J.M. Barrie, <i>Peter Pan</i> (1904)

13.	<p>Learning Outcomes</p> <p><u>Knowledge.</u> By the end of the module you should have developed:</p> <ul style="list-style-type: none"> • knowledge of the distinctive nature of texts written in the second half of the long nineteenth century; • awareness of the role of literary criticism in shaping literary interpretation and value; and • knowledge of the linguistic, literary, cultural and socio-historical contexts in which literature is written and read. <p><u>Skills.</u> In the course of the module you will:</p> <ul style="list-style-type: none"> • analyse and evaluate texts in relation to concepts specific to the study of literature in the second half of the long nineteenth century; • learn to generate ideas at an abstract level through a knowledge of the distinctive nature of nineteenth-century literature, and the linguistic, literary, cultural and socio-historical contexts in which literature is written and read, and through an awareness of the role of literary criticism in shaping literary interpretation and value; • exercise judgement as to how social and cultural contexts affect the nature of language and meaning; and • further develop a range of specialized skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>This module will be taught by lectures and seminars. Each week a one-hour lecture will introduce the text(s) and provide critical or historical contexts in which to read the text. Seminars will discuss the text in greater detail.</p> <p>Assessment will take the form of:</p> <ul style="list-style-type: none"> • a contextual commentary of 1500 words on a short text or excerpt (33.3%); • a 2500-word essay due early in the second semester (66.7%); • the completion for the relevant seminar of 75% of the seminar preparation sheets (zero-weighted, but required in order to pass) <p>Tutorials will be offered to plan coursework, and will be available at other times on request.</p>	
15.	Assessment Weighting	
	Seen examination	n/a
	Unseen examination	0 %
	Coursework (no examination)	100 %
16.	Timetabled examination required	YES/NO
17.	Length of exam	n/a
18.	<p>Learning materials</p> <p><u>Essential (primary texts)</u></p> <ul style="list-style-type: none"> ○ J.M. Barrie, <i>Peter Pan</i> (1904) [play – to be issued in photocopy] 	

	<ul style="list-style-type: none"> ○ Wilkie Collins, <i>The Moonstone</i>, ed. John Sutherland (Oxford: OUP, 1999) ○ Valentine Cunningham and Duncan Wu, Eds., <i>Victorian Poetry</i> (Oxford: Blackwell, 2002) ○ Charles Dickens, <i>Great Expectations</i>, ed. Kate Flint (Oxford: OUP, 1998) ○ Henry James, <i>The Portrait of a Lady</i>, ed. Lionel Kelly (Ware: Wordsworth, 1999) ○ H.G. Wells, <i>The War of the Worlds</i>, ed. Patrick Parrinder, intr. Brian Aldiss (Harmondsworth: Penguin, 2005) ○ Oscar Wilde, <i>An Ideal Husband</i> (1895; New York: Dover Thrift Editions, 2001) <p><u>Recommended (secondary texts)</u></p> <ul style="list-style-type: none"> ○ Geoffrey Best, <i>Mid Victorian Britain: 1851-75</i> (London: Weidenfeld and Nicholson, 1971) ○ Gary Day, Ed., <i>Varieties of Victorianism</i> (Basingstoke: Macmillan, 1998). ○ Lilian R. Furst, Ed., <i>Realism</i> (Harlow: Longman, 1992) ○ Catherine Gallagher, <i>The Industrial Reformation of English Fiction: Social Discourse and Narrative Form 1832-67</i> (Chicago, University of Chicago Press, 1985). ○ Eric Hobsbawm, <i>The Age of Revolution 1789-1848</i> (London: Abacus, 1977) ○ Eric Hobsbawm, <i>The Age of Capital 1848-1875</i> (London: Weidenfeld and Nicholson, 1975) ○ Eric Hobsbawm, <i>The Age of Empire 1875-1914</i> (London: Weidenfeld and Nicholson, 1987) ○ F R Leavis, <i>The Great Tradition</i> (Harmondsworth: Penguin, 1962). ○ Terry Lovell, <i>Consuming Fiction</i> (London: Verso, 1987). ○ Franco Moretti, <i>The Way of the World</i> (London: Verso, 2000). ○ Stephen Regan, Ed., <i>The Nineteenth Century Novel: A Critical Reader</i> (London: Routledge, 2001). ○ Lyn Pykett, Ed., <i>Reading Fin de Siecle Fictions</i> (Harlow: Longman, 1996). ○ Mary Poovey, <i>Making a Social Body: British Cultural Formation 1830-64</i> (Chicago: Chicago University Press, 1995). ○ E P Thompson, <i>The Making of the English Working Class</i> (Harmondsworth: Penguin, 1980) ○ Dennis Walder, Ed., <i>The Nineteenth Century Novel: Identities</i> (London: Routledge, 2000). ○ Raymond Williams, <i>The English Novel from Dickens to Lawrence</i> (London: Chatto and Windus, 1970). ○ Raymond Williams, <i>Culture and Society</i> (Harmondsworth: Penguin 1963) 	
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19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-8	Autumn		September 2007	June 2008	No maximum	TPK		
	2008-9	Autumn		September 2008	June 2009	No maximum	TPK		
	2009-10	Autumn		September 2009	June 2010	No maximum	TPK		
	2010-11	Autumn		September 2010	June 2011	No maximum	TPK		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES/NO			
	SEMINAR (SEM)					YES/NO			
	LABORATORY/STUDIO (LAB/STU)					YES/NO			
	WORKSHOP (WRK)					YES/NO			
	TUTORIAL (TUT)					YES/NO			
	OTHER								
	(b) Timetabled					YES/NO			
	(c) Sectioned					YES/NO			
	(d) Is the module to be downloaded for OASIS?					YES/NO			
	(e) Do students need early access to OASIS?					YES/NO			

SUBJECT TO VALIDATION

1.	Short code	ELS2323
2.	Title	Late Twentieth-Century Literature
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	January
6.	Subject	English Literary Studies
7.	Module Leader	Dr Lawrence Normand
8.	Accredited by	-
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Only for semester abroad or exchange students.
10.	Automatic deferral	No
11.	<p>Aims This course explores key texts of the late twentieth century and up to the present day spanning the genres of poetry, drama, and fiction in relation to the profound and wide-ranging historical changes that have taken place in that time. It focuses on such issues as class, gender, and historical and cultural change.</p>	
12.	<p>Syllabus Indicative syllabus: Samuel Beckett, <i>Waiting for Godot</i> (1954), Tony Harrison, poems from <i>The School of Eloquence</i> (1978) (in <i>Selected Poems</i> (1995)), Caryl Churchill, <i>Serious Money</i> (1987), Jeanette Winterson, <i>The Passion</i> (1987), Hanif Kureishi, <i>The Buddha of Suburbia</i> (1990), Michael Cunningham, <i>The Hours</i> (1999).</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge</p> <ul style="list-style-type: none"> * Knowledge of the linguistic, literary, cultural, and socio-historical contexts in which literature is written and read * Knowledge of the distinctive nature of texts written in the principal literary genres * Awareness of the role of literary criticism in shaping literary interpretation and value. <p>Skills</p> <ul style="list-style-type: none"> * Analyse and evaluate texts in relation to concepts specific to twentieth-century and contemporary literature * Learn to generate ideas at an abstract level through knowledge of the distinctive nature of twentieth-century writing and the linguistic, literary, cultural and socio-historical contexts in which such literature is written and read, and through an awareness of the role of literary criticism in shaping literary interpretation and value * Exercise judgement as to how social and cultural contexts affect the nature of language and meaning * Further develop a range of specialised skills which include advanced literary, 	

	communicative and IT skills and the ability to present arguments coherently in writing.	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is taught by one-hour lecture, one-hour seminar, and tutorials. Learning activities will be focussed on weekly seminar worksheets, and seminars will use small-group discussion to facilitate the usefulness of these.</p> <p>Students will be supported in their work on pieces of assessment by tutorials, and their work for the examinations will be supported by revision sessions.</p>	
15.	<p>Assessment Weighting</p> <ol style="list-style-type: none"> 1. 1 1500-word close reading exercise 2. 1 2-hour seen examination 3. Completion of 75% of seminar worksheets 	<p>40%</p> <p>60%</p> <p>Ungraded but an essential assessment component</p>
	Seen examination	...NO
	Unseen examination	.....NO
	Coursework (no examination)	...100... %
16.	Timetabled examination required	NO
17.	Length of exam	.....hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential Samuel Beckett, <i>Waiting for Godot</i> (Faber, 1972) Tony Harrison, <i>Selected Poems</i> (1995) Caryl Churchill, <i>Serious Money</i> (Methuen, 2002) Jeanette Winterson, <i>The Passion</i> (Vintage, 1996) Hanif Kureishi, <i>The Buddha of Suburbia</i> (Faber, 1995) Michael Cunningham, <i>The Hours</i> (Fourth Estate, 1999) <ul style="list-style-type: none"> - Recommended Marguerite Alexander, <i>Flights from Realism: Themes and Strategies in Postmodern British and American Fiction</i> (London: Arnold, 1990) Benedict Anderson, <i>Imagined Communities</i> (London: Verso, 1983) 	

	<p>Homi K Bhaba, <i>Nation and Narration</i> (London: Routledge, 1990) Peter Brooker, <i>New York Fictions: Modernity, Postmodernism, the New Modern</i> (London: Longman, 1995) Judith Butler, <i>Gender Trouble: Feminism and the Subversion of Identity</i> (London: Routledge, 1990) Steven Connor, <i>The English Novel in History 1950-1995</i> (London: Routledge, 1996) Stuart Hall and Tony Jefferson (eds) <i>Resistance through Ritual: Youth Subcultures in Post-War Britain</i> (Birmingham: CCCS, 1975) David Harvey, <i>The Condition of Postmodernity: An Enquiry into the Origins of Social Change</i> (Oxford: Blackwell, 1989) Roger Luckhurst and Peter Marks (eds), <i>Literature and the Contemporary: Fictions and Theories of the Present</i> (London: Longman, 1999) Peter Osborne, <i>The Politics of Time: Modernity and the Avant Garde</i> (London: Verso, 1995) David Wood (ed), <i>Writing the Future</i> (London: Routledge, 1990)</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08	Winter		January 2008	April 2008	No max.	TPK	
	2008/09	Winter		January 2009	April 2008	No max.	TPK	
	2009/10	Winter		January 2010	April 2008	No max.	TPK	
	2010/11	Winter		January 2011	April 2008	No max.	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)						YES	
	SEMINAR (SEM)						YES	
	LABORATORY/STUDIO (LAB/STU)						NO	
	WORKSHOP (WRK)						NO	
	TUTORIAL (TUT)						YES	
	OTHER							
	(b) Timetabled						YES	
	(c) Sectioned						YES	
	(d) Is the module to be downloaded for OASIS?						YES	
	(e) Do students need early access to OASIS?						YES	

1.	Short code	ELS2324														
2.	Title	Literature in a Media Age: Cultural Value / Cultural Change 2														
3.	Level	100														
4.	Credit Points	15UK, 7.5ECTS, 4US														
5.	Start Term	Spring														
6.	Subject	English Literary Studies														
7.	Module Leader	Dr Rachel Malik														
8.	Accredited by															
9.	Module Restrictions															
	(b) Pre-requisite															
	(d) Programme restriction															
	(e) Level restrictions															
	(f) Other restrictions or requirements	For visiting and semester-abroad students only														
10.	Automatic deferral	No.														
11.	<p>Aims</p> <p>This module explores the relations between books and other media, in particular, film, television and various types of journalism. We will examine the processes of adaptation, reviewing, and the role of marketing and publicity in shaping cultural production and reception. We will also consider how the relations between books and other media are played out in terms of various questions about literary and cultural value.</p> <p>The module has two parts: the first deals with a specific form that has been deemed culturally questionable; comedy; the second section examines the controversies stirred by several texts, such as <i>Lady Chatterley's Lover</i>, and seeks to examine the texts themselves in relation to the passions they stirred.</p> <p>The module therefore aims to encourage students to reflect critically on literature, its meanings and its relations with other media, and on how processes of cultural evaluation work, including their own.</p>															
12.	<p>Syllabus</p> <table border="1"> <thead> <tr> <th></th> <th>Topic</th> </tr> </thead> <tbody> <tr> <td></td> <td>SECTION 1: Value and form – Comedy</td> </tr> <tr> <td>1. Spring</td> <td>The ethical and cultural problem of laughter <i>A Night at the Opera</i> (Wood, 1935)</td> </tr> <tr> <td>2.</td> <td>Evelyn Waugh, <i>Scoop</i> (1938)</td> </tr> <tr> <td>3.</td> <td>Mockery and marriage: screwball and high comedy <i>The Philadelphia Story</i> (Cukor, 1942) Congreve, <i>The Way of the World</i> (1700)</td> </tr> <tr> <td>4.</td> <td>Situation Comedy episodes from: <i>Frasier</i>; <i>Black Books</i>, <i>The Office</i>, <i>Porridge</i></td> </tr> <tr> <td>5.</td> <td>Comedy and subversion: J.M. Synge, <i>The Playboy of the</i></td> </tr> </tbody> </table>			Topic		SECTION 1: Value and form – Comedy	1. Spring	The ethical and cultural problem of laughter <i>A Night at the Opera</i> (Wood, 1935)	2.	Evelyn Waugh, <i>Scoop</i> (1938)	3.	Mockery and marriage: screwball and high comedy <i>The Philadelphia Story</i> (Cukor, 1942) Congreve, <i>The Way of the World</i> (1700)	4.	Situation Comedy episodes from: <i>Frasier</i> ; <i>Black Books</i> , <i>The Office</i> , <i>Porridge</i>	5.	Comedy and subversion: J.M. Synge, <i>The Playboy of the</i>
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		<i>Western World</i> (1907); <i>Borat</i> (2006)
6.		READING WEEK
		SECTION 2: Cultural controversies
7.		<i>Lady Chatterley's Lover</i> (1928) in context: class and sex
8.		<i>Lady Chatterley's Lover</i> : the 1960 trial and literary interpretation
9.		Howard Brenton, <i>The Romans in Britain</i> (1980)
10.		Gurpreet Kaur Bhatti, <i>Behzti</i> (2004)
11.		Stewart Lee and Richard Thomas, <i>Jerry Springer the Opera</i> (2001-3)
	Throughout, additional materials (such as excerpts from satirical poems in week 1, or copies of newspaper articles in weeks 9-11) will be supplied by the course reader. Short film clips (e.g. from <i>Bringing Up Baby</i> in week 3) are likewise omitted both here, and in the list of learning materials, below.	
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u></p> <p>Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of a range of genres and forms in a variety of media; • awareness of the role of literary criticism and various other cultural discourses in shaping interpretation and value; and • knowledge of linguistic, literary, cultural and socio-historical contexts in which texts in a range of media are written and read <p><u>Skills</u></p> <p>Students will:</p> <ul style="list-style-type: none"> • Analyse and evaluate in relation to concepts specific to the study of media relations and Literary and cultural value; • learn to generate ideas at an abstract level through a knowledge of the distinctive nature of certain genres and forms in various media and debates about cultural and literary value; • exercise judgement as to how social and cultural contexts affect the nature of language and meaning; and • further develop a range of specialised skills which include advanced literary, communicative and IT skills and the ability to present arguments coherently in writing. 	
14.	Learning, Teaching and Assessment Strategy	
	The course will be taught by a combination of lectures, seminars, and tutorials. Learning activities will include lectures, screenings, seminars – including planned structured debates, and research skills workshops, private study and the production of written work.	

15.	Assessment Weighting	
	Seen examination	
	Unseen examination	0%
	Coursework	100%
	1. Close analysis of a short extract from a comedy – 1500 words	33.7%
	2. 2500 word essay	67.7%
	3. Completion of 75% of the class exercises	0%, but required in order to pass the course
16.	Timetabled examination required	No
17.	Length of exam	n/a
18.	Learning materials	
	<u>Essential Texts</u>	
	A course reader, which will supply literary and critical excerpts, plus:	
	<ul style="list-style-type: none"> • Gupreet Kaur Bhatti, <i>Behzti</i> (Oberon Books, 2004) • Howard Brenton, <i>Plays 2</i> (London: Methuen, 1990) • William Congreve, <i>The Way of the World</i> (1700) (to be issued in photocopy) • Arthur Conan Doyle, selected Sherlock Holmes stories (to be issued in photocopy) • D. H. Lawrence, <i>Lady Chatterley's Lover</i> (1928; Harmondsworth: Penguin, 2006) • J.M. Synge, <i>The Playboy of the Western World</i> (1907; New York: Dover Thrift Editions, 1993) • Evelyn Waugh, <i>Scoop: A Novel about Journalists</i> (1938; Harmondsworth: Penguin, 2003) 	
	<u>Films and TV</u>	
	<ul style="list-style-type: none"> • <i>Black Books</i> (Linehan & Dennis, 2000-2004) • <i>Borat: Cultural Learning of America for Make Benefit Glorious Nation of Kazakstan</i> (Charles, 2006) • <i>Frasier: The Complete Second Season</i> (1994) [multiple directors and writers] • <i>Gosford Park</i> (Altman, 2001) • <i>Jerry Springer the Opera</i> (Orton, 2005) • <i>A Night at the Opera</i> (Wood, 1935) • <i>The Philadelphia Story</i> (Cukor, 1940) • <i>Porridge</i> (Lotterby, 1974-7) • <i>The Office: The Complete Series 2</i> (Merchant, 	

	2001).							
	<u>Recommended</u> <ul style="list-style-type: none"> • Lisa Appignanesi, Ed., <i>Free Expression is No Offence</i> (Harmondsworth: Penguin, 2005). • Sean Burke, Ed., <i>Authorship: From Plato to the Postmodern</i> (Cambridge: CUP, 1995). • Kamilla Eliot, <i>Rethinking the Novel Film Debate</i> (Cambridge: CUP, 2003). • Susan Hayward, <i>Key Concepts in Film Studies</i> (London: Routledge, 1996). • T.G.A. Nelson, <i>Comedy: An Introduction to Comedy in Literature, Drama and Cinema</i> (Oxford: OUP, 1990). • Joanne Moreale, Ed., <i>Critiquing the Sitcom: A Reader</i> (Syracuse University Press, 2003). • C. H. Rolph, <i>The Trial of Lady Chatterley: Regina versus Penguin Books</i> (Harmondsworth: Penguin, 1990). • Stephen Wagg, Ed., <i>Because I Tell a Joke or Two: Comedy, Politics and Social Difference</i> (London: Routledge, 1998). 							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-8	Autumn		September 2007	June 2008	No maximum	TPK	
	2008-9	Autumn		September 2008	June 2009	No maximum	TPK	
	2009-10	Autumn		September 2009	June 2010	No maximum	TPK	
	2010-11	Autumn		September 2010	June 2011	No maximum	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER					YES - Screenings		
	(b) Timetabled					YES - Screenings		
	(c) Sectioned					YES		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					YES		

SUBJECT TO VALIDATION

1.	Short code	ELS3311
2.	Title	Shakespeare and Identity
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	English Literary Studies
7.	Module Leader	Dr Erica Fudge
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	<p>Aims This module studies texts by Shakespeare and contemporary dramatists in the context of Renaissance England, and as manifestations of some important concerns of the culture of the time: masculinity and femininity and sexuality. The plays chosen are a representative selection, and will offer students a broad knowledge of the writings of Shakespeare and his contemporaries, as well as some of the most significant cultural and intellectual movements of the period. Each play will be studied in relation to relevant contextual, critical and theoretical materials.</p>	
12.	<p>Syllabus – texts will include: Shakespeare: <i>Henry V</i>, <i>Julius Caesar</i>, <i>Winter's Tale</i> and <i>Measure for Measure</i>. Contemporaries: Marlowe, <i>Edward II</i>, Middleton, <i>Women Beware Women</i>, Webster, <i>The White Devil</i></p>	
13.	<p>Learning Outcomes Knowledge Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of linguistic, literary, cultural and socio-historical contexts in which plays were written and performed in the Renaissance period • Awareness of the variety of critical and theoretical approaches to Shakespeare and his contemporaries. <p>Skills Students will:</p> <ul style="list-style-type: none"> • Critically review, consolidate and extend a knowledge of the linguistic, literary, cultural and socio-historical contexts in which plays were written and performed in the Renaissance period • Critically evaluate new concepts and evidence from a range of critical and theoretical approaches to plays written by Shakespeare and his Contemporaries • Transfer and apply diagnostic and creative skills and exercise independent judgment, and display and ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives. • Demonstrate skills of information retrieval, organisation and critical and theoretical evaluation 	
14.	Learning, Teaching and Assessment Strategy	

	<p>The module will be taught by a combination of lectures, followed by seminars, as well as tutorials. Learning activities will include lectures, seminars – including planned structured debates and student presentations, private study and the production of written work. Tutorials will be offered to students in advance of submission of coursework, and in feedback sessions after marking.</p> <p>1 x critical essay 1500 words 1 x essay with title chosen by student with guidance 2500 words</p>	<p>40% 60%</p>
15.	Assessment Weighting	
	Seen examination	0%
	Unseen examination	0 %
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	.....hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <i>The Norton Shakespeare</i>, ed. Stephen Greenblatt (New York and London: Norton, 1997) David Bevington et al ed., <i>English Renaissance Drama: A Norton Anthology</i> (New York and London: Norton, 2002) <p>- Recommended</p> <ul style="list-style-type: none"> A.R. Braunmuller and Michael Hattaway ed., <i>The Cambridge companion to English Renaissance drama</i> (Cambridge: Cambridge University Press, 1990) Arthur F. Kinney ed., <i>A companion to Renaissance drama</i> (Oxford: Blackwell, 2002) David Scott Kastan and Peter Stallybrass ed., <i>Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama</i> (New York and London: Routledge, 1991) David Scott Kastan, <i>A Companion to Shakespeare</i> (Oxford: Blackwell, 1999) Jennifer Richards and James Knowles ed., <i>Shakespeare's Late Plays: New Readings</i> (Edinburgh: Edinburgh University Press, 1999) 	

SUBJECT TO VALIDATION

1.	Short code	ELS3312
2.	Title	Literature and Otherness: Empires and Animals, 1880 to 1939
3.	Level	UG
4.	Credit Points	15
5.	Start Term	Autumn
6.	Subject	English Literary Studies
7.	Module Leader	Dr Rachel Malik
8.	Accredited by	
9.	Module Restrictions	Semester abroad students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module seeks to explore how cultures represent their Others, whether a culture can fully write or read its Others, how we represent those whose experience, knowledge and very subjectivity we imagine and construct as wholly alien to our own, and what political issues are raised by such questions about representation. This module focuses on novelistic and theoretical representations where the Other is constructed as belonging to another 'race', ethnicity, nation and species. It begins at the end of the nineteenth century, the heyday of conventional colonialism, with texts such as Joseph Conrad's <i>Heart of Darkness</i> and Robert Louis Stevenson's and <i>Dr Jekyll and Mr Hyde</i>. Through these texts, we will explore the representation of Otherness from a range of interlocking perspectives:</p> <ul style="list-style-type: none"> • Examining how the boundaries between self and other, human and non-human are constituted through various rhetorical and narrative strategies. • The place of knowledge, in particular scientific knowledge, in representations of 'races', ethnicities, nations and animals. • The intersection of racial and animal others with questions of class, gender and sexuality. 	
12.	<p>Indicative Syllabus</p> <p>Robert Louis Stevenson, <i>Dr Jekyll and Mr Hyde</i>, Oscar Wilde, <i>The Picture of Dorian Gray</i>, H. G. Wells, <i>The Island of Dr Moreau</i>, Joseph Conrad, <i>Heart of Darkness</i>, Edgar Rice Burroughs <i>Tarzan Lord of the Apes</i>, E. M. Forster, <i>Passage to India</i>, Merian C. Cooper and Ernest B. Schodsack dirs., <i>King Kong</i>.</p>	
13.	<p>Learning Outcomes</p> <p>Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of linguistic, literary, cultural and socio-historical contexts in which representations of literary representations of racial and species governed Otherness are constructed. • Awareness of the variety of critical and theoretical approaches to studying the literary representation of the Other. <p>Skills</p>	

	<p>Students will:</p> <ul style="list-style-type: none"> • Critically review, consolidate and extend their knowledge of the linguistic, literary, cultural and socio-historical contexts in which literary representations of the Other are produced and read. • Critically evaluate new concepts and evidence from a range of critical and theoretical approaches. • Transfer and apply diagnostic and creative skills and exercise independent judgment, and display an ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives. • Demonstrate skills of information retrieval, organisation and critical and theoretical evaluation 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of lectures, seminars, and tutorials. Learning activities will include lectures, seminars – including planned structured debates and student presentations, private study and the production of written work.</p>	
15.	<p>Assessment Weighting</p> <p>Coursework</p>	100%
	Seen examination	NO
	Unseen examination	NO
	<p>Coursework</p> <p>1. Critical review 1500 words</p> <p>2. Theoretical essay 2500 words</p>	<p>40%</p> <p>60%</p>
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>Essential:</p> <p>Edgar Rice Burroughs <i>Tarzan Lord of the Apes</i> (1912) (1st World Library 2004).</p> <p>Joseph Conrad, <i>Heart of Darkness</i> (1902) (Penguin, 2000).</p> <p>Merian C. Cooper and Ernest B. Schodsack dirs., <i>King Kong</i> 1933)</p> <p>E. M. Forster, <i>Passage to India</i> (1924) (Penguin Classics, 1989).</p> <p>Robert Louis Stevenson, <i>The Strange Case of Dr Jekyll and Mr Hyde and other Tales of Terror</i> (1886) (Penguin Classics, 2003).</p> <p>H. G. Wells, <i>The Island of Doctor Moreau/The Time Machine</i> (1896) (Oxford World Classics, 1996).</p> <p>Oscar Wilde, <i>The Picture of Dorian Gray</i> (1890) (Penguin Classics, 2003)</p> <p>Recommended</p> <p>Chris Bongie, <i>Exotic Memories: Literature, Colonialism</i></p>	

	<p><i>and the Fin de Siecle</i> (Stanford University Press, 1991). Patrick Brantlinger, <i>Rule of Darkness</i> (Cornell University Press, 1988). Adrian Franklin, <i>Animals and Modern Cultures</i> (London: Sage, 1999) Harriet Ritvo, <i>The Animal Estate: The English and Other Creatures in the Victorian Age</i> (London: Penguin, 1990) Jenny Sharpe, <i>Allegories of Empire: The Figure of the Woman in the Colonial Text</i> (University of Minnesota Press, 1993).</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08	Autumn		September 2007	December 2007	No maximum	TPK	
	2008/09	Autumn		September 2008	December 2008	No maximum	TPK	
	2009/10	Autumn		September 2009	December 2009	No maximum	TPK	
	2010/11	Autumn		September 2010	December 2010	No maximum	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER					NO		
	(b) Timetabled					YES		
	(c) Sectioned					YES		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					YES		

SUBJECT TO VALIDATION

1.	Short code	ELS3313
2.	Title	Gender and Violence
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	ELS
7.	Module Leader	Dr. Merja Makinen
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Barred combination with ELS3303. Only for overseas and exchange students.
10.	Automatic deferral	No
11.	Aims Gender is a central way in which we think and imagine ourselves. This third level module examines how gender has been configured within literary texts, mainly through the twentieth century, and the role of writing in producing gendered identities. Violence is inextricably linked to issues of gender, in multiple ways that map both masculinity and femininity and the module traces some of these	
12.	Syllabus Indicative Texts: Freud, Dora's Case, Charlotte Perkins Gilman. <i>The Yellow Wall-Paper</i> , Virginia Woolf, <i>Orlando</i> , Ted Hughes, <i>Crow</i> , Toni Morrison, <i>Beloved</i> , Jane Campion <i>The Piano</i> plus selected theoretical essays.	
13.	Learning Outcomes Knowledge Students will demonstrate <ul style="list-style-type: none"> • Knowledge of linguistic, literary, cultural and socio-historical contexts in which literature is written and read • Knowledge of theoretical debates in relation to gender • Awareness of shared thematic concerns across a range of texts Skills Students will demonstrate <ul style="list-style-type: none"> • Capacity for independent thought and judgement • Ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives • Advanced literacy and communicative skills in the construction of academic argument • Research skills, including information retrieval, organisation and critical evaluation 	
14.	Learning, Teaching and Assessment Strategy	
	This module will be taught by a combination of	

	lectures, seminars and tutorials. Learning activities will include lectures, seminars, private study and the production of written work. Students will be assessed by: <ul style="list-style-type: none"> - a 1500 word review essay on a theoretical essay - a 2500-word essay using theoretical material. - Zero-weighted completion of 75% of seminar worksheets is compulsory for the module. 	40% 60%
15.	Assessment Weighting	
	Seen examination	.....0%
	Unseen examination	..... 0%
	Coursework (no examination)	..... 100% (50%, 50%)
16.	Timetabled examination required	NO
17.	Length of exam	.....n/a
18.	Learning materials <ul style="list-style-type: none"> - Essential <p>To include</p> <p>Jane Campion <i>The Piano</i> (film and book) (London: Bloomsbury, 1993)</p> <p>Sigmund Freud, 'Dora' <i>Case Histories I</i>, Vol 8 Pelican Freud Library (Harmondsworth: Penguin, 1977)</p> <p>Ted Hughes <i>Crow</i> (London: Faber,1970)</p> <p>Charlotte Perkins Gilman <i>The Yellow Wallpaper</i> (London: Virago, 1981)</p> <p>Toni Morrison <i>Beloved</i> (London: Picador, 1987)</p> <p>Virginia Woolf <i>Orlando</i> (London: Penguin, 2000)</p> <ul style="list-style-type: none"> - Recommended <p>Harry Brod and Michael Kaufman (eds), <i>Theorizing Masculinities</i> (Oxford: Sage, 1994)</p> <p>Judith Butler, <i>Gender Trouble: Feminism and the Subversion of Identity</i>, (London: Routledge, 1990)</p> <p>--- <i>Bodies That Matter: On the Discursive Limits of 'Sex'</i> (New York: Routledge, 1993)</p> <p>Rowena Chapman and Jonathan Rutherford (eds), <i>Male Order: Unwrapping Masculinities</i> (London: Lawrence and Wishart, 1988)</p> <p>Fabio Cleto (ed), <i>Camp: Queer Aesthetics and the Performing Subject</i> (Edinburgh: Edinburgh University Press, 1999)</p> <p>Mariam Fraser and Monica Greco (eds), <i>The Body: A Reader</i> (London: Routledge, 2005)</p> <p>Sandra Harding, <i>Whose Science? Whose Knowledge? Thinking from Women's Lives</i> (Milton</p>	

	<p>Keynes: Open University, 1991) Ben Knights, <i>Writing Masculinities: Male Narratives in Twentieth-Century Fiction</i> (London: Macmillan, 1999) Sara Mills et al <i>Feminist Readings/Feminists Reading</i> 2nd ed. (London: Prentice Hall/Harvester, 1996) Lynne Pearce, <i>Feminism and the Politics of Reading</i> (London: Arnold, 1997) Mary Poovey, <i>Making a Social body: British Cultural Formations 1830-64</i> (Chicago: University of Chicago, 1995) Annie Potts, <i>The science/fiction of Sex</i> (London: Routledge, 2002) Ruth Robbins, <i>Literary Feminisms</i> (London: Macmillan, 2000) Elaine Showalter, <i>The Female Malady, Women, Madness and Culture in England 1830-1980</i> (London: Virago, 1987) Chris Weedon, <i>Feminism, Theory and the Politics of Difference</i> (Oxford: Blackwell, 1999) Elizabeth Wright (ed) <i>Feminism and Psychoanalysis: A Critical Dictionary</i> (Oxford: Blackwell, 1992)</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08	Autumn		Sept 2007	Dec 2007		TPK	
	2008/09	Autumn		Sept 2008	Dec 2008		TPK	
	2009/10	Autumn		Sept 2009	Dec 2009		TPK	
	2010/11	Autumn		Sept 2010	Dec 2010		TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					YES as part of ELS3303		
	(c) Sectioned					YES		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					YES		

SUBJECT TO VALIDATION

1.	Short code	ELS3321
2.	Title	Shakespeare and Sexuality
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Winter
6.	Subject	English Literary Studies
7.	Module Leader	Dr Erica Fudge
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	<p>Aims This module studies texts by Shakespeare and contemporary dramatists in the context of Renaissance England, and as manifestations of some important concerns of the culture of the time: masculinity and femininity and sexuality. The plays chosen are a representative selection, and will offer students a broad knowledge of the writings of Shakespeare and his contemporaries, as well as some of the most significant cultural and intellectual movements of the period. Each play will be studied in relation to relevant contextual, critical and theoretical materials.</p>	
12.	<p>Syllabus – texts will include: Shakespeare: <i>Henry V</i>, <i>Julius Caesar</i>, <i>Winter's Tale</i> and <i>Measure for Measure</i>. Contemporaries: Marlowe, <i>Edward II</i>, Middleton, <i>Women Beware Women</i>, Webster, <i>The White Devil</i></p>	
13.	<p>Learning Outcomes Knowledge Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of linguistic, literary, cultural and socio-historical contexts in which plays were written and performed in the Renaissance period • Awareness of the variety of critical and theoretical approaches to Shakespeare and his contemporaries. <p>Skills Students will:</p> <ul style="list-style-type: none"> • Critically review, consolidate and extend a knowledge of the linguistic, literary, cultural and socio-historical contexts in which plays were written and performed in the Renaissance period • Critically evaluate new concepts and evidence from a range of critical and theoretical approaches to plays written by Shakespeare and his Contemporaries • Transfer and apply diagnostic and creative skills and exercise independent judgment, and display and ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives. • Demonstrate skills of information retrieval, organisation and critical and theoretical evaluation 	
14.	Learning, Teaching and Assessment Strategy	

	<p>The module will be taught by a combination of lectures, followed by seminars, as well as tutorials. Learning activities will include lectures, seminars – including planned structured debates and student presentations, private study and the production of written work. Tutorials will be offered to students in advance of submission of coursework, and in feedback sessions after marking.</p> <p>1 x critical essay 1500 words 1 x essay with title chosen by student with guidance 2500 words</p>										
15.	Assessment Weighting										
	Seen examination					0%					
	Unseen examination					0 %					
	Coursework (no examination)					100 %					
16.	Timetabled examination required					NO					
17.	Length of exam					.....hours				
18.	<p>Learning materials</p> <p>- Essential</p> <p><i>The Norton Shakespeare</i>, ed. Stephen Greenblatt (New York and London: Norton, 1997)</p> <p>David Bevington et al ed., <i>English Renaissance Drama: A Norton Anthology</i> (New York and London: Norton, 2002)</p> <p>- Recommended</p> <p>A.R. Braunmuller and Michael Hattaway ed., <i>The Cambridge companion to English Renaissance drama</i> (Cambridge: Cambridge University Press, 1990)</p> <p>Arthur F. Kinney ed., <i>A companion to Renaissance drama</i> (Oxford: Blackwell, 2002)</p> <p>David Scott Kastan and Peter Stallybrass ed., <i>Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama</i> (New York and London: Routledge, 1991)</p> <p>David Scott Kastan, <i>A Companion to Shakespeare</i> (Oxford: Blackwell, 1999)</p> <p>Jennifer Richards and James Knowles ed., <i>Shakespeare's Late Plays: New Readings</i> (Edinburgh: Edinburgh University Press, 1999)</p>										
19.	Module run (NB. These should be set up 4 years in advance):										
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE				
	2007/08	Winter		January 2008	June 2008	No maximum	TPK				

	2008/09	Winter		January 2009	June 2009	No maximum	TPK		
	2009/10	Winter		January 2010	June 2010	No maximum	TPK		
	2010/11	Winter		January 2011	June 2011	No maximum	TPK		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					NO			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					YES			

SUBJECT TO VALIDATION

1.	Short code	ELS3322
2.	Title	Literature and Otherness: Empires and Animals in the Contemporary
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Winter
6.	Subject	English Literary Studies
7.	Module Leader	Dr Rachel Malik
8.	Accredited by	
9.	Module Restrictions	Semester abroad students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	Aims	<p>This module seeks to explore how cultures represent their Others, whether a culture can fully write or read its Others, how we represent those whose experience, knowledge and very subjectivity we imagine and construct as wholly alien to our own, and what political issues are raised by such questions about representation. This module focusses on novelistic and theoretical representations where the Other is constructed as belonging to another 'race', ethnicity, nation and species. Texts will include Salman Rushdie's <i>Midnight's Children</i>, John Coetzee's <i>Disgrace</i> and Yann Martel's, <i>Life of Pi</i>. Through these texts, we will explore the representation of Otherness from a range of interlocking perspectives:</p> <ul style="list-style-type: none"> • Examining how the boundaries between self and other, human and non-human are constituted through various rhetorical and narrative strategies. • The place of knowledge, in particular scientific knowledge, in representations of 'races', ethnicities, nations and animals. • The intersection of racial and animal others with questions of class, gender and sexuality.
12.	Indicative Syllabus	<p>Salman Rushdie, <i>Midnight's Children</i>, Edward Said, from <i>Orientalism</i>, Donna Haraway, from <i>Primate Visions</i>, Malorie Blackman, <i>Checkmate</i>, Peter Dickinson, <i>Eva</i>, John Coetzee, <i>Disgrace</i> and <i>The Lives of Animals</i>, and Yann Martel, <i>The Life of Pi</i>.</p>
13.	Learning Outcomes	<p>Students will develop:</p> <ul style="list-style-type: none"> • Knowledge of linguistic, literary, cultural and socio-historical contexts in which representations of literary representations of racial and species governed Otherness are constructed. • Awareness of the variety of critical and theoretical approaches to studying the literary representation of the Other. <p>Skills Students will:</p> <ul style="list-style-type: none"> • Critically review, consolidate and extend their knowledge of the linguistic, literary, cultural and socio-historical contexts in which literary representations

	<p>of the Other are produced and read.</p> <ul style="list-style-type: none"> • Critically evaluate new concepts and evidence from a range of critical and theoretical approaches. • Transfer and apply diagnostic and creative skills and exercise independent judgment, and display and ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives. • Demonstrate skills of information retrieval, organisation and critical and theoretical evaluation <p>:</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of lectures, seminars, and tutorials. Learning activities will include lectures, seminars – including planned structured debates and student presentations, private study and the production of written work.</p>	
15.	<p>Assessment Weighting</p> <p>Coursework</p>	100%
	Seen examination	NO
	Unseen examination	NO
	<p>Coursework</p> <p>1. Essay on Rushdie with research methods component 1500 words</p> <p>2. Essay on self-selected topic 2500 words</p>	<p>40%</p> <p>60%</p>
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>Essential:</p> <p>Malorie Blackman <i>Checkmate</i> (2005) (Corgi Children 2006).</p> <p>J. M. Coetzee, <i>Disgrace</i> (Vintage, 2000).</p> <p>- <i>The Lives of Animals: The University Centre for Human Values</i> (Princeton University Press, 2001).</p> <p>Merian C. Cooper and Ernest B. Schodsack dirs., <i>King Kong</i> 1933)</p> <p>Peter Dickinson, <i>Eva</i> (Macmillan Children 2001).</p> <p>Donna Haraway, <i>Primate Visions: Gender, Race and Nature in the World of Modern Science</i> (1989) (Verso, 1992).</p> <p>Yann Martel, <i>The Life of Pi</i> (Canongate, 2003).</p> <p>Salman Rushdie, <i>Midnight's Children</i> (1981) (Vintage, 2006).</p> <p>Edward Said, <i>Orientalism</i> (Pantheon, 1978).</p> <p>- <i>Culture and Imperialism</i> (Chatto, 1993).</p>	

	Recommended								
	<p>Chris Bongie, <i>Exotic Memories: Literature, Colonialism and the Fin de Siecle</i> (Stanford University Press, 1991).</p> <p>Patrick Brantlinger, <i>Rule of Darkness</i> (Cornell University Press, 1988).</p> <p>Adrian Franklin, <i>Animals and Modern Cultures</i> (London: Sage, 1999)</p> <p>Harriet Ritvo, <i>The Animal Estate: The English and Other Creatures in the Victorian Age</i> (London: Penguin, 1990)</p> <p>Jenny Sharpe, <i>Allegories of Empire: The Figure of the Woman in the Colonial Text</i> (University of Minnesota Press, 1993)</p> <p>Gayatri Chakravorty Spivak, <i>The Spivak Reader</i> (Routledge, 1996).</p>								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/08	Winter		January 2008	June 2008	No maximum	TPK		
	2008/09	Winter		January 2009	June 2009	No maximum	TPK		
	2009/10	Winter		January 2010	June 2010	No maximum	TPK		
	2010/11	Winter		January 2011	June 2011	No maximum	TPK		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						YES		
	SEMINAR (SEM)						YES		
	LABORATORY/STUDIO (LAB/STU)						NO		
	WORKSHOP (WRK)						NO		
	TUTORIAL (TUT)						YES		
	OTHER						NO		
	(b) Timetabled						YES		
	(c) Sectioned						YES		
	(d) Is the module to be downloaded for OASIS?						YES		
	(e) Do students need early access to OASIS?						YES		

SUBJECT TO VALIDATION

1.	Short code	ELS3323
2.	Title	Gender and the Postmodern
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	ELS
7.	Module Leader	Dr. Merja Makinen
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	Barred combination with ELS3303. Only for overseas and exchange students
10.	Automatic deferral	No
11.	<p>Aims</p> <p>Gender is a central way in which we think and imagine ourselves. This third level module examines how gender has been configured within literary texts, mainly through the twentieth century, and the role of writing in producing gendered identities. Postmodernism has further complicated the ways in which we conceptualise gender, and the module examines the link between postmodern literature and contemporary postmodern culture, mapping important social, political and cultural themes and concepts in relation to how gender is configured in relation to history, the body, ethnicity, work and leisure.</p>	
12.	<p>Syllabus</p> <p>Texts will include Angela Carter, <i>Nights at the Circus</i>, Nick Hornby, <i>FeverPitch</i>, James Kelman, <i>Busconductor Hines</i>, Bharati Mukherjee, <i>Jasmine</i>, Jeanette Winterson <i>Sexing the Cherry</i>, Alan Hollinghurst, <i>The Line of Beauty</i> plus selected theoretical essays.</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge Students will demonstrate</p> <ul style="list-style-type: none"> • Knowledge of linguistic, literary, cultural and socio-historical contexts in which literature is written and read • Knowledge of theoretical debates in relation to gender • Awareness of shared thematic concerns across a range of texts <p>Skills Students will demonstrate</p> <ul style="list-style-type: none"> • Capacity for independent thought and judgement • Ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives • Advanced literacy and communicative skills in the construction of academic argument • Research skills, including information retrieval, organisation and critical evaluation 	

14.	<p>Learning, Teaching and Assessment Strategy</p> <p>This module will be taught by a combination of lectures, seminars and tutorials. Learning activities will include lectures, seminars, private study and the production of written work. Students will be assessed by:</p> <ul style="list-style-type: none"> - a 1000 word review of a theoretical essay - an essay of 3000 words. <p>Zero-weighted completion of 75% of seminar worksheets is compulsory for the module.</p>	<p>25%</p> <p>75%</p>
15.	Assessment Weighting	
	Seen examination	.....0%
	Unseen examination	..... 0%
	Coursework (no examination)	..... 100%
16.	Timetabled examination required	NO
17.	Length of exam	.....n/a
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <p>Angela Carter <i>Nights at the Circus</i> (London: Vintage, 1990) Alan Hollinghurst, <i>The Line of Beauty</i> (London: Picador 2004/6) Nick Hornby <i>FeverPitch</i> (London: Indigo,1992) James Kelman <i>Busconductor Hines</i> (London: Picador 1984) Bharati Mukherjee <i>Jasmine</i> (London: Virago, 1991) Jeanette Winterson <i>Sexing the Cherry</i> (London: Vintage, 1990)</p> <ul style="list-style-type: none"> - Recommended <p>Harry Brod and Michael Kaufman (eds), <i>Theorizing Masculinities</i> (Oxford: Sage, 1994) Judith Butler, <i>Gender Trouble: Feminism and the Subversion of Identity</i>, (London: Routledge, 1990) --- <i>Bodies That Matter: On the Discursive Limits of 'Sex'</i> (New York: Routledge, 1993) Rowena Chapman and Jonathan Rutherford (eds), <i>Male Order: Unwrapping Masculinities</i> (London: Lawrence and Wishart, 1988)</p>	

	<p>Fabio Cleto (ed), <i>Camp: Queer Aesthetics and the Performing Subject</i> (Edinburgh: Edinburgh University Press, 1999)</p> <p>Mary Eagleton, <i>Feminist Literary Theory: A Reader</i> 2nd ed (Oxford: Blackwells, 1996)</p> <p>Mariam Fraser and Monica Greco (eds), <i>The Body: A Reader</i> (London: Routledge, 2005)</p> <p>Sandra Harding, <i>Whose Science? Whose Knowledge? Thinking from Women's Lives</i> (Milton Keynes: Open University, 1991)</p> <p>Ben Knights, <i>Writing Masculinities: Male Narratives in Twentieth-Century Fiction</i> (London: Macmillan, 1999)</p> <p>Sara Mills et al <i>Feminist Readings/Feminists Reading</i> 2nd ed. (London: Prentice Hall/Harvester, 1996)</p> <p>Lynne Pearce, <i>Feminism and the Politics of Reading</i> (London: Arnold, 1997)</p> <p>Mary Poovey, <i>Making a Social body: British Cultural Formations 1830-64</i> (Chicago: University of Chicago, 1995)</p> <p>Annie Potts, <i>The science/fiction of Sex</i> (London: Routledge, 2002)</p> <p>Ruth Robbins, <i>Literary Feminisms</i> (London: Macmillan, 2000)</p> <p>Lynn Segal, <i>Slow Motion: Changing Masculinities, Changing Men</i> (London: Virago, 1990)</p> <p>Elaine Showalter, <i>The Female Malady, Women, Madness and Culture in England 1830-1980</i> (London: Virago, 1987)</p> <p>Chris Weedon, <i>Feminism, Theory and the Politics of Difference</i> (Oxford: Blackwell, 1999)</p> <p>Jenny Wolmark, <i>Aliens and Others: Science Fiction, Feminism and Postmodernism</i> (London: Harvester, 1993)</p> <p>Elizabth Wright (ed) <i>Feminism and Psychoanalysis: A Critical Dictionary</i> (Oxford: Blackwell, 1992)</p>	
19.	Module run (NB. These should be set up 4 years	

in advance):								
Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
2007/08	Spring		January 2008	June 2008		TPK		
2008/09	Spring		Jan 2009	June 2009		TPK		
2009/10	Spring		Jan 2010	June 2010		TPK		
2010/11	Spring		Jan 2011	June 2011		TPK		
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					NO		
	OTHER							
	(b) Timetabled					YES with ELS 3303		
	(c) Sectioned					YES		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					YES		

1.	Short code	ELT 2006
2.	Title	Proficiency English (Autumn Term)
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn 2007-08
6.	Subject	English Language & Teaching
7.	Module Leader	Paul Fanning
8.	Accredited by	School of Arts & Education
9.	Module Restrictions	
	(a) Pre-requisite	ELT 1501 or Exceptional English Competence
	(b) Programme Restriction	Open to students on a Half-Year Exchange, or experiencing difficulty with transition to the New Learning Framework
	(c) Level restrictions	None
	(d) Other restrictions or requirements	May not be taken by students who have undergone English-medium secondary education.
10.	Automatic deferral	No
11.	Aims:	Advanced learners of English as a second or foreign language will engage in language-development activities that will both improve their general English beyond whatever level they have already reached, and also meet the requirements of level 2 undergraduate study. To these ends they will work both independently and with the help of tutors to analyse and practise appropriate grammar and vocabulary, and to read a variety of advanced text types. It is expected that the texts will also enhance understanding of English-speaking culture and raise issues that will further promote the undergraduate skills of analysis, criticism and independent learning.
12.	Syllabus	Advanced and remedial grammar topics selected according to student need. Aspects of lexical usage (lexical morphology, register, connotation, collocation, metaphor, wordplay, homonymy, etc) Advanced vocabulary development exercises Class reading tests Recognising and debating issues in texts. Concordance creation, analysis and summary. Oral presentations and class discussions of concordance findings.
13.	Learning Outcomes	<p><i>Knowledge</i> The successful student will have:</p> <ol style="list-style-type: none"> 1) Familiarity with less common English lexis, types of collocation and the most advanced grammatical structures. 2) Awareness of the possible communicative effects of lexical items in texts, such as connotation and metaphor, 3) Awareness of the most important personal errors and weaknesses in grammar, vocabulary and pronunciation, and strategies for their future reduction. 4) Understanding of the requirements for full comprehension of written texts, and appreciation of any personal shortcomings in meeting them. <p><i>Skills</i> The successful student will be able to:</p> <ol style="list-style-type: none"> 5) Analyse, respond to and use aspects of language not previously studied and not previously present in personal language use. 6) Comprehend most of the subtleties in authentic "difficult" texts in a number of styles and registers. 7) Recognize alternative ways of expressing particular messages and the effect of choosing each. 8) Debate the manner and means of independently eliminating personal weaknesses of grammar, vocabulary and pronunciation. 9) Identify, analyse, present and take a view on implicit and explicit issues and arguments in written and spoken texts.

14.	Learning, Teaching and Assessment Strategy						
	Students will attend classes with those registered for ELT 2005. The classes will involve tutor input, student presentations (one per week or fortnight), other student tasks (including a class test), task follow-up, and group/class discussion. Oral presentations by students taking this module will be carefully scheduled to ensure their completion before Christmas. Some private study (e.g. intensive reading of texts from a module reader) will be set by the tutor, but much will be left to students' own initiative (e.g. extensive and newspaper reading). Major sources of linguistic information will be the reading texts, language worksheets, concordance data, and a prescribed "Proficiency" coursebook, which students will be advised to purchase.						
	The assessment will be formative in nature, encouraging independent work on personal weaknesses and interests in areas of grammar, vocabulary, reading and pronunciation not covered in class. The class test will also provide a summative assessment of students' grammar and vocabulary learning and the development of their reading and text analysis skills.						
15.	Assessment Weighting						
	Seen examination						None
	Unseen examination						None
	Coursework (Relevant learning outcomes are in brackets)						40% class test (outcomes 1,2,4,5,6,7,9) ; 30% concordance presentation (outcomes 1,5); 30% portfolio of 10 grammar and vocabulary exercise sets, plus critical reflection (1,3,5,8).
16.	Timetabled examination required						No
17.	Length of Exam						N/A
18.	Learning materials						
	- Essential						
	JONES, L. <i>New Progress to Proficiency</i> (with key) Cambridge University Press, 2002						
	O'FARRELL, J. <i>Things can <u>only</u> get better.</i> Doubleday, 1998.						
	- Recommended						
	CARTER, R. & McCARTHY, M. <i>Cambridge Grammar of English.</i> CUP, 2006						
	CARTER, R. & McCARTHY, M. <i>Exploring Spoken English.</i> CUP, 1997.						
	BRAZIL, D <i>Pronunciation for Advanced Learners.</i> CUP, 1994						
	MACARO, E. <i>Leamer Strategies for Foreign Language Students.</i> Oxford UP, 1999						
	McCARTHY, M. & O'DELL, F. <i>English Vocabulary in Use (Advanced),</i> CUP, 2002.						
	SIDE, R. & WELLMAN, G. <i>Grammar & Vocabulary for Cambridge Advanced & Proficiency.</i> Harlow, Longman, 1999.						
	SWAN, M. & SMITH, B. <i>Leamer English</i> (2 nd ed). CUP, 2000.						
19.	Module run						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DL
	07	Autumn		Sep	Dec	20	Trent Park
	08	Autumn		Sep	Dec	20	"
	09	Autumn		Sep	Dec	20	"
	10	Autumn		Sep	Dec	20	"
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						NO
	SEMINAR (SEM)						YES
	LABORATORY/STUDIO (LAB/STU)						NO
	WORKSHOP (WRK)						YES
	TUTORIAL (TUT)						NO
	OTHER						NO
	(b) Timetabled						YES (with ELT 2005)
	(c) Sectioned						YES
	(d) Is the module to be downloaded for OASIS?						YES
	(e) Do students need early access to OASIS?						NO

1.	Short code	ELT 2007
2.	Title	Proficiency English (Spring Term)
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring 2007-08
6.	Subject	English Language & Teaching
7.	Module Leader	Paul Fanning
8.	Accredited by	School of Arts & Education
9.	Module Restrictions	
	(a) Pre-requisite	ELT 1501 or Exceptional English Competence
	(b) Programme Restriction	Open to students on a Half-Year Exchange, or experiencing difficulty with transition to the New Learning Framework
	(c) Level restrictions	None
	(d) Other restrictions or requirements	May not be taken by students who have undergone English-medium secondary education.
10.	Automatic deferral	No
11.	Aims:	Advanced learners of English as a second or foreign language will engage in language-development activities that will both improve their general English beyond whatever level they have already reached, and also meet the requirements of level 2 undergraduate study. To these ends they will work both independently and with the help of tutors to analyse and practise appropriate grammar, vocabulary, and pronunciation, and to read a variety of advanced text types. It is expected that the texts will also enhance understanding of English-speaking culture and raise issues that will further promote the undergraduate skills of analysis, criticism and independent learning.
12.	Syllabus	Features of spoken English (common accents & dialects, grammar of speech, colloquialisms) Pronunciation and delivery in reading aloud Advanced and remedial grammar topics selected according to student need. Aspects of lexical usage (lexical morphology, register, connotation, collocation, metaphor, wordplay, homonymy, etc) Advanced vocabulary development exercises Class reading tests Recognising and debating issues in texts. Class discussions of concordance data and analyses.
13.	Learning Outcomes	<p><i>Knowledge</i> The successful student will have:</p> <ol style="list-style-type: none"> 1) Familiarity with less common English lexis, types of collocation and the most advanced grammatical structures. 2) Awareness of the possible communicative effects of lexical items in texts, such as connotation and metaphor, 3) Understanding of why spoken English is typically confusing to learners of English who have newly arrived in Britain (characteristics of everyday spoken English). 4) Awareness of the most important personal errors and weaknesses in grammar, vocabulary and pronunciation, and strategies for their future reduction. 5) Understanding of the requirements for full comprehension of written texts, and appreciation of any personal shortcomings in meeting them. <p><i>Skills</i> The successful student will be able to:</p> <ol style="list-style-type: none"> 6) Analyse, respond to and use aspects of language not previously studied and not previously present in personal language use. 7) Comprehend most of the subtleties in authentic "difficult" texts in a number of styles and registers. 8) Recognize alternative ways of expressing particular messages and the effect of choosing each. 9) Debate the manner and means of independently eliminating personal weaknesses of grammar, vocabulary and pronunciation. 10) Identify, analyse, present and take a view on implicit and explicit issues and arguments in written and spoken texts.

14.	Learning, Teaching and Assessment Strategy						
	Students will attend classes with those registered for ELT 2005. The classes will involve tutor input, student presentations (one per week), other student tasks (including a class test), task follow-up, and group/class discussion. The oral presentations will be entirely by students registered for ELT 2005, but ELT 2007 students will be expected to participate in the follow-up class discussions, and to keep the handouts in readiness for the class test. Some private study (e.g. intensive reading of texts from the module reader) will be set by the tutor, but much will be left to students' own initiative (e.g. extensive and newspaper reading). Major sources of linguistic information will be the reading texts, language worksheets, concordance data, and a prescribed "Proficiency" coursebook, which students will be advised to purchase.						
	The assessment will be formative in nature, encouraging independent work on personal weaknesses and interests in areas of grammar, vocabulary, reading and pronunciation not covered in class. The class test will also provide a summative assessment of students' grammar and vocabulary learning and the development of their reading and text analysis skills.						
15.	Assessment Weighting						
	Seen examination		None				
	Unseen examination		None				
	Coursework (Relevant learning outcomes are in brackets)		40% class test (outcomes 1,2,5,6,7,8,10); 30% pronunciation task (3,4,6); 30% portfolio of 10 grammar and vocabulary exercise sets, plus critical reflection (1,4,6,9).				
16.	Timetabled examination required		No				
17.	Length of Exam		N/A				
18.	Learning materials						
	- Essential						
	JONES, L. <i>New Progress to Proficiency</i> (with key) Cambridge University Press, 2002						
	O'FARRELL, J. <i>Things can <u>only</u> get better.</i> Doubleday, 1998.						
	- Recommended						
	CARTER, R. & McCARTHY, M. <i>Cambridge Grammar of English.</i> CUP, 2006						
	CARTER, R. & McCARTHY, M. <i>Exploring Spoken English.</i> CUP, 1997.						
	BRAZIL, D <i>Pronunciation for Advanced Learners.</i> CUP, 1994						
	MACARO, E. <i>Learner Strategies for Foreign Language Students.</i> Oxford UP, 1999						
	McCARTHY, M. & O'DELL, F. <i>English Vocabulary in Use (Advanced),</i> CUP, 2002.						
	SIDE, R. & WELLMAN, G. <i>Grammar & Vocabulary for Cambridge Advanced & Proficiency.</i> Harlow, Longman, 1999.						
	SWAN, M. & SMITH, B. <i>Learner English</i> (2 nd ed). CUP, 2000.						
19.	Module run						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DL
	07	Spring		Jan	May	20	Trent Park
	08	Spring		Jan	May	20	"
	09	Spring		Jan	May	20	"
	10	Spring		Jan	May	20	"
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)					NO	
	SEMINAR (SEM)					YES	
	LABORATORY/STUDIO (LAB/STU)					NO	
	WORKSHOP (WRK)					YES	
	TUTORIAL (TUT)					NO	
	OTHER					NO	
	(b) Timetabled					YES (With ELT 2005)	
	(c) Sectioned					YES	
	(d) Is the module to be downloaded for OASIS?					YES	
	(e) Do students need early access to OASIS?					NO	

SUBJECT TO VALIDATION

1.	Short code	ELT 2058
2.	Title	Advanced English Grammar
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	ELT
7.	Module Leader	Clare O'Donoghue
8.	Accredited by	Middlesex University
9.	Module Restrictions	
	(b) Pre-requisite	None
	(d) Programme restriction	None
	(e) Level restrictions	Level 2
	(f) Other restrictions or requirements	Only for transition students 2007/ 08 and visiting ERASMUS students
10.	Automatic deferral	None
11.	Aims	This module aims to expand explicit declarative knowledge of English language by focusing on forms, meaning, use and pedagogical presentation of complex areas of grammar in ESOL courses. The module also aims to have a practical benefit to those teaching English grammar in ESOL courses through exploration of ESOL learners' language needs and ways of meeting them, as well as through critical evaluation of language learning materials and reference works.
12.	Syllabus	Grammatical Relations in English: Sentence constituents in simple and compound sentences – NP, VP, AdjP, AdvP, PrepP, main and subordinate clauses, conjunctions and conjuncts. The noun phrase – pre and post head modification: determiners; adjective order; prepositional and adverbial phrases, relative and reduced relative clauses. The verb phrase – finite and non-finite forms, tense, aspect and modality including hypotheticality, multiword verbs, adverbial and prepositional phrases. Grammatical and lexical cohesion. Resources for investigating grammatical relationships: grammar reference works and concordance software.
13.	Learning Outcomes	Knowledge On successful completion of the module students will: <ol style="list-style-type: none"> 1. Be familiar with the majority of ELT grammatical terminology and corresponding linguistic concepts that ELT teachers are expected to know in order to teach effectively. 2. Understand why foreign learners may have difficulty with particular grammatical features of English. 3. Be familiar with pedagogic reference materials and teaching materials that focus on grammatical features of English. 4. Know how to investigate language features of English through empirical research

	<p>Skills</p> <p>On successful completion of the module students will be able to:</p> <ol style="list-style-type: none"> 5. Identify and classify particular grammatical features of English, state typical foreign learners' difficulties with these grammatical features and suggest ways in which English language learners can be helped to overcome these language difficulties. 6. Integrate grammatical language analysis into their lesson planning. 7. Carry out linguistic research using pedagogic reference works, teaching materials and empirical investigation using concordance software or other forms of data gathering research. 								
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The focus of the module is on experiential guided learning to develop students' abilities and confidence in linguistic analysis. Through this linguistic analysis students will broaden and deepen their declarative knowledge of the language system of English. Through their own linguistic research they will become familiar with language description reference resources and procedures for empirical language investigation. They will also become aware of the strengths and weaknesses of these methods of linguistic research and the implications of the findings of such research for English language teaching. Their research will also make them aware of the potential language difficulties for foreign learners of English and students will be encouraged to reflect on effective ways of helping foreign learners of English to overcome these difficulties. The students are encouraged to integrate grammatical aspects of the language system into their teaching materials.</p> <p>The analytical language research abilities of the students and the application of these findings to ELT are assessed through the course work (group oral presentation = 20% and individual written report leading to original teaching materials = 20%). The course work assesses learning outcomes 3,4, 6 & 7,</p> <p>The declarative knowledge of the language system of English and the ability to apply this knowledge to language data are assessed through a 2-hour unseen exam (60%) The exam assesses learning outcomes 1,2 & 5.</p>								
15.	<table border="1"> <tr> <td>Assessment Weighting</td> <td></td> </tr> <tr> <td>Seen examination</td> <td>0 %</td> </tr> <tr> <td>Unseen examination</td> <td>40 %</td> </tr> <tr> <td>Coursework (no examination)</td> <td>60 %</td> </tr> </table>	Assessment Weighting		Seen examination	0 %	Unseen examination	40 %	Coursework (no examination)	60 %
Assessment Weighting									
Seen examination	0 %								
Unseen examination	40 %								
Coursework (no examination)	60 %								
16.	<table border="1"> <tr> <td>Timetabled examination required</td> <td>YES</td> </tr> </table>	Timetabled examination required	YES						
Timetabled examination required	YES								
17.	<table border="1"> <tr> <td>Length of exam</td> <td>TWO hours</td> </tr> </table>	Length of exam	TWO hours						
Length of exam	TWO hours								
18.	<p>Learning materials</p> <p>- Essential</p> <p>Parrot, M (2000) <i>Grammar for English Language Teachers</i> Cambridge: CUP</p> <p>- Recommended</p> <p>Close, R.A. (1991) <i>A Teachers' Grammar</i> Hove: Language Teaching Publications</p>								

	Thornbury, S, (1999) <i>How to Teach Grammar</i> Harlow: Longman							
	Thornbury, S. (1997) <i>About Language – Tasks for teachers of English</i> Cambridge: CUP							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007 / 08	two		Jan	June	25	TP	
	2008 / 09	two		Jan	June	25	TP	
	2009 / 10	two		Jan	June	25	TP	
	2010 / 11	two		Jan	June	25	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					NO		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					YES		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					NO		

1.	Short code	FRE1700							
2.	Title	French Language Studies 1 for Term 1.							
3.	Level	100							
4.	Credit Points	15UK, 7.5ECTS, 4US							
5.	Start Date	September 2007							
6.	Subject	French							
7.	Cross accredited subject(s)								
8.	Module Leader	Raynalle Udris							
9.	Accredited by								
10.	Module Restrictions								
	(a) Barred combination								
	(b) Pre-requisite								
	(c) Co-requisite								
	(d) Programme restriction	NONE							
	(e) Level restrictions								
	(f) Other restrictions or requirements								
11.	Automatic deferral	NO							
12.	Aims	<p>This generic module provides you with the opportunity to develop your French language skills by following either FRE1001, FRE1002, or FRE1003 during the first term of the academic year. See outlines below.</p>							
13.	Syllabus	<p>See appropriate FRE1001, FRE1002, or FRE1003 for syllabus information.</p>							
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate FRE1001, FRE1002, or FRE1003 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate FRE1001, FRE1002, or FRE1003 Learning Outcomes information.</p>							
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate FRE1001, FRE1002, or FRE1003 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate FRE1001, FRE1002, or FRE1003 Assessment Scheme information.</p>							
16.	Assessment Weighting	N/A							
	Seen examination	N/A							
	Unseen examination	N/A							
	Coursework (no examination)	100%							
17.	Timetabled examination required	NO							
18.	Learning materials	<p>See appropriate FRE1001, FRE1002, or FRE1003 information.</p>							
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL		
	2007/08			Sept.	Dec.	25	TP		
	2008/09			Sept.	Dec.	25	TP		

	2009/10			Sept.	Dec.	25	TP		
	2010/11			Sept.	Dec.	25	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES			
	WORKSHOP (WRK)								
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					NO			
	(c) Sectioned					NO			

1.	Short code	FRE1002
2.	Title	French Language 2
3.	Level	UG
4.	Credit Points	30
5.	Start Date	September 2007
6.	Subject	French
7.	Cross accredited subject(s)	
8.	Module Leader	Raynalle Udris
9.	Accredited by	
10	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	NONE
	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11	Automatic deferral	NO
12	Aims	Designed for students who have a GCSE grade B or above, AS level or A-level D or below, or equivalent, this module aims to extend students' ability to write, speak and understand written and spoken French and to promote an understanding of French cultures.
13	Syllabus	<p>Topics include:</p> <ul style="list-style-type: none"> • Appearance and personality • Looking for jobs • Job applications and interviews • Leisure activities • TV news • Holidays • Booking accommodation in hotels • Travel • Aspects of the environment • Travel • Making plans • The French press <p>Skills to be further developed in the target language include:</p>

	<ul style="list-style-type: none"> • Making enquiries • Expressing opinions and disagreements • Using timetables • Interpreting diagrams • Making plans • Reading French newspaper articles. • Listening skills to enable the students to summarise audio materials such as accounts of past and present events, extracts from TV news, interviews etc. • Expressing and discussing views on topics such as future and hypothetical plans, the environment, education.. both orally and in writing. <p>Grammatical aspects covered:</p> <ul style="list-style-type: none"> • Definite/indefinite article, adjective, noun • Regular and irregular present tense and imperative • Past tenses • Use of direct and indirect pronouns • Reflexive verbs • Future and conditional • Passive form • Comparative and superlative • Use of prepositions • Adverbs • Impersonal verbs and expressions • Relative clause • Linking words
14	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p>A good knowledge of the norms and conventions of everyday life in France and a greater awareness of the diversity of French cultures.</p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p>

	<ul style="list-style-type: none"> to communicate orally in French through a range of increasingly complex communicative tasks ranging from practical daily situations to defending a point of view and drawing conclusions from data analysis, talking about experience including professional development, giving opinions, stating preferences and interests, applying for a job and preparing for an interview, look for accommodation. to understand French language used in increasingly more complex situations. to write letters and essays in French. to read, understand and critically analyse authentic materials, e.g. newspaper articles, aspects of TV news. <p>as well as</p> <ul style="list-style-type: none"> to use information sources including French and English websites. to develop further their ability to work to deadlines. to further practice working with others. to use IT skills in presentation of work.
15	<p>Learning, Teaching and Assessment Strategy</p> <p>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</p> <p>An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.</p> <p>Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study.</p> <p>Assessment scheme:</p> <ul style="list-style-type: none"> 25% coursework: Average of marks for two 500-word assignments (one assignment completed out of class, one piece to be written in class) 25% two oral in-class tests. Both in-class tests carry equal weight. 25% two listening in-class tests. Both in-class tests carry equal weight. 25% two reading and writing in-class tests: unseen written task, reading comprehension, grammar test. Both in-class tests carry equal weight.
16	Assessment Weighting
	Seen examination
	Unseen examination
	Coursework (no examination) 100%
17	Timetabled examination required NO
18	<p>Learning materials</p> <p>K.Beeching, <i>French 2</i> (Basingstoke, Palgrave Foundation, latest edition) T.Marriott & M.Ribiere, <i>Help Yourself to French Grammar</i> (London, Longman, latest edition)</p>

	French newspapers and magazines in the Learning Resource Centre French satellite TV channels.	
1.	Short code	FRE1001
2.	Title	French Language 1
3.	Level	100
4.	Credit Points	30UK, 15ECTS, 4US
5.	Start Date	September 2007
6.	Subject	French
7.	Cross accredited subject(s)	
8.	Module Leader	Raynalle Udris
9.	Accredited by	
10	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	NONE
	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11	Automatic deferral	NO
12	<p>Aims</p> <p>An introduction to French for students with little or no previous knowledge of the subject. The module aims to enable you to acquire basic French language skills (speaking, listening, reading and writing) and to promote an understanding of the French context in which they are located.</p>	
13	<p>Syllabus</p> <p>Topics:</p> <p>Personal details, daily routine, food and drink, houses and flats, furniture and household items, health, getting around in town, shopping and giving presents, the French-speaking countries, language and cultures.</p> <p>Skills to be further developed in the target language include:</p> <ul style="list-style-type: none"> • Introducing oneself, greeting and talking about occupations/studies and workplace. • Using the French alphabet. • Using cardinal numbers. • Telling the time and talking about the weather. <ul style="list-style-type: none"> • Ordering a meal and settling the bill in a restaurant as well as enquiring about availability of goods, prices and methods of payment in a shop. • Making enquiries, train/hotel reservations and arrangements. • Finding accommodation (understanding advertisements and making enquiries). • Asking the way and giving directions. • Conversing socially and in a workplace context (exchanging biographical information, describing one's home, passing on information, expressing likes, dislikes and preferences, expressing wishes, suggestions, approval and disapproval, describing something that has happened in the past). <ul style="list-style-type: none"> • Making (simple) telephone calls (exchanging information, making arrangements, explaining a simple work-related procedure). 	

	<ul style="list-style-type: none"> • Writing postcards, simple (business) letters, e-mails and invitations. <p>Grammatical items:</p> <ul style="list-style-type: none"> • Notions of gender • Present tense, regular and irregular • Definite and indefinite article • Possessive adjectives • Demonstrative adjectives and pronouns • Descriptive adjectives • Prepositions • Imperfect tense • Future tense • Conditional • Modal verbs • Object pronouns • Imperative • Comparative and superlative • Interrogative and negative forms
14	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p>a good knowledge of the norms and conventions of everyday life in France and a greater awareness of the diversity of French cultures.</p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • to hold a simple conversation in French . • to understand authentic written French materials likely to be encountered in a shop, restaurant, hotel, in advertisements, notices found in public transport systems etc. • to understand simple spoken French. • to understand simple written French. <p>as well as</p> <ul style="list-style-type: none"> • to make use of information sources specific to French. • to manage time and to work to deadlines. • to work with others. • to adopt an independent approach to study (selecting articles, consulting teaching material, watching a film).
15	<p>Learning, Teaching and Assessment Strategy</p> <p>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</p>

12	<p>Aims</p> <p>Designed for students who have A-level French grade C and above (or equivalent). It aims to extend their previously acquired French language skills (speaking, listening, reading and writing) and to promote further their understanding of contemporary French society, politics and cultures.</p>
13	<p>Syllabus</p> <p>Topics</p> <ul style="list-style-type: none"> • Education system • Work and career • House and home • Leisure activities • Current affairs • Consumer society • The environment • <i>Francophonie</i> • Women in French society • Aspects of French history since 1945 • Study of one French film • Study of one French short-story <p>Grammatical items:</p> <ul style="list-style-type: none"> • Subjunctive • Les temps du passé: passé simple, passé composé, imparfait, plus que parfait • Future tenses • Passive • Reflexive verbs • Complex sentences • Pronouns • Adverbs and prepositions • Comparatives and superlatives • Indirect speech
14	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p>a thorough knowledge and understanding of the key aspects of French society and the ability to locate them in an historical framework.</p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • to communicate orally in French about key aspects of French politics, society and cultures, and to locate them in their historical context. • to write an essay in French on French politics, society and cultures. • to write letters or essays in French. • to read, understand and critically analyse authentic audio-visual material on French politics, society and cultures. <p>as well as</p> <ul style="list-style-type: none"> • to increasingly use a wide range of information sources. • to improve their ability to work to deadlines.

	<ul style="list-style-type: none"> • to further practice working with others. • to continue to use IT skills in presentation of work. • to show an ability to work independently. 	
15	<p>Learning, Teaching and Assessment Strategy:</p> <p>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</p> <p>An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.</p> <p>Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study. In addition, use will be made of OASIS.</p> <p>Assessment scheme:</p> <ul style="list-style-type: none"> • 25% two coursework assignments (one 1,000-word assignment to be completed out of class, one 500-word piece to be written in class); • 25% two oral in-class tests (equal weighting); • 25% two listening in-class tests (equal weighting); • 25% two reading and writing in-class tests: unseen written task, reading comprehension, grammar test. Both in-class tests carry equal weight. 	
16	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
17	Timetabled examination required	NO
18	<p>Learning materials</p> <p>Essential</p> <p>Course Reader prepared by tutor.</p> <p>Authentic audio-visual materials</p> <p>Recommended</p> <p>Monolingual dictionary (such as <i>Petit Robert</i>)</p> <p>Bescherelle, <i>Conjugaisons pour tous</i></p> <p>Judge, Anne, and Healey, F.G, <i>A Reference Grammar of Modern French</i>, London: Edward Arnold, 1983</p> <p>A detailed bibliography will be available at the start of the course.</p>	

SUBJECT TO VALIDATION

1.	Short code	FRE1701							
2.	Title	French Language Studies 1 for Term 2							
3.	Level	100							
4.	Credit Points	15UK, 7.5ECTS, 4US							
5.	Start Date	January 2008							
6.	Subject	French							
7.	Cross accredited subject(s)								
8.	Module Leader	Raynalle Udris							
9.	Accredited by								
10.	Module Restrictions								
	(a) Barred combination								
	(b) Pre-requisite								
	(c) Co-requisite								
	(d) Programme restriction	NONE							
	(e) Level restrictions								
	(f) Other restrictions or requirements								
11.	Automatic deferral	NO							
12.	Aims	This generic module provides you with the opportunity to develop your French language skills by following either FRE1001, FRE1002, or FRE1003 during the second term of the academic year.							
13.	Syllabus	See appropriate FRE1001, FRE1002, or FRE1003 for syllabus information.							
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate FRE1001, FRE1002, or FRE1003 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate FRE1001, FRE1002, or FRE1003 Learning Outcomes information.</p>							
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate FRE1001, FRE1002, or FRE1003 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate FRE1001, FRE1002, or FRE1003 Assessment Scheme information.</p>							
16.	Assessment Weighting	N/A							
	Seen examination	N/A							
	Unseen examination	N/A							
	Coursework (no examination)	100%							
17.	Timetabled examination required	NO							
18.	Learning materials	See appropriate FRE1001, FRE1002, or FRE1003 information.							
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL		
	2007/08			Jan.	May	25	TP		
	2008/09			Jan.	May.	25	TP		
	2009/10			Jan.	May	25	TP		
	2010/11			Jan	May	25	TP		

20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	YES
	WORKSHOP (WRK)	
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	No
	(c) Sectioned	NO

1.	Short code	FRE1002
2.	Title	French Language 2
3.	Level	UG
4.	Credit Points	30
5.	Start Date	September 2007
6.	Subject	French
7.	Cross accredited subject(s)	
8.	Module Leader	Raynalle Udris
9.	Accredited by	
10	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	NONE
	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11	Automatic deferral	NO
12	<p>Aims</p> <p>Designed for students who have a GCSE grade B or above, AS level or A-level D or below, or equivalent, this module aims to extend students' ability to write, speak and understand written and spoken French and to promote an understanding of French cultures.</p>	
13	<p>Syllabus</p> <p>Topics include:</p> <ul style="list-style-type: none"> • Appearance and personality • Looking for jobs • Job applications and interviews • Leisure activities • TV news • Holidays • Booking accommodation in hotels • Travel • Aspects of the environment • Travel • Making plans • The French press <p>Skills to be further developed in the target language include:</p>	

	<ul style="list-style-type: none"> • Making enquiries • Expressing opinions and disagreements • Using timetables • Interpreting diagrams • Making plans • Reading French newspaper articles. • Listening skills to enable the students to summarise audio materials such as accounts of past and present events, extracts from TV news, interviews etc. • Expressing and discussing views on topics such as future and hypothetical plans, the environment, education.. both orally and in writing. <p>Grammatical aspects covered:</p> <ul style="list-style-type: none"> • Definite/indefinite article, adjective, noun • Regular and irregular present tense and imperative • Past tenses • Use of direct and indirect pronouns • Reflexive verbs • Future and conditional • Passive form • Comparative and superlative • Use of prepositions • Adverbs • Impersonal verbs and expressions • Relative clause • Linking words
14	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p>A good knowledge of the norms and conventions of everyday life in France and a greater awareness of the diversity of French cultures.</p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • to communicate orally in French through a range of increasingly complex

	<p>communicative tasks ranging from practical daily situations to defending a point of view and drawing conclusions from data analysis, talking about experience including professional development, giving opinions, stating preferences and interests, applying for a job and preparing for an interview, look for accommodation.</p> <ul style="list-style-type: none"> • to understand French language used in increasingly more complex situations. • to write letters and essays in French. • to read, understand and critically analyse authentic materials, e.g. newspaper articles, aspects of TV news. <p>as well as</p> <ul style="list-style-type: none"> • to use information sources including French and English websites. • to develop further their ability to work to deadlines. • to further practice working with others. • to use IT skills in presentation of work. 						
15	<p>Learning, Teaching and Assessment Strategy</p> <p>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</p> <p>An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.</p> <p>Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study.</p> <p>Assessment scheme:</p> <ul style="list-style-type: none"> • 25% coursework: Average of marks for two 500-word assignments (one assignment completed out of class, one piece to be written in class) • 25% two oral in-class tests. Both in-class tests carry equal weight. • 25% two listening in-class tests. Both in-class tests carry equal weight. • 25% two reading and writing in-class tests: unseen written task, reading comprehension, grammar test. Both in-class tests carry equal weight. 						
16	<p>Assessment Weighting</p> <table border="1"> <tr> <td>Seen examination</td> <td></td> </tr> <tr> <td>Unseen examination</td> <td></td> </tr> <tr> <td>Coursework (no examination)</td> <td>100%</td> </tr> </table>	Seen examination		Unseen examination		Coursework (no examination)	100%
Seen examination							
Unseen examination							
Coursework (no examination)	100%						
17	<table border="1"> <tr> <td>Timetabled examination required</td> <td>NO</td> </tr> </table>	Timetabled examination required	NO				
Timetabled examination required	NO						
18	<p>Learning materials</p> <p>K.Beeching, <i>French 2</i> (Basingstoke, Palgrave Foundation, latest edition) T.Marriott & M.Ribiere, <i>Help Yourself to French Grammar</i> (London, Longman, latest edition) French newspapers and magazines in the Learning Resource Centre</p>						

	French satellite TV channels.	
1.	Short code	FRE1001
2.	Title	French Language 1
3.	Level	100
4.	Credit Points	30UK, 7.5ECTS, 4US
5.	Start Date	September 2007
6.	Subject	French
7.	Cross accredited subject(s)	
8.	Module Leader	Raynalle Udris
9.	Accredited by	
10	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	NONE
	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11	Automatic deferral	NO
12	<p>Aims</p> <p>An introduction to French for students with little or no previous knowledge of the subject. The module aims to enable you to acquire basic French language skills (speaking, listening, reading and writing) and to promote an understanding of the French context in which they are located.</p>	
13	<p>Syllabus</p> <p>Topics:</p> <p>Personal details, daily routine, food and drink, houses and flats, furniture and household items, health, getting around in town, shopping and giving presents, the French-speaking countries, language and cultures.</p> <p>Skills to be further developed in the target language include:</p> <ul style="list-style-type: none"> • Introducing oneself, greeting and talking about occupations/studies and workplace. • Using the French alphabet. • Using cardinal numbers. • Telling the time and talking about the weather. <ul style="list-style-type: none"> • Ordering a meal and settling the bill in a restaurant as well as enquiring about availability of goods, prices and methods of payment in a shop. • Making enquiries, train/hotel reservations and arrangements. • Finding accommodation (understanding advertisements and making enquiries). • Asking the way and giving directions. • Conversing socially and in a workplace context (exchanging biographical information, describing one's home, passing on information, expressing likes, dislikes and preferences, expressing wishes, suggestions, approval and disapproval, describing something that has happened in the past). <ul style="list-style-type: none"> • Making (simple) telephone calls (exchanging information, making arrangements, explaining a simple work-related procedure). • Writing postcards, simple (business) letters, e-mails and invitations. 	

	<p>Grammatical items:</p> <ul style="list-style-type: none"> • Notions of gender • Present tense, regular and irregular • Definite and indefinite article • Possessive adjectives • Demonstrative adjectives and pronouns • Descriptive adjectives • Prepositions • Imperfect tense • Future tense • Conditional • Modal verbs • Object pronouns • Imperative • Comparative and superlative • Interrogative and negative forms
14	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p>a good knowledge of the norms and conventions of everyday life in France and a greater awareness of the diversity of French cultures.</p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • to hold a simple conversation in French . • to understand authentic written French materials likely to be encountered in a shop, restaurant, hotel, in advertisements, notices found in public transport systems etc. • to understand simple spoken French. • to understand simple written French. <p>as well as</p> <ul style="list-style-type: none"> • to make use of information sources specific to French. • to manage time and to work to deadlines. • to work with others. • to adopt an independent approach to study (selecting articles, consulting teaching material, watching a film).
15	<p>Learning, Teaching and Assessment Strategy</p> <p>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</p> <p>An important element of this module is the completion of non-assessed weekly</p>

	<p>Designed for students who have A-level French grade C and above (or equivalent). It aims to extend their previously acquired French language skills (speaking, listening, reading and writing) and to promote further their understanding of contemporary French society, politics and cultures.</p>
13	<p>Syllabus Topics</p> <ul style="list-style-type: none"> • Education system • Work and career • House and home • Leisure activities • Current affairs • Consumer society • The environment • <i>Francophonie</i> • Women in French society • Aspects of French history since 1945 • Study of one French film • Study of one French short-story <p>Grammatical items:</p> <ul style="list-style-type: none"> • Subjunctive • Les temps du passé: passé simple, passé composé, imparfait, plus que parfait • Future tenses • Passive • Reflexive verbs • Complex sentences • Pronouns • Adverbs and prepositions • Comparatives and superlatives • Indirect speech
14	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired: a thorough knowledge and understanding of the key aspects of French society and the ability to locate them in an historical framework.</p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • to communicate orally in French about key aspects of French politics, society and cultures, and to locate them in their historical context. • to write an essay in French on French politics, society and cultures. • to write letters or essays in French. • to read, understand and critically analyse authentic audio-visual material on French politics, society and cultures. <p>as well as</p> <ul style="list-style-type: none"> • to increasingly use a wide range of information sources. • to improve their ability to work to deadlines. • to further practice working with others. • to continue to use IT skills in presentation of work.

	<ul style="list-style-type: none"> • to show an ability to work independently. 						
15	<p>Learning, Teaching and Assessment Strategy:</p> <p>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</p> <p>An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.</p> <p>Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study. In addition, use will be made of OASIS.</p> <p>Assessment scheme:</p> <ul style="list-style-type: none"> • 25% two coursework assignments (one 1,000-word assignment to be completed out of class, one 500-word piece to be written in class); • 25% two oral in-class tests (equal weighting); • 25% two listening in-class tests (equal weighting); • 25% two reading and writing in-class tests: unseen written task, reading comprehension, grammar test. Both in-class tests carry equal weight. 						
16	<p>Assessment Weighting</p> <table border="1"> <tr> <td>Seen examination</td> <td></td> </tr> <tr> <td>Unseen examination</td> <td></td> </tr> <tr> <td>Coursework (no examination)</td> <td>100%</td> </tr> </table>	Seen examination		Unseen examination		Coursework (no examination)	100%
Seen examination							
Unseen examination							
Coursework (no examination)	100%						
17	<table border="1"> <tr> <td>Timetabled examination required</td> <td>NO</td> </tr> </table>	Timetabled examination required	NO				
Timetabled examination required	NO						
18	<p>Learning materials</p> <p>Essential Course Reader prepared by tutor. Authentic audio-visual materials</p> <p>Recommended Monolingual dictionary (such as <i>Petit Robert</i>) Bescherelle, <i>Conjugaisons pour tous</i> Judge, Anne, and Healey, F.G, <i>A Reference Grammar of Modern French</i>, London: Edward Arnold, 1983</p> <p>A detailed bibliography will be available at the start of the course.</p>						

SUBJECT TO VALIDATION

1.	Short code	FRE3700							
2.	Title	French Language Studies 3 for Term 1							
3.	Level	100							
4.	Credit Points	15UK, 7.5ECTS, 4US							
5.	Start Date	September 2007							
6.	Subject	French							
7.	Cross accredited subject(s)								
8.	Module Leader	Raynalle Udris							
9.	Accredited by								
10.	Module Restrictions								
	(a) Barred combination								
	(b) Pre-requisite	Equivalent of FRE2003, FRE2004.							
	(c) Co-requisite								
	(d) Programme restriction	NONE							
	(e) Level restrictions								
	(f) Other restrictions or requirements								
11.	Automatic deferral	NO							
12.	Aims	This generic module provides you with the opportunity to develop your French language skills by following FRE3005 during term 1 of the academic year, SEE BELOW							
13.	Syllabus	See appropriate FRE3005 syllabus information.							
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate FRE3005 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate FRE3005 Learning Outcomes information.</p>							
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate FRE3005 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate FRE3005 Assessment Scheme information.</p>							
16.	Assessment Weighting	N/A							
	Seen examination	25%A							
	Unseen examination	25%%							
	Coursework (no examination)	50%							
17.	Timetabled examination required	Yes							
18.	Learning materials	See appropriate FRE3005 information.							
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL		
	2007/08			Sept.	Dec.	25	TP		
	2008/09			Sept.	Dec.	25	TP		
	2009/10			Sept.	Dec.	25	TP		
	2010/11			Sept.	Dec.	25	TP		

20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	YES
	WORKSHOP (WRK)	
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	yes (2 hours)
	(c) Sectioned	NO

1.	Short code	FRE3005
2.	Title	French 5
3.	Level	UG
4.	Credit Points	30
5.	Start Term	September 2007
6.	Subject	French
7.	Module Leader	Dr Emily Salines
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	<p>Aims</p> <p>The module builds on the work done in French 4 and during the time spent abroad. It further develops students' linguistic competence in speaking, listening, reading and writing with reference to a selection of authentic material on French politics, culture and contemporary society. It also develops students' research skills, analytical skills and critical awareness; both in and out of class they are expected to work with a very high degree of independence and self-reliance.</p>	
12.	<p>Syllabus</p> <p>The module is taught through the study of themes which will vary from year to year. Examples of themes studied include:</p> <ul style="list-style-type: none"> • Le triomphe de l'apparence (la société spectacle) • Bioethics • Money • Current affairs • Culture • Politics • Social exclusion <p>6 to 7 themes will be studied throughout the year, and will form the basis of essays, reading comprehension, listening comprehension exercises, and oral presentations.</p> <p>Skills studied:</p> <ul style="list-style-type: none"> • Oral presentations • Text analysis 	

	<ul style="list-style-type: none"> • Essay writing • Listening comprehension
13.	<p>Learning Outcomes:</p> <p>Knowledge On successful completion of this module, students will have knowledge of</p> <ol style="list-style-type: none"> 1. Key aspects of French culture and society and French politics. 2. French language, written and spoken. 3. Text analysis concepts and how to apply them to the study of French texts. <p>Skills On successful completion of this module, students will have developed their ability to:</p> <ol style="list-style-type: none"> 1. write a well-researched essay on an aspect of French culture, politics or society in the appropriate register. 2. understand and critically evaluate authentic audio-visual and written material on aspects of French culture and society. 3. demonstrate near-native competence in the understanding of audio / audio-visual material. 4. analyse a short text on a topic covered demonstrating a very high degree of sensitivity to and knowledge of style, genre and register. 5. give a fully developed oral analysis of an aspect of French culture, politics or society. 6. retrieve material from a range of sources including English and French websites. 7. demonstrate highly developed research skills and work with a very high degree of independence and self-reliance.
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is taught entirely in the target language. An interactive approach promoting individual/group participation will be favoured during the seminars.</p> <p>Types of activities:</p> <ol style="list-style-type: none"> 1. Texts will be looked at and discussed, paying particular attention to structure, style, authorial presence, and themes. Text analysis skills will be developed through questions on a wide range of texts, to be answered in French. 2. Students will be asked to do their own research on selected topics, to compile specific vocabulary lists, and to present such topics in class, with peer group assessment of content and structure, and to debate. 3. These debates will lead to written essays, with attention to writing methodology, particularly to structure. 4. Listening to authentic recordings on political, ethical or sociological issues with comprehension being tested by questions to be answered in French. <p>Weekly homework consists of specific tasks to be prepared for the following session, research on the main semester themes, regular listening of the French TV news and the reading of French newspapers and</p>

	<p>magazines.</p> <p>Extensive use is made of OASIS: weblinks to appropriate newspaper articles and/or radio podcasts are uploaded regularly, and students may make use of the bulletin board facility.</p> <p>Assessment</p> <p>25% coursework: Average grade of one 1500-word coursework essay (written out of class) and one 600-word seen essay (to be written in class). 25% oral: Average of 2 marks. 25% Listening test: Average of 2 marks. 25% Reading and writing: Average of in-class test marks: unseen written task, reading comprehension and grammar test and of exam mark with unseen essay, reading and grammar test.</p>	
15.	Assessment Weighting	
	Seen examination	25%
	Unseen examination	25%
	Coursework (no examination)	50%
16.	Timetabled examination required	YES
17.	Length of exam	2 hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential <p>J. Girardet, <i>Le Nouveau Sans Frontières 4, Clé International</i> (book and tapes and 'cahier d'exercices').</p> <ul style="list-style-type: none"> - Recommended <p>M. L'Huillier et al., <i>French Discourse Analysis</i> (Dublin, Philomel, 2000).</p> <p>Handouts as appropriate.</p> <p>Recordings.</p> <p>database of articles from French newspapers and magazines available at the Library</p> <p>R. Adamson et al., <i>En fin de compte</i>, Hodder & Stoughton, 1988.</p> <p>Judge & Healy, <i>A Reference Grammar of Modern French</i>, Arnold, 1983.</p> <p>Grevisse, <i>Le bon usage</i>, Duculot, 1991.</p> <p>Monolingual and bilingual dictionaries.</p> <p>Online resources: Oasis.mdx.ac.uk www.lemonde.fr www.liberation.fr www.nouvelobs.fr www.lexpress.fr</p>	

	www.figaro.fr www.radiofrance.fr http://www.radiofrance.fr/services/rfmobiles/podcast/								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g. DE		
	2007-2008	YEARLONG		SEPT	MAY	30	TP		
	2008-2009	YEARLONG		SEPT	MAY	30	TP		
	2009-2010	YEARLONG		SEPT	MAY	30	TP		
	2010-2011	YEARLONG		SEPT	MAY	30	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						NO		
	SEMINAR (SEM)						YES		
	LABORATORY/STUDIO (LAB/STU)						YES (language lab one hour per week)		
	WORKSHOP (WRK)						NO		
	TUTORIAL (TUT)						NO		
	OTHER								
	(b) Timetabled						YES		
	(c) Sectioned						NO		
	(d) Is the module to be downloaded for OASIS?						YES		
	(e) Do students need early access to OASIS?						NO		

SUBJECT TO VALIDATION

1.	Short code	FRE3701							
2.	Title	French Language Studies 3 for Term 2							
3.	Level	100							
4.	Credit Points	15UK, 7.5ECTS, 4US							
5.	Start Date	January 2007							
6.	Subject	French							
7.	Cross accredited subject(s)								
8.	Module Leader	Raynalle Udris							
9.	Accredited by								
10.	Module Restrictions								
	(a) Barred combination								
	(b) Pre-requisite	Equivalent of FRE2003, FRE2004.							
	(c) Co-requisite								
	(d) Programme restriction	NONE							
	(e) Level restrictions								
	(f) Other restrictions or requirements								
11.	Automatic deferral	NO							
12.	Aims	This generic module provides you with the opportunity to develop your French language skills by following FRE3005 during term 2 of the academic year. SEE BELOW							
13.	Syllabus	See appropriate FRE3005 syllabus information.							
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate FRE3005 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate FRE3005 Learning Outcomes information.</p>							
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate FRE3005 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate FRE3005 Assessment Scheme information.</p>							
16.	Assessment Weighting	N/A							
	Seen examination	25%A							
	Unseen examination	25%%							
	Coursework (no examination)	50%							
17.	Timetabled examination required	Yes							
18.	Learning materials	See appropriate FRE3005 information.							
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL		
	2007/08			Jan.	May	25	TP		
	2008/09			Jan.	May.	25	TP		
	2009/10			Jan.	May	25	TP		
	2010/11			Jan.	May	25	TP		
20.	Timetabling Information								

	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	YES
	WORKSHOP (WRK)	
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	yes (2 hours)
	(c) Sectioned	NO

1.	Short code	FRE3005
2.	Title	French 5
3.	Level	100
4.	Credit Points	30UK, 7.5ECTS, 4US
5.	Start Term	September 2007
6.	Subject	French
7.	Module Leader	Dr Emily Salines
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	<p>Aims</p> <p>The module builds on the work done in French 4 and during the time spent abroad. It further develops students' linguistic competence in speaking, listening, reading and writing with reference to a selection of authentic material on French politics, culture and contemporary society. It also develops students' research skills, analytical skills and critical awareness; both in and out of class they are expected to work with a very high degree of independence and self-reliance.</p>	
12.	<p>Syllabus</p> <p>The module is taught through the study of themes which will vary from year to year. Examples of themes studied include:</p> <ul style="list-style-type: none"> • Le triomphe de l'apparence (la société spectacle) • Bioethics • Money • Current affairs • Culture • Politics • Social exclusion <p>6 to 7 themes will be studied throughout the year, and will form the basis of essays, reading comprehension, listening comprehension exercises, and oral presentations.</p> <p>Skills studied:</p> <ul style="list-style-type: none"> • Oral presentations • Text analysis • Essay writing • Listening comprehension 	

13.	<p>Learning Outcomes:</p> <p>Knowledge On successful completion of this module, students will have knowledge of</p> <ol style="list-style-type: none"> 1. Key aspects of French culture and society and French politics. 2. French language, written and spoken. 3. Text analysis concepts and how to apply them to the study of French texts. <p>Skills On successful completion of this module, students will have developed their ability to:</p> <ol style="list-style-type: none"> 1. write a well-researched essay on an aspect of French culture, politics or society in the appropriate register. 2. understand and critically evaluate authentic audio-visual and written material on aspects of French culture and society. 3. demonstrate near-native competence in the understanding of audio / audio-visual material. 4. analyse a short text on a topic covered demonstrating a very high degree of sensitivity to and knowledge of style, genre and register. 5. give a fully developed oral analysis of an aspect of French culture, politics or society. 6. retrieve material from a range of sources including English and French websites. 7. demonstrate highly developed research skills and work with a very high degree of independence and self-reliance.
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is taught entirely in the target language. An interactive approach promoting individual/group participation will be favoured during the seminars.</p> <p>Types of activities:</p> <ol style="list-style-type: none"> 1. Texts will be looked at and discussed, paying particular attention to structure, style, authorial presence, and themes. Text analysis skills will be developed through questions on a wide range of texts, to be answered in French. 2. Students will be asked to do their own research on selected topics, to compile specific vocabulary lists, and to present such topics in class, with peer group assessment of content and structure, and to debate. 3. These debates will lead to written essays, with attention to writing methodology, particularly to structure. 4. Listening to authentic recordings on political, ethical or sociological issues with comprehension being tested by questions to be answered in French. <p>Weekly homework consists of specific tasks to be prepared for the following session, research on the main semester themes, regular listening of the French TV news and the reading of French newspapers and magazines.</p> <p>Extensive use is made of OASIS: weblinks to appropriate newspaper articles and/or radio podcasts are uploaded regularly, and students may make use of</p>

	the bulletin board facility.	
	<p>Assessment</p> <p>25% coursework: Average grade of one 1500-word coursework essay (written out of class) and one 600-word seen essay (to be written in class). 25% oral: Average of 2 marks. 25% Listening test: Average of 2 marks. 25% Reading and writing: Average of in-class test marks: unseen written task, reading comprehension and grammar test and of exam mark with unseen essay, reading and grammar test.</p>	
15.	Assessment Weighting	
	Seen examination	25%
	Unseen examination	25%
	Coursework (no examination)	50%
16.	Timetabled examination required	YES
17.	Length of exam	2 hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential J. Girardet, <i>Le Nouveau Sans Frontières 4, Clé International</i> (book and tapes and 'cahier d'exercices'). - Recommended <p>M. L'Huillier et al., <i>French Discourse Analysis</i> (Dublin, Philomel, 2000).</p> <p>Handouts as appropriate.</p> <p>Recordings.</p> <p>database of articles from French newspapers and magazines available at the Library</p> <p>R. Adamson et al., <i>En fin de compte</i>, Hodder & Stoughton, 1988.</p> <p>Judge & Healy, <i>A Reference Grammar of Modern French</i>, Arnold, 1983.</p> <p>Grevisse, <i>Le bon usage</i>, Duculot, 1991.</p> <p>Monolingual and bilingual dictionaries.</p> <p>Online resources: Oasis.mdx.ac.uk www.lemonde.fr www.liberation.fr www.nouvelobs.fr www.lexpress.fr www.figaro.fr www.radiofrance.fr http://www.radiofrance.fr/services/rfmobiles/podcast/</p>	
19.	Module run (NB. These should be set up 4 years in advance):	

Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g. DE		
2007-2008	YEARLONG		SEPT	MAY	30	TP		
2008-2009	YEARLONG		SEPT	MAY	30	TP		
2009-2010	YEARLONG		SEPT	MAY	30	TP		
2010-2011	YEARLONG		SEPT	MAY	30	TP		
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					YES (language lab one hour per week)		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					NO		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					NO		

SUBJECT TO VALIDATION

1.	Short code	FRE3752							
2.	Title	French Background Studies 1 for Term 2							
3.	Level	100							
4.	Credit Points	15UK, 7.5ECTS, 4US							
5.	Start Date	January 2008							
6.	Subject	French							
7.	Cross accredited subject(s)								
8.	Module Leader	Raynalle Udris							
9.	Accredited by								
10.	Module Restrictions								
	(a) Barred combination								
	(b) Pre-requisite	Equivalent of FRE1001, FRE1002, or FRE1003							
	(c) Co-requisite								
	(d) Programme restriction	NONE							
	(e) Level restrictions								
	(f) Other restrictions or requirements								
11.	Automatic deferral	NO							
12.	Aims	<p>This generic module provides you with the opportunity to deepen your knowledge of France's contemporary cultures, media, politics and history by following either FRE3052 or FRE3053 during term 2 of the academic year. SEE BELOW</p>							
13.	Syllabus	<p>See appropriate FRE3052 or FRE3053 syllabus information.</p>							
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate FRE3052 or FRE3053 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate FRE3052 or FRE3053 Learning Outcomes information.</p>							
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate FRE3052 or FRE3053 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate FRE3052 or FRE3053 Assessment Scheme information.</p>							
16.	Assessment Weighting	N/A							
	Seen examination	N/A							
	Unseen examination	50% (2 hour exam)							
	Coursework (no examination)	50%							
17.	Timetabled examination required	yes							
18.	Learning materials	<p>See appropriate FRE3052 or FRE3053 information.</p>							
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL		
	2007/08			Jan.	May	25	TP		
	2008/09			Jan.	May	25	TP		

	2009/10			Jan.	May	25	TP			
	2010/11			Jan.	May	25	TP			
20.	Timetabling Information									
	(a) Please indicate which teaching activities will be offered in this module:									
	LECTURE (LEC)						YES			
	SEMINAR (SEM)						YES			
	LABORATORY/STUDIO (LAB/STU)									
	WORKSHOP (WRK)									
	TUTORIAL (TUT)						YES			
	OTHER									
	(b) Timetabled						yes			
	(c) Sectioned						NO			
1.	Short code						FRE3052			
2.	Title						Film and Literature in Modern France.			
3.	Level						100			
4.	Credit Points						30UK, 15 ECTS, 8US			
5.	Start Term						September 2007			
6.	Subject						French			
7.	Module Leader						Emily Salines			
8.	Accredited by						Middlesex University			
9.	Module Restrictions									
	(b) Pre-requisite									
	(d) Programme restriction									
	(e) Level restrictions						Level 2 or 3			
	(f) Other restrictions or requirements									
10.	Automatic deferral						NO			
11.	<p>Aims This module, taught in English, provides students with an insight into a variety of French literary genres, together with an overview of significant trends in French cinema. The module also promotes an understanding of the social, political and cultural contexts of the works studied.</p>									
12.	<p>Syllabus (a) An introduction to the most important trends and developments in French cinema after 1945, including occupation films, the Nouvelle Vague, Women's films, the 'Cinéma du look', Banlieue films and Heritage films. (b) A study of some of the most important works in French literature since 1945, with reference to the way in which they reflect social and philosophical concerns, together with their formal innovations. Genres studied will include fiction, autobiography, drama. While students will be given a strong grounding in influential 20th-century authors such as Sartre, Sarraute, Ionesco and Duras, they will also be introduced to more contemporary authors, with special attention given to women writers such as Ernaux and Darrieussecq.</p>									
13.	<p>Learning Outcomes:</p> <p>Knowledge: students will acquire:</p> <ul style="list-style-type: none"> - knowledge of a number of key issues in film and literature in modern France; - knowledge of specific works of leading French writers and film directors; - knowledge of the diversity (e.g. gender, ethnic, sexuality) dimensions of French cultures. <p>Skills: students will be able:</p> <ul style="list-style-type: none"> - to write cogently and critically in English about the above in a piece of coursework and under controlled conditions; - to select and retrieve information from a variety of sources; - to analyse and interpret information. 									
14.	Learning, Teaching and Assessment Strategy									
	Each topic is covered in a lecture (in English)									

	<p>followed by a seminar in English the following week. This structure allows the student to be presented with the main themes of the topic and gives a week for the student to reflect and undertake extra reading before attending the seminar to discuss the topic. The teaching and discussions are conducted in English since the emphasis is on students acquiring knowledge of francophone issues in relation to the studied themes. Students will be expected to develop their ability to select, retrieve, analyse and interpret information from French and English sources. To this end, they will be directed towards specific sources of information (books, articles, websites) in the Learning Resource Centre.</p>	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	50% (2 questions)
	Coursework (no examination)	50% Average of two 2500-word essays
16.	Timetabled examination required	Yes
17.	Length of exam	2 hours
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - On film: <ul style="list-style-type: none"> - Essential Phil Powrie, <i>French Cinema: A Student 's Guide</i> (London, Arnold, 2002) Susan Hayward, <i>Cinema Studies: Key Concepts</i>.(London, Routledge, 2006) - Recommended Magazines, journals, newspapers taken by the library : <i>Cahiers du Cinéma</i>, <i>L'Express</i>, <i>Le Monde</i>. Guy Austin, <i>Contemporary French Cinema: An Introduction</i> (Manchester, MUP, 1996) Jean-Michel Frodo <i>L'Age Moderne du cinéma français</i> (Paris, Flammarion, 1995) Susan Hayward, <i>French National Cinema</i> (London, Routledge, 1993) Phil Powrie, <i>French Cinema in the 1980s</i> (Oxford, Clarendon Press, 1997) Phil Powrie, <i>French Cinema in the 1990s</i> (Oxford, Clarendon Press, 1997) Phil Powrie, <i>The Cinema of France</i> (London, Wallflower, 2006) Emma Wilson, <i>French Cinema Since 1950</i> (London, Duckworth, 1999) <ul style="list-style-type: none"> - On literature: <ul style="list-style-type: none"> - Essential Course reader of extracts prepared by the lecturer and including texts by a wide range of 20th-century French writers (translations will be available). <p>4 key texts e.g. Jean-Paul Sartre, <i>Huis Clos</i>; Nathalie Sarraute, <i>Enfance</i>; Ionesco, <i>Rhinocéros</i>; Marie Darrieussecq, <i>Truismes</i> to be read by students in their entirety (English</p>	

	<p>translations available) (the list will vary from year to year, see syllabus).</p> <p>- Recommended Novels from which the extracts in the course reader are taken (the list will vary from year to year, see syllabus)</p> <p><i>Contemporary French Fiction by Women : Feminist Perspectives</i>, edited by Margaret Atack and Phil Powrie (Manchester: MUP, 1990).</p> <p>Victoria Best, <i>An Introduction to Twentieth-Century French Literature</i> (London: Duckworth, 2002).</p> <p>Jennifer Birkett and James Kearns, <i>A Guide to French Literature: from early modern to postmodern</i> (Basingstoke, Macmillan; New York, St Martin's Press, 1997)</p> <p>Germaine Brée, <i>Twentieth-Century French Literature</i>, translated by Louise Guiney.(Chicago, London, University of Chicago Press, 1983)</p> <p>Peter France, <i>The New Oxford Companion to Literature in French</i> (Oxford, OUP, 1995)</p> <p>Gérard Genette, <i>Narrative Discourse, an essay in method</i>, translated by Jane E. Lewin (Ithaca, New York, Cornell University Press, 1980).</p> <p>Leah D. Hewitt <i>Autobiographical Tighropes: Simone de Beauvoir, Nathalie Sarraute, Marguerite Duras, Monique Wittig, and Maryse Condé</i> (Lincoln: University of Nebraska Press, 1990)</p> <p>Jordan, Shirley, <i>Contemporary French Women's Writing: Women's Visions, Women's Voices, Women's Lives</i> (Oxford, New York, P. Lang, 2005)</p> <p>Philippe Lejeune, <i>On Autobiography</i>, translated by Katherine Leary (Minneapolis, University of Minnesota Press, 1989)</p> <p>Oppenheim, Lois (ed.), <i>Three Decades of the French New Novel</i> (Urbana, University of Illinois Press, 1986)</p> <p>Gill Rye and Michael Worton, <i>Women's Writing in Contemporary France: New Writers, New Literatures in the 1990s</i> (Manchester, Manchester University Press, 2002)</p> <p>A full bibliography of literary secondary sources will be given to students at the start of the course.</p>	
19.	Module run (NB. These should be set up 4 years in advance):	

	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g. DE		
	2007-08			Sept.	May	30	TP		
	2008-09			Sept.	May	30	TP		
	2009-10			Sept.	May	30	TP		
	2010-11			Sept.	May	30	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					NO			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES/NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					No			
1.	Short code					FRE3052			
2.	Title					Film and Literature in Modern France.			
3.	Level					100			
4.	Credit Points					30UK, 15ECTS, 8US			
5.	Start Term					September 2007			
6.	Subject					French			
7.	Module Leader					Emily Salines			
8.	Accredited by					Middlesex University			
9.	Module Restrictions								
	(b) Pre-requisite								
	(d) Programme restriction								
	(e) Level restrictions					Level 2 or 3			
	(f) Other restrictions or requirements								
10.	Automatic deferral					NO			
11.	Aims This module, taught in English, provides students with an insight into a variety of French literary genres, together with an overview of significant trends in French cinema. The module also promotes an understanding of the social, political and cultural contexts of the works studied.								
12.	Syllabus (a) An introduction to the most important trends and developments in French cinema after 1945, including occupation films, the Nouvelle Vague, Women's films, the 'Cinéma du look', Banlieue films and Heritage films. (b) A study of some of the most important works in French literature since 1945, with reference to the way in which they reflect social and philosophical concerns, together with their formal innovations. Genres studied will include fiction, autobiography, drama. While students will be given a strong grounding in influential 20 th -century authors such as Sartre, Sarraute, Ionesco and Duras, they will also be introduced to more contemporary authors, with special attention given to women writers such as								

	Ernaux and Darrieussecq.	
13.	<p>Learning Outcomes:</p> <p>Knowledge: students will acquire:</p> <ul style="list-style-type: none"> - knowledge of a number of key issues in film and literature in modern France; - knowledge of specific works of leading French writers and film directors; - knowledge of the diversity (e.g. gender, ethnic, sexuality) dimensions of French cultures. <p>Skills: students will be able:</p> <ul style="list-style-type: none"> - to write cogently and critically in English about the above in a piece of coursework and under controlled conditions; - to select and retrieve information from a variety of sources; - to analyse and interpret information. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Each topic is covered in a lecture (in English) followed by a seminar in English the following week. This structure allows the student to be presented with the main themes of the topic and gives a week for the student to reflect and undertake extra reading before attending the seminar to discuss the topic. The teaching and discussions are conducted in English since the emphasis is on students acquiring knowledge of francophone issues in relation to the studied themes. Students will be expected to develop their ability to select, retrieve, analyse and interpret information from French and English sources. To this end, they will be directed towards specific sources of information (books, articles, websites) in the Learning Resource Centre.</p>	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	50% (2 questions)
	Coursework (no examination)	50% Average of two 2500-word essays
16.	Timetabled examination required	Yes
17.	Length of exam	2 hours
18.	<p>Learning materials</p> <p>- On film:</p> <ul style="list-style-type: none"> - Essential Phil Powrie, <i>French Cinema: A Student 's Guide</i> (London, Arnold, 2002) Susan Hayward, <i>Cinema Studies: Key Concepts</i>.(London, Routledge, 2006) - Recommended Magazines, journals, newspapers taken by the 	

	<p>library : <i>Cahiers du Cinéma</i>, <i>L'Express</i>, <i>Le Monde</i>.</p> <p>Guy Austin, <i>Contemporary French Cinema: An Introduction</i> (Manchester, MUP, 1996)</p> <p>Jean-Michel Frodo <i>L'Age Moderne du cinéma français</i> (Paris, Flammarion, 1995)</p> <p>Susan Hayward, <i>French National Cinema</i> (London, Routledge, 1993)</p> <p>Phil Powrie, <i>French Cinema in the 1980s</i> (Oxford, Clarendon Press, 1997)</p> <p>Phil Powrie, <i>French Cinema in the 1990s</i> (Oxford, Clarendon Press, 1997)</p> <p>Phil Powrie, <i>The Cinema of France</i> (London, Wallflower, 2006)</p> <p>Emma Wilson, <i>French Cinema Since 1950</i> (London, Duckworth, 1999)</p> <p>- On literature:</p> <ul style="list-style-type: none"> - Essential Course reader of extracts prepared by the lecturer and including texts by a wide range of 20th-century French writers (translations will be available). <p>4 key texts e.g. Jean-Paul Sartre, <i>Huis Clos</i>; Nathalie Sarraute, <i>Enfance</i>; Ionesco, <i>Rhinocéros</i>; Marie Darrieussecq, <i>Truismes</i> to be read by students in their entirety (English translations available) (the list will vary from year to year, see syllabus).</p> <ul style="list-style-type: none"> - Recommended Novels from which the extracts in the course reader are taken (the list will vary from year to year, see syllabus) <p><i>Contemporary French Fiction by Women : Feminist Perspectives</i>, edited by Margaret Atack and Phil Powrie (Manchester: MUP, 1990).</p> <p>Victoria Best, <i>An Introduction to Twentieth-Century French Literature</i> (London: Duckworth, 2002).</p> <p>Jennifer Birkett and James Kearns, <i>A Guide to French Literature: from early modern to postmodern</i> (Basingstoke, Macmillan; New York, St Martin's Press, 1997)</p> <p>Germaine Brée, <i>Twentieth-Century French Literature</i>, translated by Louise Guiney.(Chicago, London, University of Chicago Press, 1983)</p> <p>Peter France, <i>The New Oxford Companion to Literature in French</i> (Oxford, OUP, 1995)</p> <p>Gérard Genette, <i>Narrative Discourse, an essay in method</i>, translated by Jane E. Lewin (Ithaca, New York, Cornell University Press, 1980).</p>	
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	<p>Leah D. Hewitt <i>Autobiographical Tighotropes: Simone de Beauvoir, Nathalie Sarraute, Marguerite Duras, Monique Wittig, and Maryse Condé</i> (Lincoln: University of Nebraska Press, 1990)</p> <p>Jordan, Shirley, <i>Contemporary French Women's Writing: Women's Visions, Women's Voices, Women's Lives</i> (Oxford, New York, P. Lang, 2005)</p> <p>Philippe Lejeune, <i>On Autobiography</i>, translated by Katherine Leary (Minneapolis, University of Minnesota Press, 1989)</p> <p>Oppenheim, Lois (ed.), <i>Three Decades of the French New Novel</i> (Urbana, University of Illinois Press, 1986)</p> <p>Gill Rye and Michael Worton, <i>Women's Writing in Contemporary France: New Writers, New Literatures in the 1990s</i> (Manchester, Manchester University Press, 2002)</p> <p>A full bibliography of literary secondary sources will be given to students at the start of the course.</p>	
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19.	Module run (NB. These should be set up 4 years in advance):	
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Academic year	Term	Part of Term	Start date	End date	Max student numbers
2007-08			Sept.	May	30
2008-09			Sept.	May	30
2009-10			Sept.	May	30
2010-11			Sept.	May	30

20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	NO
	WORKSHOP (WRK)	NO
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	YES
	(c) Sectioned	YES/NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	No

SUBJECT TO VALIDATION

1.	Short code	FRE3754						
2.	Title	French Background Studies 2 for Term 2						
3.	Level	100						
4.	Credit Points	15UK, 7.5ECTS, 4US						
5.	Start Date	January 2008						
6.	Subject	French						
7.	Cross accredited subject(s)							
8.	Module Leader	Raynalle Udris						
9.	Accredited by							
10.	Module Restrictions							
	(a) Barred combination							
	(b) Pre-requisite	Equivalent of FRE1001, FRE1002, or FRE1003						
	(c) Co-requisite							
	(d) Programme restriction	NONE						
	(e) Level restrictions							
	(f) Other restrictions or requirements							
11.	Automatic deferral	NO						
12.	Aims	<p>This generic module provides you with the opportunity to deepen your knowledge of France's contemporary cultures, media and politics by following either FRE3052 or FRE3053 during term 2 of the academic year.</p>						
13.	Syllabus	<p>See appropriate FRE3052 or FRE3053 for syllabus information.</p>						
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate FRE3052 or FRE3053 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate FRE3052 or FRE3053 Learning Outcomes information.</p>						
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate FRE3052 or FRE3053 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate FRE3052 or FRE3053 Assessment Scheme information.</p>						
16.	Assessment Weighting	N/A						
	Seen examination	N/A						
	Unseen examination	50%						
	Coursework (no examination)	50%						
17.	Timetabled examination required	yes						
18.	Learning materials	<p>See appropriate FRE3052 or FRE3053 information.</p>						
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL	
	2007/08			Jan.	May	25	TP	

	2008/09			Jan.	May	25	TP			
	2009/10			Jan.	May	25	TP			
	2010/11			Jan.	May	25	TP			
20.	Timetabling Information									
	(a) Please indicate which teaching activities will be offered in this module:									
	LECTURE (LEC)						YES			
	SEMINAR (SEM)						YES			
	LABORATORY/STUDIO (LAB/STU)									
	WORKSHOP (WRK)									
	TUTORIAL (TUT)						YES			
	OTHER									
	(b) Timetabled						Yes			
	(c) Sectioned						NO			

1.	Short code	FRE3052
2.	Title	Film and Literature in Modern France.
3.	Level	100
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Term	September 2007
6.	Subject	French
7.	Module Leader	Emily Salines
8.	Accredited by	Middlesex University
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	Aims	This module, taught in English, provides students with an insight into a variety of French literary genres, together with an overview of significant trends in French cinema. The module also promotes an understanding of the social, political and cultural contexts of the works studied.
12.	Syllabus	(a) An introduction to the most important trends and developments in French cinema after 1945, including occupation films, the Nouvelle Vague, Women's films, the 'Cinéma du look', Banlieue films and Heritage films. (b) A study of some of the most important works in French literature since 1945, with reference to the way in which they reflect social and philosophical concerns, together with their formal innovations. Genres studied will include fiction, autobiography, drama. While students will be given a strong grounding in influential 20 th -century authors such as Sartre, Sarraute, Ionesco and Duras, they will also be introduced to more contemporary authors, with special attention given to women writers such as Ernaux and Darrieussecq.
13.	Learning Outcomes:	<p>Knowledge: students will acquire:</p> <ul style="list-style-type: none"> - knowledge of a number of key issues in film and literature in modern France; - knowledge of specific works of leading French writers and film directors; - knowledge of the diversity (e.g. gender, ethnic, sexuality) dimensions of French cultures. <p>Skills: students will be able:</p> <ul style="list-style-type: none"> - to write cogently and critically in English about the above in a piece of coursework and under controlled conditions;

	<ul style="list-style-type: none"> - to select and retrieve information from a variety of sources; - to analyse and interpret information. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Each topic is covered in a lecture (in English) followed by a seminar in English the following week. This structure allows the student to be presented with the main themes of the topic and gives a week for the student to reflect and undertake extra reading before attending the seminar to discuss the topic. The teaching and discussions are conducted in English since the emphasis is on students acquiring knowledge of francophone issues in relation to the studied themes. Students will be expected to develop their ability to select, retrieve, analyse and interpret information from French and English sources. To this end, they will be directed towards specific sources of information (books, articles, websites) in the Learning Resource Centre.</p>	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	50% (2 questions)
	Coursework (no examination)	50% Average of two 2500-word essays
16.	Timetabled examination required	Yes
17.	Length of exam	2 hours
18.	<p>Learning materials</p> <p>- On film:</p> <ul style="list-style-type: none"> - Essential Phil Powrie, <i>French Cinema: A Student 's Guide</i> (London, Arnold, 2002) Susan Hayward, <i>Cinema Studies: Key Concepts</i>.(London, Routledge, 2006) - Recommended Magazines, journals, newspapers taken by the library : <i>Cahiers du Cinéma, L'Express, Le Monde.</i> Guy Austin, <i>Contemporary French Cinema: An Introduction</i> (Manchester, MUP, 1996) Jean-Michel Frodo <i>L'Age Moderne du cinéma français</i> (Paris, Flammarion, 1995) Susan Hayward, <i>French National Cinema</i> (London, Routledge, 1993) Phil Powrie, <i>French Cinema in the 1980s</i> (Oxford, Clarendon Press, 1997) Phil Powrie, <i>French Cinema in the 1990s</i> (Oxford, Clarendon Press, 1997) Phil Powrie, <i>The Cinema of France</i> (London, Wallflower, 2006) Emma Wilson, <i>French Cinema Since 1950</i> (London, Duckworth, 1999) 	

<p>- On literature:</p> <ul style="list-style-type: none"> - Essential <p>Course reader of extracts prepared by the lecturer and including texts by a wide range of 20th-century French writers (translations will be available).</p> <p>4 key texts e.g. Jean-Paul Sartre, <i>Huis Clos</i>; Nathalie Sarraute, <i>Enfance</i>; Ionesco, <i>Rhinocéros</i>; Marie Darrieussecq, <i>Truismes</i> to be read by students in their entirety (English translations available) (the list will vary from year to year, see syllabus).</p> <ul style="list-style-type: none"> - Recommended <p>Novels from which the extracts in the course reader are taken (the list will vary from year to year, see syllabus)</p> <p><i>Contemporary French Fiction by Women : Feminist Perspectives</i>, edited by Margaret Atack and Phil Powrie (Manchester: MUP, 1990).</p> <p>Victoria Best, <i>An Introduction to Twentieth-Century French Literature</i> (London: Duckworth, 2002).</p> <p>Jennifer Birkett and James Kearns, <i>A Guide to French Literature: from early modern to postmodern</i> (Basingstoke, Macmillan; New York, St Martin's Press, 1997)</p> <p>Germaine Brée, <i>Twentieth-Century French Literature</i>, translated by Louise Guiney.(Chicago, London, University of Chicago Press, 1983)</p> <p>Peter France, <i>The New Oxford Companion to Literature in French</i> (Oxford, OUP, 1995)</p> <p>Gérard Genette, <i>Narrative Discourse, an essay in method</i>, translated by Jane E. Lewin (Ithaca, New York, Cornell University Press, 1980).</p> <p>Leah D. Hewitt <i>Autobiographical Tighotropes: Simone de Beauvoir, Nathalie Sarraute, Marguerite Duras, Monique Wittig, and Maryse Condé</i> (Lincoln: University of Nebraska Press, 1990)</p> <p>Jordan, Shirley, <i>Contemporary French Women's Writing: Women's Visions, Women's Voices, Women's Lives</i> (Oxford, New York, P. Lang, 2005)</p> <p>Philippe Lejeune, <i>On Autobiography</i>, translated by Katherine Leary (Minneapolis, University of Minnesota Press, 1989)</p> <p>Oppenheim, Lois (ed.), <i>Three Decades of the</i></p>	
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	<p><i>French New Novel</i> (Urbana, University of Illinois Press, 1986)</p> <p>Gill Rye and Michael Worton, <i>Women's Writing in Contemporary France: New Writers, New Literatures in the 1990s</i> (Manchester, Manchester University Press, 2002)</p> <p>A full bibliography of literary secondary sources will be given to students at the start of the course.</p>								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode e.g. DE		
	2007-08			Sept.	May	30	TP		
	2008-09			Sept.	May	30	TP		
	2009-10			Sept.	May	30	TP		
	2010-11			Sept.	May	30	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					NO			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					YES/NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					No			

Module Code	GER1750
Module Title	The Third Reich in German Film after 1945 I
Level	200
Credit	15UK, 7.5ECTS, 4US

Aims

This module, taught and assessed in English, provides the opportunity to gain an insight into recent and contemporary Germany from the perspective of German film. It will involve a thematic and stylistic analysis of selected contemporary German films covering aspects of the Third Reich. The main focus will be on how different German directors, as part of 'coming to terms' with Germany's Nazi past, have depicted (aspects of) the Third Reich and dealt with relevant moral, political and social issues in different historical and political contexts from the late 1940s to the present day.

Learning Outcomes

Knowledge:

It is expected that students completing this module will have acquired:

An insight into key aspects of the history of the Third Reich, as well as historical developments in Germany since 1945;
A good grasp of how different German directors, as part of 'coming to terms' with Germany's Nazi past, have depicted aspects of the Third Reich in different historical and political contexts since 1945;
An understanding of the complex place of cinema in recent and contemporary German politics and society.

Skills:

It is expected that students completing this module will have developed the ability to:

Write cogently and critically about the above in a piece of coursework;
Analyse and interpret (audio-visual) texts in historical and political context (of different periods of post-war German cinema);
Communicate a coherent argument using evidence and key concepts in seminar discussions;
Select and retrieve information from a variety of sources;
Reference work appropriately.

Syllabus

1. Wolfgang Staudte *The Murderers are among Us (Die Mörder sind unter uns)* 1946
2. Bernhard Wicki *The Bridge (Die Brücke)* 1959
3. Frank Beyer *Jacob the Liar (Jakob der Lügner)* 1975
4. Konrad Wolf *I was nineteen (Ich war neunzehn)* 1967/68

Learning, Teaching and Assessment Strategy

Learning activities will consist of a mixture of film screenings/viewing (in German with English subtitles), interactive lectures, seminars, tutorials, private study and the production of written work. Typically, each film screening/viewing will be followed by a lecture (PowerPoint presentations will be made available on OASIS) to provide context for the topic, and to set up issues for debate in the seminar sessions. Learning will be consolidated in student-centred seminars and independent reading/study as well as library/Internet research. In addition, extensive use will be made of OASIS, including its discussion board tool. The seminar will alternate between small group activities, and discussions by the group as a whole. Tutorials will normally be offered for the discussion of essay plans, but are available on request for discussion of other aspects of the module.

Assessment Scheme

Assessment will be by one 1,500-word essay.

Assessment Weighting

Coursework: 100%

Learning Materials

Allen, S. & Sandford, J. eds. (1999) *DEFA: East German Cinema, 1946-92*. Oxford: Berghahn Books;
Bergfelder, T. et al. eds. (2002). *The German Cinema Book*. London: BFI Publishing;
Bessel, R. ed. (2001). *Life in the Third Reich*. Oxford: Oxford Paperbacks;
Burleigh, M. (2001). *The Third Reich: A New History*. London: Macmillan;
Elsaesser, Th. et al. eds. (1999). *The BFI Companion to German Cinema*. London: BFI Publishing;
Gibbs, J. & Pye, D. eds. (2005). *Style and Meaning: Studies in the Detailed Analysis of Film*. London: Manchester University Press;
Hake, S. (2001). *German National Cinema*. London: Routledge;
Halle, R. & McCarthy, M. eds. (2003). *Light Motives: German Popular Cinema in Perspective*. Detroit: Wayne State University Press;
O'Dochartaigh, P. (2003). *Germany since 1945*. Basingstoke: Palgrave Macmillan;
Shandley, R. (2001). *Rubble Films: German Cinema in the Shadow of the Third Reich*. Philadelphia: Temple University Press;
Wharton, D. et al. eds. (2005). *Teaching Analysis of Film Language and Production*. London: BFI Publishing.

Module Code	GER1751
Module Title	The Third Reich in German Film after 1945 II
Level	200
Credit	15 UK, 7.5ECTS, 4US

Aims

The module, taught and assessed in English, provides the opportunity to gain an insight into recent and contemporary Germany from the perspective of German film. It will involve a thematic and stylistic analysis of selected contemporary German films covering aspects of the Third Reich. The main focus will be on how different German directors, as part of 'coming to terms' with Germany's Nazi past, have depicted (aspects of) the Third Reich and dealt with relevant moral, political and social issues in different historical and political contexts from the late 1940s to the present day.

Learning Outcomes

Knowledge:

It is expected that students completing this module will have acquired:

An insight into key aspects of the history of the Third Reich, as well as historical developments in Germany since 1945;

A good grasp of how different German directors, as part of 'coming to terms' with Germany's Nazi past, have depicted aspects of the Third Reich in different historical and political contexts since 1945;

An understanding of the complex place of cinema in recent and contemporary German politics and society.

Skills:

It is expected that students completing this module will have developed the ability to:

Write cogently and critically about the above in a piece of coursework;

Analyse and interpret (audio-visual) texts in historical and political context (of different periods of post-war German cinema);

Communicate a coherent argument using evidence and key concepts in seminar discussions;

Select and retrieve information from a variety of sources;

Reference work appropriately.

Syllabus

1. Rainer Werner Fassbinder *The Marriage of Maria Braun* (Die Ehe der Maria Braun) 1978
2. Volker Schlöndorff *The Tin Drum* (Die Blechtrommel) 1980
3. Max Färberböck *Aimee and Jaguar* (Aimee & Jaguar) 1997/98
4. Oliver Hirschbiegel *Downfall* (Der Untergang) 2004

Learning, Teaching and Assessment Strategy

Learning activities will consist of a mixture of film screenings/viewing (in German with English subtitles), interactive lectures, seminars, tutorials, private study and the production of written work. Typically, each film screening/viewing will be followed by a lecture (PowerPoint presentations will be made available on OASIS) to provide context for the topic, and to set up issues for debate in the seminar sessions. Learning will be consolidated in student-centred seminars and in independent reading/study as well as library/Internet research. In addition, extensive use will be made of OASIS, including its discussion board tool. The seminar will alternate between small group activities, and discussions by the group as a whole. Tutorials will normally be offered for the discussion of essay plans, but are available on request for discussion of other aspects of the module. Assessment will be by one 1,500-word essay and a 2-hour in-class test.

Assessment Weighting

Coursework: 100%

Learning Materials

Allen, S. & Sandford, J. eds. (1999) *DEFA: East German Cinema, 1946-92*. Oxford: Berghahn Books;

Bergfelder, T. et al. eds. (2002). *The German Cinema Book*. London: BFI Publishing;

Bessel, R. ed. (2001). *Life in the Third Reich*. Oxford: Oxford Paperbacks;

Burleigh, M. (2001). *The Third Reich: A New History*. London: Macmillan;

Elsaesser, Th. et al. eds. (1999). *The BFI Companion to German Cinema*. London: BFI Publishing;

Gibbs, J. & Pye, D. eds. (2005). *Style and Meaning: Studies in the Detailed Analysis of Film*. London: Manchester University Press;

Hake, S. (2001). *German National Cinema*. London: Routledge;

Halle, R. & McCarthy, M. eds. (2003). *Light Motives: German Popular Cinema in Perspective*. Detroit: Wayne State University Press;

O'Dochartaigh, P. (2003). *Germany since 1945*. Basingstoke: Palgrave Macmillan;

Shandley, R. (2001). *Rubble Films: German Cinema in the Shadow of the Third Reich*. Philadelphia: Temple University Press;

Wharton, D. et al. eds. (2005). *Teaching Analysis of Film Language and Production*. London: BFI Publishing.

SUBJECT TO VALIDATION

1.	Short code	GER2701
2.	Title	German Language Studies 2 in Term 2
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Date	September 2007
6.	Subject	German
7.	Cross accredited subject(s)	
8.	Module Leader	Edgar Schröder
9.	Accredited by	
10.	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	Equivalent of GER1001, GER1002, or GER1003
	(c) Co-requisite	
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11.	Automatic deferral	NO
12.	Aims	This generic half-year module provides you with the opportunity to develop your German language skills by following either GER2002, GER2003, or GER2004 in the second term of the academic year.
13.	Syllabus	See appropriate GER2002, GER2003, or GER2004 syllabus information.
14.	Intended Learning Outcomes	<p>Knowledge</p> <p>See appropriate GER2002, GER2003, or GER2004 Learning Outcomes information.</p> <p>Skills</p> <p>See appropriate GER2002, GER2003, or GER2004 Learning Outcomes information.</p>
15.	Learning, Teaching and Assessment Strategy	<p>See appropriate GER2002, GER2003, or GER2004 Learning, Teaching and Assessment Strategy information.</p> <p>Assessment Scheme</p> <p>See appropriate GER2002, GER2003, or GER2004 Assessment Scheme information.</p>
16.	Assessment Weighting	As GER2002, GER2003, or GER2004 in appropriate part of academic year
	Seen examination	NO
	Unseen examination	As GER2002, GER2003, or GER2004 in appropriate part of academic year
	Coursework (no examination)	As GER2002, GER2003, or GER2004 in appropriate part of academic year
17.	Timetabled examination required	As GER2002, GER2003, or GER2004 in appropriate part of academic year
	Length of exam:	As GER2002, GER2003, or GER2004 in appropriate part of academic year
18.	Learning materials	See appropriate GER2002, GER2003, or GER2004 information.

19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term		Start date	End date	Max student numbers	Campus/Mode eg. DL		
	2007/08	2		Jan.	May	25	TP		
	2008/09	2		Jan.	May	25	TP		
	2009/10	2		Jan.	May	25	TP		
	2010/11	2		Jan.	May	25	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES			
	WORKSHOP (WRK)								
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					NO			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

1.	Short code	GER2002
2.	Title	German Language 2
3.	Level	100
4.	Credit Points	30UK, 15 ECTS, 8US
5.	Start Date	September 2007
6.	Subject	German
7.	Cross accredited subject(s)	
8.	Module Leader	Edgar Schröder
9.	Accredited by	
10.	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	GER1001
	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11.	Automatic deferral	NO
12.	Aims	<i>Designed for students who have successfully passed German Language 1, this module aims to extend students' ability to write, speak and understand written and spoken German and to promote an understanding of German cultures.</i>
13.	Syllabus	<p>Topics:</p> <ul style="list-style-type: none"> • Appearance and personality • Education, vocational training and employment • Job applications and interviews • TV and entertainment • The world of work • Aspects of family life • The environment • Travel • Working abroad • Old people • The German press • The political system of Germany • German literature.

	<p>Skills to be further developed in the target language include:</p> <ul style="list-style-type: none"> • Making enquiries • Interpreting diagrams • Reading German newspaper articles and short literary texts (extracts) • Listening skills to enable the students to summarise audio materials such as interviews, etc <ul style="list-style-type: none"> • Expressing and discussing views on topics such as the environment, the position of old people in society, politics, etc both orally and in writing. <p>Grammatical items:</p> <ul style="list-style-type: none"> • Declension: definite/indefinite article, adjective, noun • Past tense of modal verbs • Subordinate clause • Time phrases • Reflexive verbs • Interrogative adjectives and interrogative pronouns • Imperfect subjunctive • Passive; • Comparative and superlative • Subordinate clauses introduced by "dass" • Imperfect of strong and weak verbs • Impersonal verbs and expressions • Relative clause • "zum" + infinitive • Infinitive with "um zu" • Indirect question • Prepositions taking the accusative • Prepositions taking the dative • Prepositions taking the genitive • Phrases with prepositions taking the dative • Phrases with prepositions taking the accusative • Reflexive verbs • Word order • Position of pronouns • Reciprocal pronoun.
14.	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p><i>a good knowledge of the norms and conventions of everyday life in Germany and a greater awareness of the diversity of German cultures.</i></p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • to communicate orally in German through a range of increasingly more complex communicative tasks ranging from practical daily situations to defending a point of view and drawing conclusions from data analysis, talking about experience including professional development, giving opinions, stating preferences and interests, applying for a job and preparing for an interview. • to understand German language used in increasingly more complex situations. • to write letters and essays in German. • to read, understand and critically analyse authentic materials, e.g. newspaper articles.

	<p>as well as</p> <ul style="list-style-type: none"> to use information sources including German and English websites. to develop further their ability to work to deadlines. to practice further working with others. to use IT skills in presentation of work 						
15.	<p>Learning, Teaching and Assessment Strategy</p> <p><i>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</i></p> <p>An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.</p> <p>Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study. In addition, extensive use will be made of OASIS, including its discussion board tool.</p> <p>Assessment scheme:</p> <ul style="list-style-type: none"> 25% two 500-word assignments (one assignment to be completed out of class, one piece to be written in class) 25% two oral exams; 25% two listening exams; 25% one reading and writing in-class test (unseen written task, reading comprehension, grammar test) and one reading and writing end-of-year examination (unseen written task, reading comprehension, grammar test). In-class test and exam carry equal weight. 						
16.	Assessment Weighting						
	Seen examination						
	Unseen examination		75%				
	Coursework (no examination)		25%				
17.	Timetabled examination required		YES				
	Length of exam:		2 hours				
18.	<p>Learning materials</p> <p>Aufderstraße, H. et al. (2004). <i>Themen aktuell 2. (Kursbuch & Arbeitsbuch)</i>. Ismaning: Hueber Durrell, M. (2002). <i>Hammer's German Grammar and Usage</i>. (4th ed.). London: Arnold Helbig, G. & Buscha, J. (2000). <i>Übungsgrammatik Deutsch</i>. Berlin: Langenscheidt Luscher, R. (2006). <i>Landeskunde Deutschland. Von der Wende bis heute</i>. Ismaning: Hueber Luscher, R. & Schäpers, R. (2003). <i>A Grammar of Contemporary German</i>. Ismaning: Hueber Reimann, M. (1999). <i>Essential Grammar of German (with exercises)</i>. Ismaning: Hueber Themen-aktuell. Online-Arbeitsbuch. (online). Available from: www.themen-aktuell.de/lemer/uebungen/index.asp</p>						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL
	2007/08			Sep.	May	25	TP
	2008/09			Sep.	May	25	TP
	2009/10			Sep.	May	25	TP
	2010/11			Sep.	May	25	TP
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						NO

	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	NO
	WORKSHOP (WRK)	NO
	TUTORIAL (TUT)	YES
	OTHER	NO
	(b) Timetabled	YES
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

1.	Short code	GER2003
2.	Title	German Language 3
3.	Level	100
4.	Credit Points	30UK, 15 ECTS, 8US
5.	Start Date	September 2007
6.	Subject	German
7.	Cross accredited subject(s)	
8.	Module Leader	Edgar Schröder
9.	Accredited by	
10.	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	GER1002/2002
	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11.	Automatic deferral	NO
12.	Aims	<i>Designed for students who have successfully completed German Language 2, this module aims to extend students' German language skills (speaking, listening, reading and writing) acquired in German Language 2 and to promote further their understanding of contemporary German history, society, politics and cultures.</i>
13.	Syllabus	<p>Topics:</p> <ul style="list-style-type: none"> • Education system • Work and career • House and home • Leisure activities • Consumer society • Language conventions • German traditions and customs • Etiquette • Technical inventions • Cultural institutions • Germany's history since 1945 <p>Grammatical items:</p> <ul style="list-style-type: none"> • Passive (present perfect, imperfect, modal verbs and the passive, passive with verbs followed by a dative complement, Zustandspassiv) • Subjunctive • Pluperfect • Future tense, perfect of modal verbs with a dependent infinitive • Separable and inseparable verbs

	<ul style="list-style-type: none"> • ist zu +infinitive, compound nouns • Nouns formed from adjectives and verbs • Co-ordinating conjunctive phrases • Prepositions indicating location • Reciprocal pronouns. • Indirect speech • Impersonal verbs and expressions, separable verbs • Compound nouns • Compound relatives • Adjectival use of participles • Declension of neuter adjectives after indefinite pronouns • Infinitives used as nouns • Prepositional constructions.
14.	<p>Intended Learning Outcomes Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p><i>a thorough knowledge and understanding of the key aspects of German society and the ability to locate them in an historical framework.</i></p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> • <i>to communicate orally in German about key aspects of German politics, society and cultures, and to locate them in their historical context.</i> • to write an essays in German on German politics, society and cultures. • to write letters or essays in German. • to read, understand and critically analyse authentic audio-visual material on German politics, society and cultures. <p>as well as</p> <ul style="list-style-type: none"> • to increasingly use a wide range of information sources. • to improve their ability to work to deadlines. • to practice further working with others. • to continue to use IT skills in presentation of work. • to show an ability to work independently.
15.	<p>Learning, Teaching and Assessment Strategy</p> <p><i>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include an hour spent in the language laboratory.</i></p> <p>An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.</p> <p>Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study. In addition, extensive use will be made of OASIS, including its discussion board tool.</p> <p>Assessment scheme:</p> <ul style="list-style-type: none"> • 25% two coursework assignments (one 1,000-word assignment to be completed out of class, one 500-word piece to be written in class) • 25% two oral exams;

	<ul style="list-style-type: none"> • 25% two listening exams; • 25% one reading and writing in-class test (unseen written task, reading comprehension, grammar test) and one reading and writing end-of-year examination (unseen written task, reading comprehension, grammar test). In-class test and exam carry equal weight. 							
16.	Assessment Weighting							
	Seen examination							
	Unseen examination							
							75%	
	Coursework (no examination)						25%	
17.	Timetabled examination required							
							YES	
	Length of exam:						2 hours	
18.	Learning materials							
	<p>Bock, H & Müller, J. (2004). <i>Themen aktuell 3 - Zertifikatsband. Arbeitsbuch</i>. Ismaning: Hueber Deutsches Auswärtiges Amt (ed.). (2003). <i>Tatsachen über Deutschland</i>. Frankfurt: Societäts-Verlag</p> <p>Dreyer, H. / Schmitt, R. (2002). <i>Lehr- und Übungs-CD-Rom der deutschen Grammatik</i>. Ismaning: Hueber</p> <p>Durrell, M. (2002). <i>Hammer's German Grammar and Usage</i>. (4th ed.). London: Arnold</p> <p>Helbig, G. & Buscha, J. (2000). <i>Übungsgrammatik Deutsch</i>. Berlin: Langenscheidt</p> <p>Luscher, R. (2006). <i>Landeskunde Deutschland. Von der Wende bis heute</i>. Ismaning: Hueber</p> <p>Luscher, R. & Schäpers, R. (2003). <i>A Grammar of Contemporary German</i>. Ismaning: Hueber</p> <p>Perlmann-Balme, M (2004). <i>Themen aktuell 3 - Zertifikatsband (Kursbuch)</i>. Ismaning: Hueber</p> <p>Reimann, M. (1999). <i>Essential Grammar of German (with exercises)</i>. Ismaning: Hueber</p> <p>Rug, W. & Tomaszewski, A. (2001). <i>Grammatik mit Sinn und Verstand</i>. Stuttgart: Klett</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL	
	2007/08			Sep.	May	25	TP	
	2008/09			Sep.	May	25	TP	
	2009/10			Sep.	May	25	TP	
	2010/11			Sep.	May	25	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)						NO	
	SEMINAR (SEM)						YES	
	LABORATORY/STUDIO (LAB/STU)						NO	
	WORKSHOP (WRK)						NO	
	TUTORIAL (TUT)						YES	
	OTHER						NO	
	(b) Timetabled						YES	
	(c) Sectioned						NO	
	(d) Is the module to be downloaded for OASIS?						YES	
	(e) Do students need early access to OASIS?						NO	
	(d) Is the module to be downloaded for OASIS?						YES	
	(e) Do students need early access to OASIS?						NO	

1.	Short code	GER2004
2.	Title	German Language 4
3.	Level	100
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Date	September 2007
6.	Subject	German
7.	Cross accredited subject(s)	
8.	Module Leader	Edgar Schröder
9.	Accredited by	
10.	Module Restrictions	
	(a) Barred combination	
	(b) Pre-requisite	GER1003/2003

	(c) Co-requisite	NONE
	(d) Programme restriction	NONE
	(e) Level restrictions	
	(f) Other restrictions or requirements	
11.	Automatic deferral	NO
12.	<p>Aims</p> <p><i>Designed for students who have successfully completed German Language 3, this module aims to develop further students' linguistic competencies in speaking, listening, reading and writing with reference to a selection of authentic material on German politics, cultures and contemporary society.</i></p> <p>The module will help second year students to prepare for the study period abroad.</p> <p><i>It will provide students with the opportunity to develop their research skills and they will be expected to work with a higher degree of independence and self-reliance.</i></p>	
13.	<p>Syllabus</p> <p>Topics and grammar:</p> <p>The module will cover the topics and follow the grammar progression in the <i>em neu Abschlusskurs</i> course and work books</p> <p>Skills areas:</p> <p>Listening skills: Summarising and evaluating authentic audio/visual material on aspects of German culture and society Reading skills: Textual analysis Writing skills: summarising material in German, writing reviews, essays and official letter Speaking skills: Preparation and delivery of oral presentations</p>	
14.	<p>Intended Learning Outcomes</p> <p>Knowledge</p> <p>It is expected that students completing this module will have acquired:</p> <p><i>Thorough knowledge of key aspects of German cultures and society.</i></p> <p>Skills</p> <p>It is expected that students completing this module will have developed the ability</p> <ul style="list-style-type: none"> to write, in German, linguistically correct summaries or reviews of an aspect of German culture and/or society in the appropriate register. to write official letters in German and in the appropriate register. to write essays in correct German. to understand and critically evaluate authentic audio/visual and written material on aspects of German culture and society. to give an oral presentation supported by visual material on an aspect of German culture and/or society. <p>as well as</p> <ul style="list-style-type: none"> to retrieve material from a range of sources including English and German websites. 	
15.	<p>Learning, Teaching and Assessment Strategy</p> <p><i>The teaching comprises interactive presentations on grammar by the lecturer, practice sessions on grammar, writing, listening, reading and speaking. This will be delivered through weekly sessions of three hours which will normally include</i></p>	

	<i>an hour spent in the language laboratory.</i>	
	An important element of this module is the completion of non-assessed weekly homework and the feedback/follow-up in class. Students are expected to take part in class/small group/one-to-one interchanges, and informal feedback is given by the lecturer.	
	Students will normally be expected to use the self-access facilities in the LRC to complete these tasks as part of their out of class private study. In addition, extensive use will be made of OASIS, including its discussion board tool.	
	Assessment scheme:	
	<ul style="list-style-type: none"> • 25% two coursework assignments (one 1,500-word assignment to be completed out of class, one 600-word piece to be written in class) • 25% two oral exams; • 25% two listening exams; • 25% one reading and writing in-class test (unseen written task, reading comprehension, grammar test) and one reading and writing end-of-year examination (unseen written task, reading comprehension, grammar test). In-class test and exam carry equal weight. 	
16.	Assessment Weighting	
	Seen examination	
	Unseen examination	75%
	Coursework (no examination)	25%
17.	Timetabled examination required	YES
	Length of exam:	2 hours
18.	<p>Learning materials</p> <p>Magazines and newspapers taken by the Library e.g. Der Spiegel, Deutschland, Frankfurter Allgemeine, Stern;</p> <p>On-line versions of German newspapers and magazines, e.g. Bildzeitung, Focus, Süddeutsche Zeitung, Tagesspiegel;</p> <p>Recordings of German television news and current affairs programmes, e.g. Tagesschau, Heute, Tagesthemen.</p> <p>Books on grammar, essay and letter writing, giving oral presentations, etc., e.g.</p> <p>Davies, W. (1997). <i>Essay-writing in German. A Students' Guide</i>. Manchester, New York: Manchester University Press</p> <p>Dreyer, H. / Schmitt, R. (2002). <i>Lehr- und Übungs-CD-Rom der deutschen Grammatik</i>. Ismaning: Hueber</p> <p>Durrell, M. (2002). <i>Hammer's German Grammar and Usage</i>. (4th ed.). London: Arnold</p> <p>Hares, R. & Clemmetsen, C. (1998). <i>Aufsatz 2000. German Language Essay Writing</i>. London: Hodder & Stoughton</p> <p>Helbig, G. & Buscha, J. (2000). <i>Übungsgrammatik Deutsch</i>. Berlin: Langenscheidt</p> <p>Mandel, S. (1998) <i>Präsentationen erfolgreich gestalten</i>. Vienna: Ueberreuter</p> <p><i>Perlmann-Balme, M. et al. (2007). em neu Abschlusskurs (Kursbuch & Arbeitsbuch). Ismaning: Hueber</i></p> <p><i>Perlmann-Balme, M. et al. (2006). em neu Hauptkurs. CD-ROM. Ismaning: Hueber</i></p> <p>Riegler-Poyet, M. et al. (2000). <i>Das Testbuch Wirtschaftsdeutsch</i>. Berlin: Langenscheidt</p> <p>Rug, W. & Tomaszewski, A. (2001). <i>Grammatik mit Sinn und Verstand</i>. Stuttgart: Klett</p>	

	Sachs, R. (2001). <i>Deutsche Handelskorrespondenz - Neu</i> . Ismaning: Hueber							
	Schmitz, W. (1997). <i>Ihr Schreiben vom...</i> Ismaning: Verlag für Deutsch							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Semester	Part of semester	Start date	End date	Max student numbers	Campus/Mode eg. DL	
	2007/08			Sep.	May	25	TP	
	2008/09			Sep.	May	25	TP	
	2009/10			Sep.	May	25	TP	
	2010/11			Sep.	May	25	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)						NO	
	SEMINAR (SEM)						YES	
	LABORATORY/STUDIO (LAB/STU)						NO	
	WORKSHOP (WRK)						NO	
	TUTORIAL (TUT)						YES	
	OTHER						NO	
	(b) Timetabled						YES	
	(c) Sectioned						NO	
	(d) Is the module to be downloaded for OASIS?						YES	
	(e) Do students need early access to OASIS?						NO	

Module Code	GER3752
Module Title	Modern German Literature and Film I
Level	400
Credit	15UK, 7.5ECTS, 4US
Pre-requisites	(GER1001 or GER1003) or GER1002

Aims

This generic module provides you with the opportunity to deepen your knowledge and understanding of aspects of Germany's contemporary cultures, media, politics and history by following either GER3052, GER3053 or GER3054 in the first term of the academic year.

Learning Outcomes

Knowledge:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Skills:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Syllabus

See appropriate GER3052, GER3053 or GER3054 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate GER3052, GER3053 or GER3054 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate GER3052, GER3053 or GER3054 Assessment Scheme information.

Assessment Weighting

As GER3052, GER3053 or GER3054 in appropriate part of academic year

Learning Materials

See appropriate GER3052, GER3053 or GER3054 information.

Module Code	GER3753
Module Title	German Background Studies 2 in Term 2
Level	400
Credit	15UK, 7.5ECTS, 4US
Pre-requisites	(GER1001 or GER1003) or GER1002

Aims

This generic module provides you with the opportunity to deepen your knowledge and understanding of aspects of Germany's contemporary cultures, media, politics and history by following either GER3052, GER3053 or GER3054 in the second term of the academic year.

Learning Outcomes

Knowledge:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Skills:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Syllabus

See appropriate GER3052, GER3053 or GER3054 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate GER3052, GER3053 or GER3054 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate GER3052, GER3053 or GER3054 Assessment Scheme information.

Assessment Weighting

As GER3052, GER3053 or GER3054 in appropriate part of academic year

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate GER3052, GER3053 or GER3054 information.

Module Code HRM2111
Module Title HRM in a Global Context
Credit 15UK, 7.5ECTS, 4US

Aims

This module builds upon knowledge gained at level 1 about the business environment and about the general management functions operating within organisations and develops an understanding of the international context of dealing with people issues in organisations.

Module Code	HRM3111
Module Title	Contemporary Issues in HRM
Credit	15UK, 7.5ECTS, 4US

Aims

This module builds upon knowledge gained about general business functions, organisational behaviour and the broad scope of responsibilities covered by the human resources function in an organisation and explores, in more depth and on a critical basis, some recent trends and controversies in Human Resource Management.

Module Code	HSS2291
Module Title	Negotiated Learning in Health and Social Sciences
Level	300
Credit	15UK, 7.5ECTS, 4US

Aims

This module will facilitate the learning needs of students, such as study abroad, Socrates-Erasmus or those in transition between programmes, who wish to negotiate an individual learning experience specific to their Health and Social Science programme. Reflecting on their existing knowledge and skills in order to assess their future learning needs, students will negotiate an agreed set of specific learning outcomes and take responsibility for the fulfilment of these outcomes, including the design of appropriate assessment tasks to demonstrate successful completion of their negotiated learning.

Learning Outcomes

These are individually negotiated and should be informed by the specific modules which comprise or contribute to the students relevant target award. Students must be able to demonstrate learning at the appropriate level and should use the MU learning descriptors where possible as the basis for development of learning outcomes.

At level 2 this requires the student to:

- Explore existing knowledge, and discuss previous learning and identify future learning goals and needs.
- Discuss personal and professional development needs and articulate a learning action plan for the achievement of identified learning needs.
- Exercise responsibility for determining and achieving personal and/or group outcomes.

Syllabus

The generic elements of the module focus on the following:

Identification of current level of knowledge and skill, accumulated credit and experience in order to guide identification of learning needs based on credit needed to contribute to a named award or exchange experience.

Consideration, reflection and identification of relevant learning opportunities at the appropriate level.

Negotiation and production of an individual learning agreement to include: learning outcomes, learning opportunities and assessment tasks which demonstrates achievement of learning outcomes that are informed by the relevant named award.

Learning, Teaching and Assessment Strategy

The module teaching, learning and assessment strategy is largely negotiated between the student and the relevant programme and /or module leader. Learning must reflect the relevant number of credits and the appropriate academic level. It may take the form of attendance at taught sessions and seminars within the University, self directed learning, one to one tutorials/ supervision, e-learning, peer learning, shadowing, observational visits or, where relevant, clinical practice, all of which will have a subject or programme specific focus. The assessment will have both formative and summative components and will be negotiated and designed by the student and the relevant subject specialist/module leader. The assessment must be set at the relevant academic level and must reflect the relevant number of credits.

Assessment:

- 1) Develop a learning plan and agreement officially signed by the relevant programme leader to include proposed plan of study and related assessment The articulation of an agreed set of measurably defined learning outcomes, supported by a learning plan specifying learning opportunities and proposed assessment tasks mapped against the learning outcomes providing a rationale as to how the assessment demonstrates successful of the learning outcomes. The assessment plan will identify two diagnostic or formative stages whereby the student may gain feedback on the learning to date.
- 2) Learning agreement review and update 1.
- 3) Learning agreement review and update 2 Stages 1 to 3 are formative components which contribute to the development of the overall summative submission of the final learning agreement demonstrating successful completion of the agreed learning outcomes.
- 4) Summative Component: Submit final agreed learning plan illustrating plan of study and demonstrating successful completion of agreed assessment tasks reflecting programme/professional learning outcomes - 100%

Learning Materials

These will be agreed as part of the learning agreement and will reflect the learning resources and materials used in the relevant module/programme

Module Code	HSS2292
Module Title	Negotiated Learning in Health and Social Sciences
Level	300
Credit	30UK, 15ECTS, 8US

Aims

This module will facilitate the learning needs of students, such as study abroad, Socrates-Erasmus or those in transition between programmes, who wish to negotiate an individual learning experience specific to their Health and Social Science programme. Reflecting on their existing knowledge and skills in order to assess their future learning needs, students will negotiate an agreed set of specific learning outcomes and take responsibility for the fulfilment of these outcomes, including the design of appropriate assessment tasks to demonstrate successful completion of their negotiated learning.

Learning Outcomes

These are individually negotiated and should be informed by the specific modules which comprise or contribute to the students relevant target award. Students must be able to demonstrate learning at the appropriate level and should use the MU learning descriptors where possible as the basis for development of learning outcomes.

At level 2 this requires the student to:

- Explore existing knowledge, and discuss previous learning and identify future learning goals and needs.
- Discuss personal and professional development needs and articulate a learning action plan for the achievement of identified learning needs.
- Exercise responsibility for determining and achieving personal and/or group outcomes.

Syllabus

The generic elements of the module focus on the following:

Identification of current level of knowledge and skill, accumulated credit and experience in order to guide identification of learning needs based on credit needed to contribute to a named award or exchange experience.

Consideration, reflection and identification of relevant learning opportunities at the appropriate level.

Negotiation and production of an individual learning agreement to include: learning outcomes, learning opportunities and assessment tasks which demonstrates achievement of learning outcomes that are informed by the relevant named award.

Learning, Teaching and Assessment Strategy

The module teaching, learning and assessment strategy is largely negotiated between the student and the relevant programme and /or module leader. Learning must reflect the relevant number of credits and the appropriate academic level. It may take the form of attendance at taught sessions and seminars within the University, self directed learning, one to one tutorials/ supervision, e-learning, peer learning, shadowing, observational visits or, where relevant, clinical practice, all of which will have a subject or programme specific focus. The assessment will have both formative and summative components and will be negotiated and designed by the student and the relevant subject specialist/module leader. The assessment must be set at the relevant academic level and must reflect the relevant number of credits.

Assessment:

- 1) Develop a learning plan and agreement officially signed by the relevant programme leader to include proposed plan of study and related assessment The articulation of an agreed set of measurably defined learning outcomes, supported by a learning plan specifying learning opportunities and proposed assessment tasks mapped against the learning outcomes providing a rationale as to how the assessment demonstrates successful of the learning outcomes. The assessment plan will identify two diagnostic or formative stages whereby the student may gain feedback on the learning to date.
- 2) Learning agreement review and update 1.
- 3) Learning agreement review and update 2 Stages 1 to 3 are formative components which contribute to the development of the overall summative submission of the final learning agreement demonstrating successful completion of the agreed learning outcomes.
- 4) Summative Component: Submit final agreed learning plan illustrating plan of study and demonstrating successful completion of agreed assessment tasks reflecting programme/professional learning outcomes - 100%

Learning Materials

These will be agreed as part of the learning agreement and will reflect the learning resources and materials used in the relevant module/programme.

Module Code	HSS3391
Module Title	Negotiated Learning in Health and Social Sciences
Level	400
Credit	15UK, 7.5ECTS, 4US
Owning Subject	Transferable, Graduate & Employability Skills

Aims

This module will facilitate the learning needs of students, such as study abroad, Socrates-Erasmus or those in transition between programmes, who wish to negotiate an individual learning experience specific to their Health and Social Science programme. Reflecting on their existing knowledge and skills in order to assess their future learning needs, students will negotiate an agreed set of specific learning outcomes and take responsibility for the fulfilment of these outcomes, including the design of appropriate assessment tasks to demonstrate successful completion of their negotiated learning.

Learning Outcomes

These are individually negotiated and should be informed by the specific modules which comprise or contribute to the students relevant target award. Students must be able to demonstrate learning at the appropriate level and should use the MU learning descriptors where possible as the basis for development of learning outcomes.

At level 3 this requires the student to:

- Explore existing knowledge, analyse and evaluate previous learning and identify future learning goals and needs.
- Critically discuss personal and professional development needs and articulate a learning action plan for the achievement of identified learning needs.
- Evaluate new concepts and evidence from a range of sources Accept accountability for determining and achieving personal and/or group outcomes.

Syllabus

The generic elements of the module focus on the following:

Identification of current level of knowledge and skill, accumulated credit and experience in order to guide identification of learning needs based on credit needed to contribute to a named award or exchange experience.

Consideration, reflection and identification of relevant learning opportunities at the appropriate level.

Negotiation and production of an individual learning agreement to include: learning outcomes, learning opportunities and assessment tasks which demonstrates achievement of learning outcomes that are informed by the relevant named award.

Learning, Teaching and Assessment Strategy

The module teaching, learning and assessment strategy is largely negotiated between the student and the relevant programme and /or module leader. Learning must reflect the relevant number of credits and the appropriate academic level. It may take the form of attendance at taught sessions and seminars within the University, self directed learning, one to one tutorials/ supervision, e-learning, peer learning, shadowing, observational visits or, where relevant, clinical practice, all of which will have a subject or programme specific focus. The assessment will have both formative and summative components and will be negotiated and designed by the student and the relevant subject specialist/module leader. The assessment must be set at the relevant academic level and must reflect the relevant number of credits.

Assessment:

1) Develop a learning plan and agreement officially signed by the relevant programme leader to include proposed plan of study and related assessment The articulation of an agreed set of measurably defined learning outcomes, supported by a learning plan specifying learning opportunities and proposed assessment tasks mapped against the learning outcomes providing a rationale as to how the assessment demonstrates successful of the learning outcomes. The assessment plan will identify two diagnostic or formative stages whereby the student may gain feedback on the learning to date

2) Learning agreement review and update 1.

3) Learning agreement review and update 2 Stages 1 to 3 are formative components which contribute to the development of the overall summative submission of the final learning agreement demonstrating successful completion of the agreed learning outcomes.

4) Summative Component: Submit final agreed learning plan illustrating plan of study and demonstrating successful completion of agreed assessment tasks reflecting programme/professional learning outcomes - 100%

Learning Materials

These will be agreed as part of the learning agreement and will reflect the learning resources and materials used in the relevant module/programme.

Module Code	HSS3392
Module Title	Negotiated Learning in Health and Social Sciences
Level	200
Credit	30UK, 15 ECTS, 8US

Aims

This module will facilitate the learning needs of students, such as study abroad, Socrates-Erasmus or those in transition between programmes, who wish to negotiate an individual learning experience specific to their Health and Social Science programme. Reflecting on their existing knowledge and skills in order to assess their future learning needs, students will negotiate an agreed set of specific learning outcomes and take responsibility for the fulfilment of these outcomes, including the design of appropriate assessment tasks to demonstrate successful completion of their negotiated learning.

Learning Outcomes

These are individually negotiated and should be informed by the specific modules which comprise or contribute to the students relevant target award. Students must be able to demonstrate learning at the appropriate level and should use the MU learning descriptors where possible as the basis for development of learning outcomes.

At level 3 this requires the student to:

- Explore existing knowledge, analyse and evaluate previous learning and identify future learning goals and needs.
- Critically discuss personal and professional development needs and articulate a learning action plan for the achievement of identified learning needs.
- Evaluate new concepts and evidence from a range of sources.
- Accept accountability for determining and achieving personal and/or group outcomes.

Syllabus

The generic elements of the module focus on the following:

Identification of current level of knowledge and skill, accumulated credit and experience in order to guide identification of learning needs based on credit needed to contribute to a named award or exchange experience.

Consideration, reflection and identification of relevant learning opportunities at the appropriate level.

Negotiation and production of an individual learning agreement to include: learning outcomes, learning opportunities and assessment tasks which demonstrates achievement of learning outcomes that are informed by the relevant named award.

Learning, Teaching and Assessment Strategy

The module teaching, learning and assessment strategy is largely negotiated between the student and the relevant programme and /or module leader. Learning must reflect the relevant number of credits and the appropriate academic level. It may take the form of attendance at taught sessions and seminars within the University, self directed learning, one to one tutorials/ supervision, e-learning, peer learning, shadowing, observational visits or, where relevant, clinical practice, all of which will have a subject or programme specific focus. The assessment will have both formative and summative components and will be negotiated and designed by the student and the relevant subject specialist/module leader. The assessment must be set at the relevant academic level and must reflect the relevant number of credits.

Assessment:

1) Develop a learning plan and agreement officially signed by the relevant programme leader to include proposed plan of study and related assessment The articulation of an agreed set of measurably defined learning outcomes, supported by a learning plan specifying learning opportunities and proposed assessment tasks mapped against the learning outcomes providing a rationale as to how the assessment demonstrates successful of the learning outcomes. The assessment plan will identify two diagnostic or formative stages whereby the student may gain feedback on the learning to date.

2) Learning agreement review and update 1.

3) Learning agreement review and update 2 Stages 1 to 3 are formative components which contribute to the development of the overall summative submission of the final learning agreement demonstrating successful completion of the agreed learning outcomes.

4) Summative Component: Submit final agreed learning plan illustrating plan of study and demonstrating successful completion of agreed assessment tasks reflecting programme/professional learning outcomes - 100%

Learning Materials

These will be agreed as part of the learning agreement and will reflect the learning resources and materials used in the relevant module/programme.

Module Code	HSS3993
Module Title	Negotiated Learning in Health and Social Sciences
Level	400
Credit	20UK, 10ECTS, 8US

Aims

This module can be taken by students who may need to do two proposition modules. Provides an opportunity for students to study independently and to investigate a topic in depth.

As such it encourages academic curiosity, the application of research skills and aims to develop higher level theorising. The presentation of the dissertation requires students to progress towards professional academic writing.

Learning Outcomes

KNOWLEDGE

On successful completion of this module, students should be able to:

- Discuss concepts, theoretical ideas and current debates related to their chosen topic.
- Demonstrate a critical understanding of the literature related to their topic.
- Relate theory to discussion of data on the chosen topic.

At the end of this module students should be able to:

- Organise the handling and the synthesis of a wide variety of different data sources and use library material and searches systematically.
- Employ research techniques such as statistical techniques in the analysis of secondary data
- Analyse specific issues and themes to draw meaningful, logical and informative conclusions from the various forms of information available.
- Discuss ethical issues involved in doing a piece of social research

Syllabus

This module gives students the opportunity to study a topic of their choice in depth by independent research. Propositions may, exceptionally, draw on primary data collected for the project, secondary sources of data or they may be theoretical investigations requiring critical examination of concepts or theoretical traditions.

Learning, Teaching and Assessment Strategy

Teaching on this module is provided in individual tutorials with personal supervisors.

There is also a workshop programme which will be interactive encouraging student participation and will provide a guide to writing a research project.

ASSESSMENT SCHEME

One 5,000 word dissertation (100%). The title and methodology must be agreed with the supervisor in advance.

Two bound copies of the dissertation must be submitted typed for word processed, in the range of 5,000 words.

Assessment Weighting

Dissertation: 100%

Learning Materials

CORE TEXTS

Cryer, P. 1996 *The Research Student's Guide to Success*, Buckinghamshire, Open University Press.

Module Code	HSS4491
Module Title	Negotiated Learning in Health and Social Sciences
Level	500
Credit	15UK, 7.5ECTS, 4US

Aims

This module will facilitate the learning needs of students, such as study abroad, Socrates-Erasmus or those in transition between programmes, who wish to negotiate an individual learning experience specific to their Health and Social Science programme. Reflecting on their existing knowledge and skills in order to assess their future learning needs, students will negotiate an agreed set of specific learning outcomes and take responsibility for the fulfilment of these outcomes, including the design of appropriate assessment tasks to demonstrate successful completion of their negotiated learning.

Learning Outcomes

These are individually negotiated and should be informed by the specific modules which comprise or contribute to the students relevant target award. Students must be able to demonstrate learning at the appropriate level and should use the MU learning descriptors where possible as the basis for development of learning outcomes.

At level 4 this requires the student to:

- Critically review, consolidate and extend a systematic and coherent body of knowledge, utilising specialised skills across an area of study
- Critically evaluate personal and professional development needs and articulate a learning action plan for the achievement of identified learning needs
- Employ advanced skills to conduct research, or advanced technical or professional activity, accepting accountability for related decision making including use of supervision.

Syllabus

Identification of current level of knowledge and skill, accumulated credit and experience in order to guide identification of learning needs based on credit needed to contribute to a named award or exchange experience.

Consideration, reflection and identification of relevant learning opportunities at the appropriate level.

Negotiation and production of an individual learning agreement to include: learning outcomes, learning opportunities and assessment tasks which demonstrates achievement of learning outcomes that are informed by the relevant named award.

Learning, Teaching and Assessment Strategy

The module teaching, learning and assessment strategy is largely negotiated between the student and the relevant programme and /or module leader. Learning must reflect the relevant number of credits and the appropriate academic level. It may take the form of attendance at taught sessions and seminars within the University, self directed learning, one to one tutorials/ supervision, e-learning, peer learning, shadowing, observational visits or, where relevant, clinical practice, all of which will have a subject or programme specific focus. The assessment will have both formative and summative components and will be negotiated and designed by the student and the relevant subject specialist/module leader. The assessment must be set at the relevant academic level and must reflect the relevant number of credits.

Assessment:

- 1) Develop a learning plan and agreement officially signed by the relevant programme leader to include proposed plan of study and related assessment The articulation of an agreed set of measurably defined learning outcomes, supported by a learning plan specifying learning opportunities and proposed assessment tasks mapped against the learning outcomes providing a rationale as to how the assessment demonstrates successful of the learning outcomes. The assessment plan will identify two diagnostic or formative stages whereby the student may gain feedback on the learning to date.
- 2) Learning agreement review and update 1.
- 3) Learning agreement review and update 2 Stages 1 to 3 are formative components which contribute to the development of the overall summative submission of the final learning agreement demonstrating successful completion of the agreed learning outcomes.
- 4) Summative Component: Submit final agreed learning plan illustrating plan of study and demonstrating successful completion of agreed assessment tasks reflecting programme/professional learning outcomes - 100%.

Learning Materials

These will be agreed as part of the learning agreement and will reflect the learning resources and materials used in the relevant module/programme.

Module Code	HSS4492
Module Title	Negotiated Learning in Health and Social Sciences
Level	500
Credit	30UK, 15ECTS, 8US

Aims

This module will facilitate the learning needs of students, such as study abroad, Socrates-Erasmus or those in transition between programmes, who wish to negotiate an individual learning experience specific to their Health and Social Science programme. Reflecting on their existing knowledge and skills in order to assess their future learning needs, students will negotiate an agreed set of specific learning outcomes and take responsibility for the fulfilment of these outcomes, including the design of appropriate assessment tasks to demonstrate successful completion of their negotiated learning.

Learning Outcomes

These are individually negotiated and should be informed by the specific modules which comprise or contribute to the students relevant target award. Students must be able to demonstrate learning at the appropriate level and should use the MU learning descriptors where possible as the basis for development of learning outcomes.

At level 4 this requires the student to:

Critically review, consolidate and extend a systematic and coherent body of knowledge, utilising specialised skills across an area of study.

Critically evaluate personal and professional development needs and articulate a learning action plan for the achievement of identified learning needs.

Employ advanced skills to conduct research, or advanced technical or professional activity, accepting accountability for related decision making including use of supervision.

Syllabus

The generic elements of the module focus on the following:

Identification of current level of knowledge and skill, accumulated credit and experience in order to guide identification of learning needs based on credit needed to contribute to a named award or exchange experience.

Consideration, reflection and identification of relevant learning opportunities at the appropriate level.

Negotiation and production of an individual learning agreement to include: learning outcomes, learning opportunities and assessment tasks which demonstrates achievement of learning outcomes that are informed by the relevant named award.

Learning, Teaching and Assessment Strategy

The module teaching, learning and assessment strategy is largely negotiated between the student and the relevant programme and /or module leader. Learning must reflect the relevant number of credits and the appropriate academic level. It may take the form of attendance at taught sessions and seminars within the University, self directed learning, one to one tutorials/ supervision, e-learning, peer learning, shadowing, observational visits or, where relevant, clinical practice, all of which will have a subject or programme specific focus. The assessment will have both formative and summative components and will be negotiated and designed by the student and the relevant subject specialist/module leader. The assessment must be set at the relevant academic level and must reflect the relevant number of credits.

Assessment:

1) Develop a learning plan and agreement officially signed by the relevant programme leader to include proposed plan of study and related assessment The articulation of an agreed set of measurably defined learning outcomes, supported by a learning plan specifying learning opportunities and proposed assessment tasks mapped against the learning outcomes providing a rationale as to how the assessment demonstrates successful of the learning outcomes. The assessment plan will identify two diagnostic or formative stages whereby the student may gain feedback on the learning to date.

2) Learning agreement review and update 1.

3) Learning agreement review and update 2 Stages 1 to 3 are formative components which contribute to the development of the overall summative submission of the final learning agreement demonstrating successful completion of the agreed learning outcomes.

4) Summative Component: Submit final agreed learning plan illustrating plan of study and demonstrating successful completion of agreed assessment tasks reflecting programme/professional learning outcomes - 100%.

Learning Materials

These will be agreed as part of the learning agreement and will reflect the learning resources and materials used in the relevant module/programme.

Module Code	ITA1750
Module Title	Cinematic Representations of the Italian Mafia I
Level	200
Credit	15UK, 7.5ECTS, 4US

Aims

This module, which is taught in English, discusses the historical, political and social background of the Italian Mafia and its representation in some of the most significant post-war Italian films. The main focus will be on the definition of Mafia as a subculture, the documentary-style reconstruction of key Mafia events in relation to political and sociological perspectives and the representation of the Mafia in satirical, surreal and tragicomic films.

Learning Outcomes

Knowledge:

students will acquire:

- basic knowledge and understanding of a number of key cultural, political, social issues through film and be able to locate them in a historical framework;
- basic knowledge of the diversity of (gender/ethnic...) dimensions of the Mafia phenomenon;
- knowledge of specific works of contemporary Italian film directors;
- reinforcement of their knowledge and understanding of the linguistic structures of the target language.

Skills: students will be able:

- to learn or develop the ability to reason critically, analyse or interpret social issues, individually or in a group;
- to select and retrieve information from a variety of sources;
- to learn or develop the ability to present material clearly and to present an argument orally or in writing;
- to reinforce or develop the ability to use bibliographic conventions;
- to develop their ability to work to deadlines;
- to further practice working with others;
- to continue to use IT skills in presentation of work.

Syllabus

Mafia as 'Rustic Chivalry' (Rosi's Salvatore Giuliano, 1961)
 Mafia and Institutions (Rosi's Cadaveri eccellenti, 1976)
 Mafia Cities (Risi's Mery per sempre, 1988)
 Mocking the Mafia (Roberto Benigni's Johnny Stecchino, 1991)
 Mafia as a Metaphor (Cipri and Maresco's Totò che visse due volte, 1997)
 Antimafia Heroes (Giordana's I cento passi, 2000)
 Mafia and Women (Torre's Angela, 2002)
 Mafia and the Financial World (Sorrentino's Le conseguenze dell'amore, 2004)

Learning, Teaching and Assessment Strategy

Each topic is covered in a lecture (in English) followed by a seminar in English the following week. This structure allows the student to be presented with the main themes of the topic and gives a week for the student to reflect and undertake extra reading before attending the seminar to discuss the topic. The teaching and discussions are conducted in English since the emphasis is on students acquiring knowledge of issues in relation to the studied themes. Students will be expected to develop their ability to select, retrieve, analyse and interpret information from Italian and English sources. To this end, they will be directed towards specific sources of information (books, articles, websites) in the Learning Resource Centre.

Assessment Scheme

Assessment will be by one 1,500-word essay.

Assessment Weighting

Coursework: 100%

Learning Materials

P. Bondanella, *Italian Cinema from Neorealism to the Present*, Continuum, New York, 1995
 P. Bondanella *Hollywood Italians - Dagos, Palookas, Romeos, Wise Guys, and Sopranos*, Continuum, New York, 2004
 J. Dickie, *Cosa Nostra. A History of the Sicilian Mafia*, Coronet, 2004
 L. Sciascia *La Sicilia come metafora*, Mondadori, Milan, 1989
 R. Siebert, L. Heron. *Secrets of Life and Death: Women and the Mafia*, Verso, 1996
 A. Stille, *Excellent Cadavers*, Vintage, 1995
 C. Testa (ed.), *Poet of Civic Courage: The Films of Francesco Rosi*, Trowbridge, Wiltshire: Flicks Books, 1996
 - newspaper and journal articles

Module Code	ITA1751
Module Title	Cinematic Representations of the Italian Mafia II
Level	200
Credit	15UK, 7.5ECTS, 4US

Aims

This module, which is taught in English, discusses the historical, political and social background of the Italian Mafia and its representation in some of the most significant post-war Italian films. The main focus will be on the definition of Mafia as a subculture, the documentary-style reconstruction of key Mafia events in relation to political and sociological perspectives and the representation of the Mafia in satirical, surreal and tragicomic films.

Learning Outcomes

Knowledge: students will acquire:

- basic knowledge and understanding of a number of key cultural, political, social issues through film and be able to locate them in a historical framework;
- basic knowledge of the diversity of (gender/ethnic...) dimensions of the Mafia phenomenon;
- knowledge of specific works of contemporary Italian film directors;
- reinforcement of their knowledge and understanding of the linguistic structures of the target language.
-

Skills: students will be able:

- to learn or develop the ability to reason critically, analyse or interpret social issues, individually or in a group;
- to select and retrieve information from a variety of sources;
- to learn or develop the ability to present material clearly and to present an argument orally or in writing;
- to reinforce or develop the ability to use bibliographic conventions;
- to develop their ability to work to deadlines;
- to further practice working with others;
- to continue to use IT skills in presentation of work.

Syllabus

Mafia as 'Rustic Chivalry' (Rosi's Salvatore Giuliano, 1961)

Mafia and Institutions (Rosi's Cadaveri eccellenti, 1976)

Mafia Cities (Risi's Mery per sempre, 1988)

Mocking the Mafia (Roberto Benigni's Johnny Stecchino, 1991)

Mafia as a Metaphor (Cipri and Maresco's Totò che visse due volte, 1997) Antimafia Heroes (Giordana's I cento passi, 2000)

Mafia and Women (Torre's Angela, 2002)

Mafia and the Financial World (Sorrentino's Le conseguenze dell'amore, 2004)

Learning, Teaching and Assessment Strategy

Each topic is covered in a lecture (in English) followed by a seminar in English the following week. This structure allows the student to be presented with the main themes of the topic and gives a week for the student to reflect and undertake extra reading before attending the seminar to discuss the topic. The teaching and discussions are conducted in English since the emphasis is on students acquiring knowledge of issues in relation to the studied themes. Students will be expected to develop their ability to select, retrieve, analyse and interpret information from Italian and English sources. To this end, they will be directed towards specific sources of information (books, articles, websites) in the Learning Resource Centre.

Assessment Scheme

Assessment will be by one 1,500-word essay and a 2-hour in-class test.

Assessment Weighting

Coursework: 100%

Learning Materials

P. Bondanella, *Italian Cinema from Neorealism to the Present*, Continuum, New York, 1995

P. Bondanella *Hollywood Italians - Dagos, Palookas, Romeos, Wise Guys, and Sopranos*, Continuum, New York, 2004

J. Dickie, *Cosa Nostra. A History of the Sicilian Mafia*, Coronet, 2004

L. Sciascia *La Sicilia come metafora*, Mondadori, Milan, 1989

R. Siebert, L. Heron. *Secrets of Life and Death: Women and the Mafia*, Verso, 1996

A. Stille, *Excellent Cadavers*, Vintage, 1995

C. Testa (ed.), *Poet of Civic Courage: The Films of Francesco Rosi*, Trowbridge, Wiltshire: Flicks Books, 1996

- newspaper and journal articles

Module Code	ITA3752
Module Title	Modern Italian Literature and Film I
Level	200
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: equivalent of ITA1001, ITA1002, or ITA1003

Aims

This generic half-year module provides you with the opportunity to deepen your knowledge and understanding of aspects of Italy's contemporary cultures, media, politics and history by following either ITA3052 or ITA3053 in the first term of the academic year.

Learning Outcomes

Knowledge:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Skills:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Syllabus

See appropriate ITA3052 or ITA3053 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate ITA3052 or ITA3053 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate ITA3052 or ITA3053 Assessment Scheme information.

Assessment Weighting

As ITA3052 or ITA3053 in appropriate part of academic year

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate ITA3052 or ITA3053 information.

Module Code	ITA3754
Module Title	Modern Italian Literature and Film II
Level	200
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: equivalent of ITA1001, ITA1002, or ITA1003

Aims

This generic half-year module provides you with the opportunity to deepen your knowledge and understanding of aspects of Italy's contemporary cultures, media, politics and history by following either ITA3052 or ITA3053 in the second term of the academic year.

Learning Outcomes

Knowledge:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Skills:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Syllabus

See appropriate ITA3052 or ITA3053 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate ITA3052 or ITA3053 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate ITA3052 or ITA3053 Assessment Scheme information.

Assessment Weighting

As ITA3052 or ITA3053 in appropriate part of academic year

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate ITA3052 or ITA3053 information.

Module Code	FRE3750
Module Title	French Background Studies 1 for Term 1
Level	400
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: Equivalent of FRE1001, FRE1002 or FRE1003

Aims

This generic module provides you with the opportunity to deepen your knowledge of France's contemporary cultures, media, politics and history by following either FRE3052 or FRE3053 during term 1 of the academic year.

Learning Outcomes

Knowledge:

See appropriate FRE3052 or FRE3053 Learning Outcomes information.

Skills:

See appropriate FRE3052 or FRE3053 Learning Outcomes information.

Syllabus

See appropriate FRE3052 or FRE3053 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate FRE3052 or FRE3053 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate FRE3052 or FRE3053 Assessment Scheme information.

Assessment Weighting

Unseen examination: 50% Coursework: 50%

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate FRE3052 or FRE3053 information.

Module Code	GER3750
Module Title	Contemporary German Politics and the Media I
Level	300
Credit	15UK, 7.5ECTS, 4US
Owning Subject	German
Pre-requisites	(GER1001 or GER1003) or GER1002

Aims

This generic module provides you with the opportunity to deepen your knowledge and understanding of aspects of Germany's contemporary cultures, media, politics and history by following either GER3052, GER3053 or GER3054 in the first term of the academic year.

Learning Outcomes

Knowledge:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Skills:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Syllabus

See appropriate GER3052, GER3053 or GER3054 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate GER3052, GER3053 or GER3054 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate GER3052, GER3053 or GER3054 Assessment Scheme information.

Assessment Weighting

As GER3052, GER3053 or GER3054 in appropriate part of academic year

Learning Materials

See appropriate GER3052, GER3053 or GER3054 information.

Module Code	ITA3750
Module Title	Contemporary Italian Politics and the Media I
Level	400
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisite: equivalent of ITA1001, ITA1002 or ITA1003

Aims

This generic half-year module provides you with the opportunity to deepen your knowledge and understanding of aspects of Italy's contemporary cultures, media, politics and history by following either ITA3052 or ITA3053 in the first term of the academic year.

Learning Outcomes

Knowledge:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Skills:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Syllabus

See appropriate ITA3052 or ITA3053 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate ITA3052 or ITA3053 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate ITA3052 or ITA3053 Assessment Scheme information.

Assessment Weighting

As ITA3052 or ITA3053 in appropriate part of academic year

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate ITA3052 or ITA3053 information.

Module Code	SPA3750
Module Title	Political Issues and the Media in Contemporary Hispanic Societies I
Level	400
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: Equivalent of SPA1001, SPA1002 or SPA1003

Aims

This generic half-year module provides you with the opportunity to deepen your knowledge and understanding of aspects of Hispanic contemporary cultures, media, politics and history by following either SPA3052, SPA3053 or SPA3054 (either in the first or second half of the academic year).

Learning Outcomes

Knowledge:

See appropriate SPA3052, SPA3053 or SPA3054 Learning Outcomes information.

Skills:

See appropriate SPA3052, SPA3053 or SPA3054 Learning Outcomes information.

Syllabus

See appropriate SPA3052, SPA3053 or SPA3054 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate SPA3052, SPA3053 or SPA3054 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate SPA3052, SPA3053 or SPA3054 Assessment Scheme information.

Assessment Weighting

As SPA3052, SPA3053 or SPA3054 in appropriate part of academic year

Learning Materials

See appropriate SPA3052, SPA3053 or SPA3054 information.

Module Code	FRE3751
Module Title	French Background Studies 2 for Term 1
Level	400
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: Equivalent of FRE1001, FRE1002 or FRE1003

Aims

This generic module provides you with the opportunity to deepen your knowledge of France's contemporary cultures, media and politics by following either FRE3052 or FRE3053 during term 1 of the academic year.

Learning Outcomes

Knowledge:

See appropriate FRE3052 or FRE3053 Learning Outcomes information.

Skills:

See appropriate FRE3052 or FRE3053 Learning Outcomes information.

Syllabus

See appropriate FRE3052 or FRE3053 for syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate FRE3052 or FRE3053 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate FRE3052 or FRE3053 Assessment Scheme information.

Assessment Weighting

Unseen examination: 50% Coursework: 50%

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate FRE3052 or FRE3053 information.

Module Code	GER3751
Module Title	German Background Studies 1 in Term 2
Level	400
Credit	15UK, 7.5ECTS, 4US
Pre-requisites	(GER1001 or GER1003) or GER1002

Aims

This generic module provides you with the opportunity to deepen your knowledge and understanding of aspects of Germany's contemporary cultures, media, politics and history by following either GER3052, GER3053 or GER3054 in the second term of the academic year.

Learning Outcomes

Knowledge:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Skills:

See appropriate GER3052, GER3053 or GER3054 Learning Outcomes information.

Syllabus

See appropriate GER3052, GER3053 or GER3054 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate GER3052, GER3053 or GER3054 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate GER3052, GER3053 or GER3054 Assessment Scheme information.

Assessment Weighting

As GER3052, GER3053 or GER3054 in appropriate part of academic year

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate GER3052, GER3053 or GER3054 information.

Module Code	ITA3751
Module Title	Italian Background Studies 2 for term 1 study
Level	400
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: equivalent of ITA1001, ITA1002 or ITA1003

Aims

This generic half-year module provides you with the opportunity to deepen your knowledge and understanding of aspects of Italy's contemporary cultures, media, politics and history by following either ITA3052 or ITA3053 in the first term of the academic year.

Learning Outcomes

Knowledge:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Skills:

See appropriate ITA3052 or ITA3053 Learning Outcomes information.

Syllabus

See appropriate ITA3052 or ITA3053 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate ITA3052 or ITA3053 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate ITA3052 or ITA3053 Assessment Scheme information.

Assessment Weighting

As ITA3052 or ITA3053 in appropriate part of academic year

Exam Duration

Examination, 2 hours

Learning Materials

See appropriate ITA3052 or ITA3053 information.

Module Code	SPA3751
Module Title	Background studies 2 for term 1 study
Level	400
Credit	15UK, 7.5ECTS, 4US
Other Restrictions and Requirements	Pre-requisites: Equivalent of SPA1001, SPA1002, or SPA1003

Aims

This generic half-year module provides you with the opportunity to deepen your knowledge and understanding of aspects of Hispanic societies contemporary cultures, media, politics and history by following either SPA3052, SPA3053 or SPA3054 (either in the first or second half of the academic year).

Learning Outcomes

Knowledge:

See appropriate SPA3052, SPA3053 or SPA3054 Learning Outcomes information.

Skills:

See appropriate SPA3052, SPA3053 or SPA3054 Learning Outcomes information.

Syllabus

See appropriate SPA3052, SPA3053 or SPA3054 syllabus information.

Learning, Teaching and Assessment Strategy

See appropriate SPA3052, SPA3053 or SPA3054 Learning, Teaching and Assessment Strategy information.

Assessment Scheme

See appropriate SPA3052, SPA3053 or SPA3054 Assessment Scheme information.

Assessment Weighting

As SPA3052, SPA3053 or SPA3054 in appropriate part of academic year

Learning Materials

See appropriate SPA3052, SPA3053 or SPA3054 information.

Module code LAW2913
Title European Single Market
Credit Points 15UK, 7.5ECTS, 4US

Aims

Module aims: to examine the increasing impact the European Union has on the context within which business takes place. This module aims to increase awareness of the relationship between EU law and the European Single Market. It introduces the nature of EU law, how it is made and by whom and how it is implemented. The main part of the module then focuses on the rules which ensure goods can be freely marketed within Europe.

Module code LAW3913
Title Public International Law
Credit 15UK, 7.5ECTS, 4US

Aims

Module aims: to provide students with a knowledge and understanding of the principles of public international law in order to enable students to extend their ability to evaluate and analyse legal issues in the international context, often dealing with topical concerns. Issues of public international law are often in the news, whether these are disputes between states or questions of individual responsibility under international criminal law. Legal skills are developed through the in-depth study of selected cases and primary sources.

Module Code MBS3011
Module Title Organisational Internship (exchange)
Credit 30UK, 15ECTS, 8US

Aims

The primary aim of the internship module is to build on students' academic learning by providing them with the opportunity to undertake a period of unpaid work experience to apply and further develop work-related knowledge, skills and capabilities, together with the aptitude to learn from experience.

Module Code	MKT2221
Module Title	Marketing Foundation
Credit	15UK, 7.5ECTS, 4US

Aims

This module introduces students to the fundamental concepts and theories of marketing and is a prerequisite for all other marketing modules. It will enable students to understand the role of marketing both in an organisational and environmental context and to explain core marketing processes. This module lays the foundation for advanced study of marketing at levels 2 and 3.

Module Code MKT2231
Module Title Integrated Marketing Communications
Credit 15UK, 7.5ECTS, 4US

Aims

This module aims to develop the students' knowledge of marketing communications theory and practice, to develop an understanding of the processes by which communications programmes are developed from wider business/marketing objectives and strategies and sound market analysis, and to gain an understanding of the synergistic and return-on-investment benefits of an integrated approach to marketing communication.

Module Code	MKT2241
Module Title	Buyer Behaviour
Credit	15UK, 7.5ECTS, 4US

Aims

The aim of this module is to enable students to learn factors that influence buyer behaviour in different contexts, such as buying for self, gift buying, buying on the Internet, buyer behaviour in groups (e.g. households or families) and buying behaviour in organisations. Relevant theories of consumer and organisational behaviour will be explored and critiqued to gain insight into how and why buyers behave the way they often do. Students will be expected to learn elements of buyer behaviour, including product choice behaviour, habitual buyer behaviour, product retention, product disposal, and brand loyalty. Students will also be expected to relate theories of buyer behaviour to contemporary marketing practices.

Module Code	MKT3111
Module Title	Marketing Strategy and Planning
Credit	15UK, 7.5ECTS, 4US

Aims

The module will provide students with a detailed knowledge of the conventional approach to marketing strategy and planning. This conventional approach (the 'rational planning' approach) considers strategic marketing to involve the planned deployment of marketing resources to meet strategic marketing goals in the context of an 'external environment' which is largely outside the organisation's control. The various steps in this process (which can be conveniently summarised as environmental analysis strategy formulation, and implementation & control) will be examined in depth. Having provided students with a sound grasp of the conventional model of strategic market planning, the module will then encourage students to engage critically with the notion of rational strategic planning.

Module Code	MKT3113
Module Title	Public Relations
Credit	15UK, 7.5ECTS, 4US

Aims

The aim of this module is to develop the students' knowledge of public relations theory and practice, and the process of public relations campaign planning, implementation and evaluation. Students will gain insights into why it is important for organizations to create and sustain a positive image with all stakeholders; the relationship between PR and marketing; the role of the media as an organization stakeholder, and how to work with media agencies and personnel to achieve organizational goals. New as well as more traditional communication tools will be investigated and assessed for their PR value.

Module Code	MKT3122
Module Title	Business Marketing and Key Account Management
Credit Points	15UK, 7.5ECTS, 4US

Aims

The module is designed to provide a detailed understanding of the role of the business-to-business marketing and key account management functions in contemporary business organisations. The principal aim of the module is to provide students who may wish to pursue a career in business-to-business marketing, selling, sales management or key account management with skills and knowledge that will assist them in their chosen career. Students will be introduced to a wide range of analytical, managerial and theoretical techniques and concepts which experts in the field believe to be relevant and useful to business-to-business marketing and key account managers. They will be encouraged to evaluate these techniques and concepts critically and to assess how they can be adapted suitably to the contingencies of tactical and strategic marketing and account management in business-to-business markets

Module Code	MKT3131
Module Title	International Marketing
Credit	15 UK, 7.5ECTS, 4US

Aims

This module puts marketing into the global context and shows the importance of international marketing in the era of globalization. It familiarizes students with the theoretical base for international marketing and provides them with a thorough understanding of the nature of the international market place and the complex and challenging forces that shape the current international business environment and highlights future trends. Students will learn how to critically assess the implications of such forces and trends for marketing strategy and decision making when organizations operate across borders. They will also develop international marketing decision-making skills and know-how that will assist them in pursuing a career in international marketing or business.

1.	Short code	MUS 1151
2.	Title	Composition & Musicianship A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	Music
7.	Module Leader	Dr Peter Fribbins
8.	Accredited by	-
9.	Module Restrictions	-
	(b) Pre-requisite	Successful interview
	(d) Programme restriction	
	(e) Level restrictions	-
	(f) Other restrictions or requirements	-
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module aims to lay a firm foundation for further study of music through a range of specific musical skills. It enables the student to develop:</p> <ul style="list-style-type: none"> • A thorough knowledge of common-practice harmony and the styles and techniques of early twentieth-century music, an awareness of the fundamental musical elements and their inter-relationships, through processes of analysis and pastiche composition • Musicianship and aural skills • Aesthetic knowledge and understanding, especially of eighteenth-century Western repertoire and early twentieth-century styles. • Analytical skills 	
12.	<p>Syllabus</p> <p>Topic 1</p> <ul style="list-style-type: none"> • Common-practice harmonic concepts and their practical application. • Aural skills: melodic transcription; chord-, cadence- and modulation-recognition • Musicianship skills: sight-singing; melodic improvisation; score-reading; keyboard harmony. • Aesthetic and stylistic knowledge of eighteenth- and nineteenth-century music <p>OR</p> <p>Topic 2</p> <ul style="list-style-type: none"> • Techniques of twentieth-century tonal harmony and composition in theory and practice: modal and non-standard scale-types; non-functional use of triads, seventh-chords, etc, including parallel movement; bitonally-derived chords, fourth chords and triads with displaced thirds; dissonant contrapuntal movement; asymmetrical metres, freely changing time-signatures; expansion and contraction of motivic cells and phrases; structures involving juxtaposition of contrasting ideas. • Aesthetic and stylistic knowledge of early twentieth-century musical movements, especially <i>primitivism, impressionism, expressionism, neo-classicism, aural skills and stylistic knowledge.</i> <p>Aural skills: melodic transcription; chord, cadence and modulation recognition Musicianship skills: sight-singing, melodic improvisation, keyboard harmony Analytical skills</p>	

13.	<p>Learning Outcomes</p> <p>Knowledge</p> <p>On completion of this module, the successful student will have acquired knowledge and understanding of:</p> <ul style="list-style-type: none"> • Western musical styles and repertoires, especially from the eighteenth and early twentieth-century centuries (1) • Musical elements and concepts related to that repertoire (2) • Tonal and post-tonal composition techniques (3) • Musical language and aesthetics of these periods (4) <p><i>Skills</i></p> <p>This module will call for the successful student to demonstrate:</p> <ul style="list-style-type: none"> • Ability to inform musical practice through theoretical knowledge (5) • Competence in a range of musical skills (including pastiche composition, aural, analysis and musicianship skills) (6) •
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>There are two principal taught components</p> <ul style="list-style-type: none"> • Musicianship Skills & Aural (1 hour per week). Further details may be found following this module narrative • Workshop (1.5 hours per week): exploration and study of the harmony and styles of the common-practice era and early 20th century music through listening, analysis and pastiche composition exercises. The emphasis in the workshops is, where possible, on <i>practical</i> experience of the music studied and composed, e.g. vocal repertoire that can be sung in class; students sing and play their own compositions and sketches. A variety of exercises and tasks are used to help develop aural perception. • Independent study (10 hours per week). <p><i>Assessment Scheme</i></p> <ul style="list-style-type: none"> • 75% Pastiche composition demonstrating understanding of skills in common practice harmony and creation of simple musical structures (Learning Outcomes 1,2,3,4,5, 6) <p>OR</p> <ul style="list-style-type: none"> • 75%: Pastiche composition; e.g. a piece for 2 to 4 instruments within the class, using early twentieth-century techniques, accompanied by a 200-word commentary (Learning Outcomes 1,2,3,4,5,6) <p>PLUS</p> <ul style="list-style-type: none"> • 25%: Musicianship Skills assessment (for specific assessment details see information following this course narrative) (Learning Outcomes 2,5,6) <p>For assessment criteria see notes on Assessment in Section 1 of the Handbook.</p> <p>Musicianship Skills</p> <p>The following skills will be assessed during the assessment weeks</p> <ul style="list-style-type: none"> • Test 1: Playing/singing at sight (normally first instrument). [25%] • Test 2: Sight-singing (general). [25%] • Test 3: Melodic improvisation. [25%] • Test 4: Test of harmonic understanding on guitar, keyboard or harp. [25%]

	<p><i>Notes for guidance and specific criteria for assessment</i></p> <ul style="list-style-type: none"> • Test 1 is unseen. • For Tests 2 and 3, 10 minutes preparation time will be allowed in a room without a piano immediately before assessment. During this period, the student may make notes but they may not be made on test papers and may not be referred to during the examination. No other instrument may be used during the preparation period. • Test 4 will be available from the Music Office between 09:30 – 10:30 on the day before assessment <p>Playing/singing at sight A musical/expressive performance is expected as well as an accurate one.</p> <p>Sight singing (general): All students take this test, including those who have taken singing at sight in Test 1. This is a less demanding level than Test 1.</p> <p>Melodic improvisation: A phrase of 4 bars will be given and it is expected that the student will complete a melody of about 16 bars. Fluency, shapeliness and inventiveness, together with the use of given/opening material and a comprehensible phrase structure are expected. Students should pay particular attention to tempo and expressive indications. Modulation is not a requirement at this stage.</p> <p>Test of harmonic understanding: A complete melody will be given. This may be sung by the student with an instrumental harmonic accompaniment or both melody and accompaniment may be incorporated on the instrument. The melody will be 8-16 bars long.</p> <p>The following will be expected:</p> <ul style="list-style-type: none"> • fluency in the use of diatonic harmony including primary and secondary chords and their inversions • appropriate texture • stylishness, confidence and attention to directives including tempo. <p>(In the examination, the test of harmonic understanding will be read from an unmarked copy of the given melody.</p>	
15.	<p>Assessment Weighting 75% Coursework 25% Musicianship Skills assessment</p>	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>Essential</p> <ul style="list-style-type: none"> • Sturman, P., Harmony, Melody and Composition (London: Longman, 1983) • Griffiths, P. Modern Music and After (London: Thames and Hudson, 2000) <p>Recommended</p>	

	<ul style="list-style-type: none">• Schoenberg, A., <i>Fundamentals of Musical Composition</i> (London: Faber, 1967)• Wright, D., <i>From Extemporisation to Improvisation</i> (London: Trinity College, 1997)• Pilling, D., <i>Harmonisation of Melodies at the Keyboard, Book 1</i> (Forsyth, 1950)• Sturman, P., <i>Advanced Harmony, Melody and Composition</i> (London: Longman, 1986)• Sadie, S. (ed.), <i>The New Grove Dictionary of Music and Musicians</i> (London: MacMillan, 2001) – selected articles on specific composers and their works, as directed.• Morgan, R. P., <i>Twentieth-Century Music: A History of Musical Style in Modern Europe and America</i> (New York: Norton, 1991)• Morgan, R. P.(ed.), <i>Anthology of Twentieth-Century Music</i> (New York: Norton, 1992)• Simms, B., <i>Music of the Twentieth Century: Style and Structure</i> (New York: Schirmer, 1986) <p>Music in recordings and scores, as directed.</p>	
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1.	Short code	MUS1152
2.	Title	Introduction to Arts Administration & Management A
3.	Level	200
4.	Credit Points	15UK,7.5ECTS,4US
5.	Start Term	Autumn or Spring
6.	Subject	Music & Arts Management
7.	Module Leader	Christopher Dromey
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	BA Music & Arts Management
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	<p>This module aims to introduce arts administration and management studies through examination of the music and culture industries and their key organisations, e.g. record companies, publishers, agencies, diary services etc. The evaluation of various roles – managers, agents, administrators, promoters, impresarios etc. – seeks to develop students' historical and contemporary awareness of the knowledge and skills needed to manage and administer music and arts projects.</p>
12.	Syllabus	<p>An introduction to: the function and activities of various sectors, organisations and individuals roles within the music and culture industries, including agents, managers, promoters, publishers, record companies, collection societies etc.; Intellectual Property issues in a commercial environment; music and the internet; governmental and regional arts policies; finance and funding; monitoring and evaluation of music and arts organisations and their projects; outreach and development.</p>
13.	Learning Outcomes	<p>Knowledge</p> <p>On completion of this module, the successful student will have acquired knowledge and understanding of:</p> <ul style="list-style-type: none"> • Arts administration and management techniques • Overview of the music and culture industries, i.e. the 'cultural network' • Copyright law and Intellectual Property Rights (IPR) • Historical and contemporary issues in (inter)national and regional policy-making • The planning of music and arts projects <p>Skills</p> <p>This module will call for the successful student to:</p> <ul style="list-style-type: none"> • Employ reflective and critical thinking in relation to issues in music and arts organisations • Inform their administration and management work through theoretical knowledge • Construct written and oral arguments in a report and presentation • Employ reflective and critical thinking in relation to critically observing and planning an arts project • Plan, organise and manage study and research • Learn effectively from critical reports based on a music or arts organisation • Communicate effectively • - Construct written and oral arguments in a report and presentation
14.	Learning, Teaching and Assessment Strategy	

	<ul style="list-style-type: none"> Weekly lecture or seminar, 1½ hours. Students are encouraged to undertake autonomous learning by arranging one visit to an arts organisation individually and to base their first critical report upon this visit. <p>Assessment Scheme</p> <p>Report (2,000 words) on a visit to a music or arts organisation, examining two or more of the following concerns: how projects are planned and managed with specific target audiences in mind; how industry and/or governmental policies affect an organisation's operations; the historical change organisations (or their sector) undergo; how departments and their employees fulfil different roles to co-operate successfully (75%) Presentation (5 mins) of initial conclusions of Report (25%);</p> <p>OR</p> <p>Report (2000 words) on a plan for an arts or music community project with a evaluative and monitoring study of issues involved in managing and administering such a project (75%) Presentation (5 mins) on progress made on Report (25%).</p>	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	No
17.	Length of exam	
18.	Learning materials	
	<ul style="list-style-type: none"> Donald S. Passman, <i>All You Need to Know About the Music Business</i> (4th edn; London: Penguin, 2004). John Hartley (ed.), <i>Creative Industries</i> (Oxford: Blackwell, 2005), pp. 233-43. Chris Kemp, <i>Music Industry: Management & Promotion</i> (2nd edn; Huntingdon: ELM, 2000). Keith Negus, <i>Music Genres and Corporate Cultures</i> (London: Routledge, 1999). Professional literature (e.g. MCPS-PRS Alliance, Arts Council England) Staff-developed materials 	

1.	Short code	MUS1153
2.	Title	Perspectives in Music History 1A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	Music
7.	Module Leader	
8.	Accredited by	-
9.	Module Restrictions	-
	(b) Pre-requisite	Successful interview
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	

This module aims to lay a firm foundation for further study of music through the study of a range of specific musical concepts, examined through eighteenth- and nineteenth-century repertoire. It enables the student to develop:

- Aesthetic knowledge and understanding, especially of eighteenth- and nineteenth-century Western repertoire
- A knowledge of music history from these periods
- An understanding of ideas of canon formation and related cultural concepts
- An understanding of aesthetic and stylistic concepts of non-European and popular music.

12. Syllabus

- Aesthetic and stylistic knowledge of eighteenth- and nineteenth-century music
- Repertoire of the period, e.g.: Bach, J.S.: *English and French Suites*; Corelli, Handel: *Concerti Grossi*; Haydn, Mozart, Beethoven, Schumann: Mendelssohn: *Symphonies*; Haydn, Mozart: *Piano Sonatas*, Masses and motets.
- Aesthetic and stylistic knowledge of relevant musical movements, especially *impressionism, classicism, aural skills and stylistic knowledge*.
- The module will also include an introduction to some concepts from non-western music (e.g. Africa and India, principally to contextualise European styles) as well as some twentieth-century popular music.

13. Learning Outcomes

Knowledge

On completion of this module, the successful student will have acquired knowledge and understanding of:

- Western musical styles and repertoires, especially from the eighteenth and nineteenth centuries (1)
- Musical elements and concepts related to that repertoire (2)
- Musical language and aesthetics of these periods (3)
- Music history of these periods (4)
-

Skills

This module will call for the successful student to demonstrate:

- The construction of written arguments in analytical and critical essays (5)
- Effective Learning (6)

14. Learning, Teaching and Assessment Strategy

There is one principal taught component:

- Lecture/Seminar (1.5 hours per week): exploration and study of the repertoire and concepts of the module.
- Independent study (11 hours per week).

Assessment Scheme

- 75% Analytical Essay (2000 words), e.g. comparison of a movement from a Haydn piano sonata with a Schumann piano miniature (Learning Outcomes 1,2,3,4,5)
- 25% Portfolio and listening log of study and research materials for the course
-

	(Learning Outcomes 1,4,6)	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	
18.	Learning materials	

Essential

- Cook, N., *Music - A Very Short Introduction* (Oxford: OUP: 1998)
- Grout, D. J. and Palisca, C. (eds)., *A History of Western Music* (New York: Norton, 5th edition, 1996)
- Dahlhaus, C., *Nineteenth-Century Music* (University of California, 1991)
- Leonard G. Ratner, *Classic Music: Expression, Form and Style* (Wadsworth, 1985).

Recommended

- Sadie, S. (ed), *The New Grove Dictionary of Music and Musicians* (London: MacMillan, 2001) – selected articles on specific composers and their works, as directed.
- Hitchcock, H. W.(ed)., *Prentice Hall History of Music History* (New Jersey: Prentice Hall,1988) 8 vols.
- Kerman, J., *Contemplating Music: Challenges to Musciology* (Cambridge,Mass: Harvard University Press 1985)

Music in recordings and scores, as directed.

1.	Short code	MUS1154
2.	Title	Performance & Analysis
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	Music
7.	Module Leader	Raenelda MacKie / Chris Dromey
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	BA Music (Performance) BA Music (Composition)
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	<p>This course aims to develop students' performing abilities and introduces them to the relationship between performance and analysis. Study across various periods, genres and media aims to lay a foundation upon which students will explore how musicians analyse to enhance their performances and how analytical theories have been shaped by performance. Instruction is aimed not just at the technical requirements of the instrument or voice, important though they are, but seeks to establish a framework in which those skills can be supported and judged.</p>
12.	Syllabus	<ul style="list-style-type: none"> • Solo and ensemble performance • Appraising performance (including recordings analysis) • Performance through analysis: timbre, structure etc. • The psychology of performance • Introduction to voice-leading and hierarchical analysis • Musicianship through history (e.g. instrumental treatises, development of the orchestra) • Musicians on record • Platform department • The professional musician • Interpretation; performance styles (incl. historically-informed performance) • Programme planning
13.	Learning Outcomes	<p><i>Knowledge</i></p> <p>On completion of this module, the successful student will have acquired knowledge and understanding of:</p> <ul style="list-style-type: none"> • Western music styles and repertoire in performance (1) • the technical requirements of their instruments or voice (2) • development of stage presence (3) • voice-leading and hierarchy in the analysis of music; the relationship between performance and analysis (4) <p><i>Skills</i></p> <p>This module will call for the successful student</p>

	<ul style="list-style-type: none"> to show technical accuracy and analytical awareness appropriate to the chosen repertoire (5) to demonstrate control of dynamics and balance in shaping musical form for the listener (6) to communicate stylistic understanding through their performance (7) to analyse scores and recordings of solo and chamber repertoire, and to defend their analysis (8) 								
14.	<p>Learning, Teaching and Assessment Strategy</p> <ul style="list-style-type: none"> Lecture: 1½ hours per week, with a Performance Seminar held every third week to allow students to demonstrate their progress, technically and stylistically. Ensemble performance: 1.25 hour per week Individual tuition: 5 hours in total as preparation for seminar and recital performances <p><i>Assessment Scheme</i></p> <ul style="list-style-type: none"> One short recitals (7 minutes) on the first-study instrument One analytical essays (1500 words) Attendance and performance with an ensemble (see handbook for details on Ensembles) 								
15.	<table border="1"> <tr> <td>Assessment Weighting</td> <td>50% Coursework 50% Solo performances</td> </tr> <tr> <td>Seen examination</td> <td>0%</td> </tr> <tr> <td>Unseen examination</td> <td>0%</td> </tr> <tr> <td>Coursework (no examination)</td> <td>50%</td> </tr> </table>	Assessment Weighting	50% Coursework 50% Solo performances	Seen examination	0%	Unseen examination	0%	Coursework (no examination)	50%
Assessment Weighting	50% Coursework 50% Solo performances								
Seen examination	0%								
Unseen examination	0%								
Coursework (no examination)	50%								
16.	<table border="1"> <tr> <td>Timetabled examination required</td> <td>Yes</td> </tr> </table>	Timetabled examination required	Yes						
Timetabled examination required	Yes								
17.	<table border="1"> <tr> <td>Length of exam</td> <td>tba</td> </tr> </table>	Length of exam	tba						
Length of exam	tba								
18.	<p>Learning materials</p> <ul style="list-style-type: none"> Staff-developed materials Green, B. and Galloway, W. <i>The Inner Game of Music</i> (London: MacMillan, 1987). Cook, N. 'Analysing Performance, Performing Analysis', in Cook, N. and Everest, M. (eds.) <i>Rethinking Music</i> (Oxford: Oxford UP, 1999). 								

1.	Short code	MUS2151
2.	Title	Promoting & Marketing Music A
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	Music
7.	Module Leader	
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims</p> <p>The module aims to study the specialist knowledge and skills needed in considering the function of marketing from a strategic standpoint by looking at the political, sociological and economic factors which affect people working in the music and the arts. It draws upon the literature and experience of practitioners to examine the wide range of principles and practices which can be used to attract and retain audiences and attenders.</p>	
	<p>Syllabus</p> <p>The core topics covered include: organisational structures and internal marketing; audience research, development and segmentation; availability and accessibility (including widening participation, disability, arts education, music in the community); direct marketing and e-marketing; pricing and databases; subsidised and private sectors; marketing budgets and sponsorship; trademarking; mechanics of record production, e.g. packaging, artwork; planning release; distribution strategies; export and import; overseas royalties and licences; publicity, e.g. radio, press, advertising.</p>	
13.	<p>Learning Outcomes</p> <p><i>Knowledge</i></p> <p>On completion of this module, the successful student will have acquired knowledge and understanding of:</p> <ul style="list-style-type: none"> • promotion and marketing in the music and culture industries • approaches to research in these commercial areas <p><i>Skills</i></p> <p>This module will call for the successful student to:</p> <ul style="list-style-type: none"> • Inform music and arts management work through theoretical marketing and promotional knowledge • Employ reflective and critical thinking in marketing and promotion contexts • Construct written and oral arguments in a report and presentation • Communicate effectively • Demonstrate effective ICT skills in producing a report • Demonstrate numeracy in the context of financial, promotional and marketing strategies • Demonstrate the specialist skills to be able to create a new record label and/or to launch and promote a record 	

	<ul style="list-style-type: none"> Plan, organise and manage study and research in this commercial area 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <ul style="list-style-type: none"> Weekly lecture (1½ hours) <p><i>Assessment:</i></p> <ul style="list-style-type: none"> Marketing Plan (2000 words) based on developing new audiences for an arts organisation with particular emphasis on widening access (75%) Presentation (5 mins) of this Marketing Plan (25%) <p>OR</p> <ul style="list-style-type: none"> Report (2000 words) on promotional issues related to a new record, record label or equivalent project (75%) Presentation (5 mins) of this Report (25%). 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	No
17.	Length of exam	
18.	<p>Learning materials</p> <ul style="list-style-type: none"> E. Hill, Creative Arts Marketing (Butterworth-Heinmann, 1995) R. Dickson, The Arts Council of Great Creative Partnerships: Working in the Arts (London, 1996) E. Hill, Creative Arts Management, Butterworth-Heinmann, (1991) Arts Council of England A Guide to Audience Development (1997). M. Dickson, Art with People (AN publications, 1988) S. Forrester The Arts Funding Guide, Directory of Social Change (1996) D. Fishel, The Arts Sponsorship Handbook, Directory of Social Change (1993) S. Braden, Artists and People (Routledge, 1978) Arts Council of England Creative Partnerships: Working with the Arts (1996) P. Kotler & J. Scheff, Standing Room Only (HBS Press, 1997) McDonald Arts Centres, Education and Community: Issues and Practice in Greater London (Greater London Arts, 1987) Arts Council of England; Arts and Disability (1997) Arts Council of England; Report on Cultural Trends (2003) 	

1.	Short code	MUS2152
2.	Title	Perspectives in Music History 2A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	MUSIC
7.	Module Leader	Dr Peter Fribbins
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	Aims	

This course has two principal aims:

- to develop a specialised aesthetic and historical knowledge through **ONE** of two main focuses: *classical* music (c.1740 -1810) **OR** early-20th century music, particularly French (centred on the mature work of Claude Debussy c.1900-1915), and German (centred on the free-tonal works of Schoenberg and others from the Second Viennese School c.1900-1920).
- to contextualise this knowledge and to equip students to examine repertoires by deepening students' understanding of music as an art-form and its roles, by studying the ways in which it interacts with other art forms e.g. drama, poetry when combined with them in art, film, opera, dance or song; to consider how its production and reception are conditioned and affected by society (this includes non-Western as well as European culture); to consider insights offered by certain branches of 'new' musicology (including feminist criticism).
- to provide students with the appropriate techniques to analyse music of the Classical and Modern eras (including an introduction to Schenkerian and Pitch-class analysis)

12. Syllabus

Topic 1

- comparison of aesthetics of late eighteenth-century and early nineteenth-century pieces
- Rococo; sturm und drang; the grand manner; eighteenth century topics
- Schenkerian analytical technique.
- Examples taken from a wide range of late-eighteenth century musical material, but including:
 - Keyboard sonatas by JC Bach, CPE Bach, Mozart, Haydn, Clementi.
 - String Quartets by Haydn
 - Sammartini, the early symphony and the Mannheim School
 - Symphonies by Mozart and Haydn
 - Some Beethoven and Schubert works (as time permits)

Topic 2

- *Fin de siècle*: French music and culture after the Franco-Prussian War 1871.
- Debussy's aesthetic and technical/stylistic innovations, particularly in:
 - *Preludes* for piano (Books I & II:)
 - *Prelude a l'apres-midi d'un faune* (1894)
 - *Jeux* (1913)

In addition we consider music by other composers which use similar or related techniques, for example; Ravel, Stravinsky.

Topic 3

- The move from late tonal practice to atonality in German music: 1890s-1908, particularly in:
 - *Verklarte Nacht*: Schoenberg (1899)
 - *Passacaglia Op.1*: Webern (1907)
 - *String Quartet No.2*: Schoenberg (1907-08)
 -
- Free atonality in the music of the Second Viennese School 1908-1922 (i.e. between post-tonality and pre-serialism), particularly in:
 - *Drei Kalvierstucke*: Schoenberg (1910)
 - *Pierrot Lunaire*: Schoenberg (1912)
 - *Wozzeck*: Berg (1926)

Topic 3

- The roles of music in Western culture (composer/performer/listener), its structures and institutions; canons and repertoires; 'classical' music; popular musics.
- Music in association with film and drama; opera; art song. Consideration of ways in which the different arts interact, how musical language may be affected and how each art may enhance the others.
- Insights offered by the legacy of Marxist criticism, by gender-based musicology and by deconstruction of musical texts. Music as a social practice.
-

13. Learning Outcomes

Knowledge

On completion of this module, the successful student will have acquired knowledge and understanding of:

- Late 18th and early 20th century styles and repertoires including certain key works (see Syllabus) (1)
- Musical elements and concepts in the late 18th century and early 19th century: musical elements and concepts in French and German music 1900 -1920 (2)
- Styles and repertoires of Western music and the inter-relationship of musical language, character and style (its elements and concepts) when interacting with other art-forms, and in its relationships with society (3)
- Recent thinking in musicology and approaches to musical research (4)
- Musical aesthetics, including those of non-Western musics (5)
- The practice and performance of music in society (6)

Skills

This module will call for the successful student to:

- Plan, organise and manage study and research (7)
- Generate ideas, analyse, and employ reflective and critical thinking (8)
- Evaluate information, construct written and oral arguments and form judgements (9)

14. Learning, Teaching and Assessment Strategy

- 1.5 hours per week lecture/seminar session on analytical, musicological and historical topics.
- Independent study: 10 hours per week

Assessment Scheme

- 1 x 2000 word essay on specific musical works (75%)
(e.g. a 2000 word critical comparison of the first movements from a specified Haydn and Mozart sonata; critical evaluation and analysis of a specified Prelude by Debussy or movement from Schoenberg's *Pierrot Lunaire*)

OR

- 1 x 2000 word essay on an agreed musicological topic from the syllabus (e.g. reception theory; Adorno's attitude to 20th century music; musical aesthetics in the 19th century) (75%)
- An assessed class presentation on a specific musical-historical topic related to either late 18th century or early 20th century European music. (25%)

15. Assessment Weighting

Unseen examination	
Coursework (no examination)	100%
16. Timetabled examination required	NO
17. Length of exam	
18. Learning materials	

Learning Materials

Topic 1

- Bach, C.P.E., *Essay on the Art of Playing Keyboard Instruments*; (1753)
- Forte A and Gilbert ., *An Introduction to Schenkerian Analysis* (New York, Norton)
- Ratner, L., *Classic Music: Expression, Form, Style* .(New York: Schirmer, 1980)
- Rosen, C., *The Classical Style* (London: Faber & Faber, 1971)
- Rushton, J., *Classical Music*; (London, Thames and Hudson, 1986)
- Sadie, S. (ed.), *The New Grove Dictionary of Music and Musicians* (London MacMillan 2001) – selected articles as directed.
- Treitler, L (ed.), *Source Readings in Music History Volume 5* (New York; Norton 1998)

Topic 2

- Revised edition Wesleyan University Press 1997)
- Griffiths, P., *Modern Music* (London: Thames and Hudson 1986)
- Morgan, R.P., *Twentieth-Century Music* (New York: Norton 1991)
- Mitchell, D., *The Language of Modern Music* (London: Faber 1963)
- Nicholls, R (ed.), *Debussy Remembered* (London: Faber, 1992)
- Lockspeiser, E., *Debussy* (London; Dent 1963)
- Jarocinski, S., *Debussy, Impression and Symbolism* (London: Eulenberg 1976)
- Parkes, R., *The Music of Claude Debussy* (New Haven and London, Yale University Press, 1989 ed)
- Payne, A., *Schoenberg* (Oxford: Oxford University Press 1968)
- Dunsby, J., *Schoenberg: Pierrot Lunaire* (Cambridge, Cambridge University Press 1992)
- Lessem, A., *Text in the works of Arnold Schoenberg 1908 – 1922* (UMI

Research Press 1979)

- Jarman, D (ed.), *The Berg Companion* (London; MacMillan 1989)
- Kolneder, W., *Anton Webern - an introduction to his works* (Rodenkirchen, 1968)
- Sadie, S. (ed.), *The New Grove Dictionary of Music and Musicians*: (London: Macmillan, 2001) – selected articles on specific composers and works as directed.

Topic 3

- Ballantyne C: *Music and its Social Meanings*. New York: Gordon and Breach, 1984.
- Small, C., *Music - Society - Education* (London: Calder 1977,
- Clayton M, Herbert T, Middleton R (eds), *The Cultural Study of Music*. (London: Routledge, 2003)
- Cook, N., *Analysing Music Multimedia* (Oxford: Clarendon Press, 1998)
- Kramer, L., *Musical Meaning – Toward a Critical History* (Berkeley and Los Angeles: University of California Press, 2002)
- Leppert, R and McClary, S (eds), *Music and Society – the Politics of Composition, Performance and Reception* (Cambridge: Cambridge University Press, 1987)
- McClary, S., *Conventional Wisdom – the Content of Musical Form*. (Berkeley and Los Angeles: University of California Press, 2000)
- Norris, C (ed), *Music and the Politics of Culture* (London: Lawrence and Wishart, 1989)
- Scott, D (ed), *Music, Culture and Society – a Reader*.(Oxford: Oxford University Press, 2000)
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1.	Short code	MUS2153
2.	Title	e-Music & Performance A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	Music
7.	Module Leader	Dr Francois Evans
8.	Accredited by	
9.	Module Restrictions	-
	(b) Pre-requisite	None
	(d) Programme restriction	None
	(e) Level restrictions	None
	(f) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	Aims	<p>This module aims to develop a understanding of, and technical facility with, the relationship between the performer and the electronic technology available to them for generating, altering and enhancing their music performance. The module challenges perceived dichotomies of performer and composer and obliges the performer (sic) student to engage with the ways in which electronic technology alters their performance. Alongside the imparting of practical skills, this course aims to convey an understanding of issues of the development, place and function of electronics as these affect music performance in contemporary society.</p>
12.	Syllabus	<p>Basic Acoustics; Digital Audio Theory; Introduction to Synthesis (additive, subtractive, FM, granular, 'wave-table'); Microphones and microphone technique; Principles of Sampling; Sequencing (including 'arrangement' techniques); Computerised Notation; Musical Instrument Digital Interface (MIDI); Signal Routing; Delay; Computer-Assisted (Algorithmic) Composition & Performance; Compression; Equalisation, Mixing; Production Techniques; Digital Sound Editing; Live Sound Diffusion; Mastering; Language and Aesthetics in Electronic Music; History & Sociology of Electronic Music and its Production.</p>
13.	Learning Outcomes	<p><i>Knowledge</i></p> <p>On completion of this module, the succesful student will be able to:</p> <ul style="list-style-type: none"> • understand a representative range of theoretical historical and aesthetic principles relating to music technology (1) • relate musical elements and concepts to a music technology context (2) • manipulate the sound of a musical performance and apply this creatively (generate and develop ideas) (3) <p><i>Skills</i></p> <p>By the end of this module, the successful student will be able to:</p> <ul style="list-style-type: none"> • demonstrate technical skills in recording and sound processing and editing to develop or enhance performance(4) • notate music with an appropriate music software package (5) • handle aesthetics of the interface between acoustic and electronic sound in performance, with flair and imagination (6).

14.	<p>Learning, Teaching and Assessment Strategy</p> <ul style="list-style-type: none"> Weekly workshops, independent study for students to complete related individual project work. Coursework assessments in aspects of music technology running throughout the module delivery period. Students will be expected to spend ten, notional hours per week in independent study. Contact Hours - One, two-hour lecture/class per week. <p><i>Assessment Scheme</i></p> <p>TWO from:</p> <ul style="list-style-type: none"> One \geq 2-minute performance of electroacoustic music involving live, performance-dependent sound generating algorithms. 33% Learning Outcomes 1-3 & 6. One \geq 2-minute performance of electroacoustic music involving live, performance-dependent sound processing algorithms. 33% Learning Outcomes 1-3 & 6. One \geq 3-minute recording of a fellow-student's performance produced and edited by the candidate 33% Learning Outcome 3, 4. <p>PLUS</p> <ul style="list-style-type: none"> One coursework essays 33%. Learning Outcomes 1 & 2.
15.	Assessment Weighting
	Seen examination
	Unseen examination
	Coursework (no examination) 100 %
16.	Timetabled examination required
17.	<p>Learning materials</p> <p>Apple Macintosh G5 computer workstations (currently 12 workstations available); latest Sibelius software; latest Audio Logic software; Digital Performer Software; software synthesizers; MIDI keyboards with interfaces; monitoring facilities; digital multitrack sound recording studio with digital sound editing and processing facilities; Live sound diffusion area (including PA system); access to acoustic instrumental ensembles of the Music Department.</p> <p>Core Texts</p> <ul style="list-style-type: none"> Bennett, Stephen, <i>User's Guide to Logic Audio 5</i> (London: Music Sales Ltd, 2002)* Borwick, John, <i>Sound Recording Practice</i> (Oxford: Oxford University Press, 1996) Buick, Peter, <i>Live Sound: PA for the Performing Musician</i> (London: PC Publishing, 1996). Cox, Christoph, <i>Audio Culture: Readings in Modern Music</i>. (London, Continuum International, 2004) Franz, David, <i>Recording & Producing in the Home Studio</i> (Milwaukee: Hal Leonard Corporation, 2004) Newhouse, Ben, <i>Producing Music with Digital Performer</i> (Boston MA: Berklee Press, 2004)*

- Rumsey, Francis & McCormick Tim, *Sound & Recording: An Introduction* (Oxford: Focal Press, 2002)
- Taylor, Timothy, *Strange Sounds, Music Technology & Culture*. (London, Routledge, 2001)
- White, Paul, *Basic Live Sound* (London, Sanctuary Publishing, 2000)
- White Paul, *Basic Microphones* (London, Sanctuary Publishing, 2000)

*either/or, subject to staffing.

Journals

- Organised Sound – Sound Recording: An International Journal of Music Technology (Cambridge: Cambridge University Press)
- Sound on Sound Magazine (with its accompanying website at <http://www.sound-on-sound.co.uk>).

Secondary Texts

- Dodge, Charles & Jerse, Thomas A.: *Computer Music* (New York: Wadsworth, 1997)
- Gibson, Bill: *MIDI Production* (London: Music Sales Ltd, 2003)
- Toop, David, *Haunted Weather: Resonant Spaces, Silence & Memory*. (London, Serpent's Tail, 2004)
- White, Paul, Mead, David, Gladwell, Robbie, *Studio Recording Basics (Basic Mixing Techniques, Effects & Processors, Multitracking & Mixers)* (London: Sanctuary Publishing, 2003)

Course Materials on Oasis

1.	Short code	MUS2154
2.	Title	Performance 1A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or Spring
6.	Subject	Music
7.	Module Leader	Raenelda MacKie
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	<p>Aims This module requires the student to specialise in the study of their instrument or voice, with the aim of achieving a high standard of technical security and confidence in their ability to engage with an audience in performance. This module aims to enable the student to generate interpretative ideas through the analysis of a wide range of performance styles.</p>	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> • Solo and ensemble performance • Repertoire for a variety of purposes including technical progress. • The further development of insight and skills. • Aspects of musical communication, including development of a stage presence. • Self-evaluation in the preparation of the practice seminar journal. • 	
13.	<p>Learning Outcomes</p> <p><i>Knowledge</i></p> <p>On completion of this module the successful student will have acquired knowledge and understanding of:</p> <ul style="list-style-type: none"> • A range of Western musical styles and repertoire in performance. • Manipulation of musical elements and concepts. • Technical requirement of their instrument or voice. • The implications for performance of styles and aesthetics. <p><i>Skills</i></p> <p>This module will call for the successful student to:</p> <ul style="list-style-type: none"> • Demonstrate a good standard of technical security, including control of tempo, balance and rhythmic subtlety. • To undertake effective and well-informed performance preparation. • To make judgements in creating an interpretation. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <ul style="list-style-type: none"> • Performance seminars: 2 hours per week: A forum for individual performances and a focus for discussion of topics arising from these performances. The seminars provide opportunities for students to formulate appropriate responses to feedback from tutor and peers. In the first four weeks students make decisions on technical and musical repertoire, and formulate a plan for the 	

	<p>preparation of their recital.</p> <ul style="list-style-type: none"> • Individual tuition: 7 hours • Specialist instrumental teachers advise and assist students to prepare seminar performances. These sessions enable students to develop a sense of responsibility in planning their personal practice and in evaluating its effectiveness and its outcomes. • Attendance and performance with an ensemble (see handbook for details on Ensembles) 	
15.	Assessment Weighting	
	Performance plus self-evaluative journal	100%
16.	Timetabled examination required	YES
17.	Two contrasting pieces.	10 minutes.
18.	<p>Learning materials</p> <ul style="list-style-type: none"> • Burton, A. (Ed.) <i>A Performer's Guide to Music of the Baroque/ Classical/ Romantic Period.</i> (London, ABRSM, 2002) • Godlovich, S. <i>Musical Performance- A Philosophical Study</i> (London, Routledge, 1998) • Lawson, C. and Stowell, R. • <i>The Historical Performance of Music-An Introduction.</i> (Cambridge, Cambridge University Press, 1999) • Philip, R. <i>Performing Music in the Age of Recording</i> (London, London University Press, 2002) 	

1.	Short code	MUS3151
2.	Title	Independent Project A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or spring
6.	Subject	Music
7.	Module Leader	Dr Francois Evans
8.	Accredited by	
9.	Module Restrictions	-
	(b) Pre-requisite	None
	(d) Programme restriction	None
	(e) Level restrictions	None
	(f) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	<p>Aims</p> <p>The module aims</p> <ul style="list-style-type: none"> to enable students to pursue an interest not otherwise catered for in taught modules <p>or</p> <ul style="list-style-type: none"> to develop further knowledge, understanding and skills in an area of study arising out of taught modules which is of particular interest to the student. <p>Because of the diversity of Independent Projects, their specific aims will vary according to the nature of the Project and will be defined by the student in the proposal and be subject to approval.</p>	
12.	<p>Syllabus</p> <p>Necessarily, this will depend on the nature of the particular Project and reflect Aims and Learning Outcomes, eg placement in a school.</p> <ul style="list-style-type: none"> Eliciting and critically analysing information about the whole school ethos and, in particular, the philosophy and practice of the Music Department. Critically observing music classes so as to become familiar with pupils' abilities and previous musico-educational experience. Devising a scheme(s) of work for a class(es) and preparing, implementing and evaluating a series of lessons. 	
13.	<p>Learning Outcomes</p> <p><i>Knowledge</i></p> <p>On completion of the Project the successful student will be able to:</p> <ul style="list-style-type: none"> Demonstrate highly-developed and detailed knowledge related to the Project (1) Compare and contrast the main theories of current debate specific to the Project (2) Evaluate the respective strengths and weaknesses of such theories (3) Critically analyse their applications in practice (4) <p><i>Skills</i></p> <p>This module will call for the successful student to demonstrate high-level ability in:</p>	

	<ul style="list-style-type: none"> • conducting effective small-scale research in gathering, assimilating, interpreting and synthesising information relevant to the Project (5); • presenting arguments effectively, both verbally and in writing (6); • making appropriate evaluative judgements and decisions (7); • planning, organise and manage independent study and research (8); • demonstrating to a high-level, skills related to the candidate's chosen field of study (9). 						
14.	<p>Learning, Teaching and Assessment Strategy</p> <ul style="list-style-type: none"> • Tutorial supervision; • liaison with appropriate University academic staff and, via interview, available experts outside of the University (indicative); • liaison with outside public and/or private organisations; • attendance at appropriate events outside of the University (indicative). <p>Following a period of consultation with an appropriate supervisor, the student will be asked to complete and submit an Independent Project Proposal Form by the end of week 5 of term in which the module is taken. The Form will require the candidate to present details of their proposed project, including research context, research questions, working methods, working materials and intended outcomes, each appropriate to the level at which the module is taken (level 3). Copies of the Independent Project Proposal Form may be downloaded electronically from Oasis.</p> <p><i>Assessment Scheme</i></p> <p>One of:</p> <ul style="list-style-type: none"> • 75% practical and 25% written (750 words) • 2/3rd practical and 1/3rd written (1000 words) • 50% practical and 50% written (1500 words) • 1/3rd practical and 2/3rd written (2000 words) • 100% written work (3000 words). <p>Where there are two modes of assessment, both components must be passed. For part-written Projects, written work may be in the form of an explanatory and evaluative report, folio of research, project or essay agreed in consultation with the supervisor. Each assessment scheme to assess Learning Outcomes 1-9 inclusive.</p>						
15.	<p>Assessment Weighting</p> <table border="1"> <tr> <td>Seen examination</td> <td></td> </tr> <tr> <td>Unseen examination</td> <td></td> </tr> <tr> <td>Coursework (no examination)</td> <td>100%</td> </tr> </table>	Seen examination		Unseen examination		Coursework (no examination)	100%
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Coursework (no examination)	100%						
16.	<table border="1"> <tr> <td>Timetabled examination required</td> <td>No</td> </tr> </table>	Timetabled examination required	No				
Timetabled examination required	No						
17.	<p>Learning materials</p> <p>These will necessarily be specific to the Project. For example, in the case of a school placement, key texts include:</p> <ul style="list-style-type: none"> • <i>Music in the National Curriculum (England)</i>, (London QCA 1999) • <i>Music Teacher's Guide; a scheme of work for key stages 1 & 2</i>, (London QCA 2000) • <i>Music Teacher's Guide; a scheme of work for key stages 3</i>, (London QCA 2000) • Elliott, D: <i>Music Matters</i>, (Oxford OUP 1995) • Plummeridge, C: <i>Music Education in Theory and Practice</i>, (London: The Falmer Press 1991) • Reggelski, T: <i>Principles and Problems of Music Education</i>,: (Englewood Cliffs, 						

	<p>New Jersey: Prentice-Hall 1991)</p> <ul style="list-style-type: none">• Swanwick, K: <i>Teaching Music Musically</i>: (London and New York: Routledge 1999)
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1.	Short code	MUS 3152
2.	Title	Performance Practice A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or spring
6.	Subject	Music
7.	Module Leader	Raenelda MacKie
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	Aims	<p>The module aims to help students identify and achieve an advanced understanding of and sensitivity to, both notated and un-notated conventions of performance practice in Western music repertoire from 1600 to the present day and to recognize the influence of recording on performance styles.</p>
12.	Syllabus	<ul style="list-style-type: none"> • Study of Performance Practice and music reception in Western music repertoire. • The implications for performance of compositional styles and aesthetics. • Period-style; period-instruments and the changing role of notation. • Music performance in the age of recording.
13.	Learning Outcomes	<p>Knowledge</p> <p>On completion of this module the successful student will have acquired an advanced knowledge and understanding of:</p> <ul style="list-style-type: none"> • Cultural contexts in Western music styles and repertoire through performance. • The implications for performance of compositional styles and aesthetics. • The influence of recording on twentieth century performance styles. <p>Skills</p> <p>This module will call for the successful student</p> <ul style="list-style-type: none"> • To demonstrate authoritative and imaginative judgements about period styles, period instruments and the conventions of notation in Western music repertoire. • To demonstrate an ability to engage with an audience in the presentation of advanced musical ideas on historically-informed performance practice.
14.	Learning, Teaching and Assessment Strategy	<ul style="list-style-type: none"> • Lecture: 1.5 hours per week inviting student questions and debate. • Individual and group presentations: A forum that provides formative feedback to students in the development of presentation skills. <p>Assessment Scheme</p> <p>Two individual Presentations with written paper supporting the spoken component.</p>

	<ul style="list-style-type: none"> • Baroque Performance Practice 50% <p>OR</p> <ul style="list-style-type: none"> • from Classical era to present day 50% 	
15.	Assessment Weighting	Individual Presentations 100%
	Seen examination	
	Unseen examination	
	Coursework (no examination)	NO
16.	Timetabled presentation required	YES
17.	Length of presentation	1 x 15 minutes
18.	Learning materials	
	<ul style="list-style-type: none"> • Philip, R. <i>Performing Music in the Age of Recording</i> (London, Yale University Press, 2004) • Burton, A. (Ed) • <i>A Performer`s Guide to Music of the Baroque / Classical / Romantic Period</i> (London, ABRSM. 2002) • Day, T. <i>A Century of Recorded Music</i> (London, Yale University Press, 2002). • Philip, R. <i>Early Recordings and Musical Style</i> (Cambridge, Cambridge University Press, 2004) • 	

1.	Short code	MUS3153
2.	Title	Contemporary & Popular Music Studies A
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn or spring
6.	Subject	Music
7.	Module Leader	
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	<ul style="list-style-type: none"> This module aims to provide a specialist study of contemporary and popular musical styles through a selective overview of works and genres. Movements related to the birth of modernism and rise of popular music in the twentieth century are examined in their relevant musical, cultural and philosophical contexts. The relationship between artistic creativity and music industry practices offers a further perspective from which students may acquire a detailed understanding of issues such as protest music, musical “borrowing” and the internationalisation of contemporary and popular music.
12.	Syllabus	<ul style="list-style-type: none"> Key composers and their work in modernist and postmodernist music in the post-war era; the relationship of the output of these composers to their times. Composers to include: Luciano Berio, Pierre Boulez, John Cage & his philosophies, Elisabeth Lutyens, György Ligeti, Olivier Messiaen, Thea Musgrave, Steve Reich, Karlheinz Stockhausen, Michael Tippett, Edgard Varèse. The above to be discussed in terms of their relation to the following movements and media: the English Schools, the Polish School, New Complexity, Minimalism, Electronic Music. Salient styles and movements from the popular music canon (e.g. Indie, Reggae, Ska, Punk, Metal, Britpop, Hip-hop) and issues including: record production; cover versions, samples and remixes; music of protest and persuasion; creativity and genres within the music industry; (counter)cultural trends of the mid to late twentieth-century.

13.	<p>Learning Outcomes</p> <p><i>Knowledge</i></p> <p>On completion of this module, the successful student will have acquired a systematic knowledge and detailed understanding of:</p> <ul style="list-style-type: none"> • popular music movements, styles and aesthetics, and be able to evaluate these and relate them to post-war culture and society. (1) • musical elements, concepts, styles and repertoires in the post-war era (2) • specialist musical styles and aesthetics of popular and contemporary music through the construction of written arguments (3) • approaches to music research through analysis (4) <p><i>Skills</i></p> <p>This module will enable students to:</p> <ul style="list-style-type: none"> • systematically research the aesthetics, cultural and sociological context and historical background to popular and contemporary musical styles (5) • construct well-evidenced and lucid arguments and form judgements relating to such research (6) • evaluate, articulate and review ideas and concepts pertaining to the music, style, history, aesthetics and cultural and sociological context of contemporary and popular music (7) • employ reflective and critical thinking by reviewing and evaluating ideas (8) • constructing written and oral arguments (9) • plan, organise and manage study and research (10)
14.	<p>Learning, Teaching and Assessment Strategy</p> <ul style="list-style-type: none"> • Lecture/seminar/workshop: 2 hours per week (as required by the teaching programme). Opportunities may also be given for student-led presentation. (Learning Outcomes 1,2,3,4) <p><i>Assessment Scheme</i></p> <ul style="list-style-type: none"> • 1 x 3000 word essay (a pastiche song/piece with 500 word written commentary may be presented as an alternative) • There will also be individual student presentations through the course, formatively assessed.
15.	<p>Assessment Weighting</p>
	<p>Seen examination</p>
	<p>Unseen examination</p>
	<p>Coursework (no examination) 100%</p>
16.	<p>Timetabled examination required No</p>
17.	<p>Length of exam</p>
18.	<p>Learning materials</p> <ul style="list-style-type: none"> • Various articles from <i>Popular Music (CUP)</i>, <i>New Musical Express (NME)</i>, <i>Melody Maker</i> and other journals/magazines • Staff-developed materials • Denselow, Robin. <i>When The Music's Over: The Story of Political Pop</i> (London: Faber, 1989). • DeNora, Tia. <i>Music in Everyday Life</i> (Cambridge: Cambridge University Press, 2000). • Fink, Robert. 'History and Class Consciousness: Pop Music towards 2000', in

	<p><i>The Cambridge History of Twentieth-Century Music</i>, eds. Nicholas Cook, Anthony Pople (Cambridge, New York: Cambridge University Press, 2004).</p> <ul style="list-style-type: none"> • Frith, Simon. <i>The Sociology of Rock</i> (London: Constable, 1978). • Gaar, Gillian. <i>She's a Rebel: The History of Women in Rock & Roll</i> (London: Blandford, 1993). • Hesmondhaigh, David; Negus, Keith, eds. <i>Popular Music Studies</i> (London: Arnold, 2002). • Middleton, Richard. 'Popular Music Analysis and Musicology: Bridging the Gap', <i>Popular Music</i>, Vol. 12, No. 2 (May 1993), pp. 177-90. • Negus, Keith. <i>Music Genres and Corporate Cultures</i> (London, New York: Routledge, 1999). • Schaefer, John. <i>New Sounds: The Virgin Guide to New Music</i> (London: Virgin, 1990). • Shuker, Roy. <i>Understanding Popular Music</i> (2nd edn, London: Routledge, 2001). • Scores & recordings in the Learning Resources Centre. • Davison, Peter, <i>Reviving the Muse: Essays on Music After Modernism</i> (Brinkworth: Claridge, 2001) • Griffiths, Paul, <i>Modern Music: The Avant Garde Since 1945</i> (Oxford: Oxford University Press, 1981) • Jezic, Diane & Wood, Elizabeth, <i>Women Composers: The Lost Tradition Found</i> (New York: The Feminist Press, 1994) • Mellers, Wilfrid, <i>Music in a New Found Land: Themes & Developments in the History of American Music</i> (London: Faber & Faber, 1988) • Sadie, Stanley & Tyrrell, John (Eds), <i>The New Grove Dictionary of Music & Musicians</i> (Oxford: Oxford University Press, 2004) • Whittall, Arnold, <i>Musical Composition in the Twentieth Century</i> (Oxford: Oxford University Press, 2004) • Musical Quarterly • Perspectives of New Music • Tempo (Journal of New Music)
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SUBJECT TO VALIDATION

1.	Short code	PHL1101
2.	Title	Beginning Philosophy: Plato's <i>Republic</i>
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	Philosophy
7.	Module Leader	Stella Sandford
8.	Accredited by	N/a
9.	Module Restrictions	
	(b) Pre-requisite	none
	(d) Programme restriction	none
	(e) Level restrictions	none
	(f) Other restrictions or requirements	Year abroad and returning Erasmus students only
10.	Automatic deferral	no
11.	<p>Aims This module aims to introduce students to the study of philosophy and its traditional areas of concern – epistemology (theory of knowledge), metaphysics, ethics, politics, aesthetics, education, religion and ‘human nature’ – through the study of Plato’s <i>Republic</i>. The module aims to introduce students to the specificity of philosophical reading and interpretation (how to read philosophical texts and how to read philosophically).</p>	
12.	<p>Syllabus Historical and philosophical context of <i>The Republic</i>; Plato’s account of the nature of knowledge, justice, and the soul; the nature of reality; education and philosophy; the relation of philosophy to art, myth and religion.</p>	
13.	<p>Learning Outcomes Knowledge General knowledge of the main concerns of Plato’s <i>Republic</i> and the overall nature and direction of its principle arguments; more detailed knowledge of particular aspects of the text chosen as the subject of assessed work; an introductory awareness of the scope and nature of the traditional areas of concern in Western philosophy. Skills General reading and writing skills; oral communication; basic IT skills; numeracy skills; personal learning and career planning; incipient skills of philosophical analysis and argument.</p>	
14.	<p>Learning, Teaching and Assessment Strategy Lectures will introduce students to the background, content and problematics of the set texts, and seminars will afford the opportunity for students to develop their understanding through individual and group presentations, reading and comprehension exercises and discussion. These help</p>	

	prepare students for focussed private study in the composition of essays. Tutorials are available for individual academic help and advice, essay preparation and feedback sessions.						
15.	Assessment Weighting						
	Seen examination						0%
	Unseen examination						0%
	Coursework (no examination)						100 %
16.	Timetabled examination required						NO
17.	Length of exam						N/a
18.	Learning materials - Essential Plato, <i>The Republic</i> , trans. Desmond Lee, Penguin, London, 1987. - Recommended Nickolas Pappas, <i>Plato and The Republic</i> , Routledge, London/NY, 2003.						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE
	2007-8	Autumn				50	TPK
	2008-9	Autumn				50	TPK
	2009-10	Autumn				50	TPK
	2010-11	Autumn				50	TPK
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						YES
	SEMINAR (SEM)						YES
	LABORATORY/STUDIO (LAB/STU)						NO
	WORKSHOP (WRK)						NO
	TUTORIAL (TUT)						YES
	OTHER						
	(b) Timetabled						YES
	(c) Sectioned						NO
	(d) Is the module to be downloaded for OASIS?						YES
	(e) Do students need early access to OASIS?						NO

SUBJECT TO VALIDATION

1.	Short code	PHL1102
2.	Title	Foundations of Modern Philosophy: Descartes' <i>Meditations</i>
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	Philosophy
7.	Module Leader	Stella Sandford
8.	Accredited by	N/a
9.	Module Restrictions	
	(b) Pre-requisite	none
	(d) Programme restriction	none
	(e) Level restrictions	none
	(f) Other restrictions or requirements	For semester abroad and returning Erasmus students only
10.	Automatic deferral	No
11.	<p>Aims This module aims to introduce students to the study of philosophy and some of its traditional areas of concern – epistemology (theory of knowledge), metaphysics, –through the study of Descartes' <i>Meditations</i>. The module aims to introduce students to the specificity of philosophical reading and interpretation (how to read philosophical texts and how to read philosophically).</p>	
12.	<p>Syllabus Historical and philosophical context of Descartes' <i>Meditations</i>; Descartes' philosophical method and theory of knowledge; scepticism; education and self-education; mind and body; the existence of God.</p>	
13.	<p>Learning Outcomes Knowledge General knowledge of the main concerns of Descartes' <i>Meditations</i> and the overall nature and direction of its principle arguments; more detailed knowledge of particular aspects of the text chosen as the subject of assessed work; an introductory awareness of the scope and nature of the some of the traditional areas of concern in Western philosophy. Skills General reading and writing skills; oral communication; basic IT skills; incipient skills of philosophical analysis and argument.</p>	
14.	<p>Learning, Teaching and Assessment Strategy Lectures will introduce students to the background, content and problematics of the set texts, and seminars will afford the opportunity for students to develop their understanding through individual and group presentations, reading and comprehension exercises and discussion. These help prepare students for focussed private study</p>	

	in the composition of essays. Tutorials are available for individual academic help and advice, essay preparation and feedback sessions.						
15.	Assessment Weighting						
	Seen examination						0%
	Unseen examination						0%
	Coursework (no examination)						100%
16.	Timetabled examination required						NO
17.	Length of exam						N/a
18.	Learning materials - Essential <i>Descartes, Discourse on Method and the Meditations</i> , trans. F.E. Sutcliffe, Penguin, London, 1973. - Recommended Gary Hatfield, <i>Descartes and the Meditations</i> , Routledge, London/NY, 2003.						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE
	2007-8	Spring				50	TPK
	2008-9	Spring				50	TPK
	2009-10	Spring				50	TPK
	2010-11	Spring				50	TPK
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						YES
	SEMINAR (SEM)						YES
	LABORATORY/STUDIO (LAB/STU)						NO
	WORKSHOP (WRK)						NO
	TUTORIAL (TUT)						YES
	OTHER						
	(b) Timetabled						YES
	(c) Sectioned						NO
	(d) Is the module to be downloaded for OASIS?						YES
	(e) Do students need early access to OASIS?						NO

SUBJECT TO VALIDATION

1.	Short code	PHL3101
2.	Title	Just and Unjust War
3.	Level	UG
4.	Credit Points	15
5.	Start Term	Autumn
6.	Subject	Philosophy
7.	Module Leader	Phillip Cole
8.	Accredited by	N/a
9.	Module Restrictions	none
	(b) Pre-requisite	none
	(d) Programme restriction	none
	(e) Level restrictions	none
	(f) Other restrictions or requirements	none
10.	Automatic deferral	no
11.	Aims This module aims to introduce students to some of the major issues concerning war and just war theory.	
12.	Syllabus War and terrorism, international order and the nation state, sovereignty and intervention.	
13.	Learning Outcomes Knowledge: A knowledge and understanding of the key ideas and issues in just war theory. Skills: The ability to read primary and secondary sources, and show evidence of this in written assessment; skills of critical thinking and analysis, and the ability to construct coherent arguments.	
14.	Learning, Teaching and Assessment Strategy Lectures will introduce students to the background, content and problematics of the set texts, and seminars will afford the opportunity for students to develop their understanding through individual and group presentations, reading and comprehension exercises and discussion. These help prepare students for focussed private study in the composition of essays. Tutorials are available for individual academic help and advice, essay preparation and feedback sessions.	
15.	Assessment Weighting	
	Seen examination	N/a
	Unseen examination	N/a

	Coursework (no examination)					100%		
16.	Timetabled examination required					No		
17.	Length of exam					N/a		
18.	Learning materials Richard Norman, <i>Ethics, Killing and War</i> (Cambridge University Press, 1995). Michael Walzer, <i>Just and Unjust Wars</i> (Basic Books 4 th edition, 2006). Jean Bethke Elshtain <i>Just War Against Terror</i> (Basic Books, 2004).							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-8	Autumn				50	TPK	
	2008-9	Autumn				50	TPK	
	2009-10	Autumn				50	TPK	
	2010-11	Autumn				50	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER					NO		
	(b) Timetabled					YES		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					NO		

SUBJECT TO VALIDATION

1.	Short code	PHL3102
2.	Title	Issues in Global Justice
3.	Level	UG
4.	Credit Points	15
5.	Start Term	Spring
6.	Subject	Philosophy
7.	Module Leader	Phillip Cole
8.	Accredited by	N/a
9.	Module Restrictions	none
	(b) Pre-requisite	none
	(d) Programme restriction	none
	(e) Level restrictions	none
	(f) Other restrictions or requirements	none
10.	Automatic deferral	no
11.	<p>Aims This module aims to introduce students to some of the major issues concerning global justice and ethics, firstly by examining some of the key ideas in the field, such as the state, nationalism, globalization and human rights, and secondly by examining key issues that are framed in terms of those ideas.</p>	
12.	<p>Syllabus Poverty and inequality, human rights, the environment, cultural diversity, and freedom of international movement.</p>	
13.	<p>Learning Outcomes Knowledge: A knowledge and understanding of the key ideas and issues in international justice and global ethics. Skills: The ability to read primary and secondary sources, and show evidence of this in written assessment; skills of critical thinking and analysis, and the ability to construct coherent arguments.</p>	
14.	<p>Learning, Teaching and Assessment Strategy Lectures will introduce students to the background, content and problematics of the set texts, and seminars will afford the opportunity for students to develop their understanding through individual and group presentations, reading and comprehension exercises and discussion. These help prepare students for focussed private study in the composition of essays. Tutorials are available for individual academic help and advice, essay preparation and feedback sessions.</p>	

15.	Assessment Weighting							
	Seen examination					N/a		
	Unseen examination					N/a		
	Coursework (no examination)					100%		
16.	Timetabled examination required					No		
17.	Length of exam					N/a		
18.	<p>Learning materials</p> <p>Chris Brown, <i>Sovereignty, Rights and Justice</i> (Polity 2002).</p> <p>John Rawls, <i>The Law of Peoples</i> (Harvard University Press 2000).</p> <p>P. Cole, <i>Philosophies of Exclusion: Liberal Political Theory and Immigration</i> (Edinburgh University Press 2000).</p> <p>D. Held, A. McGrew, D. Goldblatt and J. Perraton, <i>Global Transformations</i> (Polity Press 1999).</p> <p>D. Held and A. McGrew, <i>The Global Transformations Reader</i> (Polity Press, 2000).</p> <p>Kimberly Hutchings, <i>International Political Theory</i> (Sage 1999).</p> <p>Stanley Hoffman, <i>Duties Beyond Borders</i> (Syracuse University Press 1981).</p> <p>C.R.Beitz, <i>Political Theory and International Relations</i> (Princeton University Press 1999).</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-8	Spring				50	TPK	
	2008-9	Spring				50	TPK	
	2009-10	Spring				50	TPK	
	2010-11	Spring				50	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		

	OTHER	NO
	(b) Timetabled	YES
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	PHL3401
2.	Title	Nietzsche and Heidegger
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn
6.	Subject	Philosophy
7.	Module Leader	Stella Sandford
8.	Accredited by	N/a
9.	Module Restrictions	
	(b) Pre-requisite	none
	(d) Programme restriction	none
	(e) Level restrictions	none
	(f) Other restrictions or requirements	Semester abroad and returning Erasmus students only.
10.	Automatic deferral	No
11.	<p>Aims This module aims to introduce students to the tradition of modern European philosophy through the study of two of its major thinkers: Nietzsche and Heidegger. The module aims both to consider some general themes in modern philosophy (subjectivity, self and others, the nature of morality) and to look in depth at the specific contribution of Nietzsche and Heidegger.</p>	
12.	<p>Syllabus The 'new' philosophy and the critique of metaphysics; truth, objectivity and perspectivism; philosophical genealogy; the origins and critique of moral values; fundamental ontology; existential analysis; death and freedom.</p>	
13.	<p>Learning Outcomes Knowledge A basic understanding of the main themes, arguments and concepts in the primary texts studied, including correct use of terminology; an awareness of the place and importance of these texts in the modern European philosophical tradition; an understanding of the idea of a philosophical or intellectual project. Skills An ability to read complex texts; an ability to identify arguments and reproduce that argument orally and in writing; an ability to analyse and critically assess arguments and positions, both with regard to philosophical texts and the assumptions of non-philosophical discourses and positions; general writing skills.</p>	
14.	<p>Learning, Teaching and Assessment Strategy Lectures will introduce students to the background, content and problematics of the set texts, and seminars will afford the opportunity for students to develop their understanding through individual and group</p>	

	presentations, reading and comprehension exercises and discussion. These help prepare students for focussed private study in the composition of essays. An unseen examination tests the range of knowledge and exercises most of the skills acquired in the module. Tutorials are available for individual academic help and advice, essay preparation and feedback sessions.							
15.	Assessment Weighting							
	Seen examination					0%		
	Unseen examination					0 %		
	Coursework (no examination)					100%		
16.	Timetabled examination required					NO		
17.	Length of exam					N/a		
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential Friedrich Nietzsche, <i>On the Genealogy of Morality and Other Writings</i>, ed. Keith Ansell-Pearson et al, Cambridge University Press, Cambridge, 2006 (2nd edition). Martin Heidegger, <i>Being and Time</i>, trans. J. Macquarrie and E. Robinson, Blackwell, Oxford, 1962. <ul style="list-style-type: none"> - Recommended Brian Leiter, <i>Nietzsche on Morality</i>, Routledge, London/NY, 2002. Richard Polt, <i>Heidegger: An Introduction</i>, UCL Press, London, 1999. 							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-8	Autumn				50	TPK	
	2008-9	Autumn				50	TPK	
	2009-10	Autumn				50	TPK	
	2010-11	Autumn				50	TPK	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					NO		

	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	PHL3402
2.	Title	Sartre, Beauvoir, Fanon
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring
6.	Subject	Philosophy
7.	Module Leader	Stella Sandford
8.	Accredited by	N/a
9.	Module Restrictions	
	(b) Pre-requisite	none
	(d) Programme restriction	none
	(e) Level restrictions	none
	(f) Other restrictions or requirements	Semester abroad and returning Erasmus students only
10.	Automatic deferral	No
11.	<p>Aims This module aims to familiarize students with aspects of the existentialist tradition through a study of its main 20th century proponent (Sartre) and its developments (Beauvoir, Fanon). The module aims both to consider some general themes in modern philosophy (subjectivity, self and others, the nature of morality) and to look in depth at the existentialist contribution to debates in areas of contemporary concern, such as sex and race. The module also considers genres of philosophical writing, studying both traditional philosophical forms (for example, the systematic treatise), philosophical novels and other writings.</p>	
12.	<p>Syllabus The ontology of consciousness; freedom and responsibility; the origin and nature of moral values; the ontology and phenomenology of sex and gender and race; philosophical form; metaphysics and the novel.</p>	
13.	<p>Learning Outcomes Knowledge A basic understanding of the main themes, arguments and concepts in the primary texts studied, including correct use of terminology; an awareness of the place and importance of these texts in the modern European philosophical tradition; an understanding of how to apply philosophical analysis and criticism to issues in everyday life; knowledge of different forms of philosophical writing. Skills An ability to read complex texts; an ability to identify arguments and reproduce that argument orally and in writing; an ability to analyse and critically assess arguments and positions, both with regard to philosophical texts and the assumptions of non-philosophical discourses and positions; general writing skills.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p>	

15.	Assessment Weighting						
	Seen examination						0%
	Unseen examination						0%
	Coursework (no examination)						100 %
16.	Timetabled examination required						NO
17.	Length of exam						N/a
18.	<p>Learning materials</p> <p>- Essential</p> <p>Jean-Paul Sartre, <i>Nausea</i>, trans. R. Baldwick, Penguin London, 1965.</p> <p>Jean-Paul Sartre, <i>Being and Nothingness</i> (extracts), trans. H. Barnes, Routledge, London/NY, 1999.</p> <p>Simone de Beauvoir, <i>The Second Sex</i> (extracts), trans. H.M. Parshley, Vintage, NY, 1999.</p> <p>Frantz Fanon, <i>Black Skin, White Masks</i>, trans. C.L. Markmann, Pluto Press, London, 1993.</p> <p>- Recommended</p> <p>Neil Levy, <i>Sartre</i>, Oneworld, Oxford, 2002.</p> <p>Stella Sandford, <i>How to Read Beauvoir</i>, Granta, London, 2006.</p>						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE
	2007-8	Spring				50	
	2008-9	Spring				50	
	2009-10	Spring				50	
	2010-11	Spring				50	
20.	Timetabling Information						
	(a) Please indicate which teaching activities will be offered in this module:						
	LECTURE (LEC)						YES
	SEMINAR (SEM)						YES
	LABORATORY/STUDIO (LAB/STU)						NO
	WORKSHOP (WRK)						NO
	TUTORIAL (TUT)						YES
	OTHER						
	(b) Timetabled						YES
	(c) Sectioned						NO
	(d) Is the module to be downloaded for OASIS?						YES
	(e) Do students need early access to OASIS?						NO

POI 2351 The Theory of International Politics

1.	Short code	POI 2351
2.	Title	The Theory of International Politics
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	
6.	Subject	International Political Studies
7.	Module Leader	Peter Hough
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Term 1 Exchange Students only
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	Introduces students to the main theories of international relations and their application.
12.	Syllabus	<ol style="list-style-type: none"> 1. Approaches to International Politics - Realism, Pluralism, Marxism and Social Constructivism 2. The State and Sovereignty 3. National self-determination 4. Foreign Policy Decising Making 5. War 6. Diplomacy
13.	Learning Outcomes	<p>Knowledge</p> <ol style="list-style-type: none"> 1. A thorough understanding of the rival theoretical approaches to studying international politics (paradigms). 2. The ability to analyse the ways in which states interact in international politics through foreign policy, diplomacy and war. <p>Skills</p> <ol style="list-style-type: none"> a. The ability to apply, analyse and evaluate international political events. b. The confidence to engage in intelligent debate and develop coherent arguments on international political issues of the day. c) Group work.
14.	Learning, Teaching and Assessment Strategy	<p>Lectures based on broad themes and seminars based on student-led debates on related topical issues. A variety of seminar methods are employed. Group work, in which students report back to a plenary with agreed points to present is on strategy (c). Debate on current affairs prompted by news clippings or broadcasts is another (a,b).</p> <p>Coursework consists of two 2,500 word essays submitted at different points during the teaching. A cumulative grade for the module determines the student's performance, so the failure of one essay can be overcome with improved performance in the second. (1,2,,a)</p>
15.	Assessment Weighting	
	Seen examination%

	Unseen examination %
	Coursework (no examination)	...100..... %
16.	Timetabled examination required	NO
17.	Length of exam	
18.	Learning materials	
	<p>- Essential K. Mingst- Essential of International Relations, Norton 2005. C Kegley & E Wittopf - World Politics: Trend & Transformation. Macmillan, 2005.</p> <p>- Recommended G Stern - The Structure of International Society. London: Pinter, 2002. C Brown - Understanding International Relations. Macmillan, 2005. Baylis & Smith – The Globalisation of World Politics. Oxford, 2005. P. Hough- Understanding Global Security. Routledge 2004.</p>	

POI 2352 International Political Cooperation

SUBJECT TO VALIDATION

1.	Short code	POI 2352
2.	Title	International Political Cooperation
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	
6.	Subject	International Political Studies
7.	Module Leader	Peter Hough
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Term 2 Exchange Students only
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	Introduces students to the main theories of international relations and their application.
12.	Syllabus	<ol style="list-style-type: none"> 1. International Law 2. Non-Governmental Organisations 3. Intergovernmental Organisations 4. The United Nations 5. Global Political Integration
13.	Learning Outcomes	<p>Knowledge</p> <ol style="list-style-type: none"> 1. The ability to conceptualise the significance of different 'actors' in international politics: states, inter-governmental organisations and non-governmental organisations. 2. Knowledge of rival theoretical perspectives on international organizations. <p>Skills</p> <ol style="list-style-type: none"> a. The ability to apply, analyse and evaluate international political events. b. The confidence to engage in intelligent debate and develop coherent arguments on international political issues of the day. c) Group work.
14.	Learning, Teaching and Assessment Strategy	<p>Lectures based on broad themes and seminars based on student-led debates on related topical issues. A variety of seminar methods are employed. Group work, in which students report back to a plenary with agreed points to present is on strategy (c). Debate on current affairs prompted by news clippings or broadcasts is another (a,b).</p> <p>Coursework consists of two 2,500 word essays submitted at different points during the teaching. A cumulative grade for the module determines the student's performance, so the failure of one essay can be overcome with improved performance in the second. (1,2,,a)</p>
15.	Assessment Weighting	
	Seen examination%
	Unseen examination %
	Coursework (no examination)	...100..... %

16.	Timetabled examination required	NO
17.	Length of exam	.....
18.	<p>Learning materials</p> <p>- Essential K. Mingst- Essential of International Relations, Norton 2005. C Kegley & E Wittopf - World Politics: Trend & Transformation. Macmillan, 2005.</p> <p>- Recommended G Stern - The Structure of International Society. London: Pinter, 2002. C Brown - Understanding International Relations. Macmillan, 2005. Baylis & Smith – The Globalisation of World Politics. Oxford, 2005.</p>	

POI 3606 Introduction to International Political Economy

SUBJECT TO VALIDATION

1.	Short code	POI 3606
2.	Title	Introduction to International Political Economy
3.	Level	100
4.	Credit Points	15 UK, 7.5ECTS, 4US
5.	Start Term	Autumn Term
6.	Subject	International Political Studies
7.	Module Leader	Peter Hough
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Term 1 Exchange Students only
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims The economic and political implications of living in an increasingly inter-dependent world are explored.</p>	
12.	<p>Syllabus</p> <ol style="list-style-type: none"> 1. Theories of globalization 2. Approaches to IPE 3. The Global Economy – the WTO 4. Regional Trade Blocs 5. Global Monetary System- the IMF and World Bank 6. North-south Politics 7. Debt 	
13.	<p>Learning Outcomes</p> <p>Knowledge</p> <ol style="list-style-type: none"> 1. A thorough understanding of the different ways by which the international political economy can be conceptualised. 2. A critical understanding of the concept of 'globalisation'. <p>Skills</p> <ol style="list-style-type: none"> a. The confidence to engage in intelligent debate on global political and economic issues. b. The ability to construct coherent written arguments on contemporary issues regarding global politics and economics. c. The ability to construct coherent oral arguments on contemporary issues regarding global politics and economics. d. Group work. 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Lectures based on broad themes and seminars based on critical discussion and debate on related topical issues. Seminar debates are structured in order to understand competing perspectives on key controversies- the role of the WTO etc. In a number of sessions students are split into to groups to formulate a position and then report back to a plenary session (a,b,d). An additional feature is critical discussion of films with global political themes features in the seminars (2,a, c,).</p> <p>Coursework consists of two 2,500 word essays submitted at different points during the teaching period. A cumulative grade for the module determines the student's performance, so the failure of one essay can be overcome with improved performance in the other (1,2,,b).</p>	
15.	Assessment Weighting	
	Seen examination%
	Unseen examination %
	Coursework (no examination)	...100..... %
16.	Timetabled examination required	NO
17.	Length of exam	.....

18.	<p>Learning materials</p> <p>- Essential Baylis and Smith - The Globalisation of World Politics. Oxford University Press, 2005</p> <p>- Recommended Hirst and Thompson - Globalisation in Question. Polity, 2003 Bretherton and Ponton - Global Politics. Blackwell, 2003 M Cusimano-Love (ed) - Beyond Sovereignty - Issues for a Global Agenda. Macmillan, 2006.</p>	
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POI 3601- Politics of the European Union

SUBJECT TO VALIDATION

1.	Short code	POI 3601
2.	Title	Politics of the European Union
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring 07
6.	Subject	International Political Studies
7.	Module Leader	Tunc Aybak
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Term 1 Exchange Students only
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims An introduction to the political institutions and policy-making processes of the European Union.	
12.	Syllabus 1. History of European Integration. 2. Integration Theory. 3. Decision-making in the EC. 4. Decision-making in the EC. 5. EC policies: the budget; agricultural policy 6. Regional & social policy. 7. EC policies: the single market; monetary union.	
13.	Learning Outcomes Knowledge 1. An understanding of the political institutions and policy-making processes of the European Union. 2. An ability to analyse and theorize about European political integration. Skills a) Enhanced transferable skills including constructive, non-confrontational debate, and the presentation of relevant material in a variety of contexts. b) Increased capacity to research and use evidence to make judgements based on theories and systematic argument and debate. c) Enhanced skills in analysing and debating issues related to the European current affairs coherently.	

14.	<p>Learning, Teaching and Assessment Strategy Seminars and Lectures will be held each week. In seminars students will discuss in small groups and give short presentations (a,c) Coursework consists of two 2,500 word essays submitted at different points during the teaching period (1,2,b). A cumulative grade for the module determines the student's performance, so the failure of one essay can be overcome with improved performance in the other.</p>
15.	<p>Assessment Weighting</p>
	<p>Seen examination %</p>
	<p>Unseen examination %</p>
	<p>Coursework (no examination) ...100..... %</p>
16.	<p>Timetabled examination required NO</p>
17.	<p>Length of exam</p>
18.	<p>Learning materials</p> <p>- Essential</p> <p>N Nugent - The Government and Politics of the European Union. Macmillan, 2005.</p> <p>- Recommended</p> <p>M O'Neill - The Politics of European Integration, A Reader. Routledge, 2004.</p>

POI 3602- Pan European Politics

SUBJECT TO VALIDATION

1.	Short code	POI 3602
2.	Title	Pan European Politics
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	
6.	Subject	International Political Studies
7.	Module Leader	Tunc Aybak
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Term 2 exchange students only
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims An overview of contemporary international political developments across Europe.	
12.	Syllabus 1. EU External Trade & migration policy. 2. EU foreign affairs and defence: 3. European citizenship. 4. Which Europe? Wider or deeper? 5. Turkey and Europe 6. Post-communist Transition in East Europe 7. Geopolitics of the Black Sea region	
13.	Learning Outcomes Knowledge 1. An ability to analyse and theorize about European political phenomena. 2. An appreciation of the social, economic and political implications of post-communist transition in Europe. Skills a) Enhanced transferable skills including constructive, non-confrontational debate, and the presentation of relevant material in a variety of contexts. b) Increased capacity to research and use evidence to make judgements based on theories and systematic argument and debate. c) Enhanced skills in analysing and debating issues related to the European current affairs coherently.	

14.	<p>Learning, Teaching and Assessment Strategy Seminars and Lectures will be held each week. In seminars students will discuss in small groups and give short presentations (a,c) Coursework consists of two 2,500 word essays submitted at different points during the teaching period (1,2,b). A cumulative grade for the module determines the student's performance, so the failure of one essay can be overcome with improved performance in the other.</p>	
15.	Assessment Weighting	
	Seen examination %
	Unseen examination %
	Coursework (no examination)	...100..... %
16.	Timetabled examination required	NO
17.	Length of exam	.....2.... hours
18.	<p>Learning materials</p> <p>- Essential Heywood, Jones, Rhodes & Sedelmeir- Developments in European Politics, 2006.</p> <p>- Recommended</p>	

POI 3605 Global Politics

SUBJECT TO VALIDATION

1.	Short code	POI 3605
2.	Title	Global Politics
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Spring term
6.	Subject	International Political Studies
7.	Module Leader	Peter Hough
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Term 2 Exchange Students only
	(e) Level restrictions	Level 2 or 3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims	Deals with the concept of Globalism in considering the global governance of key areas of policy.
12.	Syllabus	<ol style="list-style-type: none"> 1. Population 2. Global Environmental Change 3. Global Health Issues 4. Migration 5. Human Rights
13.	Learning Outcomes	<p>Knowledge</p> <ol style="list-style-type: none"> 1. A critical understanding of the concept of political 'globalisation'. 2. Knowledge of key global political issues. <p>Skills</p> <ol style="list-style-type: none"> a. The confidence to engage in intelligent debate on global political and economic issues. b. The ability to construct coherent written arguments on contemporary issues regarding global politics and economics. c. The ability to construct coherent oral arguments on contemporary issues regarding global politics and economics. d. Group work.
14.	Learning, Teaching and Assessment Strategy	<p>Lectures based on broad themes and seminars based on critical discussion and debate on related topical issues. Seminar debates are structured in order to understand competing perspectives on key controversies- global warming etc. In a number of sessions students are split into to groups to formulate a position and then report back to a plenary session (a,b,d). An additional feature is critical discussion of films with global political themes features in the seminars (2,a, c.).</p> <p>Coursework consists of two 2,500 word essays submitted at different points during the teaching period. A cumulative grade for the module determines the student's performance, so the failure of one essay can be overcome with improved performance in the other (1,2,,b).</p>
15.	Assessment Weighting	
	Seen examination%
	Unseen examination %
	Coursework (no examination)	...100..... %
16.	Timetabled examination required	NO
17.	Length of exam	.....
18.	Learning materials	
	- Essential	
	M Cusimano-Love (ed) - Beyond Sovereignty - Issues for a Global Agenda. Macmillan, 2006.	

	<p>- Recommended Bretherton and Ponton - Global Politics. Blackwell, 2003 Baylis and Smith - The Globalisation of World Politics. Oxford University Press, 2005</p>	
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Psy2811 Conceptual Issues (15UK, 7.5ECTS, 4US)

Aims

This module provides a thorough overview of both conceptual & historical issues and individual differences in psychology. It covers the development of psychology through its philosophical past and the key paradigms that have emerged to understand psychology. In the second half of the module covers individual differences in personality, emotion and mental abilities. Understanding of these is enhanced through workshops on psychometric testing

Learning Outcomes

- Discuss and critically review the historical development of psychological theories including their origins in philosophical and social thought (Autumn term: assess1-3)
- Analyse and discuss the importance of historical and conceptual issues in the understanding of psychology (Autumn term: assess.1 & 2)
- Develop and demonstrate skills in psychometric testing (Spring term: assess. 4)
- Describe and evaluate the main theories and approaches to individual differences (Spring term, assess. 5)

Syllabus

Autumn Term: Cartesian dualism; 19th century physiology and the emergence of experimental psychology; Empiricism; Behaviourism; Cognitive Psychology; Psychoanalysis; Phenomenology; Existentialism; Ethology, Sociobiology & Evolutionary Psychology; Philosophy of Science ■ Critical Psychology & Subjectivity

Assessment

The strategy is based upon the BPS accreditation syllabi (Autumn term: Conceptual and historical issues; Spring Term: Individual differences). These areas need to be assessed independently.

Conceptual & Historical Issues: Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Tutorials will provide opportunities to review lecture material & participate in a reflective and critical approach to psychological subject matter. Students are required to submit two 800 word critical reviews (assess. 1 & 2) and to sit a two-hour unseen exam consisting of short-answer and essay questions (assess. 3).

Learning Materials

On-line reading materials, including Relevant Journals: *History of Psychology; Psychoanalytic Psychology; Journal of Individual Differences; Journal of Research in Personality; Personality & Individual Differences*

Thorne, B.M & Henley, T.B. (2005). *History and Systems of Psychology (third edition)*. Boston: Houghton-Mifflin Company (ISBN: 0-618-41512-2)

Psy2813 Biological (15UK, 7.5ECTS, 4US)

Aims

Module aims: to give students an overview of the biological bases of behaviour. Study of the anatomy & physiology of the nervous system. Through a series of practical laboratory sessions students will investigate specific central and peripheral nervous system variables and their relation to behaviour. The nature of the cognitivist approach to psychology will then be outlined and key theories relating to major cognitive faculties explored. A qualitative method for the investigation of problem solving will also be evaluated via a group project.

Learning Outcomes

- Recognise the basic structure and functions of the nervous and hormonal systems (especially in relation to behavioural neuroanatomy and neurochemistry); biological aspects of higher cortical functions, and the behavioural impact of brain dysfunction (assessment 3).
- Define key theoretical concepts in cognitive psychology; explain how research informed their development; evaluate their explanatory power (assessment 5).
- Collect and analyze psychophysiological data derived from ECG, GSR & EEG recordings (assessments 1 & 2).
- Collect and analyze qualitative data derived from verbal protocols, evaluate the technique, produce a poster reporting the outcomes (assessment 4).

Syllabus

Autumn Term: CNS/ANS, neuroanatomy, empirical techniques in neuroscience, biological drives, arousal/stress/emotion, sleep & biological rhythms, brain dysfunction; introduction to cognitivism, attention (x2)

Assessment

The strategy is based upon the BPS accreditation syllabi.

Lectures will be used to deliver the core material, with tutorials providing opportunities to review lecture material and discuss issues raised by the content. Presentations from lectures and all other teaching sessions mentioned below will be available on OASISplus, together with additional material.

Psychobiology: Three laboratory practical sessions will introduce students to the application of psychophysiological research methods & encourage them to evaluate hypotheses based on the interpretation of electrophysiological data. Students will be required to produce a laboratory report for each of these three practical sessions, the first formative, the remaining two summative (assessments 1 & 2). The core material will be assessed by a 60 question, 1 hour MCQ exam (assessment 3).

Learning Materials

On-line Materials including relevant journals: *Behavioral Neuroscience; Biological Psychology; Clinical Neuroscience Research; Neuropsychologia; Brain; Brain and Cognition; Brain and Language; Psychophysiology; Journal of Experimental Psychology (various); Cognition; Cognitive & Behavioral Practice; Cognitive Brain Research; Cognitive Psychology; Quarterly Journal of Experimental Psychology*

Carlson, N. R. (2005), *Foundations of Physiological Psychology (6th edition)*, London: Allyn & Bacon (ISBN: 0-205-42723-5)

Groome, D. (2006). *An Introduction to Cognitive Psychology: Processes and Disorders (2nd edition)*, Hove: Psychology Press (ISBN: 1-841-69544-0)

Extracts from Biopac Student Laboratory Manual (v3.0.3).

Psy2814 Core Study In Psychology: Social (15UK, 7.5ECTS, 4US)

Aims

This module aims to develop the depth and breadth of students' understanding of theory and research in social and developmental psychology. Central themes and concerns in both areas are discussed through the delivery requirements of the BPS Qualifying Syllabus.

Learning Outcomes

- Collect and analyze qualitative/quantitative data in social psychology that is derived from a group project and presented as a poster (assessment 1).
- Demonstrate a broad and critical understanding of key concepts in Social Psychology (assessment 2)

Autumn Term: Historical background, Construction of the social world, Pro-social behaviour, Aggression, Attitudes, Attraction & Close relationships, Social influence, Intra-& Inter-group processes, Prejudice, Research methods including multiple regression.

Assessment

The strategy is based upon the BPS accreditation syllabi (1st section: Social Psychology; 2nd section: Developmental Psychology). These areas need to be assessed independently.

Social Psychology: Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Tutorials will provide opportunities to review lecture material & participate in a reflective and critical approach to psychological subject matter. Additionally, students will be required to attend laboratory classes. Students are assessed through a group-work poster (assessment 1) and an MCQ/Essay examination (assessment 2)

Learning Materials

Online Materials including relevant journals: *Journal of Personality and Social Psychology*; *Basic and Applied Social Psychology*; *Journal of Applied Social Psychology*; *British Journal of Social Psychology* and others.

Articles and chapters of books/journals available in the library from readings lists.

Hogg, M. A. & Vaughan, G. (2004). *Social Psychology*. Prentice Hall.

Social Psychology Handbook.

Psy2811 Individual Differences (15UK, 7.5ECTS, 4US)

Aims

This module provides a thorough overview of both conceptual & historical issues and individual differences in psychology. It covers the development of psychology through its philosophical past and the key paradigms that have emerged to understand psychology. In the second half of the module covers individual differences in personality, emotion and mental abilities. Understanding of these is enhanced through workshops on psychometric testing

Learning Outcomes

- Discuss and critically review the historical development of psychological theories including their origins in philosophical and social thought (Autumn term: assess1-3)
- Analyse and discuss the importance of historical and conceptual issues in the understanding of psychology (Autumn term: assess.1 & 2)
- Develop and demonstrate skills in psychometric testing (Spring term: assess. 4)
- Describe and evaluate the main theories and approaches to individual differences (Spring term, assess. 5)

Syllabus

Spring Term: Studying individual differences; Psychoanalytic approaches to personality; Humanistic approaches to personality; Social-cognitive approaches to personality; The intelligence testing movement; Critical approaches to individual differences; Psychometrics; reliability, validity and generalizability; hypothesis testing; applications

Assessment

The strategy is based upon the BPS accreditation syllabi (Autumn term: Conceptual and historical issues; Spring Term: Individual differences). These areas need to be assessed independently.

Individual Differences: Lectures, workshops and tutorials will be used to deliver key materials and to develop the students' psychometric testing skills. Lecture and workshop materials will be available on Oasis plus. The workshop component introduces students to a conceptual understanding of the fundamentals of psychometric testing. Students are required to submit a report based upon psychometric testing (assess. 4) and to sit a two-hour unseen exam that covering individual differences (assess. 5).

Learning Materials

On-line reading materials, including Relevant Journals: *History of Psychology*; *Psychoanalytic Psychology*; *Journal of Individual Differences*; *Journal of Research in Personality*; *Personality & Individual Differences*

Thorne, B.M & Henley, T.B. (2005). *History and Systems of Psychology (third edition)*. Boston: Houghton-Mifflin Company (ISBN: 0-618-41512-2)

Psy2823 Cognition (15UK, 7.5ECTS, 4US)

Aims

Module aims to give students an overview of the cognitive approach to psychology. Attention is focused on aspects of behaviour that have a clear biological component. Through a series of practical laboratory sessions students will investigate specific central and peripheral nervous system variables and their relation to behaviour. The nature of the cognitivist approach to psychology will then be outlined and key theories relating to major cognitive faculties explored. A qualitative method for the investigation of problem solving will also be evaluated via a group project.

Learning Outcomes

- Recognise the basic structure and functions of the nervous and hormonal systems (especially in relation to behavioural neuroanatomy and neurochemistry); biological aspects of higher cortical functions, and the behavioural impact of brain dysfunction (assessment 3).
- Define key theoretical concepts in cognitive psychology; explain how research informed their development; evaluate their explanatory power (assessment 5).
- Collect and analyze psychophysiological data derived from ECG, GSR & EEG recordings (assessments 1 & 2).
- Collect and analyze qualitative data derived from verbal protocols, evaluate the technique, produce a poster reporting the outcomes (assessment 4).

Syllabus

Spring Term: thinking (x2), memory (x3), language (x3), sensation & perception (x2), alternatives to cognitivism

Assessment

The strategy is based upon the BPS accreditation syllabi.

Lectures will be used to deliver the core material, with tutorials providing opportunities to review lecture material and discuss issues raised by the content. Presentations from lectures and all other teaching sessions mentioned below will be available on OASISplus, together with additional material.

Cognitive Psychology: a series of laboratory sessions will introduce students to the application of verbal protocol analysis to the study of problem-solving. Students will be required to produce a poster in which they report a group project in this area and evaluate the methodology (assessment 4). The core material will be assessed by a 2 hour unseen examination (assessment 5).

Learning Materials

On-line Materials including relevant journals: *Behavioral Neuroscience; Biological Psychology; Clinical Neuroscience Research; Neuropsychologia; Brain; Brain and Cognition; Brain and Language; Psychophysiology; Journal of Experimental Psychology (various); Cognition; Cognitive & Behavioral Practice; Cognitive Brain Research; Cognitive Psychology; Quarterly Journal of Experimental Psychology*

Carlson, N. R. (2005), *Foundations of Physiological Psychology (6th edition)*, London: Allyn & Bacon (ISBN: 0-205-42723-5)

Groome, D. (2006). *An Introduction to Cognitive Psychology: Processes and Disorders (2nd edition)*, Hove: Psychology Press (ISBN: 1-841-69544-0)

Extracts from Biopac Student Laboratory Manual (v3.0.3).

Psy2824 Core Study In Psychology: Developmental (15UK, 7.5ECTS, 4US)

Aims

This module aims to develop the depth and breadth of students' understanding of theory and research in social and developmental psychology. Central themes and concerns in both areas are discussed through the delivery requirements of the BPS Qualifying Syllabus.

Learning Outcomes

- Demonstrate a broad and critical understanding of key concepts covered in the Developmental Psychology Section (assessment 3)
- Describe and critically evaluate the main milestones of communicative, cognitive and social development and demonstrate in-depth knowledge of 'core' and 'applied' topics (assessment 4)
- Independently apply and critically appraise one or more schemes for observing the behaviour of infants and young children (assessment 5)

Spring Term: Contemporary models of development, Genetic influences, Perceptual, motor and cognitive development in infancy, Methods in developmental psychology, Cognitive & memory development, Development of communication and language, Literacy, The development of social understanding, Emotion and attachment, The social context of development, Applications of Child and Developmental Psychology.

Assessment

The strategy is based upon the BPS accreditation syllabi (1st section: Social Psychology; 2nd section: Developmental Psychology). These areas need to be assessed independently.

Developmental Psychology: Lectures, observation workshops, seminars videos & tutorials. Lectures will be used to deliver core materials & extend the discussion of topics beyond the textbook. Workshops will introduce & develop students' observation skills. Tutorial, surgeries and seminar groups will be provided to support the learning of the in-depth readings. 40% 2 multiple choice tests (assessment 3), 60% seen examination involving essay questions from 'core' topics and 'applied' topics (assessment 4), Pass/Fail Observation Report (assessment 5).

Learning Materials

M. Harris & G. Butterworth (2002). *Developmental Psychology: A student's handbook*. Hove: Psychology Press.

On-line support materials: Lecture notes, lecture slides, Developmental Psychology Handbook, observation workshop materials, journal articles provided in topical reading lists.

Relevant Journals: *Developmental Psychology*; *Developmental Review*; *British Journal of Developmental Psychology*, *Child Development* and others

PSY3018 Business Psychology (15UK, 7.5ECTS, 4US)

Aims

The aim of this module is to build upon the knowledge and skills gained from the successful completion of one or more core level two psychology modules to study advanced areas in psychology. Business psychology focuses upon the analytical and managerial skills required in the area of human organisational behaviour whilst also providing students with knowledge and insight into personnel psychology.

Learning Outcomes

- Outline and evaluate the development of thought, theory and research in organisations (assessment 1, 2)
- Discuss theory, research and thought in: work motivation, leadership, job satisfaction and other key areas (assessment 3,4)
- Identify and analyse the major problems and criticisms of widely-held views of organisational psychology (assessment 1,2))
- Demonstrate knowledge of relevant psychological theory and research in occupational psychology (assessment 3,4)
- Identify and evaluate the roles normally carried out by occupational psychologists (assessment 3,4)
- Explain and discuss the techniques and measures employed by organisational and occupational psychologists (assessment 1,3)

Syllabus

Autumn Term: The evolution of work enterprise & its organisation, new organizational models ■ organisation structures ■ organization theory ■ organisational development, organizational culture ■ Motivation & work ■ job satisfaction leadership ■ leadership & management

Assessment

Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Workshops and tutorials will provide opportunities to develop the skills employed in business psychology. They also encourage in-class activities that support learning and deepen students' awareness of the summative assessment. Assessment is delivered through the year of study. A case study of organisations (assessment 1) is required by December. An unseen examination on organisations will take place in January (assessment 2). A case study based on occupational psychology (assessment 3) is required by April. An unseen examination on occupational psychology will take place in May (assessment 4).

Learning Materials

On-line materials including Relevant Journals: *Organizational Behavior and Human Decision Processes; Organizational Dynamics; Journal of Occupational Psychology; Journal of Occupational & Organizational Psychology; European Journal of Work and Organizational Psychology*, and others

Reader with suggested further reading materials (available on Oasis plus).

PSY3813 Mental Health (15UK, 7.5ECTS, 4US)

Aims

The aim of this module is to build upon the knowledge and skills gained from the successful completion of one or more core level two psychology modules to study advanced areas in psychology. Mental health, well-being, explores the psychology of our selves, its use to make us creative and happy people, and understanding of mental health and the clinical/therapeutic debates occurring in this field.

Learning Outcomes

- Demonstrate an up-to-date critical understanding of theory and research relating to consciousness, well-being and mental health (Assessments 1-3);
- Demonstrate knowledge of the multifaceted nature of mental health and well-being (Assessments 1-3);
- Utilise relevant theory and research to build evidence-based, written arguments relating to specific topics in consciousness, well-being and mental health (Assessment 3).
- Review and analyse the strengths and weaknesses of current theory and research in consciousness, well-being and mental health (Assessments 1 and 2).
- Relate theory to practice in interpreting case studies and evaluating programmes of treatment (Assessment 2).
- Demonstrate an accurate awareness of how psychologists apply theory to practice in clinical settings (Assessment 2).

Syllabus

Spring Term: Conceptions of mental health; revisiting the unconscious: psychoanalysis; Freud, Klein, & Winnicott; cognitive therapy; systemic theory & practice depression; eating disorders; gender dysphoria; anxiety & self-harm; schizophrenia; OCD; prejudice & mental health

Assessment

Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Seminars/tutorials will provide opportunities to review lecture material & participate in a reflective and critical approach to psychological subject matter. Coursework (assessment 1 & 2; 66%): Six 800 word critical review tasks that assess students understanding and ability to critically assess aspects of the module. These range from reviews of philosophical issues in consciousness to case study reviews of people with mental health problems. Exam (assessment 3, 33%): Two-hour unseen exam with questions not covered by the critical review material. In the format of four short-answer questions and one standard essay.

Learning Materials

Coursework materials uploaded to Oasisplus & Selected articles from Journals: *Journal of Consciousness Studies*; *Consciousness & Cognition*; *British Journal of Clinical Psychology*; *Psychoanalytic Psychology*; *Journal of Abnormal Psychology*, and others.

Blackmore, S. (2003). *Consciousness: An introduction*. London: Hodder & Stoughton.

Kring, A.M., Davison, G.C., Neale, J.M., & S.L. Johnson (2007). *Abnormal Psychology, 10th Edition*. New York: Wiley

Psy3814 Advanced Study In Psychology: Forensic Psychology (15UK, 7.5ECTS, 4US)

Aims

Part 1 explores Forensic Psychology, the explanations of criminal behaviour and the Ramifications of decision-making models in the criminal justice system.

Learning Outcomes

Knowledge

- Demonstrate limited understanding of all, and a detailed understanding of at least two of the following areas: aetiology of offending; criminality and criminal personalities; juvenile delinquency; gender differences in offending; victims of crime; fear of crime; investigative psychology; sentence decision making; legal responses to offenders with a personality or mental disorder; evidence presentation; narrative theories of court-room procedure; judicial and jury decision making; the effects of imprisonment.
- Compare and contrast social psychological theories and
- Critically analyse their application and relevance to contemporary social and political problems

Skills

- Production of a book review in the style adopted by a Forensic Psychological Journal.
- Constructive contributions to group working
- Conduct information search and retrieval
- Effective oral and verbal presentation of ideas

Syllabus

Autumn Term: aetiology of offending; criminality and criminal personalities; juvenile delinquency; gender differences in offending; victims of crime; fear of crime; investigative psychology; sentence decision making; legal responses to offenders with a personality or mental disorder; evidence presentation; narrative theories of court-room procedure; judicial and jury decision making; the effects of imprisonment.

Assessment

The strategy is based upon the BPS accreditation syllabi (Autumn term: Forensic Psychology; Spring Term: social conflict and change). These areas need to be assessed independently.

Forensic Psychology: Lectures will be used to deliver core material. Seminars will make extensive use of small-group work to enhance students' understanding of the practice of forensic psychology. Relevant study material will be available through Oasis plus. Tutorials will provide opportunities to review lecture material & participate in a reflective and critical approach to psychological subject matter. Students are required to submit a 500- word critical book review (assessment 1) and to sit a two-hour unseen exam (assessment 2).

Learning Materials

Stephenson, G. M. (1992). *The Psychology of Criminal Justice*. Oxford: Blackwell.

Howitt, D. (2005). *Introduction to Forensic and Criminal Psychology (2nd Edition)*. London: Prentice Hall.

Adler, J.R. (2004). *Forensic Psychology: Concepts, Debates and Practice*. Cullompton: Willan.

PSY3815 Health Psychology (15UK, 7.5ECTS, 4US)

Aims

The module introduces students to the ways in which psychological theories and methods contribute to our understanding of physical It will enable students to understand the psychological, behavioural and social determinants of health and illness. Recent research, including both quantitative and qualitative research methods, will be examined and evaluated. The applications of health psychology to clinical practice will be illustrated.

Learning Outcomes

- Describe and critically evaluate the key theoretical perspectives and research methodologies in contemporary health, exercise and sport psychology (assessment 1)
- Describe and discuss the psychological, behavioural and social determinants of health and illness, exercise and sporting performance (assessment 1)

Syllabus

Autumn term: health and health psychology; inequalities in health; health promotion; personality and illness; theories of stress; stress and illness; Dr-patient communication; theories of health behaviour; eating and dieting; alcohol and problem drinking; managing addiction

Assessment

Teaching is delivered through two hour interactive lectures running each week. These lectures will involve significant learner activity and discussion, which allows students to engage with the material and deepens learning. Lecture materials will be available on Oasis and reading material will be available in the library book collection, journal collection or photocopy collection. Tutorials will also be offered each week.

Learning Materials

OnLine Materials including Relevant Journals: *Psychology of Sport and Exercise; British Journal of Health Psychology; Health Psychology; Psychology and Health, Journal of Health Psychology*, and others

Anshel, M. (2003). *Sport Psychology: From Theory to Practice* (fourth edition). UK: Prentice-Hall

Buckworth, J. and Dishman, R.K. (2002). *Exercise Psychology*. Champaign: IL: Human Kinetics.

Marks, D., Murray, M., Evans, B. and Willig, C. (2005). *Health Psychology: Theory, Research and Practice*. London: Sage.

Ogden, J. (2004). *Health Psychology: A Textbook*. Maidenhead: Open University Press.

Sarafino, E.P. (2005). *Health Psychology: Biopsychosocial Interactions*. New York: Wiley.

Weinberg, R.S. and Gould, D. (2003). 3rd. Edition. *Foundations of Sport and Exercise Psychology*. Champaign: IL: Human Kinetics.

PSY3825 Language (15UK, 7.5ECTS, 4US)

Aims

This module provides an introduction to key themes, theories, empirical research programmes & methods to understand processes underlying human language, communication and literacy. Students identify problems and questions and design study plans or research strategies to deal with them.

Learning Outcomes

- Critically evaluate key theories and relate them to different sources of experimental evidence (all assessment)
- Appraise and evaluate core theories in the development of language (assessment 1, 4)
- Relate theories of communication to specific developmental situations (assessment 2, 4)
- Critically evaluate major concepts used in educational psychology (assessment 3, 4)
- Construct coursework and examination work that is of finalist standard (all assessment)
- Employ the knowledge acquired from previous Level two study to assess and rate theories and applications in this module (all assessment)

Syllabus

Autumn Term: Brief historical overview of the domain ■ Structures of the brain involved in language processing ■ speech ■ reading ■ writing & bilingualism ■ impairments to the cognitive architecture, developmental and neuropsychological

Assessment

Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Workshops and tutorials will provide opportunities to develop the skills employed in language, literacy, and communication and to carry out formative tasks. Coursework deadlines appear at equal intervals across the module with an exam at the end of the module. Students will be required to write a short essays on the psychology of language (assessment 1), communication (assessment 2), and education (assessment 3). The essay (assessment 4) covers all aspects of the curriculum not taken in the coursework component.

Learning Materials

Eysenck, M. & Keane, M. (2005). *Cognitive Psychology: A Student Handbook (fifth edition)*. Hove: Psychology Press.

Harley, T. (2001). *The Psychology of Language*. Hove: Psychology Press.

Barrett, Martin, ed. (1999). *The Development of Language*. Hove: Psychology Press.

Tomasello, Michael, and Elizabeth Bates, ed. (2001). *Language Development: The Essential Readings*. Oxford: Blackwell.

On-line materials Including Relevant Journals: *Developmental Psychology; Developmental Review; British Journal of Developmental Psychology; Brain and Language; Language and Communication; Quarterly Journal of Experimental Psychology, Journal of Child Psychology and Psychiatry and Allied Disciplines*, and others

PSY3817 Emotion (15UK, 7.5ECTS, 4US)

Aims

This module offers advanced level study of topics in emotion that builds on previous study of biological and cognitive psychology at level 2.. Additionally, the module also provides an introduction to contemporary explanations of emotion within a cognitive & biological framework.

Learning Outcomes

- Demonstrate an understanding of how biological and cognitive factors interact in emotion (assessment 3)
- Critically discuss different theoretical approaches to emotion (assessment 3)
- Produce and cost a small research proposal (assessment 1)

Syllabus

Autumn Term: Historical approaches to emotionμ The relationship between psychophysiological response & emotional experienceμ Facial expressionμ Measuring emotionsμ The relationship between emotion & cognitionμ Emotion Experienceμ Body movement & emotionμ Emotional developmentμ

Assessment

Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Workshops and tutorials will provide opportunities to develop the skills employed in biological and cognitive psychology. These encourage students to engage in activities that support the summative assessments.

PSY3818 Consciousness (15UK, 7.5ECTS, 4US)

Aims

The aim of this module is to build upon the knowledge and skills gained from the successful completion of one or more core level two psychology modules to study advanced areas in psychology. Consciousness, explores the psychology of our selves, its use to make us creative and happy people, and understanding of mental health and the clinical/therapeutic debates occurring in this field.

Learning Outcomes

- Demonstrate an up-to-date critical understanding of theory and research relating to consciousness, well-being and mental health (Assessments 1-3);
- Demonstrate knowledge of the multifaceted nature of mental health and well-being (Assessments 1-3);
- Utilise relevant theory and research to build evidence-based, written arguments relating to specific topics in consciousness, well-being and mental health (Assessment 3).
- Review and analyse the strengths and weaknesses of current theory and research in consciousness, well-being and mental health (Assessments 1 and 2).
- Relate theory to practice in interpreting case studies and evaluating programmes of treatment (Assessment 2).
- Demonstrate an accurate awareness of how psychologists apply theory to practice in clinical settings (Assessment 2).

Syllabus

Autumn Term: Consciousness and the mind-body problem; the unconscious; self & free will; placebo effects; body perception and esteem; imagery & its use in therapy; introspection; creativity; meditation; hypnosis & hypnotherapy; drugs & the mind

Assessment

Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Seminars/tutorials will provide opportunities to review lecture material & participate in a reflective and critical approach to psychological subject matter. Coursework (assessment 1 & 2; 66%): Six 800 word critical review tasks that assess students understanding and ability to critically assess aspects of the module. These range from reviews of philosophical issues in consciousness to case study reviews of people with mental health problems. Exam (assessment 3, 33%): Two-hour unseen exam with questions not covered by the critical review material. In the format of four short-answer questions and one standard essay.

Learning Materials

Coursework materials uploaded to Oasisplus & Selected articles from Journals: *Journal of Consciousness Studies*; *Consciousness & Cognition*; *British Journal of Clinical Psychology*; *Psychoanalytic Psychology*; *Journal of Abnormal Psychology*, and others.

Blackmore, S. (2003). *Consciousness: An introduction*. London: Hodder & Stoughton.

Kring, A.M., Davison, G.C., Neale, J.M., & S.L. Johnson (2007). *Abnormal Psychology, 10th Edition*. New York: Wiley

PSY3825 Sports Psychology (15UK, 7.5ECTS, 4US)

Aims

The module introduces students to the ways in which psychological theories and methods contribute to our understanding of exercise, and sport performance. It will enable students to understand the psychological, behavioural and social determinants of exercise and sporting performance. Recent research, including both quantitative and qualitative research methods, will be examined and evaluated. The applications of sport psychology to working with skilled performers will be illustrated.

Learning Outcomes

- Apply theory and research methodologies in order to plan research in health, exercise or sport related settings (assessment 2)
- Demonstrate a critical understanding of the role of Health and Sport Psychologists in working with clients (assessment 3)

Syllabus

Spring term: sport and exercise psychology; research methods; benefits of exercise; exercise promotion and adherence; expert performance and teams: group processes and team cohesion, leadership and communication; expert performance and the individual: motivation and self-confidence, skill acquisition, expertise and deliberate practice, and anxiety and stress management; exercise addiction and undesirable behaviours; psychological effects of participation in competitive sport

Assessment

Teaching is delivered through two hour interactive lectures running each week. These lectures will involve significant learner activity and discussion, which allows students to engage with the material and deepens learning. Lecture materials will be available on Oasis and reading material will be available in the library book collection, journal collection or photocopy collection. Tutorials will also be offered each week.

Learning Materials

OnLine Materials including Relevant Journals: *Psychology of Sport and Exercise; British Journal of Health Psychology; Health Psychology; Psychology and Health, Journal of Health Psychology*, and others

Anshel, M. (2003). *Sport Psychology: From Theory to Practice* (fourth edition). UK: Prentice-Hall

Buckworth, J. and Dishman, R.K. (2002). *Exercise Psychology*. Champaign: IL: Human Kinetics.

Marks, D., Murray, M., Evans, B. and Willig, C. (2005). *Health Psychology: Theory, Research and Practice*. London: Sage.

Ogden, J. (2004). *Health Psychology: A Textbook*. Maidenhead: Open University Press.

Sarafino, E.P. (2005). *Health Psychology: Biopsychosocial Interactions*. New York: Wiley.

Weinberg, R.S. and Gould, D. (2003). 3rd. Edition. *Foundations of Sport and Exercise Psychology*. Champaign: IL: Human Kinetics.

PSY3817 Neuropsychology (15UK, 7.5ECTS, 4US)

Aims

This module offers advanced level study of topics in neuropsychology that builds on previous study of biological and cognitive psychology at level 2. The module aims to describe & explain the relationship between human brain structure, activity & function.

Learning Outcomes

- Describe the techniques used by neuropsychologists to investigate brain function and understand the difficulties that each of these techniques present (assessment 2 & 3)
- Describe the major neuropsychological disorders and have an understanding of their aetiology (assessment 3)
- Employ the knowledge acquired from the BPS core modules to assess and rate theories and applications in this module (all assessment)

Syllabus

Spring Term: The history, techniques & methods of neuropsychology, localising & lateralising function in the brain, the role of the frontal lobes in emotion & cognition, normal & abnormal aspects of the neuropsychology of emotion, the neuropsychology language & language disorders, disorders of visual perception (agnosia, blindsight, spatial neglect), the development of function, developmental dyslexia, the symptoms & aetiology of the dementias, recovery & assessment of neuropsychological function.

Assessment

Lectures will be used to deliver core material. Enhanced versions of the lecture displays will be available on Oasis plus, along with additional study material. Workshops and tutorials will provide opportunities to develop the skills employed in biological and cognitive psychology. These encourage students to engage in activities that support the summative assessments.

Sociology Negotiated Modules

1.	Short code	SOC3391 SOC3392 SOC3393 SOC3394
2.	Title	Sociology Negotiated Module 1 Sociology Negotiated Module 2 Sociology Negotiated Module 3 Sociology Negotiated Module 4
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Autumn 2007
6.	Subject	Sociology
7.	Module Leader	Programme Leader: Dr Lon Fleming
9.	Module Restrictions	For exchange students and transitional arrangements only
10.	Automatic deferral	No
11.	Aims	<p>The aim of these four sociology negotiated modules is to continue to accommodate our exchange study students under the Learning Framework. Overseas students generally come to study for one 'semester'/'term' at a time, and each of these modules is therefore 15 credits each, running over 12 weeks each (i.e, one term). The student will negotiate with the programme leader the required learning from across the existing level 3 modules in sociology; and will study and be assessed in 12 week blocks of each module chosen. Each exchange student will take four 15 credit negotiated modules at the same time, in the same term (Autumn or Spring).</p> <p>These modules will also be available to facilitate the transition of our existing January start and out of phase home students to the Learning Framework.</p>
12.	Syllabus	<p>As per the 12 week portion of the level 3 sociology modules chosen for negotiation, which includes the following modules:</p> <p>Media and Society Family Studies Racism, Media and Policy History of Social Science, Madness and Crime Gender, Difference and Society Work, Leisure and Consumption</p>
13.	Learning Outcomes	As per the 12 week portion of the level 3 sociology modules chosen for negotiation

Module Code	SPA1750
Module Title	Introduction to Latin America I
Level	200
Credit	15UK, 7.5ECTS, 4US

Aims

This module, which is taught in English, examines the social, political and cultural processes that underlie the history of Latin America. The module will cover the historical development from the 'discovery' of the New World in the 15th century up to contemporary events. A distinctive feature of this module is its focus on gender, as an integral component of the region's history, a usually neglected dimension. Issues will be illustrated with reference to specific examples.

Learning Outcomes

Knowledge:

- An insight into key aspects of the history of the Latin America, as well as historical developments in the region since 1492;
- A good grasp of the social, political, cultural and historical processes that have led to the shaping of contemporary Latin America;
- An understanding of the complexities in recent and contemporary Latin American politics and society.

Skills:

- It is expected that students completing this module will have developed the ability to:
- Write cogently and critically about the above in a piece of coursework;
- Analyse and interpret texts in historical and political context (of different periods Latin America's history, politics and gender);
- Communicate a coherent argument using evidence and key concepts in seminar discussions;
- Select and retrieve information from a variety of sources;
Reference work appropriately.

Syllabus

- The Incas, the Aztecs, and the Mayas
- The Conquest of Mexico
- The Conquest of Peru
- Colonial Spanish America and Colonial Brazil
- Sugar, slavery and the Spanish Caribbean
- Colonization and Religion
- Race and Identity in Latin America
- Gender in Colonial Latin America
- Latin America Independence: Simon Bolivar
- Caudillos, dictators and heroes
- US and Latin America
- The oligarchic state: civilization and barbarism
- Catholic Church: From Reaction to Liberation Theology
Latifundia in Latin America

Learning, Teaching and Assessment Strategy

Learning activities will consist of a mixture of film screenings/viewing (in Spanish with English subtitles and in English), interactive lectures, seminars, tutorials, private study and the production of written work. Learning will be consolidated in student-centred seminars and in independent reading/study as well as library/Internet research. The seminar will examine in greater depths the issues/topics discussed/presented at lectures. Tutorials will normally be offered for the discussion of essay plans, but are available on request for discussion of other aspects of the module.

Assessment Scheme

Assessment will be by two 1,500-word essays and a 2-hour in-class test.

Assessment Weighting

Coursework: 100%

Module Code	SPA1751
Module Title	Introduction to Latin America II
Level	200
Credit	15UK, 7.5ECTS, 4US

Aims

This module, which is taught in English, examines the social, political and cultural processes that underlie the history of Latin America. The module will cover the historical development from the 'discovery' of the New World in the 15th century up to contemporary events in the 21st. A distinctive feature of this module is its focus on gender, as an integral component of the region's history, a usually neglected dimension. Issues will be illustrated with reference to specific examples.

Learning Outcomes

Knowledge: It is expected that students completing this module will have acquired:

- An insight into key aspects of the history of the Latin America, as well as historical developments in the region since 1492;
- A good grasp of the social, political, cultural and historical processes that have led to the shaping of contemporary Latin America;
- An understanding of the complexities in recent and contemporary Latin American politics and society.

Skills: It is expected that students completing this module will have developed the ability to:

- Write cogently and critically about the above in a piece of coursework;
- Analyse and interpret texts in historical and political context (of different periods Latin America's history, politics and gender);
- Communicate a coherent argument using evidence and key concepts in seminar discussions;
- Select and retrieve information from a variety of sources;
- Reference work appropriately.

Syllabus

- Gender in Latin America: *Machismo and Marianismo*
- The Cuban Revolution
- Chile: socialism and dictatorship
- 'Death and the Maiden'. Women and torture
- The Nicaraguan Revolution
- Venezuela: The Bolivarian Revolution
- Women and revolutions: Cuba, Nicaragua and Venezuela
- Mass Media: '*Fotonovelas*', a tool for domination? The portrayal of gender in soap operas, TV advertisements and women's magazines
- Eva Perón: The myth and the facts
- ALCA versus ALBA: regional integration in Latin America

Learning, Teaching and Assessment Strategy

Learning activities will consist of a mixture of film screenings/viewing (in Spanish with English subtitles and in English), interactive lectures, seminars, tutorials, private study and the production of written work. Learning will be consolidated in student-centred seminars and in independent reading/study as well as library/Internet research. The seminar will examine in greater depths the issues/topics discussed/presented at lectures. Tutorials will normally be offered for the discussion of essay plans, but are available on request for discussion of other aspects of the module.

Assessment Scheme

Assessment will be by two 1,500-word essays and a 2-hour in-class test.

Assessment Weighting

Coursework: 100%

Module Code STX1121
Module Title Introduction to Quantitative Methods and Applications for Business
Credit 15 UK, 7.5ECTS, 4US

Aims

This module provides an interesting and enjoyable introduction to basic statistical and ICT ideas for the analysis and presentation of business data. It caters for students with little prior mathematical knowledge, and while students are expected to complete mathematical calculations by hand and using a computer the emphasis is on the interpretation of quantitative results. The module encourages students with little mathematical background or a fear of mathematics to develop confidence and ability in quantitative skills for business disciplines, which can be built upon in further study.

Module Code	STX2211
Module Title	Introduction to Applied Statistics
Credit	15UK, 7.5ECTS, 4US

Aims

This module is based around some of the most widely used statistical methods in applications: statistical analysis and non-parametric methods. Emphasis is placed on the use of these methods in practical applications using computer packages for numerical calculations. The main aim is to enable the student to become a discriminating user of these statistical methods.

Module Code	STX3311
Module Title	Forecasting for Business
Credit	15UK, 7.5ECTS, 4US

Aims

This module covers forecasting, an important area of statistics that plays an essential role in today's complex business environment. The module aims to introduce common methods of time-series forecasting and to equip students with the relevant skills to produce forecasts in practice. Emphasis is placed on the role of the methods in business and management, and students will be made aware of the limitations of the various methods. Students will be expected to present their results in reports.

SUBJECT TO VALIDATION

1.	Short code	THE2001
2.	Title	Theatre: Forms, Processes, and Practices 2a
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Signy Henderson
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	THE1000 (or Exchange)
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	2
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	Aims This module aims to: <ul style="list-style-type: none"> • Provide students with experience of engaging in collaborative theatre-making, developing processes encountered in THE1000 • Provide students with knowledge of, and critical tools for analysing, a range of key/core scripts and productions • Develop students' knowledge of key artistic movements and their relevance to theatre practice • Enhance students' skills as researchers, writers, and theatre-makers; • Enable students to continue the development of their reflection on their own practice, learning, and personal development 	
12.	Syllabus <ul style="list-style-type: none"> • Collaborative theatre practice • Key scripts and productions, through a number of main approaches, including for example: body and voice, text and context, and design/ the narrative, the visual, design and response, and performance/acting style • Key theatrical and artistic movements relevant to the chosen scripts 	
13.	Learning Outcomes On completion of this module, the successful student will be able to: <ol style="list-style-type: none"> 1. demonstrate an awareness of some key theatrical and artistic movements and practitioners; 2. critically analyse and interpret a range of key texts and productions; 3. assess his or her own developing strengths in theatre-making and research; 4. demonstrate the ability to conduct effective research through the use of library and/or archive resources; 5. use communication skills effectively in structuring and presenting a written essay in the appropriate format; 6. demonstrate skills in visual observation and the application of visual material to research and theatre-making; 7. apply appropriate skills in production planning and realisation; 8. engage in reflective practice (including effective learning and personal and career development); 9. contribute effectively to teamwork and decision-making associated with collaborative theatre-making 	
14.	Learning, Teaching and Assessment Strategy Lectures Develop students' knowledge and critical listening skills (LOs 1, 2, 6,7, 8) Seminars Develop knowledge and skills in articulating, understanding, and communicating ideas	

	<p>(LOs 1, 2, 5, 7, 8)</p> <p>Workshops Develop students' skills in creative practice, collaborative working, problem-solving (LOs 3, 6, 7, 9)</p> <p>Project sessions Develop skills in creative practice; in planning, negotiation and communication; and in numeracy (LOs 3, 4, 6, 7, 9)</p> <p>Live presentations (formative and summative assessments) Develop and assess students' skills in communication, reflective practice, and theatre-making (LOs 1, 3, 4, 6, 7, 9)</p> <p>Essays (formative and summative assessments) Develop and assess students' research and written communication skills and IT competence (LOs 1, 2, 3, 4, 5, 8)</p> <p>Archive (formative and summative assessments) Supports students in reflecting on, recording and communicating research and practical work (LOs 4,6,7,8)</p> <p>Reflective Portfolio (formative and summative assessments) Supports and assesses students' development of reflective practice, including awareness of skills progression, and personal and career development (LOs 3, 8)</p> <p>Tutorials Support students in completing assessment tasks and in their development of reflective practice (all LOs)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> • ★Essay (words) (LOs #) ?% • ★Group project (LOs #) ?% • ★Individual reflective critique/evaluation (words) (LOs #) ?% <p>NB will be one half of assessment for THE2000</p>	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>- Essential Drain, R. (ed) (1995) <i>Twentieth Century Theatre: A Sourcebook</i>. London: Routledge. Fortier, M. (2002) <i>Theory/Theatre: An Introduction</i>. 2nd Ed. London: Routledge.</p> <p>- Recommended Artaud, A. (1999) <i>Collected Works Volume Four</i>. Trans. V Corti. London: John Calder. Brecht, B. (1978) <i>Brecht on Theatre</i>. Trans and Ed J Willett. London: Methuen.</p>	

	Eyre, R and Wright, N (2000) <i>Changing Stages: A View of British Theatre in the Twentieth Century</i> . London: Bloomsbury. Howard, P. (2001) <i>What is Scenography? (Theatre Concepts)</i> . London: Routledge. Mitter, S. (2000) <i>Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Peter Brook</i> . London: Routledge.								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/08			Sept	May	15	TP		
	2008/09			Sept	May	15	TP		
	2009/10			Sept	May	15	TP		
	2010/11			Sept	May	15	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					NO			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	THE2002
2.	Title	Theatre: Forms, Processes, and Practices 2b
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Signy Henderson
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	THE1000 (or Exchange)
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	2
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> • Provide students with experience of engaging in collaborative theatre-making, developing processes encountered in THE1000 • Provide students with knowledge of, and critical tools for analysing, a range of key/core scripts and productions • Develop students' knowledge of key artistic movements and their relevance to theatre practice • Enhance students' skills as researchers, writers, and theatre-makers; • Enable students to continue the development of their reflection on their own practice, learning, and personal development 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> • Collaborative theatre practice • Key scripts and productions, through a number of main approaches, including for example: body and voice, text and context, and design/ the narrative, the visual, design and response, and performance/acting style • Key theatrical and artistic movements relevant to the chosen scripts 	
13.	<p>Learning Outcomes On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> 1. demonstrate an awareness of some key theatrical and artistic movements and practitioners; 2. critically analyse and interpret a range of key texts and productions; 3. assess his or her own developing strengths in theatre-making and research; 4. demonstrate the ability to conduct effective research through the use of library and/or archive resources; 5. use communication skills effectively in structuring and presenting a written essay in the appropriate format; 6. demonstrate skills in visual observation and the application of visual material to research and theatre-making; 7. apply appropriate skills in production planning and realisation; 8. engage in reflective practice (including effective learning and personal and career development); 9. contribute effectively to teamwork and decision-making associated with collaborative theatre-making 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Lectures Develop students' knowledge and critical listening skills (LOs 1, 2, 6,7, 8)</p> <p>Seminars Develop knowledge and skills in articulating, understanding, and communicating ideas</p>	

	<p>(LOs 1, 2, 5, 7, 8)</p> <p>Workshops Develop students' skills in creative practice, collaborative working, problem-solving (LOs 3, 6, 7, 9)</p> <p>Project sessions Develop skills in creative practice; in planning, negotiation and communication; and in numeracy (LOs 3, 4, 6, 7, 9)</p> <p>Live presentations (formative and summative assessments) Develop and assess students' skills in communication, reflective practice, and theatre-making (LOs 1, 3, 4, 6, 7, 9)</p> <p>Essays (formative and summative assessments) Develop and assess students' research and written communication skills and IT competence (LOs 1, 2, 3, 4, 5, 8)</p> <p>Archive (formative and summative assessments) Supports students in reflecting on, recording and communicating research and practical work (LOs 4,6,7,8)</p> <p>Reflective Portfolio (formative and summative assessments) Supports and assesses students' development of reflective practice, including awareness of skills progression, and personal and career development (LOs 3, 8)</p> <p>Tutorials Support students in completing assessment tasks and in their development of reflective practice (all LOs)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> • ★Essay (words) (LOs #) ?% • ★Group project (LOs #) ?% • ★Individual reflective critique/evaluation (words) (LOs #) ?% <p>NB will be one half of assessment for THE2000</p>	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>- Essential Drain, R. (ed) (1995) <i>Twentieth Century Theatre: A Sourcebook</i>. London: Routledge. Fortier, M. (2002) <i>Theory/Theatre: An Introduction</i>. 2nd Ed. London: Routledge.</p> <p>- Recommended Artaud, A. (1999) <i>Collected Works Volume Four</i>. Trans. V Corti. London: John Calder. Brecht, B. (1978) <i>Brecht on Theatre</i>. Trans and Ed J Willett. London: Methuen.</p>	

	Eyre, R and Wright, N (2000) <i>Changing Stages: A View of British Theatre in the Twentieth Century</i> . London: Bloomsbury. Howard, P. (2001) <i>What is Scenography? (Theatre Concepts)</i> . London: Routledge. Mitter, S. (2000) <i>Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Peter Brook</i> . London: Routledge.								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/08			Sept	May	15	TP		
	2008/09			Sept	May	15	TP		
	2009/10			Sept	May	15	TP		
	2010/11			Sept	May	15	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					NO			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	THE2011
2.	Title	Body, Voice, and Direction A
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Adam Ainsworth
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	2
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> ▪ Further develop students acting and directing skills ▪ Enable students to engage with further training for body and voice ▪ Examine and develop students understanding of the relationship between Actor, Director and Audience ▪ Develop knowledge of key acting styles, approaches and methodologies ▪ Continue the development of students' reflection on their own practice as Actors and Directors 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> ▪ Training and preparation exercises for body and voice ▪ Approaches to Energy, Dilation, Presence Rhythm and Play ▪ Solo and ensemble performance 	
13.	<p>Learning Outcomes</p> <ol style="list-style-type: none"> 1. Demonstrate an understanding and ability to prepare physically and vocally for performance 2. Demonstrate a knowledge of and an ability to apply appropriate approaches to performance 3. Engage with key performance skills relating to at least two of: Energy, Dilation, Presence Rhythm and Play 4. Demonstrate an awareness of the relationship between actor, director and audience through performance 5. Analyse through essay writing the work of at least one key practitioner and through reflective evaluation their own work 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Training workshops Develop and assess students understanding and ability to prepare physically and vocally for performance. (Los 1,3,4)</p> <p>Workshops Develop students' key performance skills in acting and directing. Introduces approaches and techniques. (Los 1, 2, 3, 4)</p> <p>Live Presentations (formative and summative)</p>	

	<p>Develop and assess students' development, understanding and application of skills, approaches and relationships. (Los 2,3,4,)</p> <p>Essays (formative and summative) Develop and assess students' understanding of other practitioners, and their own work. (Los 3,4,5,)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> • ★Essay (words) (LOs #) ?% • ★Group project (LOs #) ?% • ★Individual reflective critique/evaluation (words) (LOs #) ?% <p>NB will be half of the assessment for THE2010</p>						
15.	Assessment Weighting						
	Seen examination						
	Unseen examination						
	Coursework (no examination)		100 %				
16.	Timetabled examination required		NO				
17.	Length of exam						
18.	<p>Learning materials</p> <p>- Essential</p> <p>Ball, W, (1984) <i>A Sense of Direction</i>, London: Nick Hern Books.</p> <p>Zarilli, P. (1992) <i>Acting (Re)Considered</i>, London: Methuen.</p> <p>Rodenburg, P. (1992) <i>The Right to Speak</i>, London: Methuen.</p> <p>Braun,E. (1982) <i>The Director and the Stage. (From Naturalism to Grotowski)</i>, London: Methuen.</p> <p>Bogart. A. (2001) <i>A Director prepares. (Seven Essays on Art and Theatre)</i>, Abingdon: Routledge.</p> <p>Wright.J. (2006) <i>Why Is That So Funny?: A Practical Exploration of Physical Comedy</i>, London: Nick Hern Books.</p> <p>- Recommended</p> <p>Caldarone, M. (Author) Lloyd-Williams, M. (Author) Johnson,T. (Fwd.) (2004) <i>Actions: The Actor's Thesaurus</i>, London: Nick Hern Books.</p> <p>Callery, D. (2001)<i>Through the Body. (A Practical Guide to Physical Theatre)</i> London: Nick Hern Books.</p> <p>Rudlin, J. (1994) <i>Commedia dell'arte (An Actors Handbook)</i>. London: Routledge.</p>						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE

	2007/08			Sept	May	15	TP			
	2008/09			Sept	May	15	TP			
	2009/10			Sept	May	15	TP			
	2010/11			Sept	May	15	TP			
20.	Timetabling Information									
	(a) Please indicate which teaching activities will be offered in this module:									
	LECTURE (LEC)						NO			
	SEMINAR (SEM)						YES			
	LABORATORY/STUDIO (LAB/STU)						YES			
	WORKSHOP (WRK)						YES			
	TUTORIAL (TUT)						YES			
	OTHER									
	(b) Timetabled						NO			
	(c) Sectioned						NO			
	(d) Is the module to be downloaded for OASIS?						YES			
	(e) Do students need early access to OASIS?						NO			

SUBJECT TO VALIDATION

1.	Short code	THE2012
2.	Title	Body, Voice, and Direction B
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Adam Ainsworth
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	2
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> ▪ Further develop students acting and directing skills ▪ Enable students to engage with further training for body and voice ▪ Examine and develop students understanding of the relationship between Actor, Director and Audience ▪ Develop knowledge of key acting styles, approaches and methodologies ▪ Continue the development of students' reflection on their own practice as Actors and Directors 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> ▪ Training and preparation exercises for body and voice ▪ Approaches to Energy, Dilation, Presence Rhythm and Play ▪ Solo and ensemble performance 	
13.	<p>Learning Outcomes</p> <ol style="list-style-type: none"> 1. Demonstrate an understanding and ability to prepare physically and vocally for performance 2. Demonstrate a knowledge of and an ability to apply appropriate approaches to performance 3. Engage with key performance skills relating to at least two of: Energy, Dilation, Presence Rhythm and Play 4. Demonstrate an awareness of the relationship between actor, director and audience through performance 5. Analyse through essay writing the work of at least one key practitioner and through reflective evaluation their own work 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Training workshops Develop and assess students understanding and ability to prepare physically and vocally for performance. (Los 1,3,4)</p> <p>Workshops Develop students' key performance skills in acting and directing. Introduces approaches and techniques. (Los 1, 2, 3, 4)</p> <p>Live Presentations (formative and summative)</p>	

	<p>Develop and assess students' development, understanding and application of skills, approaches and relationships. (Los 2,3,4,)</p> <p>Essays (formative and summative) Develop and assess students' understanding of other practitioners, and their own work. (Los 3,4,5,)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> • ★Essay (words) (LOs #) ?% • ★Group project (LOs #) ?% • ★Individual reflective critique/evaluation (words) (LOs #) ?% <p>NB will be half of the assessment for THE2010</p>						
15.	Assessment Weighting						
	Seen examination						
	Unseen examination						
	Coursework (no examination)				100 %		
16.	Timetabled examination required				NO		
17.	Length of exam						
18.	<p>Learning materials</p> <p>- Essential</p> <p>Ball, W, (1984) <i>A Sense of Direction</i>, London: Nick Hern Books.</p> <p>Zarilli, P. (1992) <i>Acting (Re)Considered</i>, London: Methuen.</p> <p>Rodenburg, P. (1992) <i>The Right to Speak</i>, London: Methuen.</p> <p>Braun,E. (1982) <i>The Director and the Stage. (From Naturalism to Grotowski)</i>, London: Methuen.</p> <p>Bogart. A. (2001) <i>A Director prepares. (Seven Essays on Art and Theatre)</i>, Abingdon: Routledge.</p> <p>Wright.J. (2006) <i>Why Is That So Funny?: A Practical Exploration of Physical Comedy</i>, London: Nick Hern Books.</p> <p>- Recommended</p> <p>Caldarone, M. (Author) Lloyd-Williams, M. (Author) Johnson,T. (Fwd.) (2004) <i>Actions: The Actor's Thesaurus</i>, London: Nick Hern Books.</p> <p>Callery, D. (2001)<i>Through the Body. (A Practical Guide to Physical Theatre)</i> London: Nick Hern Books.</p> <p>Rudlin, J. (1994) <i>Commedia dell'arte (An Actors Handbook)</i>. London: Routledge.</p>						
19.	Module run (NB. These should be set up 4 years in advance):						
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE

	2007/08			Sept	May	15	TP			
	2008/09			Sept	May	15	TP			
	2009/10			Sept	May	15	TP			
	2010/11			Sept	May	15	TP			
20.	Timetabling Information									
	(a) Please indicate which teaching activities will be offered in this module:									
	LECTURE (LEC)						NO			
	SEMINAR (SEM)						YES			
	LABORATORY/STUDIO (LAB/STU)						YES			
	WORKSHOP (WRK)						YES			
	TUTORIAL (TUT)						YES			
	OTHER									
	(b) Timetabled						NO			
	(c) Sectioned						NO			
	(d) Is the module to be downloaded for OASIS?						YES			
	(e) Do students need early access to OASIS?						NO			

SUBJECT TO VALIDATION

1.	Short code	THE2021
2.	Title	Design, Application, and Direction A
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Nicola Stammers
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	2
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> • Develop the students' ability to observe, analyse, evaluate and critically assess their own and other's work • Develop students' confidence in their ability to generate, develop and communicate ideas and information effectively • Enhance students' practice as designers and theatre-makers through the interrogation of interpretative strategies employed by key practitioners • Develop a deeper understanding of the collaborative nature of theatre • Allow students to acquire and develop new practical and organisational skills, and enhance methodologies of individual and group working • Provide a platform for the acquisition and analysis of theatre related skills and practices • Allow students to develop an understanding of the role of the Director and develop the students' skills in collaborating with designers and technicians 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> • Collaborative theatre practice • Further examination of key methodologies of design, response and application • Acquisition and development of production skills, approaches, processes and working methodologies • Investigation of a range of forms, styles and techniques • Examination of the relationship between Director, Designer and Technician 	
13.	<p>Learning Outcomes On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate an understanding of and ability to apply design and/or directorial processes and methodologies 2. Demonstrate the ability to generate, interpret, develop and communicate ideas 3. Demonstrate knowledge of and an ability to apply appropriate approaches and skills in production planning and realisation 4. Engage in effective teamwork and decision-making associated with collaborative theatre making 5. Demonstrate the ability to critically analyse and interpret a range of work 6. Demonstrate the ability to critically reflect and comment on their own practice and process and that of their peers in theatre design and making 7. Analyse through essay writing the work of key practitioners 8. Demonstrate an awareness of key forms, approaches, styles and techniques 9. Demonstrate an understanding of the Performer, Space, and Audience relationship 	

14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Lectures Develop students' knowledge and critical listening skills. (LOs 1,3,5,8)</p> <p>Seminars Develop knowledge and skills in articulating, understanding, presenting and communicating ideas. (LOs 1,2,5,6,8)</p> <p>Workshops Develop students' skills in generating designs and practical technical theatre skills including CAD, collaborative working and problem solving. (LOs 1,2,3,9)</p> <p>Project sessions Develop skills in theatre practice; in organisation, working methodology and communication. (LOs 1,2,3,4,5,6,8,9)</p> <p>Live presentations (formative and summative assessments) Develop and assess students' skills in communication, reflective practice, and theatre making. (LOs 1,2,3,4,5,6,8,9)</p> <p>Essays (formative and summative assessments?) Develop and assess students' research and written communication skills and IT competence. (LOs 3,5,6,7,8)</p> <p>Portfolio (formative and summative assessments) Develop students' ability to articulate through a visual narrative, develop their presentation values and communicate research and practical work. (LOs 1,2,8,9)</p> <p>Reflective Evaluation Supports and assesses students' development of reflective practice, including awareness of skills progression, and personal and career development. (LO 6)</p> <p>Tutorials Support students in assessment tasks and in their development of practice. (All LOs)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be</p>

	<p>passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> ★ Essay (words) (LOs #) ?% ★ Group project (LOs #) ?% ★ Individual reflective critique/evaluation (words) (LOs #) ?% <p>NB will be half of the assessment for THE2020</p>							
15.	Assessment Weighting							
	Seen examination							
	Unseen examination							
	Coursework (no examination)				100%			
16.	Timetabled examination required				NO			
17.	Length of exam							
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential - <p>Bablet D (1966) <i>Edward Gordon Craig</i>. London: Heineman</p> <p>Beacham R (1994) <i>Adolphe Appia – Artist & Visionary</i>. Chur, Switzerland: Harwood Academic.</p> <p>Brook P (1980) <i>The Empty Space</i>. London: Penguin.</p> <p>Candee, W (1995) <i>Theatrical Space</i>. London: Scarecrow Press</p> <p>Payne, D. (1993) <i>Art of the Scenographic Imagination</i>. Urbana: S.Illinois UP.</p> <ul style="list-style-type: none"> - Recommended <p>Backemeyer, S. (1997) <i>Ralph Koltai: Designer for the Stage</i>. London: Lund Humphries.</p> <p>Ingham, R. & Covey, L. (2003) <i>The Costume Technician’s Handbook</i>. London: Heinemann.</p> <p>Kaye, D. & LeBrecht, J. (2000) <i>Sound and Music for the Theatre</i>. London: Focal Press.</p> <p>Keller, M. (1999) <i>Light Fantastic: the Art and Design of Stage Lighting</i>. Munich and London: Prestel.</p> <p>Svoboda J (1993) <i>The Secret of the Theatrical Space</i>. London: Applause Books</p> <p>Winslow, C (2006) <i>Handbook of Set Design</i>. Ramsbury: Crowood.</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08			Sept	May	35	TP	
	2008/09			Sept	May	35	TP	
	2009/10			Sept	May	35	TP	
	2010/11			Sept	May	35	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		

	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	YES
	WORKSHOP (WRK)	YES
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	NO
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	THE2022
2.	Title	Design, Application, and Direction B
3.	Level	300
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Nicola Stammers
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	2
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> • Develop the students' ability to observe, analyse, evaluate and critically assess their own and other's work • Develop students' confidence in their ability to generate, develop and communicate ideas and information effectively • Enhance students' practice as designers and theatre-makers through the interrogation of interpretative strategies employed by key practitioners • Develop a deeper understanding of the collaborative nature of theatre • Allow students to acquire and develop new practical and organisational skills, and enhance methodologies of individual and group working • Provide a platform for the acquisition and analysis of theatre related skills and practices • Allow students to develop an understanding of the role of the Director and develop the students' skills in collaborating with designers and technicians 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> • Collaborative theatre practice • Further examination of key methodologies of design, response and application • Acquisition and development of production skills, approaches, processes and working methodologies • Investigation of a range of forms, styles and techniques • Examination of the relationship between Director, Designer and Technician 	
13.	<p>Learning Outcomes On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate an understanding of and ability to apply design and/or directorial processes and methodologies 2. Demonstrate the ability to generate, interpret, develop and communicate ideas 3. Demonstrate knowledge of and an ability to apply appropriate approaches and skills in production planning and realisation 4. Engage in effective teamwork and decision-making associated with collaborative theatre making 5. Demonstrate the ability to critically analyse and interpret a range of work 6. Demonstrate the ability to critically reflect and comment on their own practice and process and that of their peers in theatre design and making 7. Analyse through essay writing the work of key practitioners 8. Demonstrate an awareness of key forms, approaches, styles and techniques 9. Demonstrate an understanding of the Performer, Space, and Audience relationship 	

14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Lectures Develop students' knowledge and critical listening skills. (LOs 1,3,5,8)</p> <p>Seminars Develop knowledge and skills in articulating, understanding, presenting and communicating ideas. (LOs 1,2,5,6,8)</p> <p>Workshops Develop students' skills in generating designs and practical technical theatre skills including CAD, collaborative working and problem solving. (LOs 1,2,3,9)</p> <p>Project sessions Develop skills in theatre practice; in organisation, working methodology and communication. (LOs 1,2,3,4,5,6,8,9)</p> <p>Live presentations (formative and summative assessments) Develop and assess students' skills in communication, reflective practice, and theatre making. (LOs 1,2,3,4,5,6,8,9)</p> <p>Essays (formative and summative assessments?) Develop and assess students' research and written communication skills and IT competence. (LOs 3,5,6,7,8)</p> <p>Portfolio (formative and summative assessments) Develop students' ability to articulate through a visual narrative, develop their presentation values and communicate research and practical work. (LOs 1,2,8,9)</p> <p>Reflective Evaluation Supports and assesses students' development of reflective practice, including awareness of skills progression, and personal and career development. (LO 6)</p> <p>Tutorials Support students in assessment tasks and in their development of practice. (All LOs)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be</p>

	<p>passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> ★ Essay (words) (LOs #) ?% ★ Group project (LOs #) ?% ★ Individual reflective critique/evaluation (words) (LOs #) ?% <p>NB will be half of the assessment for THE2020</p>							
15.	Assessment Weighting							
	Seen examination							
	Unseen examination							
	Coursework (no examination)				100%			
16.	Timetabled examination required				NO			
17.	Length of exam							
18.	<p>Learning materials</p> <ul style="list-style-type: none"> - Essential - <p>Bablet D (1966) <i>Edward Gordon Craig</i>. London: Heineman</p> <p>Beacham R (1994) <i>Adolphe Appia – Artist & Visionary</i>. Chur, Switzerland: Harwood Academic.</p> <p>Brook P (1980) <i>The Empty Space</i>. London: Penguin.</p> <p>Candee, W (1995) <i>Theatrical Space</i>. London: Scarecrow Press</p> <p>Payne, D. (1993) <i>Art of the Scenographic Imagination</i>. Urbana: S.Illinois UP.</p> <ul style="list-style-type: none"> - Recommended <p>Backemeyer, S. (1997) <i>Ralph Koltai: Designer for the Stage</i>. London: Lund Humphries.</p> <p>Ingham, R. & Covey, L. (2003) <i>The Costume Technician’s Handbook</i>. London: Heinemann.</p> <p>Kaye, D. & LeBrecht, J. (2000) <i>Sound and Music for the Theatre</i>. London: Focal Press.</p> <p>Keller, M. (1999) <i>Light Fantastic: the Art and Design of Stage Lighting</i>. Munich and London: Prestel.</p> <p>Svoboda J (1993) <i>The Secret of the Theatrical Space</i>. London: Applause Books</p> <p>Winslow, C (2006) <i>Handbook of Set Design</i>. Ramsbury: Crowood.</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08			Sept	May	35	TP	
	2008/09			Sept	May	35	TP	
	2009/10			Sept	May	35	TP	
	2010/11			Sept	May	35	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		

	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	YES
	WORKSHOP (WRK)	YES
	TUTORIAL (TUT)	YES
	OTHER	
	(b) Timetabled	NO
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	THE3100
2.	Title	Shakespeare in Performance
3.	Level	400
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Signy Henderson
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> • Provide students with knowledge of, and critical tools for analysing and staging, plays by Shakespeare and his contemporaries • Develop students' competence and confidence in understanding and performing heightened dramatic text • Enhance students' skills as researchers, writers, and theatre-makers 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> • History and context of Shakespeare's plays • Textual analysis • Vocal techniques in speaking verse and heightened text • Production history of plays by Shakespeare and his contemporaries • Dramaturgy and staging of Renaissance plays 	
13.	<p>Learning Outcomes On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> 1. demonstrate an understanding of three or more plays by Shakespeare and/or his contemporaries 2. critically analyse and interpret texts and productions 3. demonstrate the ability to conduct effective research through the use of library and/or archive resources 4. apply appropriate and effective vocal techniques to the speaking of Renaissance dramatic text 5. work collaboratively in creating a small-scale performance of a piece of Renaissance dramatic text 6. use communication skills effectively in structuring and presenting a written essay in the appropriate format 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Seminars Develop knowledge and skills in articulating, understanding, and communicating ideas (LOs 1, 2, 6)</p> <p>Workshops Develop students' skills in interpretation, vocal performance, and collaborative working, (LOs 2,4,5)</p> <p>Rehearsals Develop skills in creative practice, dramaturgy, research and performance (LOs</p>	

	<p>1,2,4,5)</p> <p>Live presentations (formative and summative assessments) Develop and assess students' skills in communication, reflective practice, and theatre-making (LOs 1,3,4,5)</p> <p>Essay (formative and summative assessments) Develops and assesses students' research and written communication skills (LOs 1, 2, 3, 6)</p> <p>Dramaturgical Archive (formative and summative assessments) Supports students in reflecting on, recording and communicating research and practical work (LOs 3, 5)</p> <p>Tutorials Support students in completing assessment tasks and in their development of reflective practice (LOs1,2,3,4,5,6)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> • ★Essay (words) (LOs #) ?% • ★Group project (LOs #) ?% • ★Individual reflective critique/evaluation (words) (LOs #) ?% 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>- Essential Kermode, Frank (2000) <i>Shakespeare's Language</i>. London: Penguin.</p> <p>Shakespeare, W. (2006) <i>The RSC Complete Works</i>. Edited by Jonathan Bate and Eric Rasmussen. London: MacMillan.</p> <p>Individual plays for study and performance in class in single-play editions.</p> <p>- Recommended Gurr, Andrew (1997) <i>Playgoing in Shakespeare's London 2nd</i> ed. Cambridge: Cambridge UP.</p> <p>Kennedy, Dennis (2001) <i>Looking at Shakespeare: A Visual History of Twentieth-Century Performance 2nd</i> ed. Cambridge: Cambridge UP.</p> <p>Rodenburg, Patsy (2005) <i>Speaking Shakespeare</i>. London: Methuen.</p> <p>Taylor, Gary (1989) <i>Reinventing Shakespeare: A Cultural History from the Restoration to the Present</i>. Oxford: Oxford UP.</p>	

19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007/08			Sept	May	50	TP		
	2008/09			Sept	May	50	TP		
	2009/10			Sept	May	50	TP		
	2010/11			Sept	May	50	TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					NO			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES			
	WORKSHOP (WRK)					NO			
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					NO			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	THE3300
2.	Title	Comic Performance
3.	Level	400
4.	Credit Points	30UK, 15ECTS, 8US
5.	Start Term	Sept 2007
6.	Subject	Theatre Arts
7.	Module Leader	Arthur Husk
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	Theatre Arts
	(e) Level restrictions	3
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims This module aims to:</p> <ul style="list-style-type: none"> allow students to develop a comprehensive conceptual understanding of the comic view in the particular context of performance create opportunities for students to apply this conceptual understanding in a range of activities including writing (critical, analytical and for performance) and performance enable students to continue the development of their reflection on their own practice, learning, and personal development. 	
12.	<p>Syllabus</p> <ul style="list-style-type: none"> comic performance devices, techniques and approaches dynamics and significance of performer/audience relationships, and performance situations and/or circumstances application of appropriate theoretical perspectives (incongruity, superiority, relief, aggression, reception, abjection) in critical examination of significant practitioners development, writing, structuring and editing of a solo piece for stand up comedy performance in a professional comedy venue. 	
13.	<p>Learning Outcomes On completion of this module, the successful student will be able to:</p> <ol style="list-style-type: none"> demonstrate a systematic and critical understanding of a range of comic performance styles, devices, techniques and contexts critically evaluate relevant texts and performances critically evaluate his or her own strengths in developing, writing, structuring and editing a solo piece for comic performance demonstrate the ability to conduct effective research through the use of library and/or archive resources use communication skills effectively in structuring and presenting a written essay in the appropriate format. 	
14.	<p>Learning, Teaching and Assessment Strategy Seminars/screenings/performances Develop students' knowledge and skills in understanding, articulating and communicating ideas including visual and oral presentation skills. Encourage critical evaluation and discussion of styles, devices, techniques and approaches used in comic performance. (LOs 1,2,3,4,5)</p> <p>Workshops</p>	

	<p>Consolidate and enhance students' skills in creative practice, generation of comic ideas, writing and editing material. Develop practical skills. (LOs 1,2,3,4)</p> <p>Tutorials Support a) development, writing and editing of, and preparation for individual performance pieces; b) completion of assessment tasks and the development of reflective practice. (LOs 1,2,3,4,5)</p> <p>Live presentations (formative and summative assessments) Develop and assess students' skills in research, communication, reflective practice, and performance. (LOs 1,2,3,4,)</p> <p>Reflective discussions Enhance students' skills in evaluating and discussing their own practical work and that of their peers. Provide students with verbal appraisal and feedback on their practical work. (LOs 1,2,3)</p> <p>Essays (formative and summative assessments) Develop and assess students' research, written communication skills, and IT competence. (LOs 1,2,3,4,5)</p> <p>Assessment Scheme Students must meet the subject's attendance requirement (90%) to be eligible for assessment. Starred assessment items MUST be passed in order for the module to be passed overall. Unstarred items contribute to the aggregate grade, and an aggregate grade of 17, 18 or 19 will result in failure of the module, but the failure of an unstarred assessment item will not automatically result in failure of the module.</p> <ul style="list-style-type: none"> • ★Essay (2,500-3,000words) (LOs 1,2,4,5) 30% • ★project (LOs 1,2,3,4) 40% • ★Individual reflective critique/evaluation (2,500-3,000words) (LOs 1,2,3,5) 30% 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	
18.	<p>Learning materials</p> <p>- Essential</p> <p>DVD/Video:</p> <p>Adele Givens et al (2001) <i>Queens of Comedy</i> Bill Hicks (1991) <i>Relentless</i> George Carlin (2003) <i>You Are All Diseased</i> Richard Pryor (1979) <i>Live in Concert</i> Sarah Silverman (2006) <i>Jesus is Magic</i> Individual performances for study in class.</p> <p>Hicks, Bill (2004) <i>Love All the People</i>. London: Constable. Morreall, John (1987) <i>The Philosophy of Laughter and Humor</i>. New York: University of New York. Palmer, Jerry (1994) <i>Taking Humour Seriously</i>. London: Routledge.</p>	

	<p>Watkins, Mel (1995) <i>On the Real Side</i>. New York: Touchstone.</p> <p>- Recommended</p> <p>Bruce, Lenny (1987) <i>The Essential Lenny Bruce</i>. London: Macmillan. Limon, John (2000) <i>Stand-Up Comedy in Theory, or, Abjection in America</i>. London: Duke University Press. Outhwaite, Paul (2003) <i>One Consciousness</i>. Middlesbrough: D.M. Productions. Rowe, Kathleen (1995) <i>The Unruly Woman: Gender and the Genres of Laughter</i>. Austin: The University of Texas Press. Ziv, Avner (ed) (1998) <i>Jewish Humor</i>. New Jersey: Transaction Publishers</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007/08			Sept	May	40	TP	
	2008/09			Sept	May	40	TP	
	2009/10			Sept	May	40	TP	
	2010/11			Sept	May	40	TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					YES		
	WORKSHOP (WRK)					YES		
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					NO		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					NO		

SUBJECT TO VALIDATION

1.	Short code	TRA1511
2.	Title	Introduction to Translation
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007
6.	Subject	TRA
7.	Module Leader	Christina Delistathi
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	Level 1
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module introduces students to issues in the theory and practice of translation and to the basic skills of a translator with reference to central concepts in Translation Studies. They will understand how your discipline has evolved and how issues of concern within it have arisen and developed; they will meet many of these issues through your own practical work in the classroom and at home. The module introduces translating skills, basic translation-related skills and abilities and the practicalities of the translation profession.</p>	
12.	<p>Syllabus</p> <p>The syllabus will include lecture/seminars on central concepts in Translation Studies and on approaches to translation. Such concepts will be: equivalence, context, translation shifts and function. Lectures will be backed up by workshops in which students encounter these issues through practical translation exercises.</p>	
13.	<p>Learning Outcomes</p> <p>On completion of the module successful students will be able to demonstrate knowledge of:</p> <ol style="list-style-type: none"> 1. Key concepts in Translation Studies 2. The issues involved in translation 3. The nature of translation as a profession and academic discipline <p>Skills: On successful completion of the module students will be able to demonstrate</p> <ol style="list-style-type: none"> 4. the ability to reflect on considerations of language, culture and function in translation 5. the ability to reflect on career considerations within the field of translation 6. presentation skills 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is designed to promote and assist student independent learning and autonomy. Students are required to use the library on a weekly basis for coursework preparation. Students are encouraged to use OASIS as an addition to the library source of materials.</p> <p>The module is taught in weekly lectures and seminars. Seminars include group work and visits to/from translation service providers. Teaching focuses on the</p>	

	applicability of aspects of Translation Theory on the translation practice and the translation issues these concepts illuminate. Individual and group work in the classroom is directed towards reflection on the practice and on the theoretical concepts utilised. Homework enhances and develops reflection and the skills acquired in the practical sessions. Assessment is based on one essays, and one oral presentations.	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100 % (50% essay at mid-term) and 50% group presentation at the end of term
16.	Timetabled examination required	NO
17.	Length of exam	
18.	Learning materials Essential Hatim, Basil and Munday, Jeremy. 2004. <i>Translation; An Advanced Resource Book</i> . London and New York: Routledge. Munday, Jeremy. 2001. <i>Introducing Translation Studies, Theories and Applications</i> . London and New York: Routledge. Primary Baker, Mona (ed.). 2001. <i>Routledge Encyclopedia of Translation Studies</i> . London and New York: Routledge. Fawcett, Peter. 1997. <i>Translation and Language: linguistics theories explained</i> . Manchester: St. Jerome Hatim, Basil & Ian Mason.1990. <i>Discourse and the Translator</i> . New York: Longman Venuti, Lawrence (ed). 2004. <i>The Translation Studies Reader</i> . London and New York, Routledge - Recommended/Secondary Baker, Mona. 1992. <i>In Other Words: A Coursebook on Translation</i> . London: Routledge Bassnett-McGuire, Susan 2002. <i>Translation Studies</i> . London and New York: Methuen/Routledge. Samuelsson- Brown, Geoffrey. 1993. <i>A Practical Guide for Translators</i> . Clevedon, Philadelphia and Adelaide: Multilingual Matters Ltd.	

	A useful resource of material is: www.tinet.org/~apym/on-line/translation.html								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-2008	Autumn		September 2007	Jan 2008		TP		
	2008-2009	Autumn		September 2008	Jan 2009		TP		
	2009-2010	Autumn		September 2009	Jan 2010		TP		
	2010-2011	Autumn		September 2010	Jan 2011		TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)								
	WORKSHOP (WRK)								
	TUTORIAL (TUT)					YES			
	OTHER								
	(b) Timetabled					NO			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			

SUBJECT TO VALIDATION

1.	Short code	TRA1512
2.	Title	Introduction to Translation
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007
6.	Subject	TRA
7.	Module Leader	Christina Delistathi
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	Level 1
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module introduces students to issues in the theory and practice of translation and to the basic skills of a translator with reference to central concepts in Translation Studies. They will understand how your discipline has evolved and how issues of concern within it have arisen and developed; they will meet many of these issues through your own practical work in the classroom and at home. The module introduces translating skills, basic translation-related skills and abilities and the practicalities of the translation profession.</p>	
12.	<p>Syllabus</p> <p>The syllabus will include lecture/seminars on central concepts in Translation Studies and on approaches to translation. Such concepts will be: equivalence, context, translation shifts and function. Lectures will be backed up by workshops in which students encounter these issues through practical translation exercises.</p>	
13.	<p>Learning Outcomes</p> <p>On completion of the module successful students will be able to demonstrate knowledge of:</p> <ol style="list-style-type: none"> 1. Key concepts in Translation Studies 2. The issues involved in translation 3. The nature of translation as a profession and academic discipline <p>Skills: On successful completion of the module students will be able to demonstrate</p> <ol style="list-style-type: none"> 4. the ability to reflect on considerations of language, culture and function in translation 5. the ability to reflect on career considerations within the field of translation 6. presentation skills 	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is designed to promote and assist student independent learning and autonomy. Students are required to use the library on a weekly basis for coursework preparation. Students are encouraged to use OASIS as an addition to the library source of materials.</p> <p>The module is taught in weekly lectures and seminars. Seminars include group work and visits to/from translation service providers. Teaching</p>	

	focuses on the applicability of aspects of Translation Theory on the translation practice and the translation issues these concepts illuminate. Individual and group work in the classroom is directed towards reflection on the practice and on the theoretical concepts utilised. Homework enhances and develops reflection and the skills acquired in the practical sessions. Assessment is based on one essays, and one oral presentations.	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100 % (50% essay at mid-term) and 50% group presentation at the end of term
16.	Timetabled examination required	NO
17.	Length of exam	
18.	Learning materials	
	Essential	
	Hatim, Basil and Munday, Jeremy. 2004. <i>Translation; An Advanced Resource Book</i> . London and New York: Routledge.	
	Munday, Jeremy. 2001. <i>Introducing Translation Studies, Theories and Applications</i> . London and New York: Routledge.	
	Primary	
	Baker, Mona (ed.). 2001. <i>Routledge Encyclopedia of Translation Studies</i> . London and New York: Routledge.	
	Fawcett, Peter. 1997. <i>Translation and Language: linguistics theories explained</i> . Manchester: St. Jerome	
	Hatim, Basil & Ian Mason. 1990. <i>Discourse and the Translator</i> . New York: Longman	
	Venuti, Lawrence (ed). 2004. <i>The Translation Studies Reader</i> . London and New York, Routledge -	
	Recommended/Secondary	
	Baker, Mona. 1992. <i>In Other Words: A Coursebook on Translation</i> . London: Routledge	
	Bassnett-McGuire, Susan 2002. <i>Translation Studies</i> . London and New York: Methuen/Routledge. Samuelsson-	
	Brown, Geoffrey. 1993. <i>A Practical Guide for</i>	

	<i>Translators</i> . Clevedon, Philadelphia and Adelaide: Multilingual Matters Ltd.							
	A useful resource of material is: www.tinet.org/~apym/on-line/translation.html							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-2008	Spring		Jan 2008	May 2008		TP	
	2008-2009	Spring		Jan 2009	May 2009		TP	
	2009-2010	Spring		Jan 2010	May 2010		TP	
	2010-2011	Spring		Jan 2011	May 2011		TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)							
	WORKSHOP (WRK)							
	TUTORIAL (TUT)					YES		
	OTHER							
	(b) Timetabled					NO		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					NO		

SUBJECT TO VALIDATION

1.	Short code	TRA 2411
2.	Title	Translation: principles and strategies
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September
6.	Subject	Translation Studies
7.	Module Leader	Claire Shih
8.	Accredited by	
9.	Module Restrictions	This module is for exchange students only.
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10	Automatic deferral	No
11	<p>Aims</p> <p>This module aims to guide students through some of the important concepts in translation studies. Studying them will help students reflect on their own reactions of being translators and further enhance their understanding of translating.</p>	
12	<p>Syllabus</p> <p>Various themes will be explored in lectures and seminars. These include:</p> <ul style="list-style-type: none"> • Linguistic approaches to translation • Descriptive approaches to translation • Functional approaches to translation • Literary and cultural approaches to translation • Foreignisation and domestication • Translation and ideology 	
13	<p>Learning Outcomes</p> <p>Knowledge Students will be able to demonstrate further understanding of:</p> <ul style="list-style-type: none"> • Contemporary and traditional approaches to translation • Conceptual tools for text analysis and text creation <p>Skills Students will develop the ability to:</p> <ul style="list-style-type: none"> • Adjust their own translation to be in accordance with relevant theoretical and social-cultural considerations • Engage in effective learning • Be independent and reflective learners • Work independently and as part of a team • reason critically, analyse and interpret 	
14	Learning, Teaching and Assessment Strategy	

	<p>This module is taught in weekly lectures and seminars, in which the lecturer will present the theme of the week and then encourage practical work and group discussions of that theme. Seminar will include student presentations and group works. This module also promotes and assists students' independent learning and autonomy. Students are required to use the library on a weekly basis for coursework preparation and private reading.</p> <p>ASSESSMENT SCHEME</p> <p>Week 1-12:</p> <p>Students will produce 4 reflective learning journal entries (minimum 600 words each); this coursework assesses students' reflection of various approaches and their level of independent learning (50%)</p> <p>By the end of week 12, there will be an unseen class test, assessing students' understanding of the relevant concepts and theories as well as their ability to reason, analyse and interpret critically (50%)</p>	
15	Assessment Weighting	100%
	Seen examination	N/A
	Unseen examination	
	Coursework (no examination)	
16	Timetabled examination required	No
17	Length of exam	.....hours
18	<p>Learning materials</p> <p>Essential:</p> <p>Baker, Mona (1992) <i>In Other Words: a Coursebook on Translation</i>, London: Routledge</p> <p>Baker, Mona (1998) <i>Routledge Encyclopedia of Translation Studies</i>, London & New York, Routledge.</p> <p>Bell, Roger T. (1991) <i>Translation and translating</i>, London: Longman</p> <p>Recommended:</p> <p>Anderman, Gunilla & Margaret Rogers (ed.) (1999) <i>Word, Text, Translation</i>, Clevedon:</p>	

	<p>Multilingual Matters (a fairly easy read, contains contributions from major translation scholars worldwide)</p> <p>Armstrong, Nigel (2005) <i>Translation, Linguistics, Culture: a French-English Handbook</i>, Clevedon: Multilingual Matters (useful first chapter on linguistic approach to translation; available in the library)</p> <p>Carter, R. et al (1997) <i>Working with Texts: a Core Book for Language Analysis</i>, London: Routledge</p> <p>Gentzler, Edwin (2001) <i>Contemporary Translation Theories</i>, London, Routledge</p> <p>Hatim, B. & I. Mason (1990) <i>Discourse and the Translator</i>, London & New York: Longman</p> <p>Hatim, Basil (2001) <i>Teaching and Researching Translation</i>, Essex, Longman</p> <p>Munday, Jeremy (2001) <i>Introducing Translation Studies</i>, London & New York, Routledge</p> <p>Toury, Gideon (1995) <i>Descriptive Translation Studies and beyond</i>, Amsterdam: John Benjamins</p>								
19	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-2008	Autumn		Sept	December		TP		
	2008-2009	Autumn		Sept	December		TP		
	2009-2010	Autumn		Sept	December		TP		
	2010-2011	Autumn		Sept	December TP		TP		
20	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					NO			
	WORKSHOP (WRK)					NO			
	TUTORIAL (TUT)					NO			
	OTHER								
	(b) Timetabled					NO			

	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	TRA 2412
2.	Title	Translation: principles and strategies
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	January
6.	Subject	Translation Studies
7.	Module Leader	Christina Delistathi
8.	Accredited by	
9.	Module Restrictions	For Exchange Students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p>Aims</p> <p>This module introduces students to the concept of quality as it manifests itself in (1) the processing of texts in the translation industry, (2) the evaluation of translations, and (3) the activities and identity of translators. You will acquire understanding of a working environment in which services are provided to customers through a process of protracted document creation and the skills to help you adapt to that environment as a professional translator. Your proficiency in the practicalities of the translation profession will deepen. Your translation and translation related skills will be enhanced and you will become accustomed to working as part of a team. You will develop your awareness of ethical issues pertaining to translation and to situations in which one person is a paid, employed “mouthpiece” of another.</p>	
12.	<p>Syllabus</p> <p>The syllabus is based on weekly lectures/seminars structured around the ways in which a text can be processed in order to create another text, a translation. These ways will be based on genre and register analysis. Students become aware of the difficulties and constraints in evaluating translations and of possible criteria for evaluation. This will be achieved through the expansion of theoretical concepts you are familiar with and the introduction of new ones, as well as practical classroom work on real texts and a visit to a translation service provider (subject to availability). You will discover the different stages in the creation of a translation, such as research and self-revision, and you will practice them in the classroom and as part of your homework and coursework.</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge</p> <p>On successful completion of this module, students will be able to demonstrate a thorough understanding of</p> <ol style="list-style-type: none"> 1. The concepts of quality that pertain to the translation industry 2. Conceptual tools for text analysis and text creation 	

	<ol style="list-style-type: none"> 3. The different stages in the creation of a translation and the breadth of skills required for its production 4. Ethical considerations which inform judgements about translation <p>Skills</p> <p>On successful completion of this module, students will be able to demonstrate the ability to</p> <ol style="list-style-type: none"> 5. Analyse texts in order to produce a translation 6. Perform basic research and planning for the purpose of creating a translation 7. Revise, proofread and evaluate their translations and the translations of others 8. Work independently and as part of a team
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The module is designed to promote and assist student independent learning and autonomy. Students are required to use the library on a weekly basis for coursework preparation. Students are encouraged to use OASIS as an additional source to library materials.</p> <p>The module is taught in weekly lectures/seminars. These are based on presentation of the relevant concepts, further expansion through their practical application with exercises in the classroom and discussion on the homework given the previous week.</p> <p>ASSESSMENT SCHEME</p> <p>Students are given a text in week 13 which they are required to translate, edit or rewrite later in the semester as their homework. Building on the concepts presented in the classroom, every week students progress towards the making of the translation / the editing / rewriting of the text. In week 20 students have completed a translation of / edited this text. On the basis of this example they will complete their assessed coursework. The latter will be the translation or editing of a 1,000-word text followed by a 2,000 word commentary on the considerations discussed throughout the semester. (50%)</p> <p>The unseen exam aims at assessing students' understanding and reflection on the concepts presented throughout the module (50%).</p>
15.	<p>Assessment Weighting</p>

	Seen examination					N/A		
	Unseen examination					50%		
	Coursework (no examination)					50%		
16.	Timetabled examination required					YES		
17.	Length of exam					...2....hours		
18.	<p>Learning materials</p> <p>House, Juliane. 1997. <i>Translation Quality Assessment: A Model Revisited</i>. Tübingen: Narr.</p> <p>Mossop, Brian. 2001. <i>Revising and Editing for Translators</i>. Manchester: St. Jerome.</p> <p>Reiss, K. 2000. <i>Translation Criticism - The Potentials and Limitations</i>. Manchester: St. Jerome.</p> <p>Robinson, Douglas. 1997. <i>Becoming a Translator: An Accelerated Course</i>. London and New York: Routledge.</p> <p>Samuelsson-Brown, Geoffrey. 2004. <i>A Practical Guide for Translators</i>. Clevedon, Philadelphia and Adelaide: Multilingual Matters Ltd.</p> <p>Venuti, Lawrence (2000) <i>The Translation Studies Reader</i>, London and New York, Routledge</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-2008	Spring		January	April		TP	
	2008-2009	Spring		January	April		TP	
	2009-2010	Spring		January	April		TP	
	2010-2011	Spring		January	April		TP	
20.	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					YES		
	SEMINAR (SEM)					YES		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					NO		
	TUTORIAL (TUT)					NO		
	OTHER							
	(b) Timetabled					NO		

	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	TRA2511
2.	Title	Specialised Translation 1
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007
6.	Subject	Translation Studies
7.	Module Leader	Emily Salines
8.	Accredited by	
9.	Module Restrictions	For exchange students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10	Automatic deferral	NO
11	Aims To foster and enhance students' ability to translate texts on topics relating to the food industry, the cultural industries and the travel industry.	
12	Syllabus <ul style="list-style-type: none"> • Food Advertising; Instructional texts (recipes); Menus; Labelling. • Tourism: advertising; brochures; in-flight mags; guide books • Culture: event programmes; book / event reviews; instructional texts (e.g. how to play an instrument . play a sport etc...) 	
13	Learning Outcomes Knowledge On successful completion of the module students will be able to demonstrate understanding of <ol style="list-style-type: none"> 1. the concepts of text function and text genre. 2. the relationship between text function, text topic, and text structure 3. the relationship between text genre, text topic and specialised language use 4. professional translation conventions and practices Skills On successful completion of the module students will have acquired <ol style="list-style-type: none"> 4. bilingual text critical and analytical skills 5. functional translation skills 6. Specialised translation skills 7 bilingual editing and text evaluation skills 	
14	Learning, Teaching and Assessment Strategy Fortnightly whole group workshops in which students are introduced to specific text types and writing conventions of the specialisations studied in the module, and in which they discuss their translations into English and offer feedback on	

	<p>each others' versions.</p> <p>Fortnightly language specific group workshops focusing on translation out of English and the analysis of source texts in languages other than English.</p>	
15	Assessment Weighting	<p>Three translations or three portfolios of translations from English into another language.</p> <p>Three translations or three portfolios of translations into English from another language.</p> <p>Each translation or translation portfolio to be 300-500 words</p> <p>Each translation or translation portfolio to be accompanied by a commentary or annotations of no more than 300-500 words.</p>
	Seen examination%
	Unseen examination %
	Coursework (no examination)	100 %
16	Timetabled examination required	NO
17	Length of exam	.....hours
18	<p>Learning materials Essential/Primary</p> <p>Bilingual and monolingual general and specialised dictionaries</p> <p>Grammars of Current English and of relevant other language</p> <p>Relevant <i>Thinking Translation</i> volume, London: Routledge.</p> <p>Relevant <i>Annotated Texts for Translation</i> volume, Clevedon: Multilingual Matters.</p> <p>Relevant translation internet links and resources</p>	

	<p>Goddard, Angela 2002 <i>The Language of Advertising</i>. London and New York: Routledge.</p> <p>Mossop, Brian 2001 <i>Revising and Editing for Translators</i>. Manchester: St. Jerome.</p> <p>A list of language-specific study materials will be made available to students at the start of the course</p>							
19	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-2008	Autumn		Sept	December		TP	
	2008-2009	Autumn		Sept	December		TP	
	2009-2010	Autumn		Sept	December		TP	
	2010-2011	Autumn		Sept	December		TP	
20	Timetabling Information							
	(a) Please indicate which teaching activities will be offered in this module:							
	LECTURE (LEC)					NO		
	SEMINAR (SEM)					NO		
	LABORATORY/STUDIO (LAB/STU)					NO		
	WORKSHOP (WRK)					YES		
	TUTORIAL (TUT)					NO		
	OTHER							
	(b) Timetabled					YES		
	(c) Sectioned					NO		
	(d) Is the module to be downloaded for OASIS?					YES		
	(e) Do students need early access to OASIS?					NO		

SUBJECT TO VALIDATION

1.	Short code	TRA2502
2.	Title	Specialised Translation
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 2007
6.	Subject	Translation Studies
7.	Module Leader	Emily Salines
8.	Accredited by	
9.	Module Restrictions	For Exchange students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	Aims To foster and enhance students' ability to translate texts on topics relating to the food industry, the cultural industries, the travel industry, business and industry and to political and social life between English and one other language.	
12.	Syllabus <ul style="list-style-type: none"> • Business and industry : Business letters; Financial reporting; company reports • Political life: proceedings (EU; UN; Local); Political news reporting; Political news on the web. • Social life: social services; local government; Charities. 	
13.	Learning Outcomes Knowledge On successful completion of the module students will be able to demonstrate understanding of <ol style="list-style-type: none"> 1. the concepts of text function and text genre. 2. the relationship between text function, text topic, and text structure 3. the relationship between text genre, text topic and specialised language use 4. professional translation conventions and practices Skills On successful completion of the module students will have acquired <ol style="list-style-type: none"> 4. bilingual text critical and analytical skills 5. functional translation skills 6. Specialised translation skills 7 bilingual editing and text evaluation skills 	
14.	Learning, Teaching and Assessment Strategy Fortnightly whole group workshops in which students are introduced to specific text types and writing conventions of the specialisations studied in the module, and in which they discuss their translations into English and offer feedback on each others' versions.	

	Fortnightly language specific group workshops focusing on translation out of English and the analysis of source texts in languages other than English.	
15.	Assessment Weighting	<p>Three translations or three portfolios of translations from English into another language.</p> <p>Three translations or three portfolios of translations into English from another language.</p> <p>Each translation or translation portfolio to be 300-500 words</p> <p>Each translation or translation portfolio to be accompanied by a commentary or annotations of no more than 300-500 words.</p>
	Seen examination%
	Unseen examination %
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	.....hours
18.	<p>Learning materials Essential/Primary</p> <p>Bilingual and monolingual general and specialised dictionaries</p> <p>Grammars of Current English and of relevant other language</p> <p>Relevant <i>Thinking Translation</i> volume, London: Routledge.</p> <p>Relevant <i>Annotated Texts for Translation</i> volume, Clevedon: Multilingual Matters.</p> <p>Relevant translation internet links and resources</p> <p>Goddard, Angela 2002 <i>The Language of Advertising</i>. London and New York: Routledge.</p>	

	Mossop, Brian 2001 <i>Revising and Editing for Translators</i> . Manchester: St. Jerome.								
	A list of language-specific study materials will be made available to students at the start of the course								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-2008	Spring		Jan	May		TP		
	2008-2009	Spring		Jan	May		TP		
	2009-2010	Spring		Jan	May		TP		
	2010-2011	Spring		Jan	May		TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)						NO		
	SEMINAR (SEM)						NO		
	LABORATORY/STUDIO (LAB/STU)						NO		
	WORKSHOP (WRK)						YES		
	TUTORIAL (TUT)						NO		
	OTHER								
	(b) Timetabled						YES		
	(c) Sectioned						NO		
	(d) Is the module to be downloaded for OASIS?						YES		
	(e) Do students need early access to OASIS?						NO		

SUBJECT TO VALIDATION

1.	Short code	TRA3011
2.	Title	Translation and Technology
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 07
6.	Subject	TRA
7.	Module Leader	Abele Longo
8.	Accredited by	
9.	Module Restrictions	For Exchange students only
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	<p>Aims This module focuses on key theoretical and practical issues related to screen translation, subtitling in particular.</p>	
12.	<p>Syllabus The themes of lectures and seminars will include: Introduction to screen translation, film and television terminology, the relationship between verbal output and pictures and soundtrack, the relationship between source and target languages, language and subtitling, principles of subtitling, the practice of subtitling.</p>	
13.	<p>Learning Outcomes</p> <p>Knowledge On completion of this module, students will be able to demonstrate knowledge of</p> <ol style="list-style-type: none"> 1. the relationship between sound, image, and language in an audio-visual programme; 2. the audio-visual market. 3. the principles of screen translation <p>Skills On successful completion of this module, students will be able to demonstrate the ability to</p> <ol style="list-style-type: none"> 7. produce subtitles 8. use relevant subtitling techniques (summarising, condensing, adapting) 9. analyse the language of audio-visual programmes <p>They will have developed their</p> <ol style="list-style-type: none"> 11. IT skills 12. Team working skills 13. Critical evaluation skills 14. Presentation skills 	
14.	Learning, Teaching and Assessment Strategy	

	<p>The module is taught in weekly lectures and seminars. Seminars will include student presentations and group work. The assessment consists of:</p> <p>two essays (2,500 words each), which may include examples of screen translation produced by the student and a commentary</p>							
15.	Assessment Weighting					100%		
	Seen examination				 %		
	Unseen examination				 %		
	Coursework (no examination)				 %		
16.	Timetabled examination required					NO		
17.	Length of exam					.....hours		
18.	<p>Learning materials</p> <p>Diaz-Cintas, Jorge. 2003. <i>Teoria y practica de la subtitulacion Ingles-Espanol</i>. Barcelona: Ariel Cine.</p> <p>Gambier, Yves (ed). 2003. Special Issue of <i>The Translator</i>. Vol 9, 2.</p> <p>Halligan, Fionnuala. 2004. 'A War of Words'. <i>Screen International</i>, March 24.</p> <p>Ivarsson, Jan. 1998. <i>Subtitling for the media</i>. Stockholm: TransEdit.</p> <p>Ivarsson, I. and M. Caroll. 1988. <i>Subtitling</i>. Simrishamn: TransEdit.</p> <p>Korman, Lenny and Denis Seguin. 1998. 'War of the Words'. <i>Screen International July 3 1998</i>.</p> <p>'One way or another something has to happen' in http://newmedia.leeds.ac.uk/papers/</p> <p>Hand-outs and additional reading lists will be distributed to students as appropriate.</p>							
19.	Module run (NB. These should be set up 4 years in advance):							
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE	
	2007-2008		Autumn	Sept	December		TP	
	2008-2009		Autumn	Sept	December		TP	
	2009-2010		Autumn	Sept	December		TP	
	2010-2011		Autumn	Sept	December		TP	

20.	Timetabling Information	
	(a) Please indicate which teaching activities will be offered in this module:	
	LECTURE (LEC)	YES
	SEMINAR (SEM)	YES
	LABORATORY/STUDIO (LAB/STU)	YES (computer lab)
	WORKSHOP (WRK)	YES
	TUTORIAL (TUT)	NO
	OTHER	
	(b) Timetabled	YES
	(c) Sectioned	NO
	(d) Is the module to be downloaded for OASIS?	YES
	(e) Do students need early access to OASIS?	NO

SUBJECT TO VALIDATION

1.	Short code	TRA3012
2.	Title	Translation and Technology
3.	Level	100
4.	Credit Points	15UK, 7.5ECTS, 4US
5.	Start Term	September 07
6.	Subject	TRA
7.	Module Leader	Claire Shih
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	TRA2401 or TRA2502
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	NO
11.	<p>Aims This two-part module focuses on the use of different types of electronic tools in professional translation</p>	
12.	<p>Syllabus The syllabus will introduce students to the following themes and practical sessions:</p> <ul style="list-style-type: none"> • Effective use of Internet resources available to translators • Production of term banks using Microsoft Access and TRADOS MultiTerm • Effective use of computer-aided translation (CAT) software (e.g. TRADOS) 	
13.	<p>Learning Outcomes</p> <p>Knowledge On completion of this module, students will be able to demonstrate knowledge of</p> <ol style="list-style-type: none"> 1. different types of electronic tools available to translators 2. the essential functions of such tools 3. the limitations of such tools. <p>Skills On successful completion of this module, students will be able to demonstrate the ability to</p> <ol style="list-style-type: none"> 4. select and use different types of electronic tools available to translators. <p>They will have developed their</p> <ol style="list-style-type: none"> 5. IT skills 6. Team working skills 7. Critical evaluation skills 8. Presentation skills 	
14.	<p>Learning, Teaching and Assessment Strategy The module is taught in weekly two-hour workshops. The emphasis is placed on directed hands-on practices of using relevant electronic tools and critical evaluation of such tools. Group works are encouraged within and</p>	

	<p>beyond scheduled workshop hours, particularly by means of the use of WebCT and relevant on-line materials.</p> <p>The assessment consists of:</p> <ul style="list-style-type: none"> • 20% Group project on effective use of the Internet resources available to translators The group project assesses students' understanding and critical evaluation of relevant internet resources available to translators. • 10% Presentation on the group project. The presentation assesses students' team-working and presentation skills. • 30%% Production of term banks • 40% Practical assignment on the CAT software under study The production of term banks and practical assignment on CAT software assess students' command of relevant functions in electronic tools. 	
15.	Assessment Weighting	100%
	Seen examination%
	Unseen examination %
	Coursework (no examination) %
16.	Timetabled examination required	NO
17.	Length of exam	.....hours
18.	<p>Learning materials</p> <p><u>Course-book:</u> Austermuhl, F (2001) <i>Electronic Tools for Translators</i>, Manchester: St. Jerome Publishing</p> <p><u>Recommended Reading</u> Bowker, Lynne (2002) <i>Computer-Aided Translation Technology: A Practical Introduction (Didactics of Translation Series)</i>, Ottawa: University of Ottawa Press Melby, Alan (1996) "Machine Translation and Other Translation Technologies," in <i>Annual Review of Applied Linguistics (1996)</i>, Ed. William Grabe et al. New York: Cambridge University Press</p> <p><u>Journals and Conference Proceedings</u> <i>Annual Review of Applied Linguistics</i> <i>Annual Proceedings of Translating and the Computer (1-26) (ASLIB), London</i></p> <p><u>Websites</u>[Note web publications subject to copyright] URL: http://www.ttt.org [©2001 website about translation, theory and training]</p>	

	Webcasts Melby, Alan, "Eight types of Translation Technology", 2 pgs. <i>American Translators' Association</i> , Hilton Head Island, November, 1998 <i>Trados.com</i> offer regular webcasts on latest products								
19.	Module run (NB. These should be set up 4 years in advance):								
	Academic year	Term	Part of Term	Start date	End date	Max student numbers	Campus/Mode eg. DE		
	2007-2008			Sept	May		TP		
	2008-2009	Year-long		Sept	Sept		TP		
	2009-2010	Year-long		Sept	Sept		TP		
	2010-2011	Year-long		Sept	Sept		TP		
20.	Timetabling Information								
	(a) Please indicate which teaching activities will be offered in this module:								
	LECTURE (LEC)					YES			
	SEMINAR (SEM)					YES			
	LABORATORY/STUDIO (LAB/STU)					YES (computer lab)			
	WORKSHOP (WRK)					YES			
	TUTORIAL (TUT)					NO			
	OTHER								
	(b) Timetabled					YES			
	(c) Sectioned					NO			
	(d) Is the module to be downloaded for OASIS?					YES			
	(e) Do students need early access to OASIS?					NO			