Welcome to the Department of English and Creative Writing in the School of Humanities and Performing Arts. We are delighted that you have chosen to come and study with us and we very much look forward to meeting you in Plymouth in September.

Our first contact with you will be in induction week (19 - 23 September) about which you will be given further details. Here you will meet the English and Creative Writing staff and be introduced to your degree programme and to the wider University environment. You will be formally enrolled, receive your timetables, and have the opportunity to visit the Library and to set up an e-mail account. There will also be several social opportunities during the week when you can meet your student mentors as well as your fellow first year students. Most importantly, you will meet with your personal tutor, a member of the English team who oversees your progress throughout your three years with us, and whom you may consult about any academic or personal issue.

The activities in induction week will help to familiarise you with the campus, with your accommodation, with English and support staff, with your programme of study, with extra-curricular activities run by the Student Union, and of course with other students. As a BA English and Creative Writing student, this will be an opportunity for you to begin to find out more about, for example, the creative writing magazine, Ink; the Literature Society, run by English students; the Peninsula Arts Literature Series with its programme of guest speakers and writers (in the past we have, for example, hosted Germaine Greer, Ali Smith, Blake Morrison, Alice Oswald, and Don Paterson) and other arts events in Plymouth at the Theatre Royal or the Plymouth Arts Centre.

We are sure that your first year with us will be academically challenging, as you begin to engage with new approaches to the study of literature. The first year of our degree encompasses a very wide range of writers and texts in three such approaches – period studies, critical theory, and the craft of writing – giving you a sound foundation for the second and third years when you will study our core creative modules in the writing of drama and film-script, creative non-fiction, poetry, and the short story, as well as selecting specialist modules that reflect your own academic interests and strengths.

Details of the modules you will be taking as a first year student are given below together with reading lists of the set texts. As a new first year student, you will, once you have enrolled, receive a complimentary book package courtesy of the Department. The package can be collected on Wednesday 21 September any time between 10 am and 2 pm in 4 Portland Villas, rooms 102 and 103 on the first floor. It comprises all the set texts listed below, including all six volumes of the Norton Anthology of English Literature, an outstanding literary resource for all three years of your degree. If you already have any of these texts to hand, then it may be helpful for you to read them in preparation for the term ahead as modules will often move quite quickly through the set reading.

I look forward to meeting you in September.

Best wishes

Dr Rachel Christofides
BA ENGLISH AND CREATIVE WRITING

All students study 120 credits during one academic year. Each English module in stage one is worth 20 credits. These are the modules you will be studying:

Autumn semester (26 September 2016 to 27 January 2017)

ENGL400: Journeys into Literature
ENGL401: The Craft of Writing
ENGL402: Writing the Modern World 1600-1700

Spring semester (30 January 2017 to 2 June 2017)

Plymouth Plus module: choose ENGL405PP Making Waves: Representing the Sea or OS106PP Ocean Science
ENGL403: Writing the Modern World 1700-1800
ENGL404: Critical Theory

ENGL400 Journeys into Literature: the Odyssey and Beyond
Module leader: Dr Angela Smith
(Induction module. Runs weeks 1- 4 of the Autumn semester)

This four-week introductory module provides an important foundation for new students studying English and Creative Writing. Based around one of the earliest written texts in Western literature the module engages with a number of issues to enable students to gain an understanding of the historical development of literature and the ways in which texts relate to each other over the centuries. It includes the study of genre, poetic forms, literary influence and creative interpretation as well as developing research and study skills including project work and collaboration. It aims to support students in the transition to higher education from their former modes of study. The module offers a range of study skills which should enable students to adapt to a new learning environment and to increase student awareness of the skills of independent study, planning, research and time-management needed to work at University level efficiently. It will offer training in support of those skills, and allow for the development of these skills via practical projects.
It will also examine the process of literary composition through critical and creative writing.

These skills will be explored through the study of Homer’s *The Odyssey* and other linked texts which will allow students to consider the ways in which texts relate to each other historically and to understand various forms of inter-textuality and rewritings, encouraging the critical examination of the constitutive conventions of different modes and genres of writing.


**ENGL401 The Craft of Writing (runs weeks 5-13 of the Autumn semester)**
Module leader: Dr Miriam Darlington

In this module we’ll look at literary forms and their aesthetic aspects, thinking about the relationship between writers and their works. We’ll consider craft in the light of literary traditions, generic conventions, and critical practice. We’ll identify writerly strategies and practise similar writing moves ourselves. We’ll read creative non-fiction, poems, and short stories, seeking to understand writing more fully and to develop our skills as writers and critics.

**Set texts:**

**ENGL 402 Writing the Modern World 1600- 1700 (runs weeks 5- 13 of the Autumn semester)**
**ENGL403 Writing the Modern World 1700-1800 (runs weeks 5 - 13 of the Spring semester)**

**Module Leader: Dr Bonnie Latimer**

These modules considers the rise of ‘modern’ culture in terms of the development of modern ways of writing, thinking, trading, seeing, and relating to others. The seventeenth and eighteenth centuries were exciting times: they saw dramatic revolutions, the execution of a king, imperialism, and numerous wars – but they also witnessed the emergence of the woman writer, the explosion of print culture and a literate public, the beginnings of ‘science’, the creation of the United States of America, the rise of global capitalism, and early theorisations of democracy and human rights. By turns tense, colourful, cruel, mocking, earnest, or erotic – but always absorbing – the literature of this period first explores ideas central to our own time and
place, and as such, is crucial both to understanding literary history and to understanding ourselves. ‘Writing the Modern World’ will be structured through four key themes, traced through an essentially chronological selection of texts:

• the contestation of authority and the beginnings of democracy
• the development of modern ideas of gender
• the emergence of global capitalism, imperialism, & the transatlantic world
• the rise of modern print culture and reading practices

‘Writing the Modern World’ introduces you to a vast and exciting range of new texts, including court and popular plays, radical political pamphlets, pornography, novels, lyric poetry, newspapers, diaries, and adventure stories, all centred around one key question: how did writing reflect and shape the modern world?

Set texts
The Norton Anthology of English Literature, edited by Stephen Greenblatt and others, 9th ed., 6 separate volumes (A-F)
William Shakespeare, Hamlet (Oxford Shakespeare)  
William Shakespeare, The Tempest (Oxford Shakespeare)
Daniel Defoe, Robinson Crusoe (Oxford World’s Classics)
Samuel Richardson, Pamela (Oxford World’s Classics)
Horace Walpole, The Castle of Otranto (Oxford World’s Classics)

ENGL405PP Making Waves: Representing the Sea Then and Now (runs weeks 1-4 of the Spring semester)  
Module leader: Dr Min Wild

This module provides an immersion in experiencing ways that the sea has been written and represented in culture. It focuses on writing about the sea from past and present: fiction in the form of short stories and extracts from novels, poetry of all kinds including ballads and sea songs, and includes strong elements of creative writing. Representations of the sea in film are included The module is purposely oriented not only to obvious literary, creative and aesthetic concerns, but also towards a crucial focus on critical and analytical concepts relevant to the title: what are all the ways in which we can deploy and consider the concept of waves? Students work in teams, and in part through interdisciplinary interaction with other subjects create a major presentation based on collaborative research and creative thinking, with an emphasis on enjoyment of the process of discovery and creation.

Set text
J.M. Coetzee, Foe, Penguin paperback

ENGL 404: Critical Theory (runs weeks 5-13 of the Spring semester)
Module leader: Dr Mandy Bloomfield

This module is dedicated to asking and exploring one simple question: what does it mean to be a ‘literary critic’? Along the way, you will find that question being expanded, however, and our hope is that by the end of the semester you will also have been
thinking about what it might mean to be a person. You will study the ‘deep structure’ theoretical concepts that are so much a part of all humanities study nowadays: the ideas of Freud and Marx, modern gender theory, post-colonialism and indeed, those vibrant newcomers to Theory – eco-criticism, animal rights and object theory. We’ll be very practical in discovering how to apply these theories to texts from the start. The roots of these theories, though, most often lie in philosophy, and thus this module is ‘about’ much more than literature… which leads us to consider, of course, how literature is ‘about’ much more than itself.

Set texts: