

Welcome to English and Creative Writing at the University of Northampton.

BA ENGLISH AND/OR BA CREATIVE WRITING



Welcome Pack

SINGLE AND JOINT HONOURS

You're joining a Department with a high research rating and a reputation for looking after and getting the best out of its students. You're also embarking on the exploration of a wonderful range of literature that we hope will become a lifetime's study. You will learn through a range of experiences at university, including interactive lectures, seminar discussions, workshops and online learning activities.

At level four (year one) you will take six modules. This pack is designed to help you to get to know the modules you will be studying with us and to offer some guidance as to the preparation you can be undertaking over the summer. It includes a welcome from each of the teams (Creative Writing and English); a brief description of your modules; and some suggested reading and activities which will help you prepare for university.

We look forward to meeting you and wish you every success in your studies at the University of Northampton.

The English and Creative Writing Team

Welcome to English at the University of Northampton

We are delighted that you have applied to study English at the University of Northampton. We hope you will have a rewarding and enjoyable course of study with us. The English degree at Northampton is diverse and academically rigorous; it will provide you with a thorough knowledge of English Literature with modules covering every period from Early English Literature to the present day. At the same time, your module choices will allow you plenty of opportunity to pursue your own areas of interest. At the University of Northampton students are encouraged to read and enjoy a wide range of literature, and to examine their responses to it. We start from the premise that there can be no fixed and irrefutable interpretations of literature, but there can be assessments and opinions which are widely acceptable because they are based upon extensive and detailed reading and are supported by intelligent and perceptive argument.

All the English tutors at Northampton are researching and publishing in their specialist fields, which means that all our modules are taught by tutors who are experts in that particular subject, whether that is Shakespeare, Victorian literature or contemporary writing. You will be taught by tutors who are passionate and enthusiastic about their subject and who work hard to ensure their students get the very best out of their degree course.

We are sure you will find our English course inspiring and rewarding and we look forward to meeting you in September.

Dr Jon Mackley, Programme Leader for English

Welcome to Creative Writing at the University of Northampton.

Writing expressively and effectively is a truly satisfying experience which allows you to explore a series of vital connections between experience and language. It will deepen your appreciation of the literature you read during your degree, and it will enhance your ability to work with words in imaginative and reasoned ways.

Your degree in Creative Writing will explore some of the fundamental aspects of writing through allowing you to practice a variety of genre including prose fiction, prose non-fiction, and poetry. There will also be an opportunity to develop your own interests outside of Creative Writing as well as to specialise in the final portfolio – a writing project which you can approach in your own style.

The study of writing is also the study of reading, and during your degree we will ask you to read a series of texts which will form the basis of your own explorations. Seminar discussions, in which you will be expected to contribute your own responses and insights, are balanced by workshops, where your work will be developed through suggestions from tutors as well as other student writers. A committed team will work with you and help to develop your own distinctive style through a series of rigorous exercises. We aim to make your work more controlled and distinctive through the twin disciplines of teaching seminars and reflective workshops.

A degree in Creative Writing is just the beginning of a deeply rewarding artistic commitment, and we all hope you find your time with us enriching and fulfilling.

Dr Charles Bennett Programme Leader in Creative Writing

Your Degree Modules at a Glance

LIT1001: Reading Literary Genres

LIT1021: Creative Reading and Writing 1: Explorations

LIT1033: Life, Liberty and Happiness: Introduction to American Literature

LIT1035: Language and Creativity

LIT1037: Identity Under Construction: Late Twentieth-Century Literature

LIT1038: Contemporary Shakespeares

LIT1039: Fiction 1: Here and Now

LIT1040: Poetry 1: Sound and Shape

Your Degree Modules

Single Honours English

LIT1001; LIT1021; LIT1033; LIT1035, LIT1037, LIT1038

Single Honours Creative Writing

LIT1001; LIT1021; LIT1035; LIT1037; LIT1039; LIT1040

Joint Honours English and Creative Writing

LIT1001 ; LIT1021; LIT1035; LIT1038; LIT1039; LIT1040

Joint Honours English (with any other subject)

LIT1001; LIT1035; LIT1038 (and three modules from your other subject)

Joint Honours Creative Writing (with any other subject)

LIT1021; LIT1039; LIT1040 (and three modules from your other subject)

Compulsory for Single Honours and Joint Honours English Students**Compulsory for Single Honours Creative Writing Students Compulsory for Joint Honours Creative Writing Students also studying English****Course Content**

This is an introduction to degree-level literary study which is structured around the study of key popular and literary genres. The aim of the module is to introduce you to the different strategies for the reading and interpretation of texts, and for the organisation of texts into categories (genres). We will study key genres from literary forms, with beginning with comedy and tragedy, as well as considering other genres, including biography, travelogue, fantasy and poetry.

We will consider the importance of the concept of genre itself, how the boundaries of genre are fluid. Concepts and issues covered in seminars include narrative analysis, the nature of poetic language and form, and the motifs found in different genres. You will read a number of examples of each genre, though the focus will be on forms and conventions rather than on individual authors. The module will provide you with a solid grounding in literary studies, and give you a chance to put into practice recent developments in criticism. You will read texts (including 'reading' film) from a number of different literary-historical periods and analyse them in seminars, group presentations and in written coursework.

Summer Activity

This reading list is in the order of the seminar Schedule. While this may appear a longer reading list than on some other modules, many of these are short stories and are listed as the cheapest editions. (A lot of these are in the Penguin Little Black Book Classics series priced between 80p and £2)

You will need to have read "The Lottery" before we meet for our first class. You will also find it helpful if you have read the novels (*Cold Comfort Farm*, *The Road* and *The Ocean at the End of the Lane*) before terms starts.

Reading List**Autumn Term**

Shirley Jackson, 'The Lottery' (http://sites.middlebury.edu/individualandthesociety/files/2010/09/jackson_lottery.pdf)

Aristophanes, *The Frogs* (Penguin Classics, 2016)

Stella Gibbons, *Cold Comfort Farm* (Penguin Classics, 2006)

Sophocles, *Oedipus the King* (Dover Thrift Edition, 1991)

Cormac McCarthy, *The Road* (Picador, 2006)

Petronius, *Trimalchio's Feast* (Penguin Classics, 2015)

Homer, *Circe and the Cyclops* (Penguin Classics, 2015)

Anon, *The Saga of Erik the Red* (Excerpts) (http://sagadb.org/eiriks_saga_rauda.en)

Michael Palin, *Pole to Pole* (Weidenfeld & Nicolson, 2009) (Excerpts)

Margery Kempe, *How to be a Medieval Woman* (Penguin Classics, 2016)

Nelson Mandela, *Long Walk to Freedom* (Excerpts) (Abacus, 1995)

Arthur Conan Doyle 'The Adventure of the Speckled Band' (<https://sherlock-holm.es/stories/pdf/a4/1-sided/spec.pdf>)

Spring Term

Sigmund Freud, "The 'Uncanny'" (<http://web.mit.edu/allanmc/www/freud1.pdf>)

Charlotte Perkins Gilman, *The Yellow Wallpaper* (Penguin Classics, 2015)

Brothers Grimm, *The Robber Bridegroom and other stories* (Penguin Classics, 2015)

Rudyard Kipling, *Puck of Pook's Hill* (excerpts) (Wordsworth Children's Classics, 1994)

Angela Carter, *The Bloody Chamber* (http://www.angelfire.com/falcon/rote/CARTER.html#the_bloody_chamber)

Ray Bradbury, *A Sound of Thunder* (<http://www.ws.k12.ny.us/Downloads/A%20Sound%20of%20Thunder.pdf>)

Daniel Keyes, *Flowers for Algernon* (short story version - <http://www.sdfo.org/gj/stories/flowersforalgernon.pdf>)

Neil Gaiman, *The Ocean at the End of the Lane* (Headline, 2014)

Edgar Allen Poe, *The Tell-Tale Heart* (Penguin Classics 2015)

(Also, *The Fall of the House of Usher* in the same volume)

HP Lovecraft, *The Rats in the Walls* (<http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>)

HP Lovecraft, *The Call of Cthulhu* (<http://www.hplovecraft.com/writings/texts/fiction/cc.aspx>)

Compulsory for Single Honours English and Single Honours Creative Writing**Compulsory for Joint Honours Creative Writing**

This module will explore good writing from two perspectives: that of the writer and that of the reader. In approaching distinctive modes of genre in fiction, non-fiction, poetry and radio drama, considerable attention will be paid to balancing an appreciation of the creative and the critical through ongoing dialogue between creative writers and critical readers. The module Tutor is Rod Rosenquist (Rod.Rosenquist@northampton.ac.uk)

Term 1**Sir Arthur Conan Doyle The Hound of the Baskervilles (any edition)**

Look particularly at the sense of PLACE, for example, the descriptions of London, Watson's first descriptions of Dartmoor, and the use of tone or mood in both.

Kathleen Jamie Findings: London, Sort-of Books, 2005

Look at "Darkness and Light", "Skylines", "Crex-crex", "The Surgeon's Hall", "Findings" and "Markings"

Term 2**Poetry The RattleBag, Faber and Faber, 2005**

Read widely in poems from different eras and from different authors. See which poems stand out for you (for good or bad reasons). What poems do you particularly identify with and why?

Radio Drama

Listen to a variety of audio plays, in particular **Dylan Thomas, Under Milk Wood** (Performed by Richard Burton, published in a 'definitive edition' by W&N); other things you might find include Douglas Adams's The Hitchhikers Guide to the Galaxy and The War of the Worlds (Orson Welles version). Or see what you can find on Radio 4 (for example). What techniques are used so that you can *SEE* what is only conveyed through an audible medium?

Secondary Reading

(You do not have to buy these books, but you may find it helpful to have read some of them in advance of the module).

Paul Mills. The Routledge Creative Writing Coursebook, Routledge, 2005

Peter Sansom. Writing Poetry, Bloodaxe Poetry Books, 1993

Shaun MacLoughlin. Writing for Radio (2nd Ed). How to Books, 2001.

Compulsory for Single Honours English Students

Welcome to the introductory American literature module on the English programme.

This module will introduce you to a range of texts that illustrate the development of a national literature and culture in the US from the Colonial period up to the present day. Through the study of novels, poems and non-fiction forms, seminars will analyse how American writing has developed alongside the emerging republic and how it has responded to key social and historical developments.

The texts are arranged chronologically but will be grouped around the themes of race, gender, region, the West, class, war, counter-culture and the contemporary. The notion of founding a nation on the philosophical concepts contained in the Declaration of Independence and the Constitution will frame the question 'What is an American?' throughout the module, as will the ways in which critical perspectives can illuminate our readings of American texts.

Reading List**Books**

Frederick Douglass. *Narrative of the Life of Frederick Douglass, an American Slave*.

London: Dover, 1995.

Kate Chopin. *The Awakening*. London: Dover, 1994.

Stephen Crane. *Maggie: A Girl of the Streets*. London: Wordsworth, 1995.

Nathaniel Hawthorne. *The Scarlet Letter* (any edition)

Tim O'Brien. *The Things They Carried*. London: Flamingo, 1990.

John Steinbeck. *The Grapes of Wrath*. London: Penguin, 2001.

Other required texts are available through NILE and the Document Set booklet.

Filmography

The Grapes of Wrath (20th Century Fox 1940) Dir. John Ford

Secondary Reading

The following texts provide a valuable overview of American social and cultural developments:

Hugh Brogan. *The Pelican History of the United States of America*

William H. Chafe. *The Unfinished Journey: America since World War II*. (3rd ed.)

George Tindall & David E. Shi. *America: A Narrative History* (3rd edition)

Richard Ruland and Malcolm Bradbury. *From Puritanism to Postmodernism: a history of American literature*

Summer Activities

Read as many of the texts from the reading list above as you can, and take some notes about your initial thoughts and responses. You should also conduct some secondary reading from the resources listed above. Think about trying to gain a sense of an overview of key American social and cultural developments.

Compulsory for Single Honours and Joint Honours English Students

Compulsory for Single Honours and Joint Honours Creative Writing Students

Welcome to LIT1035 Language and Creativity. This module will give you an understanding of the relationship between English language and its various everyday creative functions. It will help you to explore a variety of language uses, and will encourage you to reflect on your own uses of language(s). It supports other Level 4 modules in English & Creative Writing.

This module will examine both variety and variation in language uses; to identify both how and why we each adapt our language uses according to many factors: to signal things about ourselves; to have different effects on people; to perform social actions; to accomplish political and ideological goals. Creative use of language arises from an awareness of such linguistic variety, particularly if your own control of variety and variation is both skilful and strategic. The rationale of the module is to make you aware of (and to encourage you to develop further) your own command of linguistic resources.

Set Text: The Book You Must Buy

Sara Thorne. *Mastering Advanced English Language*. 2nd Edition. Basingstoke: Palgrave MacMillan, 2008.

Summer Activity

Look at the British Library site about Accents and Dialects and just explore!

<http://sounds.bl.uk/Accents-and-dialects>

Secondary Reading

These books are all available from the library as eBooks.

Grammar

[English grammar demystified](#)

Phyllis. Dutwin_

[The Oxford dictionary of English grammar.](#)

Bas Aarts et al

Linguistics

[Introducing english linguistics](#)

Charles F. Meye

Discourse Analysis

[An introduction to discourse analysis theory and method](#)

James Paul. Gee

Child language development

[Child language : acquisition and growth](#)

Barbara C. Lust.

Language Variety

[Language and the Internet](#)

David Crystal_

[How new languages emerge](#)

David Lightfoot

Sociolinguistics

[Language in society : an introduction to sociolinguistics](#)

Suzanne Romaine_

[Sociolinguistics : the study of speakers' choices](#)

Florian Coulmas

World Englishes

[English as a Global Language](#)

David Crystal

[World englishes : the study of new linguistic varieties](#)

Rajend Mesthrie_

[Postcolonial english : varieties around the world](#)

Edgar W. Schneider

Narrative theory

[Narrative theory : a critical introduction](#)

Kent Puckett

Speech act theory

[John searle](#)

Barry Smith

LIT1037 Identity Under Construction: Late Twentieth-Century Literature

Dr Claire Allen

Compulsory for Single Honours English Students

Compulsory for Single Honours Creative Writing Students

Welcome to Identity Under Construction. During this module you will be studying a range of exciting and thought-provoking texts from the post-war and contemporary period including novels, plays and poetry. The module considers key developments in poetry, drama and the novel in the context of both literary movements and social change. It examines a range of writers portraying the mainstream and margins of British culture. It is designed to develop your skills in reading a variety of contemporary texts, introduce theoretical approaches, and develop key study skills. The module is delivered through a series of interactive lectures, seminars, workshops and directed online research exercises.

The reading list below will provide the main focus of our discussion in seminars and workshops during the module. It is essential that you read these in advance and bring copies along with you. The texts are listed in the order in which we will study them. You may use any edition.

Reading List

George Orwell, *Nineteen Eighty Four*

Alan Moore and David Lloyd, *V for Vendetta*

Samuel Beckett, *Endgame*

Sarah Kane, *Blasted*

Martin Amis, *Money*

Jeanette Winterson, *Sexing the Cherry*

Andrea Levy, *Small Island*

John Cooper-Clarke, *Ten Years in an Open Necked Shirt*

Summer Activities

Over the summer try to read as many of the primary texts as you can and take some notes about your thoughts and responses. You might also like to read the introduction to John Brannigan's *Orwell to the Present: 1945-2000*. Research and explore what you think some of the key themes and topics might be that we need to think about in relation to studying contemporary British literature.

Compulsory for Single and Joint Honours English Students

The purpose of this module is to introduce students to the study of Shakespeare's plays at University level (along with essential historical backgrounds and scholarly methodologies) and to explore the range of meanings illuminated in the plays by contemporary cultural concerns, recent critical perspectives, and forms of adaptation into other artforms and media, including film and stage performance. You will be encouraged to play an active role in debating these meanings and advancing persuasive arguments in defence of their own interpretations, thus enhancing key analytical and evaluative skills for degree-level study of English. The module will cover plays from a range of Shakespearian genres, and from different stages of Shakespeare's writing career. These will be explored in the light of critical perspectives.

Primary Reading: Books You Should Buy

William Shakespeare, *Complete Works* [The RSC Shakespeare]. Eds. Jonathan Bate and Eric Rasmussen. (Macmillan, 2007). This edition is available at a reasonable price in both paperback and hardback.

Andrew Hiscock and Stephen Longstaffe, eds. *The Shakespeare Handbook* (Bloomsbury: The Arden Shakespeare, 2009). Please note: this will be our textbook throughout the year. Please make sure you have this ready for the first week of term.

Please read the following plays (from the RSC *Complete Works*) over the Summer, and again before the seminars in which we will discuss them. We will probably study them in the following order:

Autumn Term

A Midsummer Night's Dream

Hamlet

Henry V

Spring Term

Romeo and Juliet

Othello

The Tempest

We will also be examining film versions of plays, films about Shakespeare's life and graphic novels concerned with Shakespeare. These will be outlined at the start of the Autumn Term.

Something to Do Over the Summer: An Informal Logbook

From now until the start of term, please look out for examples of Shakespeare in the everyday world. This might be an allusion or reference to Shakespeare (whether 'literary', as in a novel, or 'popular'), a TV programme, an advert, a quiz show, or in a politician's speech. It might be that Shakespeare, the author, is mentioned, or it might be words from his plays that are quoted or misquoted ('To be or not to be', 'Romeo, Romeo, wherefore art thou Romeo?'). There might be a visual representation of Shakespeare himself or of an aspect of his works.

Keep a logbook of these occasions. It will be interesting to find whether you begin to spot more and more of them as you read through the plays in preparation. There is no need to write an analysis of these examples; just write as much as you need to recall the source of each link to Shakespeare. If you can, keep a copy or a photo of your example which you can share with the group in Week 2 of the module.

Compulsory for Single and Joint Honours Creative Writing Students

The Fiction 1 module alternates weekly between seminars on specific topics, and writing workshops. In seminars you will develop your analytical skills by shared reading and discussion of works by some of the best writers of short fiction past and present. We focus on certain 'core strengths' a writer must make use of: e.g. characterisation, dialogue, drama, description, point of view, empathy. Seminars then provide the impetus for the following week's writing workshop exercise: you will appreciate how things can be done, improving your self-expression but also trying out techniques you may not have considered before. By the end of the module you will have written and polished two portfolios of your own compositions.

Your main readings will be a curated selection of stories, supplied electronically, but the textbook below is also essential for this module. We will be referring to it regularly, as we explore the module's central theme of how to tell a story.

Reading List

H. Porter Abbott, *The Cambridge Introduction to Narrative Theory* (2nd edition, Cambridge UP) ISBN: 978-0521715157.

Summer Activities

Try to get in the habit of always carrying a notebook and pen with you, and writing down your daily thoughts, observations and ideas. ('If the ideas come,' said the great French poet-artist Jean Cocteau, 'one must hurry to set them down out of fear of forgetting them. They come once; once only!')

Online you will find a short story by the American author Eudora Welty, "Why I Live at the P.O.," which we will look at in the first seminars. If possible try to read it in advance:

http://art-bin.com/art/or_weltypostoff.html

Compulsory for Single and Joint Honours Creative Writing Students**Things to help you be ready for when we start in September**

Poetry is the highest expression which writing can achieve. It is language approaching the condition of music whilst simultaneously providing a rich source of available meaning. It is also the form of writing which most students (and most writers) tend to find intimidating, baffling and occasionally incomprehensible. This module will attempt to unravel the mysteries and alleviate the fears which surround poetry, and show you how to develop your own instinctual and individual approach to formal patterns and sound-structures. Through exposing you to innovative examples from the rich heritage of writing in English, and through a series of carefully planned and consistently rigorous formal exercises, this module will provide you with a sound knowledge of the fundamental aspects of formal (and informal) poetic composition.

We will study a variety of poems from a range of periods and genres in order to appreciate the flexibility and inventiveness of poetry, and will examine the tactile nature of vowels and consonants, as well as the deliberate song of English and the delicate interplay of the rhythmic line with the grammatical sentence. By the end of the module, you will have become familiar with some major poetic forms (the sonnet, the villanelle) and you will have explored a series of invaluable poetic devices (such as dramatic monologues, similes and metaphors) which will allow you to adopt a more controlled and distinctive approach to your own work.

Required Reading

- Edna Longley, editor. *The Bloodaxe Book of Twentieth-Century Poetry*. ISBN 978-1852245146

During the summer, in the Longley anthology, it would really help if you could please read the selections from the following poets:

HARDY	YEATS	EDWARD THOMAS	LAWRENCE
SASSOON	MUIR	ELIOT	GURNEY
ROSENBERG	OWEN	GRAVES	BUNTING

Selected Secondary Reading

Poetry Anthologies – there are lots of these: try this one to begin with in addition to Longley

- Neil Astley. *Staying Alive*. ISBN 978-1852245887

Books that help you to write and understand poetry - try one of these two

- Poetry Centre. *Poetry for Dummies*. ISBN 978-0764552724
- Matthew Sweeney & John Hartley Williams. *Teach Yourself Books: Writing Poetry*. ISBN 978-0340663776

**PROGRAMME TITLE:
ENGLISH/ENGLISH &
CREATIVE WRITING**

Welcome Week Programme 2018

Faculty of
Education
and
Humanities

Time	Monday 24 th September	Tuesday 25 th September	Wednesday 26 th September	Thursday 27 th September	Friday 28 th September
9:00am		9:00 - 12:00 Subject Session LH125			
10:00am					
11:00am	11:00 - 11:30am Expectations Session SN101				
11:30pm					
12:00pm					
1:00pm	1:00 - 5:00pm Meet your Personal Tutor (Social Space TBC)				
1:30pm				1:30-2:00 Q&A session LH227	
2:00pm					
3:00pm					
4:00pm			3:00 - 6:00pm Social belonging/Team Building SN313	3:00 - 6:00pm Skills Session SN110	
5:00pm					
6:00pm					

