

ML3202 From Aestheticism to the Avant-Garde

Convenor: Professor Eric Robertson

Assessment: essay 30%; examination 70%

Overview:

The course examines in depth, and in relation to each other, artistic and literary movements prevalent in late-nineteenth and early-twentieth-century Italy and France. On this course you will analyse the contribution of the Decadentists and Symbolists, Futurists and Cubists to a variety of artistic disciplines in France, Italy and Europe.

ML3204 The Gothic Mode in Spanish and English Fiction

Convenor: Professor Abigail Lee Six

Assessment: essay 30%; examination 70%

The course is divided into two thematic blocks: vampire fiction (T1) and madness and imprisonment (T2). Not recommended to students who could find the content distressing (look at the set texts before choosing this course).

ML3207 Transnationalism, Diaspora and Globalization in Contemporary Film

Convenor: Dr Fabrizio De Donno

Assessment: Essay 1: 30%; Essay 2: 60%; Online (Moodle) Test: 10%

Overview

This course explores cinematic representations of the transnational encounter between people, cultures and institutions interconnected by the forces of globalization. The topics covered range from (anti-)colonialism and revolution to neo-colonialism, postcoloniality and migration. Attention is paid to the ways in which the films deal with the themes of emancipation, hybridity, displacement, global capitalism and politics, and cosmopolitanism. The course covers the development of transnational cinema from its origins with Third Cinema and then goes on to explore postcolonial and migration cinema covering areas ranging from South America and Africa to Europe.

ML3212 Humans and Other Animals in Twenty-First Century Fiction and Thought

Convenor: Dr Danielle Sands

Assessment: 2 essays (30% and 70%)

Overview

In this course, we will examine representations of human and animal life in twenty-first century fiction and thought. We will consider the ways in which the human-animal relation informs ideas of human identity, and explore the different literary techniques employed to represent animal life. We will ask questions such as: what does it mean to be human? What is the difference between animals and humans? And how can we understand and represent animal experience?

FR3003 Advanced French Translating Skills

Convenor: Odile Rimbart

Assessment: Exam (80%); Coursework (20%)

The course enable students to see translation as a 'real- life skill', approaching tasks with which a professional translator might be faced, understanding the requirements and parameters of the task and tailoring their approach to these requirements as well as developing critical and editorial skills and becoming familiar with print and online reference

tools available to translators. Always analyzing their own procedures, students develop a keen awareness of difficulties - linguistic as well as of cultural specificity - which face French/English translators and acquire an analytical grasp of the problems posed by particular texts, subject matter and scenarios, producing strategies for translation as well as translations of a variety of texts (in French and in English)

FR3112 Image, Identity and Consumer Culture in Post-war Fiction and Film

Convenor: Dr Ruth Cruickshank

Assessment: Oral Presentation 20%; Long Essay 80%

Overview:

This course explores how French novels and films of different genres and decades reflect, perpetuate and challenge the effects of fast-developing consumer capitalism and globalization on conceptions of identity.

FR3113 Text and Image in France from Cubism to the Present

Convenor: Professor Eric Robertson

Assessment: 2 essays (30% and 70%)

Overview:

The course explores the relationship between textual and visual forms of expression from the early twentieth century to the early twenty-first. From a variety of critical and theoretical perspectives, you will focus on an array of interactions between writers and artists over a century of experimentation.

FR3114: Ethics and Violence: Murder, Suicide and Genocide in Literature and Film

Convenor: Professor Colin Davis

Assessment: Oral presentation (20%); Long essay (80%)

Overview

The course examines murder and political uses of violence in twentieth-century French literary works and films, considering how far they can be explained or ever judged to be legitimate. The second half of the course studies some of the specific problems involved in understanding and representing the Holocaust.

FR3120 Wanton Women: Artists and Writers of the French Avant-Garde

Convenor: Dr Ruth Hemus

Assessment: Oral Presentation: 20%; Long Essay: 80%

Overview

This course highlights the interventions of women writers and artists in Dada and Surrealism during the early decades of the 20th Century in France. The first half of the course will introduce ideas around feminism, women in art, and women's writing, with an aim to equip you with a foundation in theory. Selected key readings, available on Moodle, will provide the basis for class discussions. In the second half of the course, you will have chance to look in detail at work by individual women artists and writers, including literary texts (poems, narratives and manifestos) and artworks (collages, paintings and photographs). Because it draws on recent scholarship, and because many of these women are little-known, the topic leaves considerable scope for original comment and research. By the end of the course, you should have developed further your analytical skills and critical approaches to

the literary text and artwork. They should also have an increased awareness of the place of gender in cultural production and reception.

FR3126: Redefining the Erotic in Contemporary French Literature and Film

Convenor: Professor James Williams

Assessment: Oral Presentation: 20%; Long Essay: 80%

Overview

This year-long course examines the relations between gender, sexuality and textuality in works by some of the most exciting contemporary French writers and filmmakers. Through formal analysis of literary and cinematographic style, as well as discussion of social and political themes such as AIDS, pornography and censorship, the course aims to define what now constitutes the 'erotic' in French culture.

GM3131 Narrative and Identity: The German Novel from the 18th to the 21st Century

Convenor: Professor Emily Jeremiah

Assessment: Essay: 30%; Exam: 70%.

Overview

This course will explore the idea of the self as it is defined and expressed in literary works in German. From Goethe's canonical Werther via Schnitzler, Hesse, Bachmann and Handke, right up to contemporary writings by Karen Duve and Birgit Vanderbeke, German literature is always bound up with notions of identity.

GM3133 E.T.A. Hoffmann and German Romanticism

Convenor: tbc

Assessment: essay 30%; exam 70%

Overview

This course focuses on the literature of E.T.A. Hofmann, a Romantic German writer who is widely regarded as the undisputed master of dark, frightening and often bizarre tales whose protagonists experience their worlds as inexplicable and frightening places that drive them to the brink of insanity. In our analyses of Hoffmann's texts, we explore themes and motifs such as the doppelgänger, the significance of dreams, the blurring of boundaries between sanity and insanity, the artist's role in society and the uncanny.

GM3134 National Socialism and the Third Reich in German film and visual culture from 1933 to the present

Term 2 only

Convenor: Dr Jon Hughes

Assessment: essay 30%; exam 70%

Overview:

This course will introduce you to one of the most crucial and controversial subjects in modern German history, society and culture. You will study a broad range of examples of the visual representation of National Socialism as an ideology, a political movement and a 'national' phenomenon, from the 1930s to the present day. You will think about the changing ways in which Germany has sought to deal with the legacy and memory of Hitler's regime.

SN3002 Advanced Literary Translation from Spanish to English and English to Spanish

Convenors: Professor Abigail Lee Six and Alba Chaparro

Assessment: Exam (80%); Coursework (20%)

Half of the course is devoted to literary translation of English into Spanish and the other half Spanish into English. It is a practical course mainly, although some time is also spent looking at professional translations and writing commentaries on their strengths and weaknesses.

SN3109 Short Fiction by Spanish Women Writers

Convenor: Professor Abigail Lee Six

Assessment: Essay 30%; Examination 70%

The course studies collections of short stories by Spanish women writers dating from the late nineteenth century until the present day. Topics covered include gender issues and theory and the short story form.

SN3111 Contemporary Mexican Cinema

Term 2 only

Convenor: Dr Miriam Haddu

Assessment: Oral Presentation: 20%; Long Essay: 80%

Overview:

On this course students will learn how to identify some of the traits of contemporary Mexican cinema, a period of filmmaking which has been recognised as one of the most fruitful in cinematic history. The films selected for analysis on this course will be examined within the context of contemporary Mexico: an era rife with socio-political unrest. We will learn how political corruption, social violence and the recent Drug Wars have shaped the narratives of the films we will explore, and how these issues have dictated the emergence of new filmic genres. Students will learn about how youth culture and its manifestations are explored in film and will be able to place the films studied in their socio-historic contexts. We will explore how films act as a reflective device by filmmakers to expose social concerns and changes. Ultimately this course will introduce students to the work of one of the most influential and productive film industries in the world. All films studied on this course are subtitled.

SN3121 Devotion, Deceit, Desire: Literature of the Spanish Golden Age

Convenor: Dr Arantza Mayo

Assessment: 2 essays (30% and 70%)

Overview:

This course engages with early modern preoccupations about the relationship between inner truth and outward appearance through the close reading of a range of literary works of different genres by key figures of the Spanish Golden Age and world literature: Miguel de Cervantes, Lope de Vega and Pedro Calderón de la Barca. Can we trust what we see or even what we experience through any of our senses? How does a society marked by its religious beliefs and rigid hierarchies understand the possibilities and consequences of pursuing individual desire through deceit? Is literature glitter or gold?

SN3122 Horror Cinema in the Hispanic World

Convenor: Dr James Kent

Assessment: Essay 1 30%; Essay 2 60%; Presentation 10%

Overview

On this course students will examine the horror genre through Spanish-language films made in Spain and Latin America. Following an introduction to horror filmmaking, we will explore its various subgenres (gothic, physiological, psychological, science fiction, zombie etc.) and will learn both how to identify these different types of film and to situate them in the history of horror filmmaking.

IT3230 Dante – Divine Comedy II – Purgatorio and Paradiso

Term 1 only

Convenor: Dr Stefano Jossa

Assessment: Oral Presentation: 20%; Long Essay: 80%

Overview:

Though considered for long less attractive than *Inferno*, *Purgatorio* and *Paradiso* are the two canticles where Dante's design of the afterlife comes to completion. *The Divine Comedy* cannot be comprehended but through a close reading of the poem as a whole. This course aims to explore Dante's full vision of the otherworld.

IT3430 Of Women, Knights, Weapons, Loves: The Italian Chivalric Tradition

Term 2 only

Convenor: Dr Stefano Jossa

Assessment: 2 essays (30% and 70%)

Overview

The course focuses on an in-depth study of Ariosto's major work, the *Orlando Furioso* which will be studied for its content, themes, genesis and links to aspects of contemporary politics, culture and society. Attention will also be paid to Ariosto's so-called minor works, his relationship to his patrons, and the fortunes of his major poem both in Italy and more widely in Europe.

IT3860 Shooting History: Dictatorship, Terror and Crime in Italian Film

Term 2 only

Convenor: Dr Fabrizio De Donno

Assessment: Oral Presentation: 20%; Long Essay: 80%

Overview

The course explores representations of fascism, terrorism and organised crime in contemporary Italian historical film. Students will explore how the notions of history and violence are used creatively in Italian cinema in order to address aesthetic and cultural concerns with memory and trauma. The course will concentrate on the relationship between violence and the authority of the state, as well as on the varying dynamics of such relationship in the different contexts of fascism, terrorism and organized crime. Particular attention is also paid to the analysis of the medium of cinema as a political, social and ethical commentary. Students will thus be presented with the long tradition of political and historical cinema in Italy, and will be introduced to a wide range of tools for film analysis.

IT3980 Italian Fashion and Design

Term 1 only

Convenor: Professor Giuliana Pieri

Assessment: Essay 1 30%; Essay 2 60%; Presentation 10%

Overview

The course explores the role of fashion and design in the Italian economy, culture and society. The course will focus on the history of Italian design in the postwar period. Furniture, interior, and industrial design will be given particular attention. The analysis of Italian fashion will focus on the creation of the 'Italian style' and on the passage from couture to the ready-to-wear industry in the late 20th century.