

# BA English Programme Specification

<b>1. Programme title</b>	BA English
<b>2. Awarding institution</b>	Middlesex University
<b>3. Teaching institution</b>	Middlesex University
<b>4. Details of accreditation by professional/statutory/regulatory body</b>	None
<b>5. Final qualification</b>	BA (Hons)
<b>6. Year of validation</b>	2016
<b>Year of amendment</b>	2019 (minor amendments for ENG1003 and ENG2005)
<b>7. Language of study</b>	English
<b>8. Mode of study</b>	Taught programme: full-time and part-time

## 9. Criteria for admission to the programme

280 UCAS points or relevant equivalent qualification. Applications from mature students with non-standard qualifications are welcomed. For students whose first language is not English, we require an IELTS score of 6 overall and a score of at least 5.5 in each element.

## 10. Aims of the programme

The programme aims to:

- o develop understanding of English as a global language and of the broad range of work in English by exploring linguistic, literary and creative approaches
- o engage students with key concepts, theoretical approaches and practices in English by focusing on media, popular and professional texts alongside core literary and creative ones
- o develop distinctive creative, investigative, theoretical and critical skills including the ability to reflect on students' own learning and practice and think strategically about professional development
- o produce graduates who can draw creatively on their specialist knowledge and skills in English to work in environments such as publishing, media, education and marketing

## 11. Programme outcomes

### A. Knowledge and understanding

On completion of this programme the successful student will have knowledge and understanding of:

A1. English as a global language supporting world literatures and creative practices

### Teaching/learning methods

Students gain knowledge and understanding through:

participation and engagement with: workshops; seminars; independent study, including core and independent reading, as well as independent and guided study;

<p>A2. technical vocabulary, concepts and methods of enquiry relevant to the study of language and communication</p> <p>A3. approaches to creative and communicative practice, to the understanding of individual practice, and to the relationship between creative and critical work</p> <p>A4. theory, criticism, literary and text analysis and their role in developing interpretations and evaluations</p> <p>A5. aspects of contemporary multimodal communication and relationships between verbal and nonverbal modes</p>	<p>group debate and discussion; peer commentary and feedback; reflective evaluation of their own work; tutorials; the experience of undertaking formative assessment and discussing feedback; work experience; producing creative work in a range of genres; professional communicative work in response to briefs.</p> <p><b>Assessment methods</b></p> <p>Students' knowledge and understanding is assessed by a range of methods:</p> <p>creative production in a range of genres; case studies; essays; in-class tests; critical analysis; text analysis; group work in seminars and in presentations; projects; rehearsing and interrogating practical work in a range of forms and genres; portfolios and case studies which demonstrate connections across as well as within modules.</p>
<p><b>B. Cognitive (thinking) skills</b></p> <p>On completion of this programme the successful student will be able to:</p> <p>B1. critically evaluate work in and about global Englishes, drawing on linguistic, literary and creative approaches</p> <p>B2. reflectively evaluate and develop their own creative work or professional communication in response to commentary from themselves and others</p> <p>B3. understand the role of register, rhetoric and communicative techniques in planning and producing texts in a range of digital and multimodal media</p> <p>B4. consider ethical issues in their own work and in that of others in relation to investigating language, communication and textual production.</p>	<p><b>Teaching/learning methods</b></p> <p>Students learn cognitive skills through:</p> <p>discussion, debate and participation in seminars and workshops; 'problem solving' in the context of seminar exercises, workshops, practical sessions, independent and guided study; critical guided and independent reading; undertaking formative assessment and dealing with feedback; tutorials.</p> <p><b>Assessment methods</b></p> <p>Students' cognitive skills are assessed by creative production in a range of genres; critical analysis in a range of contexts; essays; case studies; practical projects; all requiring evidence of cognitive skills as part of the criteria for specific modules.</p>
<p><b>C. Practical skills</b></p> <p>On completion of the programme the successful student will be able to:</p>	<p><b>Teaching/learning methods</b></p> <p>Students learn practical skills through:</p>

<p>C1. produce texts in different forms and reflect on their practice in doing so</p> <p>C2. formulate, evaluate and present arguments, analyses and critical evaluations in relation to the diverse range of work in English</p> <p>C3. use digital tools and packages critically and appropriately for different communicative tasks</p> <p>C4. devise, carry out and analyse their own projects, showing sound time management, organisation and self-reflection, and an awareness of intended audiences</p>	<p>creative production; workshops; demonstrations; critical analysis of examples of existing practice; examining and debating approaches to and principles of a diverse range of practice; taught sessions on: research, essay writing, project development, including learning resource sessions on research sources and evaluation; guided group sessions; drafting and producing written work; planning and developing practical projects with guidance from tutors; debating with and presenting to seminar groups; peer commentary and feedback; work experience.</p> <p><b>Assessment methods</b></p> <p>Students' practical skills are assessed by:</p> <p>project work; essays; case studies; reports; critical analysis; producing written work in a range of genres; producing media texts; creative fiction and non-fiction writing.</p>
<p><b>D. Graduate skills</b></p> <p>On completion of this programme the successful student will be able to:</p> <p>D1. communicate effectively in speech and writing, using an appropriate range of technologies, with an understanding of the dynamics of communication gained through the study of English</p> <p>D2. work in groups, demonstrating initiative, self-organisation and time-management, in order to achieve common goals, particularly in relation to creative and communicative textual practices</p> <p>D3. manage their own learning independently, effectively and self-critically</p> <p>D4. recognise problems and develop problem-solving strategies in relation to the complexities of studying English and more generally in academic and professional contexts</p> <p>D5. reflect on their own personal development and develop strategies for future work drawing on practical, analytical and creative skills in English</p>	<p><b>Teaching/learning methods</b></p> <p>Students acquire graduate skills through:</p> <p>seminars; group work; independent study and learning, including core and independent reading as well as independent and guided study; sessions on digital technologies, uses and applications; group debate and discussion; tutorials; the experience of undertaking formative assessment; experimentation with different media and technologies; presentation of work in public contexts; field trips; practice in close reading; the analysis of everyday objects from a range of theoretical perspectives and frameworks.</p> <p><b>Assessment methods</b></p> <p>Students' graduate skills are assessed by a range of outcomes in assessment:</p> <p>creative production; critical self-reflection; essays, practical communicative tasks; presentations; practical work drawing on relevant technical knowledge; group exercises; independent project work.</p>

**12. Programme structure (levels, modules, credits and progression requirements)**

**12. 1 Overall structure of the programme**

FULL TIME:

LEVEL 4 (Year 1):

Compulsory (all students take all modules at this level):

ENG1000 Language, Literature and Writing (30 credits)	ENG1001 Global Englishes (30 credits)	ENG1002 Writing and the Contemporary World (30 credits)	ENG1003 Literary Analysis (30 credits)
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LEVEL 5 (Year 2):

Compulsory:

ENG2000 Research, Practice and Professional Communication (30 credits)
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Optional (students choose three of the following modules):

ENG2002 Language and Identities (30 credits)	ENG2003 Writing Short Scripts (30 credits)	ENG2004 Writing Short Fiction (30 credits)
ENG2005 Reality, Fantasy and Metafiction (30 credits)		

LEVEL 6 (Year 3):

Compulsory:

ENG3000  
Independent  
Project  
(30 credits)§

Optional (students choose three of the following modules):

ENG3001  
Teaching  
Englishes  
(30 credits)

ENG3002  
Media  
Communication  
(30 credits)

ENG3003  
Writing Reality  
(30 credits)

ENG3004  
Writing for  
Popular Markets  
(30 credits)

ENG3005  
Identities and  
Global Literature  
(30 credits)

ENG3006  
Work Placement  
(30 credits)

PART-TIME:

(Indicative Six Year Structure. Students may complete in five years)

LEVEL 4 (Year 1):

Compulsory (all students take all modules at this level):

ENG1000  
Language,  
Literature and  
Writing  
(30 credits)

ENG1001  
Global  
Englishes  
(30 credits)

LEVEL 4 (Year 2):

Compulsory (all students take all modules at this level):

ENG1002  
Writing and  
the  
Contemporary  
World  
(30 credits)

ENG1003  
Literary  
Analysis  
(30 credits)

LEVEL 5 (Year 3):

Compulsory:

ENG2000  
Research,  
Practice and  
Professional  
Communication  
(30 credits)

Optional (students choose one of the following modules):

ENG2001  
Language  
Acquisition  
(30 credits)

ENG2002  
Language and  
Identities  
(30 credits)

ENG2003  
Writing Short  
Scripts  
(30 credits)

ENG2004  
Writing Short  
Fiction  
(30 credits)

ENG2005  
Reality, Fantasy  
and Metafiction  
(30 credits)

LEVEL 5 (Year 4):

Optional (students choose two of the following modules):

ENG2002  
Language and  
Identities  
(30 credits)

ENG2003  
Writing Short  
Scripts  
(30 credits)

ENG2005  
Reality, Fantasy  
and Metafiction  
(30 credits)

ENG2004  
Writing Short  
Fiction  
(30 credits)

LEVEL 6 (Year 5):

Compulsory:

ENG3000  
Independent  
Project  
(30 credits)

Optional (students choose one of the following modules):

ENG3001  
Teaching  
Englishes  
(30 credits)

ENG3002  
Media  
Communication  
(30 credits)

ENG3003  
Writing Reality  
(30 credits)

ENG3004  
Writing for  
Popular Markets  
(30 credits)

ENG3005  
Identities and  
Global Literature  
(30 credits)

ENG3006  
Work Placement  
(30 credits)

LEVEL 6 (Year 6):

Optional (students choose two of the following modules):

ENG3001  
Teaching  
Englishes  
(30 credits)

ENG3002  
Media  
Communication  
(30 credits)

ENG3003  
Writing Reality  
(30 credits)

ENG3004  
Writing for  
Popular Markets  
(30 credits)

ENG3005  
Identities and  
Global Literature  
(30 credits)

ENG3006  
Work Placement  
(30 credits)

**EXIT AWARDS:**

After completion of Level 4, students are eligible for the award of CertHE in English.

After completion of Level 5, students are eligible for the award of DipHE in English.

**12.2 Levels and modules**

Note: In academic year 2010/11 the University began to change the way it references modules to state the level of study in which these are delivered in order to comply with the national Framework for Higher Education Qualifications. This implementation is a gradual process whilst records are updated. Therefore the old coding is bracketed below.

**Level 4 (1)**

COMPULSORY	OPTIONAL	PROGRESSION REQUIREMENTS
Students must take all of the following: ENG1000 ENG1001 ENG1002 ENG1003	None.	120 credits at level 4.

**Level 5 (2)**

COMPULSORY	OPTIONAL	PROGRESSION REQUIREMENTS
Students must take all of the following:  ENG2000	Students must also choose 3 modules from the following:  ENG2001 ENG2002 ENG2003 ENG2004 ENG2005	120 credits at level 5.

**Level 6 (3)**

COMPULSORY	OPTIONAL	PROGRESSION REQUIREMENTS
Students must take all of the following:  ENG3000	Students must also choose 3 from the following:  ENG3001 ENG3002 ENG3003 ENG3004 ENG3005 ENG3006	

**12.3 Non-compensatable modules** (note statement in 12.2 regarding FHEQ levels)



Module level	Module code
4	ENG1000
5	ENG2000
6	ENG3000

### 13. Curriculum map

See attached/below.

### 14. Information about assessment regulations

Middlesex University assessment procedures and regulations apply, as stated in the University Regulations. Module descriptions in the student handbook give outline information on assessment related to specific modules. See also the module outlines or handbooks issued in taught sessions at the beginning of individual modules.

### 15. Placement opportunities, requirements and support (if applicable)

Module ENG3006 Work Placement offers the opportunity for work experience at level 6. There is discussion and preparatory work for this in the module ENG2000 Research, Practice and Professional Communication. Academic staff offer tutorial support to students. Advice and support is also provided by the University's Employability Office (MDXWorks).

### 16. Future careers (if applicable)

This programme prepares students for a wide range of careers, including careers in or related to advertising, brand management, creative writing, journalism, marketing, PR, publishing, television, and education, including further study at graduate level. The focus on employability and Personal Development Planning throughout the programme helps students to make short and long term plans for career development.

### 17. Particular support for learning (if applicable)

Digital media workshops, computing labs, open access areas and technical staff all offer support for digital media work and some work on other modules (if the situation permits). The Learning Enhancement Team offer support with academic writing, with this embedded in the curriculum at all levels. Learning Resources web provision and subject-dedicated librarians provide research skills workshops and help with resources, including specialist information for BA English.

<b>18. JACS code (or other relevant coding system)</b>	Q300
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<b>19. Relevant QAA subject benchmark group(s)</b>	English; Creative Writing; English Language
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### 20. Reference points

QAA Quality Code  
 QAA Framework for Higher Education Qualifications (FHEQ)  
 Middlesex University Learning and Teaching Strategy  
 Middlesex University Assessment Regulations  
 The Learning and Quality Enhancement Handbook

### 21. Other information

The programme is taught by a research-active team of academics and creative practitioners with access to networks within and beyond higher education, including non-

academic partners. We are involved in activities with school students, teachers and awarding bodies. The North London Literary Festival brings a wide range of writers and publishers to the campus each year and we are regularly visited by world-leading researchers and practitioners. We run regular seminar series which are open to members of the public. Previous visiting speakers have included Carol Ann Duffy, Ali Smith, Linton Kwesi Johnson, Andrew Motion, David Putnam, Graham Linehan, David Nicholls and David Crystal. The Reverend Jesse Jackson visited our campus for a university-wide event in 2013. We regularly make (virtual) field trips to explore aspects of English in the outside world, including trips to the House of Commons, the British Library, the Globe Theatre and the Old Bailey. Students on our programmes have gone on to a wide range of careers, including in publishing, broadcasting, advertising, education and creative industries. Notable graduates of our programme include the novelist Andrew Miller (whose novel 'Pure' won the Costa Book Award 2011 for 'Best Novel' and 'Book of the Year') and the journalist Suzanne Moore.

Please note programme specifications provide a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve if s/he takes full advantage of the learning opportunities that are provided. More detailed information about the programme can be found in the rest of your programme handbook and the university regulations.

## Curriculum map for BA (Hons) English

This section shows the highest level at which programme outcomes are to be achieved by all graduates, and maps programme learning outcomes against the modules in which they are assessed.

Outcome	A1	A2	A3	A4	A5	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4	D5
Highest Level	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

## Programme learning outcomes

Knowledge and understanding		Practical skills	
A1	English as a global language supporting world literatures and creative practices	C1	produce texts in different forms and reflect on their practice in doing so
A2	technical vocabulary, concepts and methods of enquiry relevant to the study of language and communication	C2	formulate, evaluate and present arguments, analyses and critical evaluations in relation to the diverse range of work in English
A3	approaches to creative and communicative practice, to the understanding of individual practice, and to the relationship between creative and critical work	C3	use digital tools and packages critically and appropriately for different communicative tasks
A4	theory, criticism and text analysis and their role in developing interpretations and evaluations	C4	devise, carry out and analyse their own projects, showing sound time management, organisation and self-reflection, and an awareness of intended audiences
A5	aspects of contemporary multimodal communication and relationships between verbal and nonverbal modes		
Cognitive skills		Graduate Skills	
B1	critically evaluate work in and about global Englishes, drawing on linguistic, literary and creative approaches	D1	communicate effectively in speech and writing, using an appropriate range of technologies, with an understanding of the dynamics of communication gained through the study of English
B2	reflectively evaluate and develop their own creative work or professional communication in response to commentary from themselves and others	D2	work in groups, demonstrating initiative, self-organisation and time-management, in order to achieve common goals, particularly in relation to creative and communicative textual practices
B3	understand the role of register, rhetoric and communicative techniques in planning and producing texts in a range of digital and multimodal media	D3	manage their own learning independently, effectively and self-critically
B4	consider ethical issues in their own work and in that of others in relation to investigating language, communication and textual production	D4	recognise problems and develop problem-solving strategies in relation to the complexities of studying English and more generally in academic and professional contexts
		D5	reflect on their own personal development and develop strategies for future work drawing on practical, analytical and creative skills in English

Module Title	Module Code by Level	A1	A2	A3	A4	A5	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4	D5
Language, Literature and Writing (Compulsory)	ENG1000	X				X			X				X		X		X		X
Global Englishes (Compulsory)	ENG1001	X	X							X						X			
Writing and the Contemporary World (Compulsory)	ENG1002			X		X		X			X			X					
Literary Analysis (Compulsory)	ENG1003				X		X					X		X					X
Research, Practice and Professional Communication (Compulsory)	ENG2000	X			X			X		X	X	X					X		X
Language Acquisition	ENG2001		X											X	X				X
Language and Identities	ENG2002	X	X				X									X			
Writing Short Scripts	ENG2003			X				X	X		X		X						
Writing Fiction	ENG2004			X				X			X			X					X
Reality, Fantasy and Metafiction	ENG2005	X			X		X					X							X
Independent Project (Compulsory)	ENG3000		X		X		X			X		X	X	X	X		X	X	X
Teaching Englishes	ENG3001	X		X		X		X	X		X		X			X			X
Media Communication	ENG3002		X		X	X		X	X		X		X						
Writing Reality	ENG3003	X		X		X		X	X		X					X			X
Writing for Popular Markets	ENG3004	X	X	X	X	X		X	X		X	X			X				
Identities and Global Literature	ENG3005	X			X		X					X				X			X
Work Placement	ENG3006			X		X				X			X	X		X	X	X	X

## **Module Narratives**

In this section you will find details of all the modules associated with your programme so that you can see what is involved in the programme overall and also to help you choose optional modules.

The module narratives were correct when we prepared this handbook but details do sometimes change (especially reading lists) so you should always refer to the latest version available on the MyLearning area of myUniHub:

myUniHub:

<https://myunihub.mdx.ac.uk/web/home-community>

My Learning:

<http://mdx.mrooms.net>

1.	Short code	ENG2000
2.	Title	Research, Practice and Professional Communication
3.	Level	5 – UG
4.	Credit points	30
5.	Start term	Autumn Term 2017
6.	Subject	English
7.	Module Leader	Anna Charalambidou, Hendon Campus, x14345, a.charalambidou@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG1000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 5
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	Aims	<p>This module aims to develop students' understanding of the role of research and practice in English and connect this to professional contexts. Students learn to create texts using particular techniques and appraise them for literary, creative and academic purposes. The module also aims to develop students' practical and collaborative research skills, to reflect on this development in relation to professional plans, and to equip them for undertaking independent research for ENG3000 Independent Project and ENG3006 Work Placement.</p>
12.	Learning outcomes	<p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. Discuss the relationship between research aims, methods and evidence in English and their relation to professional development.</li> <li>2. Explain the different functions and processes involved with the composition and critical evaluation of texts.</li> <li>3. Discuss the practical, ethical and theoretical implications of collecting evidence for research and creative projects.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>4. The ability to formulate research aims or creative synopses and plan appropriate methods to develop them.</li> <li>5. The ability to create texts for specific purposes by using particular techniques, and to evaluate a range of different literary, creative and academic texts.</li> <li>6. The ability to work collaboratively as part of a group, reflect upon academic work in relation to professional development, and to evaluate their own and other students' work.</li> </ol>
13.	Syllabus	<p>Block 1: Research in English</p> <ul style="list-style-type: none"> <li>• Exploring the range of research and creative proposals that can be formulated in studying English;</li> <li>• the relation of research in English to specific employment routes for students of English and ways in which they can approach them to develop their Professional Development Planning (PDP).</li> </ul>

	<ul style="list-style-type: none"> <li>the nature and role of evidence in literary, creative and linguistic approaches to English and the different ways in which evidence can be gathered and represented.</li> </ul> <p>Block 2: Writing</p> <ul style="list-style-type: none"> <li>Notions of genre, register and the appropriate use of language in different professional, creative, academic and literary texts;</li> <li>Academic genres and their specific requirements;</li> <li>Textual techniques such as signposting and cohesion, levels of formality, styles and modes of argument.</li> <li>Textual processes such as editing, paraphrasing, drafting and re-drafting.</li> </ul> <p>Block 3: Critical Approaches</p> <ul style="list-style-type: none"> <li>how to approach different types of research and practice by engaging with and producing critical reviews of published academic research and literary texts.</li> <li>Producing reflective evaluations and receiving feedback on creative practice.</li> </ul> <p>Block 4: Finding answers</p> <ul style="list-style-type: none"> <li>Identifying appropriate methods for particular analytical, creative and critical purposes;</li> <li>Ethical considerations in using people to inform creative texts and provide evidence for research projects;</li> <li>Selecting an appropriate method for a specific research question or creative proposal.</li> </ul> <p>Block 5: Professional development and skills</p> <ul style="list-style-type: none"> <li>Developing Personal Development Plans (PDP), by building on reflections from earlier work in ENG1000 and this module.</li> <li>Preparing for the final year Independent Project (ENG3000) and Work Placement (ENG3006) modules</li> <li>Considering connections between project and placement opportunities and their PDP work.</li> </ul>
14.	<p>Learning, teaching and assessment strategy</p> <p>This module will involve online learning, including virtual synchronous seminars and online asynchronous group feedback/presentation sessions.</p> <p>Synchronous and asynchronous sessions will introduce main the main 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. More extended workshop activities will combine reinforcement of ideas and information introduced during the session with active problem solving and opportunities for students to work as part of a group to prepare a presentation and a project proposal.</p> <p>The module is delivered in collaboration with Library staff and the Learning Enhancement Team, enabling students to engage effectively in self-supported study.</p> <p>In the first block of the module, students consider the different types of research questions that can be formulated in studying English. They also consider the nature and role of evidence in literary, creative and linguistic approaches to English. Students then reflect on these research activities in relation to specific employment routes for students of English and incorporate these ideas in their Professional Development Planning (PDP). In the second block of the module students consider the textual process and techniques involved with writing for different genres and purposes and in the third block students produce different types of evaluative and critical work.</p>

	<p>In block four of the module, students focus on methods of collecting evidence for a range of analytical, creative and critical purposes. Students will learn how to evaluate different methods before selecting one approach for their group project. Throughout this part of the module students also work together in groups to plan their project proposal and presentation. In the final block of the module students develop their Personal Development Plans (PDP), by building on reflections from earlier work in ENG1000 and this module. This part of the course also prepares students for their final year Independent Project (ENG3000) and encourages them to consider connections between project and placement opportunities and their PDP work.</p> <p>Assessment strategy</p> <p>In semester one, students will complete a portfolio of three written tasks. Students select three out of six written tasks that correspond to the first three teaching blocks of the course. Tasks are given out every two weeks in semester one so that students can complete them from an early stage in the module and gain feedback from the tutor.</p> <p>In semester two, students undertake a group project, consisting of a group presentation and an individual project proposal and reflective report.</p> <p>The group project will be based on a specific research aim or creative proposal involving the collection of evidence. Students work together to decide how to gather evidence by selecting a specific method and explaining any necessary ethical considerations. Students then present their project proposal to the class and receive feedback. Peer and self-evaluation of the group presentations are incorporated into the reflective report on the project proposal, which also contains an account of the progress of their professional development and skills in connection to their project and/or work placement modules at level 6.</p> <p>Formative Assessment:</p> <ul style="list-style-type: none"> <li>• Group project, consisting of a group presentation</li> </ul> <p>Summative Assessment:</p> <p>100% coursework made up of:</p> <ul style="list-style-type: none"> <li>• 2,000-word portfolio of three written tasks (50%) (learning outcomes 2, 5)</li> <li>• Individual project proposal and reflective report of 3,000 words (50%) (learning outcomes 1, 3, 4, 6)</li> </ul>	
15.	Assessment weighting	<ul style="list-style-type: none"> <li>• Portfolio of tasks, 2,000 words: 50%</li> <li>• Project proposal and reflective report, 3,000 words: 50%</li> </ul>
	Seen examination	0 %
	Unseen examination	0 %
	Coursework (no examination)	100 %
16.	Timetabled examination required	No
17.	Length of exam	n/a
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Griffin, G. 2013. Research Methods in English Studies, 2<sup>nd</sup> Ed. Edinburgh University Press, Edinburgh.</p>	



	Recommended:						
	Cleary, S. 2009. Communication: A Hands-on Approach. Juta, Lansdowne.						
	Durant, A. and N. Fabb. 2005. How To Write Essays and Dissertations: A Guide for English Literature Students, 2nd Ed. Routledge, London.						
	Goring, P., Hawthorn, J., and Mitchell, D., 2010. Studying Literature: The Essential Companion. 2 <sup>nd</sup> Ed. Bloomsbury, London.						
	Hopkins, C. 2009. Thinking About Texts: An Introduction to English Studies. 2 <sup>nd</sup> Ed. Palgrave Macmillan, Basingstoke.						
	King, N. and Horrocks, C. 2016. Interviews in Qualitative Research. 2 <sup>nd</sup> Ed. Sage, London.						
	Kroll, P. J. and Harper, P. G. 2012. Research Methods in Creative Writing. Palgrave Macmillan, Basingstoke.						
	Metzler, K. 1996. Creative Interviewing: The Writer's Guide to Gathering Information by Asking Questions. 3 <sup>rd</sup> Ed. Pearson, Boston.						
	Podesva, R. J. 2014. Research Methods in Linguistics. Cambridge University Press, Cambridge.						
	Schnurr, S. 2012. Exploring Professional Communication: Language in Action. Routledge, London.						
	Sealey, A. 2010. Researching English Language: A Resource Book for Students. Routledge, London.						
	Short, M. 1996. Exploring the Language of Poems, Plays and Prose. Longman, London.						
	Wray, A. and A. Bloomer. 2012. Projects in Linguistics and Language Studies. 3 <sup>rd</sup> Ed. Routledge, London.						
	Wright, L. and J. Hope. 1995. Stylistics: A Practical Handbook. Routledge, London.						
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
	2017-18	1-2		Oct	May		HE
	2018-19	1-2		Oct	May		HE
	2019-20	1-2		Oct	May		HE
	2020-21	1-2		Oct	May		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)					NO	
	SEMINAR (SEM)					YES	
	LABORATORY(LAB)					NO	
	WORKSHOP (WRK)					NO	
	(b) Timetabled					YES	
	(c) Student centrally allocated					YES	



1.	Short code	ENG2002
2.	Title	Language and Identities
3.	Level	5 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2017
6.	Subject	English
7.	Module Leader	Anna Charalambidou, Hendon Campus, x14345, a.charalambidou@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG1000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 5
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	Aims	<p>This module provides students with an understanding of the dynamic relationship between language and identities. Students will explore how language shapes and is shaped by aspects of social identity, such as gender, sexuality, age, social class, culture and ethnicity, institutional identities and roles. The module will enable students to research identities in spoken, written, and electronic texts, applying key notions from interactional and critical approaches to linguistics.</p>
12.	Learning outcomes	<p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. explore the concepts of identities and social categories, such as social class and gender.</li> <li>2. discuss the dynamic relation between language variation and social identities.</li> <li>3. derive the key analytical concepts from interactional sociolinguistics, conversation analysis and critical discourse analysis.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>4. ability to systematically analyse linguistic behaviour.</li> <li>5. ability to analyse identities, employing tools and methods from interactional sociolinguistics, conversation analysis and critical discourse analysis.</li> <li>6. ability to summarise, synthesise and reflect critically on research literature on language and identities.</li> </ol>
13.	Syllabus	<p>Block One: Identities in talk-in-interaction</p> <ul style="list-style-type: none"> <li>- This block familiarises students with interactional sociolinguistics and conversation analysis, and enables them to apply these frameworks in the analysis of identity work in conversations.</li> </ul> <p>Block Two: Critical approaches to identities</p> <ul style="list-style-type: none"> <li>- This block introduces current approaches to identity theorising and discusses critical discourse analysis. Students will practice analysing identities employing tools from critical linguistics.</li> <li>-</li> </ul> <p>Block Three: Language and institutional identities</p>

	<ul style="list-style-type: none"> <li>- This block focuses on language, power and institutional contexts. Students will explore the role of talk in negotiating ('asymmetrical') relationships between speakers, and theoretical issues raised by the study of language use as it relates to institutional roles and status of participants.</li> </ul> <p>Block Four: Case Study on language and identities</p> <ul style="list-style-type: none"> <li>- This block enables students to explore in more depth research on language and a specific social category, such as gender, age, social class, or ethnicity across contexts (institutional, media, everyday conversational etc.).</li> </ul>		
14.	<p>Learning, teaching and assessment strategy</p> <p>Learning and teaching will be achieved through online learning, including virtual synchronous (live) seminars and online/digital group feedback/presentation sessions, guided self-study and formative and summative assessment activities.</p> <p>Synchronous and asynchronous sessions will introduce main theoretical and methodological concepts in identity research 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. There will be a strong practical component: students will practise applying concepts from discourse analysis and identity theorising to spoken, written and digital data, through structured activities and exercises.</p> <p>Formative Assessment:</p> <p>Group empirical analysis of identities in discourse data</p> <p>Summative Assessment:</p> <p>100% coursework, made up of:</p> <ul style="list-style-type: none"> <li>- 50% Individual oral presentation (10 minutes) on current language and identities research (learning outcomes 1, 2, 6)</li> <li>- 50% Report on an empirical project of 2500 words analysing identities in spoken/written/digital data, chosen by the students and employing a specific theoretical and methodological approach to language and identities (learning outcomes 3, 4, 5)</li> </ul>		
15.	<table border="1"> <tr> <td data-bbox="165 1451 708 1518">Assessment weighting</td> <td data-bbox="708 1451 1519 1518"> <ul style="list-style-type: none"> <li>• Presentation: 50%</li> <li>• Report on empirical project, 2500 words: 50%</li> </ul> </td> </tr> </table>	Assessment weighting	<ul style="list-style-type: none"> <li>• Presentation: 50%</li> <li>• Report on empirical project, 2500 words: 50%</li> </ul>
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	<table border="1"> <tr> <td data-bbox="165 1518 708 1552">Seen examination</td> <td data-bbox="708 1518 1519 1552">0 %</td> </tr> </table>	Seen examination	0 %
Seen examination	0 %		
	<table border="1"> <tr> <td data-bbox="165 1552 708 1585">Unseen examination</td> <td data-bbox="708 1552 1519 1585">0 %</td> </tr> </table>	Unseen examination	0 %
Unseen examination	0 %		
	<table border="1"> <tr> <td data-bbox="165 1585 708 1619">Coursework (no examination)</td> <td data-bbox="708 1585 1519 1619">100 %</td> </tr> </table>	Coursework (no examination)	100 %
Coursework (no examination)	100 %		
16.	<table border="1"> <tr> <td data-bbox="165 1619 708 1653">Timetabled examination required</td> <td data-bbox="708 1619 1519 1653">NO</td> </tr> </table>	Timetabled examination required	NO
Timetabled examination required	NO		
17.	<table border="1"> <tr> <td data-bbox="165 1653 708 1686">Length of exam</td> <td data-bbox="708 1653 1519 1686">n/a</td> </tr> </table>	Length of exam	n/a
Length of exam	n/a		
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Benwell, B. &amp; E. Stokoe 2006. Discourse and Identities. Edinburgh University Press, Edinburgh. De Fina, A., Schiffrin, D. &amp; M. Bamberg (eds) 2006. Discourse and Identities. Cambridge University Press, Cambridge.</p> <p>Recommended:</p>		

	<p>Bayley, R. Cameron D. &amp; C. Lucas (eds) 2013. The Oxford handbook of sociolinguistics. Oxford University Press, New York.</p> <p>Blommaert, J., 2013. Ethnography, superdiversity and linguistic landscapes: chronicles of complexity. Multilingual Matters, Bristol.</p> <p>Coupland, N. 2008. Style: Language variation and identity. Cambridge University Press, Cambridge.</p> <p>Florian, C. 2013. Sociolinguistics: The study of speakers' choices (2<sup>nd</sup> edition). Cambridge University Press, Cambridge.</p> <p>Holmes, J. 2013. An introduction to sociolinguistics (4<sup>th</sup> edition). 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 e.g. DE
	2017-18	1-2		Oct	Apr		HE
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)				NO		
	SEMINAR (SEM)				YES		
	LABORATORY(LAB)				NO		
	WORKSHOP (WRK)				NO		
	(b) Timetabled				YES		
	(c) Student centrally allocated				YES		

1.	Short code	ENG2003
2.	Title	Writing Short Scripts
3.	Level	5 – UG
4.	Credit points	30
5.	Start term	Autumn Term 2017
6.	Subject	English
7.	Module Leader	David Cottis, Hendon Campus, D.Cottis@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG1000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 5
	(d) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>This module aims to expand students' knowledge of scriptwriting to encompass a practical understanding of the development and writing short films scripts. It explores analytically and critically particular narrative devices in the short form and their impact on the spectator and will enable students to develop professional competence in the key elements of screenwriting: dialogue, characterisation, plotting, visual storytelling and to present screenplays. It will facilitate the delivery of meticulously redrafted screenplays to an industry standard.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. discuss the particular demands, constraints and potentials of the short film form.</li> <li>2. evaluate the significance of story structure, visual storytelling and characterisation in conveying meaning and affect.</li> <li>3. explain how screenplays are written on the page.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate the ability to:</p> <ol style="list-style-type: none"> <li>4. conceive, research and develop a short screen story.</li> <li>5. write and rewrite a short dramatic script, taking account of and evaluating feedback, including peer group feedback, and evaluate the completed work critically and analytically.</li> <li>6. format a screenplay to industry standards.</li> </ol>	
13.	<p><b>Syllabus</b></p> <p>This module develops further knowledge and skills acquired in level 4 modules. There are two main components:</p> <p><b>Block 1: Story development</b></p> <ul style="list-style-type: none"> <li>- Students will consider distinctive characteristics of the short film form exploring potential stories and narrative structures amenable to the short form;</li> <li>- Emphasis will be placed upon the link between story structure and audience reception;</li> <li>- Students will develop characters, subjects, and themes within the constraints of the short form;</li> </ul>	

	<ul style="list-style-type: none"> <li>- Other elements of narrative to be explored include: exposition, conflict, and the control of the flow of information provided by the narration to create mystery, anticipation, suspense and surprise.</li> </ul> <p>Block 2: Screenwriting</p> <ul style="list-style-type: none"> <li>- The practice of screenwriting – format, style, dialogue, action and narrational point-of-view – will be facilitated through workshops and peer/tutor feedback;</li> <li>- Generating ideas for a short script and telling the story economically and visually will also be covered;</li> <li>- Students will write and rewrite an 8-10 page original dramatic screenplay by the end of the module.</li> </ul>								
14.	<p>Learning, teaching and assessment strategy</p> <p>This module will be delivered through online lectures, screenings of short films and seminar/workshops. Screenings and lectures will be used to explore short film form and style. In seminars students will engage in story and character development exercises, as well as pitch ideas. Drafts of scripts will be workshopped in workshop classes and students will learn how to give and receive constructive feedback.</p> <p>Individual pitches of story ideas as well as the sharing of treatments, step outlines and drafts will feature as formative assignments.</p> <p>Formative Assessment:</p> <p>Pitches, development documents and drafts for tutor and peer feedback.</p> <p>Summative Assessment:</p> <p>100% coursework consisting of a portfolio of:</p> <p>a) Screenwriting (50%): The production of an 8-10 page script for a short dramatic film. (learning outcomes 3, 4, 5, 6)</p> <p>b) Critical Essay (50%): 1500-word reflective critical analysis of this script, contextualising it within an understanding of the short film form and demonstrating an awareness of the process of development, writing and re-writing. It will include an annotated bibliography. (learning outcomes 1, 2)</p>								
15.	<table border="1"> <tr> <td>Assessment weighting</td> <td>Portfolio of a script with reflective critical analysis, 3000 words: 100%</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>100%</td> </tr> </table>	Assessment weighting	Portfolio of a script with reflective critical analysis, 3000 words: 100%	Seen examination	0%	Unseen examination	0%	Coursework (no examination)	100%
Assessment weighting	Portfolio of a script with reflective critical analysis, 3000 words: 100%								
Seen examination	0%								
Unseen examination	0%								
Coursework (no examination)	100%								
16.	Timetabled examination required								
17.	Length of exam								
18.	<p>Indicative learning materials</p> <p>Essential: Cooper, P. and K. Dancyger. 2012. Writing the Short Film, 3rd edition. Focal Press, London. Phillips, W. H. 1999. Writing Short Scripts, 2<sup>nd</sup> ed. Syracuse UP, Syracuse N.Y.</p> <p>Recommended: Benedetti, J. 1998. Stanislavski and the Actor. Methuen, London.</p>								

	<p>Calderone, M. and M. Lloyd-Williams. 2004. <i>Actions: The Actors' Thesaurus</i>. Nick Hern Books, London.</p> <p>Dancyger, K. and J. Rush. 2007. <i>Alternative Scriptwriting: Successfully breaking the rules</i>, 4<sup>th</sup> ed. Focal Press, Oxford.</p> <p>Greig, N. 2005. <i>Playwriting: A Practical Guide</i>. Routledge, Oxford.</p> <p>McKee, R. 1999. <i>Story: Substance, structure, style and the principles of screenwriting</i>. Methuen, London.</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
	2017-18	1-2		Oct	Apr		HE
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)					NO	
	SEMINAR (SEM)					YES	
	LABORATORY(LAB)					NO	
	WORKSHOP (WRK)					NO	
	(b) Timetabled					YES	
	(c) Student centrally allocated					YES	



1.	Short code	ENG2004
2.	Title	Writing Short Fiction
3.	Level	5 – UG
4.	Credit points	30
5.	Start term	Autumn Term 2017
6.	Subject	English
7.	Module Leader	Adam Lively, Hendon Campus, A.Lively@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG 1000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 5
	(d) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>The module aims to develop students' fiction-writing skills in the context of the distinctive aesthetics of the short story, with group study of seminal texts in the history of the modern short story forming a context for workshoped exercises. Students will explore such techniques of fiction as voice, setting and atmosphere, narrative tension, character and dialogue, as foregrounded by the short form, and will also learn about the distinctive publishing environment for short fiction.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. interpret key techniques of fiction as they are exemplified in the short story.</li> <li>2. discuss the broad strands of historical development and aesthetic theorisation concerning the short story.</li> <li>3. summarise the nature of the contemporary publishing environment for short stories.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate the ability to:</p> <ol style="list-style-type: none"> <li>4. use key techniques of fiction effectively and creatively within the context of the short story form.</li> <li>5. bring to their fiction writing a sensitivity to the particular aesthetic possibilities of the short story form.</li> <li>6. reflect on their own writing from the point of view of the history and theory of the short story.</li> <li>7. engage in both critical reflection on his/her own creative writing and in constructive peer review.</li> </ol>	
13.	<p><b>Syllabus</b></p> <p><b>Block One:</b></p> <ul style="list-style-type: none"> <li>- the history and aesthetics of short fiction</li> <li>- techniques of short fiction discussed in the work of others and practised in creative work developed by students</li> </ul> <p><b>Block Two:</b></p> <ul style="list-style-type: none"> <li>- the practice of storywriting, including development of further techniques</li> <li>- drafting and redrafting stories in response to group and tutor feedback</li> <li>- publishing cultures of short fiction: students will explore current contexts of publishing and develop strategies for marketing their own work</li> </ul>	

	<p>Indicative list of topics:</p> <p>Introduction to the history and aesthetics of short fiction: from oral tale to modern short story. Writing and workshop: summoning a narrative voice. Indicative texts: Giovanni Boccaccio, “The Tale of Ser Ceperello” (Day One, First Story of <i>The Decameron</i>); Edgar Allen Poe, “The Tell-Tale Heart”.</p> <p>Image, metaphor and epiphany: the short story as “poetic” narrative. Writing and workshop: using imagery and metaphor in language and narrative. Indicative texts: Anton Chekhov, “Easter Eve”; Jean Toomer, “Becky” (from <i>Cane</i>)</p> <p>Standing out from the crowd: the story as portrait. Writing and workshop: delineating character. Indicative texts: Herman Melville, “Bartleby the Scrivener”; Jhumpa Lahiri, “The Third and Final Continent”.</p> <p>Setting and atmosphere: the immersive image. Writing and workshop: bringing embodiment and movement to description. Indicative texts: Elizabeth Bowen, “Mysterious Kor”; J.G. Ballard, “The Garden of Time”.</p> <p>Narrative tension: curiosity, suspense and surprise. Writing and workshop: guiding the reader’s knowledge and expectations. Indicative texts: H.P. Lovecraft, “The Picture in the House”; Julio Cortázar, “Continuity of Parks”.</p> <p>Dialogue: the story as negotiation and miscommunication. Writing and workshop: persuading and resisting – using words as tools and weapons. Indicative texts: Tobias Wolff, “Say Yes”; Lorrie Moore “Starving Again”.</p> <p>Moments of being: representing consciousness. Writing and workshop: Free Indirect Discourse and the expression of experience. Indicative texts: Katherine Mansfield, “The Daughters of the Late Colonel”; John Edgar Wideman, “Doc’s Story”.</p> <p>Parables, flashes and fragments: thought-experiments and ultra-short fictions. Writing and Workshop: slowing down the smallest thought. Indicative texts: Franz Kafka, “The Bridge”; Samuel Beckett, “Ping”; Jorge Luis Borges, “Everything and Nothing”; Lydia Davis, “The Caterpillar”.</p> <p>Publishing cultures of short fiction: competitions, magazines, on-line and performance. Workshop: marketing your story. Indicative texts: short story websites.</p>
14.	<p>Learning, teaching and assessment strategy</p> <p>The module will involve online learning, including synchronous and asynchronous lectures and seminars, asynchronous discussions via online discussion forums, as well as online group and individual feedback sessions.</p> <p>Emphasis will be placed on developing students’ capacity to reflect on and evaluate both their own work and that of their peers. For example, smaller groups will workshop in synchronous online seminars each other’s writing, then report back to the whole class on what has been learnt about the use of the particular technique under discussion. This peer review will continue asynchronously in a My Learning discussion forum.</p>

<p>As well as the writing exercise/workshopping element of the module, the tutor will introduce the technique/topic under examination, and present a short contextual introduction to that week's short story (which students will be expected to have read between classes). Students will also make group or individual presentations on these texts</p> <p>Under the guidance of the seminar leader, students will use these exploratory exercises to find a starting-point for their final-assessment piece(s).</p> <p>Formative Assessment:</p> <p>Sample pieces brought to class for group consideration, participation in discussion and peer review.</p> <p>Summative Assessment :</p> <p>100% coursework, consisting of:</p> <ul style="list-style-type: none"> <li>• Short story or portfolio of 2-4 shorter pieces (c.2500 words): 70% (learning outcomes 1, 4 and 5)</li> <li>• Critical commentary with annotated bibliography (500 words): 30% (learning outcomes 2, 3, 6 and 7)</li> </ul>							
15.	Assessment weighting				<ul style="list-style-type: none"> <li>• Coursework 1: Creative piece(s): 70%</li> <li>• Coursework 2: Critical commentary: 30%</li> </ul>		
	Seen examination				0%		
	Unseen examination				0%		
	Coursework (no examination)				100%		
16.	Timetabled examination required				NO		
17.	Length of exam				n/a		
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Boddy, K. (ed.) 2011. The New Penguin Book of American Short Stories: From Washington Irving to Lydia Davis. Penguin, London.</p> <p>Bradbury, M. (ed.) 1988. The Penguin Book of Modern British Short Stories. Penguin, London.</p> <p>Adichie, C. N. and J. Lahiri (eds.) 2009. One World: A Global Anthology of Short Stories. New Internationalist, Oxford.</p> <p>Gebbie, V. (ed.) 2009. Short Circuit: A Guide to the Art of the Short Story. Salt, London.</p> <p>Recommended:</p> <p>Shaw, V. 1983. The Short Story: A Critical Introduction. Longman, Harlow.</p> <p>May, C. E. (ed.) 1994. The New Short Story Theories. Ohio UP, Athens OH.</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
	2017-18	1-2		Oct	Apr		HE
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						

	LECTURE (LEC)	NO
	SEMINAR (SEM)	YES
	LABORATORY(LAB)	NO
	WORKSHOP (WRK)	YES
	(b) Timetabled	YES
	(c) Student centrally allocated	YES

1.	Short code	ENG2005
2.	Title	Reality, Fantasy and Metafiction
3.	Level	5 – UG
4.	Credit points	30
5.	Start term	Autumn Term 2017
6.	Subject	English
7.	Module Leader	Adam Dalton, Hendon Campus, a.dalton@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG1000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 5
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>This module aims to develop students' understanding and appreciation of contemporary literature through an analysis of the literary modes of realism, anti-realism and the fantastic. From social criticism to philosophic exploration, representations of the literary real and fabulation of alternative others have excited writers' imaginations. Students will be encouraged to explore how different forms of literary realism and fabulation have been used by writers as vehicles for social critique or philosophical exploration, and how the fantastic has been used to disassemble dominant paradigms and definitive worldviews. Students will continue the development of their critical expertise through critical readings and comparative analysis of the choices of mimesis, surrealism and magical realism to develop an appreciation of their diverse impacts and confrontations.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. explain modes of realism and the critical debate on the form.</li> <li>2. critically discuss the fantastic and the magical realist forms.</li> <li>3. relate texts with the linguistic, literary, cultural and socio-historical contexts in which literature is written and read</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>4. ability to evaluate texts in relation to literary tropes of mimesis and the fantastic</li> <li>5. ability to develop complex comparative analyses relating narrative argument to its form.</li> <li>6. ability to mobilise and critique appropriate critical debates</li> </ol>	
13.	<p><b>Syllabus</b></p> <p>Beginning with theoretical essays on realism and mimesis, the module examines a variety of contemporary literatures of various genres, analysing the political and social representations and considering the effectiveness of the social critique. The theoretical discussion of the fantastic and magical realist tropes then introduces the concept of fabulation and its differing politics of how to critique the received order: fabulation's representation of the unprecedented will be explored through a variety of texts. The module ends with a comparative discussion of the differing types of representation.</p>	
14.	<b>Learning, teaching and assessment strategy</b>	

	<p>Learning and teaching will be achieved through online learning, including virtual synchronous seminars and online group feedback/presentation sessions, guided self-study and formative and summative assessment activities.</p> <p>Synchronous and asynchronous sessions will develop the analysis of the given text and enable students to practice their own critical analysis in group workshops to enhance their confidence in delivering their individual readings as part of our continuous formative feedback process.</p> <p>Self-paced learning will complement the workshops, with My Learning being used to make handbooks and course materials available electronically; to create a forum 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>The module is delivered in collaboration with Library staff and the Learning Enhancement Team, enabling students to engage effectively in self-supported study.</p> <p>Formative Assessment Seminar discussion, involving peer and tutor feedback. Students practice writing one half of the essay, on realism, with detailed tutor feedback.</p> <p>Summative Assessment 100% coursework</p> <ul style="list-style-type: none"> <li>- Summative assessment 1: a 2000-word essay analysing one literary text studied on the module so far, due at the end of Autumn semester. Worth 40% of the module grade. (learning outcomes 1, 3, 6).</li> <li>- Summative assessment 2: a 2500-word essay comparing two literary texts studied on the module, due at the end of Spring semester. Worth 60% of the module grade. (learning outcomes 2, 4, 5, 6).</li> </ul>	
15.	Assessment weighting	Coursework 1: 2000 words Coursework 2: 2500 words
	Seen examination	0 %
	Unseen examination	0 %
	Coursework (no examination)	100%
16.	Timetabled examination required	NO
17.	Length of exam	n/a
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Indicative primary texts:  Amis, M. 1999. London Fields. Vintage, London.  Beckett, S. 2006. Waiting for Godot. Faber, London.  Heinlien, R. A. 2015. Stranger in a Strange Land. Hodder, London.  Hollinghurst, A. 2005. The Line of Beauty. Picador, London.  Kay, J. 1998. The Adoption Papers. Bloodaxe, London.  Winterson, J. 2014. Sexing the Cherry. Vintage, London.</p> <p>Recommended:</p>	

	<p>Auerbach, E. and E. Said 2013. <i>Mimesis: The Representation of Reality in Western Literature</i>. Princeton University Press, Princeton.</p> <p>Calvino, I. 1987. <i>The Uses of Literature</i>. Harcourt, New York.</p> <p>Todorov, T. 1975. <i>The Fantastic: A Structural Approach to a Literary Genre</i>. Cornell University Press, New York.</p> <p>Sandners, D. 2004. <i>The Fantastic: A Reader</i>. Praeger, Westport CT.</p> <p>Walder, D. 1996. <i>The Realist Novel</i>. Routledge, London.</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
	2017-18	1-2		Oct	Apr		HE
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)					YES	
	SEMINAR (SEM)					YES	
	LABORATORY(LAB)					NO	
	WORKSHOP (WRK)					NO	
	(b) Timetabled					YES	
	(c) Student centrally allocated					YES	

1.	Short code	ENG3000
2.	Title	Independent Project
3.	Level	6 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Anna Charalambidou, Hendon Campus, x14345, a.charalambidou@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>In this module, students demonstrate research and creative skills developed in other parts of the programme to develop and carry out an independent project which involves one of:</p> <ul style="list-style-type: none"> <li>○ an investigative project and report</li> <li>○ a critical and/or theoretical discussion</li> <li>○ a creative project with reflection</li> </ul> <p>In the first stage of the module, workshops help students to develop a proposal on the basis of which supervisors are allocated. After this, students work independently with tutorial guidance to develop and carry out their own project.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. determine and evaluate issues associated with research methodologies and ethics, critical practice, theoretical debate or creative practice.</li> <li>2. select and assess knowledge on a specific topic relevant to the programme.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>3. ability to work independently and devise an individual project.</li> <li>4. ability to overcome obstacles involved in independent work.</li> <li>5. ability to implement strategies to develop and complete an individual project.</li> <li>6. ability to present sophisticated empirical, critical, theoretical or creative work and reflect on this with discussion of implications for future work.</li> </ol>	



13.	<p><b>Syllabus</b></p> <p>Since students develop and carry out their own project, there is no set syllabus.</p> <p>The module is delivered in collaboration with Library staff and the Learning Enhancement Team, enabling students to engage effectively in self-supported study.</p> <p>In the first part of the module, students explore issues involved in choosing and developing a clear project, present a convincing proposal to carry it out and write a sample of part of the project in order to gain feedback from the supervisor.</p> <p>In the second part of the module, students follow the project, developing research skills and investigative, critical, theoretical or creative methodologies.</p> <p>The project must demonstrate clearly its relationship to work undertaken in other modules, including ways in which it goes beyond what has been achieved in other modules. This could include a critical investigation into literary work; an empirical or theoretical investigation in English language, the production of creative work or a combination of the above.</p>
14.	<p><b>Learning, teaching and assessment strategy</b></p> <p>A series of synchronous and asynchronous sessions are provided for students early in the year, in which general guidelines for the successful completion of the project are presented.</p> <p>At least one virtual meeting with Learning Resources staff is also arranged for students, so that they can develop awareness of the various online resources (including Summon, Box of Broadcasts (BoB), JSTOR, Literature Online (LION), Science Direct, SCOPUS) and research support available.</p> <p>A designated supervisor offers general and specific advice in online one-to-one tutorials. Students are required to meet their supervisor for a tutorial at least three times during their work on this module.</p> <p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Writing sample of part of the project (for example a literature review or draft of part of a creative project), to be decided by the student and supervisor and to be submitted by week 12;</li> <li>• Tutorials (at least three while working on this module), recorded on a tutorial record form submitted with final project</li> </ul> <p><b>Summative assessment:</b></p> <p>100% coursework, consisting of:</p> <ul style="list-style-type: none"> <li>• Proposal form, of 500-1000 words, to be submitted before the end of week 6, following which a supervisor is allocated (learning outcomes 1, 2, 3);</li> <li>• Research report, essay of 5000 words or creative output with reflection (length in words or pages to be decided by the supervisor and based on the written genre), including a re-drafted sample of the writing sample submitted in week 12 (learning outcomes 1, 2, 3, 4, 5, 6).</li> </ul>
15.	<p><b>Assessment weighting</b></p> <ul style="list-style-type: none"> <li>• Proposal, 750-1000 words: 20%;</li> <li>• Report, essay (4000 words) or creative output with reflection: 80%</li> </ul>
	<p>Seen examination</p> <p>0 %</p>
	<p>Unseen examination</p> <p>0 %</p>
	<p>Coursework (no examination)</p> <p>100 %</p>

16.	Timetabled examination required	NO																																			
17.	Length of exam	n/a																																			
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Griffin, Gabriele. 2013. Research Methods in English Studies. 2<sup>nd</sup> edn. Edinburgh: Edinburgh University Press.</p> <p>Recommended:</p> <p>Brande, D. 1981. Becoming a Writer. Penguin Putnam, New York.</p> <p>Durant, A. and N. Fabb. 2005. How To Write Essays and Dissertations: A Guide for English Literature students, 2nd Ed. Routledge, London.</p> <p>Krol, J. and G. Harper. 2012. Research Methods in Creative Writing. Palgrave Macmillan, Basingstoke.</p> <p>Podesva, R. J. and D. Sharma. 2014. Research Methods in Linguistics. Cambridge University Press, Cambridge.</p> <p>Sealey, A. 2010. Researching English Language: A Resource Book for Students. Routledge, London.</p> <p><i>More specific reading will be determined by the nature of the project devised by the students.</i></p>																																				
19.	Module run (NB. These should be set up 4 years in advance):																																				
	<table border="1"> <thead> <tr> <th>Academic year</th> <th>Term</th> <th>Part of term</th> <th>Start date</th> <th>End date</th> <th>Max student numbers</th> <th>Campus/mode e.g. DE</th> </tr> </thead> <tbody> <tr> <td>2018-19</td> <td>1-2</td> <td></td> <td>Oct</td> <td>Apr</td> <td></td> <td>HE</td> </tr> <tr> <td>2019-20</td> <td>1-2</td> <td></td> <td>Oct</td> <td>Apr</td> <td></td> <td>HE</td> </tr> <tr> <td>2020-21</td> <td>1-2</td> <td></td> <td>Oct</td> <td>Apr</td> <td></td> <td>HE</td> </tr> <tr> <td>2021-22</td> <td>1-2</td> <td></td> <td>Oct</td> <td>Apr</td> <td></td> <td>HE</td> </tr> </tbody> </table>	Academic year	Term	Part of term	Start date	End date	Max student numbers	Campus/mode e.g. DE	2018-19	1-2		Oct	Apr		HE	2019-20	1-2		Oct	Apr		HE	2020-21	1-2		Oct	Apr		HE	2021-22	1-2		Oct	Apr		HE	
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20.	Timetabling information																																				
	(a) Please indicate which teaching activities will be offered in this module*:																																				
	LECTURE (LEC)	NO																																			
	SEMINAR (SEM)	YES																																			
	LABORATORY(LAB)	NO																																			
	WORKSHOP (WRK)	NO																																			
	(b) Timetabled	YES																																			
	(c) Student centrally allocated	YES																																			

1.	Short code	ENG3001
2.	Title	Teaching Englishes
3.	Level	6 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Anna Charalambidou, Hendon Campus, x14345, a.charalambidou@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	Aims	<p>This module explores issues around the teaching of varieties of English in first and second language contexts. Students consider pedagogical, practical and policy issues, explore theories of language teaching and learning, and develop aspects of their own teaching philosophy.</p>
12.	Learning outcomes	<p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. assess pedagogical theories and their relevance to the teaching of varieties of English</li> <li>2. explain and criticise the impact of linguistic variation in classroom contexts</li> <li>3. critically discuss historical developments in language learning, teaching and policy</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>4. ability to discuss pedagogical theories and develop teaching plans which take these into account</li> <li>5. ability to prepare lesson plans using a range of tools and to carry out pedagogical activities</li> </ol>
13.	Syllabus	<p>Block One: Teaching philosophy and practice</p> <ul style="list-style-type: none"> <li>○ pedagogical theories (including communicative approaches and direct methods)</li> <li>○ developing a teaching philosophy</li> <li>○ developing evidence-based practice</li> </ul> <p>Block Two: Variation, policies and practice</p> <ul style="list-style-type: none"> <li>○ implications of linguistic variation for language teaching and learning (with discussion of work on English as a Lingua Franca)</li> <li>○ language policies for first and second language contexts</li> </ul> <p>Block Three: Lesson plans and delivery</p> <ul style="list-style-type: none"> <li>○ developing lesson plans and delivering lessons</li> <li>○ assessing the effectiveness of teaching methods and activities</li> </ul>
14.	Learning, teaching and assessment strategy	

	<p>Learning and teaching will be achieved through online learning, including virtual synchronous seminars and online asynchronous group feedback/presentation sessions, guided self-study and formative and summative assessment activities.</p> <p>Synchronous and asynchronous sessions will introduce key concepts and invite interaction between the tutor and students, by means of a combination of encouragement to ask questions, and a number of short tasks to be completed during the sessions and during self-paced study. These will include text production, analysis and theoretical discussion.</p> <p>Block One: Teaching Philosophy and Practice</p> <p>The first part of the module will focus on the development of teaching philosophy and practice influenced by research. It will explore several teaching methods, including communicative approaches and direct methods and several varieties of research, including action research.</p> <p>Block Two: Variation, Policies and Practice</p> <p>The second part of the module will explore the implications of variation in English for classroom contexts. It will also consider developments in language policies with regard to English in first and second language contexts, including changing attitudes to notions of 'standard' varieties and 'correctness'.</p> <p>Block Three: Lesson plans and delivery</p> <p>In the third part of the module, students develop their ability prepare lesson plans informed by research policies and their own teaching philosophy and to assess the effectiveness of particular methods, plans and activities.</p> <p>Formative assessment:</p> <ul style="list-style-type: none"> <li>○ preparation of lesson plan and role-played delivery of one part of the lesson to other students in the module</li> </ul> <p>Summative Assessment:</p> <p>100% coursework, made up of:</p> <ul style="list-style-type: none"> <li>○ 50% 3000 word essay discussing topics in language learning, teaching and policy developments (learning outcomes 1, 2, 3)</li> <li>○ 50% lesson plan with commentary (2000 words) focusing on one aspect of English for first or second language speakers (learning outcomes 4, 5)</li> </ul>	
15.	Assessment weighting	<ul style="list-style-type: none"> <li>● 50% Essay</li> <li>● 50% Lesson Plan with commentary</li> </ul>
	Seen examination	0 %
	Unseen examination	0 %
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	n/a
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Harmer, J. 2015. The practice of English language teaching. 5th edition. Longman, London.</p>	

	Recommended:						
	Carter, R. & D. Nunan (eds.). 2001. The Cambridge Guide to Teaching English to Speakers of Other Languages. Cambridge University Press, Cambridge.						
	Ellis R. 1997, Second Language Acquisition, Oxford Introductions to Language. Oxford University Press, Oxford.						
	Hedge, T. 2000 Teaching and Learning in the Language Classroom. Oxford University Press, Oxford.						
	Jenkins, J. 2014. English as a Lingua Franca in the International University: The politics of academic English language policy. Routledge, London.						
	Jenkins, J. 2015. Global Englishes: A resource book for students. Routledge, London.						
	Richards, J. & W. Renandya (eds.) 2002. Methodology in Language Teaching. Cambridge University Press, Cambridge.						
	Richards, J. & T. Rogers 2001. Approaches & Methods in Language Teaching, 2nd ed. Cambridge University Press, Cambridge.						
	Wallace, M. J. 1998. Action Research for Language Teachers. Cambridge University Press, New York.						
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
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
	2021-22	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)					NO	
	SEMINAR (SEM)					YES	
	LABORATORY (LAB)					NO	
	WORKSHOP (WRK)					NO	
	(b) Timetabled					YES	
	(c) Student centrally allocated					YES	

1.	Short code	ENG3002
2.	Title	Media communication
3.	Level	6 – UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Paul Cobley, Hendon Campus, x16335, <a href="mailto:p.cobley@mdx.ac.uk">p.cobley@mdx.ac.uk</a>
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>This module helps students understand contemporary multimodal communication. Focusing on media texts, it fosters analysis of the relationships between verbal and nonverbal modes, between different genres and different media and an understanding of the variety of social and cultural forms and contexts in which textual production, interpretation and communication occur. Students will develop advanced proficiency in textual analysis and will require students to develop fluent critical argument that attends to language, structure, form and the role of the reader in the process of communication and interpretation.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. critically discuss key concepts in relation to verbal and non-verbal communication.</li> <li>2. evaluate the concept of mediation and its role in cultural evolution.</li> <li>3. synthesise the ways in which audience roles are implicated in media texts.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>4. ability to determine different kinds of media texts.</li> <li>5. ability to judge the role of different kinds of communication in different texts.</li> <li>6. ability to choose examples for analysis and present the analysis in the form of a short video.</li> </ol>	
13.	<p><b>Syllabus</b></p> <p>Block One: Mediation</p> <ul style="list-style-type: none"> <li>- language and media</li> <li>- non-verbal communication</li> <li>- mediation</li> <li>- theories of media communication</li> <li>- audiences and reading</li> </ul> <p>Block Two: Communication</p> <ul style="list-style-type: none"> <li>- analysing media texts</li> <li>- media texts and contexts</li> <li>- representation</li> <li>- narrative</li> </ul>	

	- media genres (e.g. news, documentary, soap opera, talk show, etc.)	
14.	<p>Learning, teaching and assessment strategy</p> <p>Learning and teaching will be achieved through online learning, including synchronous (live) seminars and online group feedback/presentation sessions, guided self-study and formative and summative assessment activities.</p> <p>Synchronous and asynchronous sessions will introduce the 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 and during independent study. Students will be encouraged in most weeks to bring to sessions their own examples, including material artifacts. 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>The early part of the module will be devoted to understanding key concepts. Through individual, group and interactive tasks, students will develop understanding of the difference between verbal and non-verbal modes of signification. Assessment will involve students singling out key concepts and providing definitions that will assist in analysing and understanding media communications.</p> <p>In the later part of the module, students will develop advanced skills that will enable them to carry out analyses of multimodal texts. Assessment will involve students choosing an instance of media communication. Such instances are likely to feature verbal modes; however, students will be required to analyse also the other modes that might feature in the text. Following classes where students carry out such analysis while working in groups, students will then be asked to carry out independent and critical analyses by way of a six-minute video.</p> <p>Formative assessment:</p> <ul style="list-style-type: none"> <li>○ Presentation (6 minutes) discussing an instance of media communication and ways in which it might be analysed</li> </ul> <p>Summative Assessment:</p> <p>100% coursework, made up of:</p> <ul style="list-style-type: none"> <li>○ 40%: 2000-word coursework exercise, comprising definitions and pointers for analysis (learning outcomes 1, 2, 3)</li> <li>○ 60% six-minute video, featuring text analysis with clear pointers to theoretical principles which underpin it (learning outcomes 4, 5, 6)</li> </ul>	
15.	Assessment weighting	<ul style="list-style-type: none"> <li>● Definitions, 2000 words: 40%</li> <li>● 6-minute video: 60%</li> </ul>
	Seen examination	0 %
	Unseen examination	0 %
	Coursework (no examination)	100 %
16.	Timetabled examination required	NO
17.	Length of exam	n/a
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Durant, A. and M. Lambrou. 2009. Language and Media: A resource book for students. Routledge, London.</p>	

	Recommended:						
	<p>Burgoon, J. K. and J. B. Walther. 2013. Media and computer mediation. In J. Hall and M. L. Knapp (eds.) Nonverbal Communication. De Gruyter Mouton, Berlin.</p> <p>Carter, R. and A. Goddard. 2016. How to Analyse Texts: A toolkit for students of English. Routledge, London.</p> <p>Cobley, P. 2014. Narrative. 2<sup>nd</sup> ed. Routledge, London.</p> <p>Cobley, P. and P. J. Schulz (eds.) 2013. Theories and Models of Communication. De Gruyter Mouton, Berlin.</p> <p>Danesi, M. 2015. Language, Society, and New Media: Sociolinguistics Today. Routledge, London.</p> <p>McLuhan, M. 1967. The medium is the message. In Understanding Media: The Extensions of Man: Sphere, London. pp. 15-30.</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
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
	2021-22	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)					NO	
	SEMINAR (SEM)					YES	
	LABORATORY(LAB)					NO	
	WORKSHOP (WRK)					NO	
	(b) Timetabled					YES	
	(c) Student centrally allocated					YES	



1.	Short code	ENG3003
2.	Title	Writing Reality
3.	Level	6 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Adam Dalton, Hendon Campus, A.Dalton@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>This module aims to develop understanding of how close reading of non-fiction including forms such as travel and history writing, biography and memoir, can help develop students' own creative writing abilities within these genres. It aims to explore the nature of the self, its presentation in text, and the depiction of other lives with the aim of helping students adopt different narrative structures and styles in their own work. The module explores the notion of place and voice in non-fiction writing and aims to give an understanding of how research informs practice. Students will be encouraged to develop an understanding and practice of the range of styles found within the various types of non-fiction writing.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. determine narrative structures used in a range of non fiction texts.</li> <li>2. assess and synthesise different approaches to non fiction writing and their effects.</li> <li>3. evaluate the use of these approaches in their own creative practice.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate ability to:</p> <ol style="list-style-type: none"> <li>4. conduct small scale research into a life writing topic (e.g. using family diaries, conducting interviews, genealogical research), travel piece or historical piece (i.e. using archives, manuscripts, realia).</li> <li>5. use that research to produce a written piece of work of good standard.</li> <li>6. ability to demonstrate in the student's own work awareness of the contrasting nature and markets of life writing.</li> <li>7. ability to critically evaluate the student's own attempts at non fiction writing as well as provide constructive peer review on the work of others.</li> </ol>	

13.	<p><b>Syllabus</b></p> <p>During this module, students will develop their understanding of the nature and markets of creative non-fiction. They will develop their ability to research, produce and develop their own creative non-fiction work, and their ability to critically evaluate and comment on their own work and the work of others.</p> <p>The course will be divided into sections of three weeks, where the first week is an introduction to the form, the second is writing practice and the third week is workshop and review.</p> <p>The sections will be on a selection of the following range of forms:</p> <ul style="list-style-type: none"> <li>○ Popular and Literary Biography</li> <li>○ Memoir (Personal Recollection)</li> <li>○ Memoir (Recollection of other)</li> <li>○ Life writing (including diary, confessions and witnessing)</li> <li>○ Travel writing</li> <li>○ Historical writing</li> <li>○ Nature writing</li> <li>○ Poetry</li> </ul>
14.	<p><b>Learning, teaching and assessment strategy</b></p> <p>This module will be delivered online, using asynchronous methods - where you watch, read, write and interact in your own time - and synchronous methods – i.e. using live online classes where you interact with tutors and fellow students in small groups and pairs, in real-time – brainstorming ideas, workshopping content and getting feedback on your work.</p> <p>Student interaction will be encouraged by interactive activities in online live sessions and shared consideration of texts as well as peer review of written work.</p> <p>These will combine analysis of the writing of others to identify structures and approaches with synchronous and asynchronous individual and group writing activities to develop understanding of the practice of a wide variety of different kinds of non fiction writing.</p> <p>Peer commentary and discussion of student work will be embedded throughout to develop critical evaluative skills, and the ability to incorporate ideas from feedback into your own work. Tutor guidance and peer feedback will facilitate the development of individual research and writing projects.</p> <p>There will be directed reading and film screenings within the module to develop understanding of different interpretative approaches to non fiction writing.</p> <p>Workshopping activities will take place in asynchronous online forums as well as in synchronous online sessions.</p> <p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>○ Bringing sample pieces for group consideration, participation in discussion and peer review</li> </ul> <p><b>Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>○ 70% 2000 word creative non fiction piece which can take the form of a play, memoir, diary, travelogue or piece of life or historical writing (learning outcomes 3, 4, 5)</li> </ul>

	<ul style="list-style-type: none"> <li>○ 30% 1000 word reflective commentary explaining some creative influences and decisions as well as responses to evaluative feedback (learning outcomes 1, 2, 6, 7)</li> </ul>						
15.	Assessment weighting				<ul style="list-style-type: none"> <li>● Creative piece, 2000 words: 70%</li> <li>● Reflection, 1000 words: 30%</li> </ul>		
	Seen examination				0 %		
	Unseen examination				0%		
	Coursework (no examination)				100 %		
16.	Timetabled examination required				NO		
17.	Length of exam				n/a		
18.	<p>Indicative learning materials</p> <p>Indicative Texts:</p> <p>Boo, K. 2013. <i>Behind the Beautiful Forevers</i>. Portobello, London.  Brown, D. 2007. <i>Tricks of the Mind</i>, new Ed. Channel 4, London.  Bryson, B. 2015. <i>Notes from a Small Island</i>. Black Swan, London.  Mantel, H. 2010. <i>Giving up the Ghost</i>. Fourth Estate, London.  McCourt, F. 2005. <i>Angela's Ashes</i>. Harper Perennial, London.  McDonald, H. 2014. <i>H is for Hawk</i>. Vintage, London.  Gibb, L. 2010. <i>West's World: The Extraordinary life of Dame Rebecca West</i>. Pan MacMillan, London.  Shapiro, J. 2005. <i>1599</i>. Faber and Faber, London.  St Augustine. 2003. <i>Confessions</i>. Penguin, London.  Truss, L. 2009. <i>Eats, Shoot and Leaves. Fourth Estate</i>, London.</p> <p>Indicative film texts:</p> <p>Grizzly Man, dir. Herzog, 2005  Dreams of a Life, dir. Morley, 2011  My Week With Marilyn, dir. Curtis, 2011  Awakenings, dir. Marshall, 1990</p> <p>Recommended reading:</p> <p>Cline, S. and C. Angeir. 2015. <i>Life Writing: Writing Biography, Autobiography and Memoir (A Writers' and Artists' Companion)</i>. Bloomsbury, London.  Gutkind, L. 2012 <i>You can't make this stuff up; The complete guide to writing creative non fiction</i>. Da Capo Press, Boston.  Lodge, D. 2015. <i>Lives in Writing</i>. Vintage, London.  Rollyson, C. 2004. <i>Reading Biography</i>. Universe, Lincoln NE.  Singleton, J. and M. Luckhurst. (2000) <i>The Creative Writing Handbook</i>. Macmillan, London.</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
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
	2021-22	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						

	LECTURE (LEC)	NO
	SEMINAR (SEM)	YES
	LABORATORY(LAB)	NO
	WORKSHOP (WRK)	NO
	(b) Timetabled	YES
	(c) Student centrally allocated	YES

1.	Short code	ENG3004
2.	Title	Writing for Popular Markets
3.	Level	6 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Adam Dalton, Hendon Campus, A.Dalton@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	Aims	<p>The aim of this module is to provide students with knowledge and practise of the tropes and subjects of popular fiction. This will include romance, historical, horror, crime, fantasy, science fiction, with the specific genres covered being agreed in accordance with staff expertise.</p> <p>The module will consider a range of texts such as literature, radio, film and tv and include the emergence of cult video/DVD; the aim of which is to be able to recognise the characteristics and requirements of each genre as well as to critically explore the ways in which different genres adapted to new media in distinctly different ways.</p> <p>The focus of the module will be on using an understanding of these characteristics and requirements to inform creative writing practice.</p> <p>The module also focuses on the contextualisation of new creative work within the market and traditions of popular genres, the development of sub genres, features of genre plots; the marketing of the genres and the emergence of genre marketing codes (covers, places of sale; the growth of book club marketing); the generation of "reading protocols" for each of the genres under consideration, and the emergence (in some cases) of reading "communities" (horror, romance and sf fandom) as well as self-conscious "writer communities" (such as the Crime Writer's Guild and Romance Writers of America);</p>
12.	Learning outcomes	<p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. evaluate plotting devices within a range of popular genres.</li> <li>2. assess the use of character and place within a range of popular genres.</li> <li>3. develop writing skill within genre conventions.</li> <li>4. determine and evaluate the production and marketing pathways of popular market writing.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>5. the ability to write a creative piece that observes key features of the relevant genre.</li> <li>6. the ability to peer review other's work within the context of writing for popular markets.</li> </ol>

	<p>7. the ability to consider their own work in the context of the popular market for the relevant genre.</p>
13.	<p><b>Syllabus</b></p> <p>The module will present the history of a selection of genres (for example romance, historical, crime, fantasy, horror) as well as pertinent examples to show the development of their specific market. The examples will be taken from book texts but also film and television in each genre covered.</p> <p>The module will show how an analysis of the features and narratives used in these can be used to inform writing practice. Practice at writing for popular genres will be central to the module's syllabus which will practice and consider self and peer review within delimited markets and textual restrictions. Each genre discussed will be given a designated three week block with the block providing a combination of knowledge presentation, practice, reflection and workshopping</p> <p>The module will encourage students to contextualise their own produced work within contemporary genres and sub genres and have an awareness of its commercial positioning and opportunity.</p>
14.	<p><b>Learning, teaching and assessment strategy</b></p> <p>This module will be delivered online, using asynchronous methods - where you watch, read, write and interact in your own time - and synchronous methods – i.e. using live online classes where you interact with tutors and fellow students in small groups and pairs, in real-time – brainstorming ideas, workshopping content and getting feedback on your work.</p> <p>Materials and lectures will be digitally available, there will be tasks to complete online, and you will engage in both group and individual learning activities.</p> <p>You will consider a range of texts, such as literature, radio, film and TV, developing your ability to recognise the characteristics and requirements of each genre. You will be guided through short examples of commercially successful texts in each of the genres, given exercises to help you analyse their 'mechanics' and bite-size writing tasks to put what you've learnt into practice.</p> <p>Students will then proceed to write their own creative pieces observing the features and strategies of the genre they have discussed. These pieces will then be workshopped and peer reviewed in online forums and/or during live online seminars. Students will be asked to consider existing popular genre markets and how their own work might fit within these.</p> <p><b>Formative Assessment:</b></p> <p>Creative piece of 1000 words submitted for tutor comment in any chosen genre covered in the course. 0% (learning outcomes 1, 2, 3)</p> <p><b>Summative Assessment:</b></p> <p>100% coursework made up of:</p> <ul style="list-style-type: none"> <li>• A 2500 word creative piece based on revised formative piece in selected genre and reflective commentary on the creative process 50% (learning outcomes 1, 2, 3, 5, 6, 7)</li> <li>• Creative piece of 2000 words in any genre included in the course not already used for the previous assessment 40% (learning outcomes 1, 2, 5)</li> </ul>

	<ul style="list-style-type: none"> <li>5-minute presentation summarising the background and development of any popular genre covered in the course. 10% (learning outcome 4)</li> </ul>												
15.	<table border="1"> <tr> <td>Assessment weighting</td> <td> <ul style="list-style-type: none"> <li>Creative piece and commentary, 2500 words: 50%</li> <li>Creative piece, 2000 words: 40%</li> <li>Presentation: 10%</li> </ul> </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>100%</td> </tr> <tr> <td>16. Timetabled examination required</td> <td>No</td> </tr> <tr> <td>17. Length of exam</td> <td>n/a</td> </tr> </table>	Assessment weighting	<ul style="list-style-type: none"> <li>Creative piece and commentary, 2500 words: 50%</li> <li>Creative piece, 2000 words: 40%</li> <li>Presentation: 10%</li> </ul>	Seen examination	0%	Unseen examination	0%	Coursework (no examination)	100%	16. Timetabled examination required	No	17. Length of exam	n/a
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Coursework (no examination)	100%												
16. Timetabled examination required	No												
17. Length of exam	n/a												
18.	<p>Indicative learning materials</p> <p>Indicative example texts:</p> <p><i>Crime:</i>  Arthur Conan Doyle; 'Silver Blaze',  Agatha Christie; And Then There Were None  Raymond Chandler; The Big Sleep  Sara Paretsky; W.I Warshawsky Series</p> <p>Dexter TV series; Inspector Montalbano TV series; Hitchcock's Blackmail</p> <p><i>Fantasy:</i>  JRR Tolkien; The Fellowship of the Ring  Ursula K. Le Guin; The Left Hand of Darkness  Alasdair Gray; Lanark  Erin Morgenstern; The Night Circus  Tim Powers; The Anubis Gates</p> <p>Movie: The Prestige, TV; Game of Thrones</p> <p><i>Romance:</i>  Charlotte Bronte; Jane Eyre  Audrey Niffenegger; The Time Traveler's Wife  Recent instalment in a contemporary romance series available at the time of teaching e.g. Alpha Bad Boy/Alpha Billionaire (erotica); Mills and Boon Modern  Movie: My Beautiful Laundrette, Love story, The Bridges of Madison County</p> <p><i>Science Fiction:</i>  H. G. Wells; The War of the Worlds  Philip K. Dick; Do Androids Dream of Electric Sheep?  Margaret Atwood; A Handmaiden's Tale  Ray Bradbury; The Illustrated Man  Bruce Sterling and William Gibson; The Difference Engine</p> <p>Film: The Man Who Fell to Earth, Blade Runner</p> <p><i>Horror</i>  Angela Carter; The Bloody Chamber  Lorna Gibb; A Ghost's Story</p>												

	<p>Edgar Allan Poe; The Pit and the Pendulum          Bram Stoker; Dracula          Stephen King; Carrie          Tanith Lee (ed); Obsidian, A Decade of Horror stories by Women          Jane Austen and Seth Smith; Pride and Prejudice and Zombies</p> <p>Film: Jaws, Bram Stoker's Dracula, The Exorcist</p> <p>Recommended Reading:</p> <p>Attebery, B. 2004. Strategies of Fantasy, Indiana University Press, Indiana.          Bloom, C. 1998. Cult Fiction: Popular reading and pulp theory, Palgrave MacMillan, London.          Gelder, K. 2004. Popular Fiction: the logics and practices of a literary field. Psychology Press, London.          James, E. and F. Mendlesohn (eds) 2003. The Cambridge Companion to Science Fiction. Cambridge University Press, Cambridge.          Mendlesohn, F. 2006. Rhetorics of Fantasy. Wesleyan, Connecticut.          Pepper, A. 2000. The Contemporary American Crime Novel. Edinburgh University Press, Edinburgh.          Philips, K. R. 2005. Projected Fears: Horror films and American Culture. Praeger Publishers, New York.          Radway, J. 1991. Reading the Romance. University of North Carolina Press, Carolina.          Rzeka, C. 2005. Detective Fiction (Cultural History of Literature). Polity Press, London.</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
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
	2021-22	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)						NO
	SEMINAR (SEM)						YES
	LABORATORY(LAB)						NO
	WORKSHOP (WRK)						NO
	(b) Timetabled						YES
	(c) Student centrally allocated						YES



1.	Short code	ENG3005
2.	Title	Identities and Global Literature
3.	Level	6 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Adam Dalton, Hendon Campus, A.Dalton@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>This module examines representations of identity in relation to gender, sexuality, race and ethnicity, while exploring the exciting range of global literature written in English. Starting with issues of identity, in relation to a range of ideas about gender and sexuality through literary gender theory, students engage with a variety of literary texts to allow them to analyse representations of femininity, masculinity, and how gender impacts on other aspects of identity such as race and sexuality. This develops into an analysis of globalisation. Globalization has had a huge impact on redefining our understanding of field of literature and ways in which we theorise texts written in (or translated into) English. This module examines some of the exciting contemporary world novels that challenge binary categories of national states and identities and represent the transnational movement of characters experiencing hybridity and multi-rootedness.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. evaluate key theories on gender and sexuality.</li> <li>2. assess how contemporary literary texts represent and critique gender and sexuality.</li> <li>3. debate globalisation in contemporary critical and cultural theory.</li> <li>4. determine how contemporary literary texts represent and critique the contemporary global age.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>5. ability to reflect on how contemporary literary texts challenge and/ or reinforce tragic stereotypes of postcolonial subjectivity.</li> <li>6. ability to develop a position in relation to recent critical debates about the relationship between literary culture, gender, sexuality and globalisation.</li> <li>7. ability to conduct independent research using research tools and resources available via the library and the internet.</li> </ol>	

13.	<p>Syllabus</p> <p>Block One:</p> <p>The first block introduces a range of theories in relation to gender and sexuality and mobilise these to analyse a range of relevant British and American contemporary texts. Beginning with a text challenging the nineteenth century cultural expectations of masculinity and femininity, the block examines representations exploring the fluidity of gendered subjectivity and sexuality in the later twentieth century and closes with representation of transexuality and gender in process.</p> <p>Block Two:</p> <p>Work in the second part of the module further develops the concepts of identities in relation to globalisation, and use these to analyse a range of literatures written in global English. Expanding from theories of the postcolonial and hybridity, the block develops theories of contemporary globalisation, allowing the challenge to binary categories of national states in relation to identities (building from block one). Moving from texts establishing their global identities the block explores later explorations of the transnational and multi-rootedness.</p>								
14.	<p>Learning, teaching and assessment strategy</p> <p>The module will involve online learning, including virtual live seminars and online group feedback/presentation sessions.</p> <p>Through synchronous and asynchronous sessions students will develop the analysis of the given text and theories. The live seminars will enable students to practice their own critical analysis in group workshops to enhance their confidence in delivering their individual readings as part of our continuous formative feedback process.</p> <p>Self-paced, asynchronous learning will complement the synchronous workshops, with MyLearning being used to make handbooks and course materials available electronically; to create a forum 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>The module is delivered in collaboration with Learning Resources and the Learning Enhancement Team, enabling students to engage effectively in self-supported study.</p> <p>Formative assessment: Seminar discussion, involving peer and tutor feedback on the critical analysis and close reading of the representations and in-class tests on the comprehension of the relevant theories to support student understanding and competences.</p> <p>Summative assessment: 100% coursework made up of:</p> <ul style="list-style-type: none"> <li>• 40%: Essay One: a 2000-word reading of one text in relation to gender/ sexuality identities (learning outcomes 1, 2, 5, 7)</li> <li>• 60%: Essay Two: a 3000-word reading of global literature (learning outcomes 3, 4, 6, 7)</li> </ul>								
15.	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Assessment weighting</td> <td> <ul style="list-style-type: none"> <li>• Essay 1, 2000 words: 40%</li> <li>• Essay 2, 3000 words: 60%</li> </ul> </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>100%</td> </tr> </table>	Assessment weighting	<ul style="list-style-type: none"> <li>• Essay 1, 2000 words: 40%</li> <li>• Essay 2, 3000 words: 60%</li> </ul>	Seen examination	0%	Unseen examination	0%	Coursework (no examination)	100%
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Timetabled examination required	NO								

17.	Length of exam	n/a					
18.	Indicative learning materials						
	Essential:						
	Indicative primary texts:						
	Term One:						
	Perkins Gilman, C. 1981. <i>The Yellow Wallpaper</i> . Virago, London.						
	Hornby, N. 2014. <i>Fever Pitch</i> . Penguin, London.						
	Kureishi, H. 2009. <i>The Buddha of Suburbia</i> . Faber, London.						
	Mukherjee, B. 1991. <i>Jasmine</i> . Virago, London.						
	Barbara, W. 1990. <i>Gaudi Afternoon</i> . Seal Press, Seattle.						
	Term Two:						
	Adiga, A. 2012. <i>The White Tiger</i> . Simon and Shuster, New York.						
	Beukes, L. 2012. <i>Moxyland</i> . Angry Robot, Nottingham.						
	Dasgupta, R. 2011. <i>Tokyo Cancelled</i> . Fourth Estate, London.						
	Mohsin H. 2013. <i>The Reluctant Fundamentalist</i> . Penguin, London.						
	Walcott, D. 2002. <i>Omeros</i> . Faber, London.						
	Recommended:						
	Term One:						
	Eagleton, M. (ed.) 2011. <i>Feminist Literary Theory: A Reader</i> , 3 <sup>rd</sup> ed. Blackwells, Oxford.						
	Edwards, T. 2006. <i>Cultures of Masculinity</i> . Routledge, London..						
	Fraser, M. and M. Greco (eds.) 2005. <i>The Body: A Reader</i> . Routledge, London.						
	Halberstam, J. 2005, <i>It's a Queer Time and Place: Transgender Bodies, Subcultural Lives</i> . New York University Press, New York.						
	Heckman, L. 2014. <i>The Feminine Subject</i> . Polity, Cambridge.						
	Robbins, R. 2000. <i>Literary Feminisms</i> . Macmillan, London.						
	Rooney, E. (ed.), 2006. <i>The Cambridge Companion to Feminist Literary Theory</i> . Cambridge University Press, Cambridge.						
	Waugh, P. 2014. <i>Feminine Fictions: Revisiting the Postmodern</i> . Routledge, London.						
	Term Two:						
	Apter, E. 2013. <i>Against World Literature: On the Politics of Untranslatability</i> , 2 <sup>nd</sup> ed. Verso, London.						
	Connell, L. and N. Marsh (eds.) 2010. <i>Literature and Globalisation</i> . Routledge, London.						
	D'haen, T. (ed.) 2012. <i>World Literature: A Reader</i> . Routledge, London.						
	D'haen, T., D. Damrosch, and D. Kadir, (eds.) 2013. <i>The Routledge Companion To World Literature</i> . Routledge, London.						
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
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
	2021-22	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)						YES

	SEMINAR (SEM)	YES
	LABORATORY(LAB)	NO
	WORKSHOP (WRK)	NO
	(b) Timetabled	YES
	(c) Student centrally allocated	YES

1.	Short code	ENG3006
2.	Title	Work Placement
3.	Level	6 - UG
4.	Credit points	30
5.	Start term	Autumn Term 2018
6.	Subject	English
7.	Module Leader	Anna Charalambidou, Hendon Campus, x14345, a.charalambidou@mdx.ac.uk
8.	Accredited by	
9.	Module restrictions	
	(a) Pre-requisite	ENG2000
	(b) Programme restriction	BA English
	(c) Level restrictions	Level 6
	(d) Other restrictions or requirements	None
10.	Automatic deferral	No
11.	<p><b>Aims</b></p> <p>This module enables students to develop their skills and practices at an appropriate professional level in the workplace, in industries relevant to the rest of their work in their BA English programme. The module enables students to locate and reflect on their academic learning in the day-to-day operation of industries and institutions and to prepare themselves for carrying forward the outcomes of their studies into professional life.</p>	
12.	<p><b>Learning outcomes</b></p> <p>Knowledge (understanding):</p> <p>On completion of this module the successful student will be able to:</p> <ol style="list-style-type: none"> <li>1. determine and assess workplace practices and institutional organisation in the workplace.</li> <li>2. evaluate career structures and opportunities.</li> <li>3. draw conclusions on relationships between work in other modules and career and institutional contexts and structures.</li> </ol> <p>Skills (competences):</p> <p>This module will call for the successful student to demonstrate:</p> <ol style="list-style-type: none"> <li>4. ability to secure an appropriate institutional role.</li> <li>5. ability to display professional skills relevant to the chosen workplace.</li> <li>6. ability to reflect on and communicate thinking about professional practice, showing an awareness of ethical issues.</li> </ol>	
13.	<p><b>Syllabus</b></p> <p>This module enables students to develop their skills and practices at an appropriate professional level in the workplace, in industries relevant to the rest of their work on the programme. Students may choose to reflect on their activities in workplace environments where they have already been employed or in placements arranged specifically for work on this module.</p> <p>Students discuss their plans with academic staff in advance and consult allocated supervisors in tutorials during the period of the placement. They are advised on how to find an appropriate placement, how to prepare a focused plan for their placement work, how to reflect on their own practice, and how to present this in a report.</p>	

	<p>Before entering the workplace, students must go through the process of applying for and securing ethical approval, and to undergo risk assessment and checks in consultation with academic staff and with colleagues in the Employability Service.</p>
14.	<p>Learning, teaching and assessment strategy</p> <p>Students begin planning for their work placement while working on the level 5 module ENG2000 Research, Practice and Professional Communication.</p> <p>Students arrange their own placement with the guidance and support of a member of academic staff and colleagues in MDXWorks.</p> <p>Students submit a placement proposal form at the end of week 3. They receive feedback at this stage and successful proposals are approved by the end of week 5.</p> <p>Students with successful proposals have regular online meetings with their supervisor to discuss initial plans, issues that arise during work on the placement, and the preparation of their final assessed work.</p> <p>The module offers an alternative option in the event that a work-placement is not secured, in which students must complete a self-promotion portfolio including a professional practice-based project and a critical reflection on present and past professional experience.</p> <p>Formative Assessment:</p> <ul style="list-style-type: none"> <li>○ Draft proposal form To be submitted before the end of week 3 of the academic year. The proposal must be agreed and signed by the supervisor and the student before the placement begins. The proposal contains information on the employer, the hours to be spent in the workplace, the aims of the placement, and difficulties the student envisages.</li> <li>○ Supervisory tutorials As a compulsory component of this module, students must attend at least three tutorials with their supervisor while planning, working on and writing a report on their placement. Normally, the first tutorial is concerned with the aims of the placement and adjusting the draft proposal form submitted in advance of this meeting. The second tutorial helps students to reflect on work so far and prepare for the final report. The third tutorial focuses on drafting and finalising the report.</li> </ul> <p>Summative assessment:</p> <p>100% coursework, made up of:</p> <p>20% Reflective essay (1,500 words) Essay to be submitted during the first semester reflecting on feedback on the proposal and plans for future work on the module (plans for the placement where the proposal has been approved; plans for a reflective project in other cases) (learning outcomes 1, 2,3)</p> <p>80% Report (3,500 words) A report exploring the relationship between their work in English modules and the work undertaken during the placement. Students whose placement proposal is approved reflect on their placement experience and include an unassessed diary containing a brief summary of activities on each day of their placement work. Students whose placement proposal is not approved reflect on the relationship between their work in English modules and work undertaken elsewhere. Detailed</p>

	guidelines regarding the aims and content of the report are issued as part of the module materials. (learning outcomes 3, 4, 5, 6)						
15.	Assessment weighting				<ul style="list-style-type: none"> <li>• Reflective essay 20%</li> <li>• Report 80%</li> </ul>		
	Seen examination				0 %		
	Unseen examination				0 %		
	Coursework (no examination)				100 %		
16.	Timetabled examination required				NO		
17.	Length of exam				n/a		
18.	<p>Indicative learning materials</p> <p>Essential:</p> <p>Fanthome, C. 2004. Work Placements: A survival guide for students. Basingstoke, Palgrave Macmillan.</p> <p>Recommended:</p> <p>Other books on work placements and reflective practice, and on specific topics, are recommended in consultation with supervisors.</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
	2018-19	1-2		Oct	Apr		HE
	2019-20	1-2		Oct	Apr		HE
	2020-21	1-2		Oct	Apr		HE
	2021-22	1-2		Oct	Apr		HE
20.	Timetabling information						
	(a) Please indicate which teaching activities will be offered in this module*:						
	LECTURE (LEC)					NO	
	SEMINAR (SEM)					YES	
	LABORATORY (LAB)					NO	
	WORKSHOP (WRK)					NO	
	(b) Timetabled					YES	
	(c) Student centrally allocated					YES	