|  |
| --- |
| HISTORY |
|

**Level 4 Modules:**

**Semester 1**

* Trade, Colonisation and Empire:

This module introduces students to the history of European empire-building in the period between 1500 and 1900, highlighting the centrality of these processes to the making of the modern world. Focusing mainly on sites affected by Spanish, Portuguese, French, Dutch and British activities, it explores questions of why Europeans sought to colonise other parts of the world and how they did so. Students will examine the immediate and long-term consequences of colonisation for both colonisers and colonised and will question the relative importance of trade, military strength and culture in motivating and facilitating European expansion.

* Society & Culture in Modern Britain:

The purpose of this module is to introduce students to the social and cultural history of modern Britain. Focusing on the period from 1780-1914, the module introduces the key themes and historiographical debates around the emergence of modern Britain, predominantly through a social and cultural lens. Students encounter the key developments in modern Britain, embracing urbanisation, the class system, popular culture and mass leisure, crime, poverty and social reform. These themes, and the historiographical debates that inform them, form the focus of lectures. Seminars then focus on source analysis and group work, with a particular emphasis on the core assessment of the module. The emphasis of this module is on introducing students to social and cultural history through source-based work (that is, both primary and secondary sources).

**Semester 2**

* 20th Century Europe:

This module provides an introduction to major political, social, and cultural developments in twentieth century Europe. Adopting thematic and comparative approaches to the study European societies (including Britain), this module offers a useful framework for understanding modernity to post-modernity in the ‘Age of ‘Extremes’ and provides an essential foundation necessary for further study on the course. Key areas of exploration include: World War One, Interwar Europe, World War Two and the Holocaust, Post-War European population movements, reconstruction and integration, Cold War Europe and the 'Atomic Age', European society and culture in the 'age of affluence'.

* Migration & Cultural Encounters:

This module introduces students to some of the histories of relocation, cultural encounter, and migrationthat have shaped the modern world. In order to better consider the dynamics of cultural exchange associated with mobility across time and place, the module uses a comparative, case study approach focusing on various instances of cross-cultural contact over the past 500 years. The emphasis throughout the module is on encouraging class-room debates, building student confidence and knowledge about global historical developments, and providing students with the conceptual tools required for handling primary sources.

* The Public and the Past:

This module introduces students to the methods and concepts of public history. It explores the key issues and debates in public history and examines the way that historical knowledge is created and used in non-academic environments.

**Level 5 Modules:**

**Semester 1**

* Landscapes of History:

This module introduces students to the study of environmental history. It is concerned with the shaping of the modern British landscape and the interpretation of the landscape in different media, including visual art, material culture and literary fiction. Reflecting recent trends in social and cultural history, the module also looks at the history of material forms, from water to electricity, and of the senses through which the environment has been apprehended. The module concludes with a consideration of conservation and the place of landscape in contemporary policy-making.

* Totalitarianism:

This module explores the ideological challenges posed by communism and fascism to liberal democracy in the twentieth century. In particular, it focuses on the ‘Age of Extremes’ (1918-1991), in which authoritarian ideologies of the left and right embraced mass politics and offered alternative visions of social and political organisation that directly challenged the hegemony of the liberal-capitalist order. The module questions the usefulness of totalitarianism as a concept to understanding this era in history.

* Atlantic Revolutions, 1760-1848:

This module seeks to engage with a comparative perspective by considering the linkages and exchanges which connect revolutionary upheavals in North America, Europe and Latin America. The point of the module is to emphasise the ways these revolutions were linked and what they had in common, rather than simply tracing separate national processes. To this end, students explore a number of key themes including race, political relationships, national identity, class and gender through which to evaluate the similarities and differences between revolutions in America, France and Haiti.

* Watching the Detectives: Representations of Crime & Policing 1850 – 1930 (English & History Based Module):

This module focuses on the development of detective fiction and the changing representations of criminality in the Victorian era through to the interwar period of the twentieth century. Students are expected to read key texts by the following authors: Charles Dickens, Henry Mayhew, Arthur Morrison, W. T. Stead, Arthur Conan Doyle, Agatha Christie. This is an interdisciplinary module and students are expected to draw on both the disciplines of English and History to perform well in the module.

* Genocide and the Politics of Memory:

Genocide is a hallmark of the modern era. The killing fields of Armenia, Central and Eastern Europe, Cambodia, Rwanda and Bosnia, to name a few, are deplorable legacies of our recent history. By examining the origins, implementation and aftermaths of genocide, this module seeks to offer a broader awareness of the ‘banality of evil’ within all societies. The module engages extensively with historiography and contemporary debates about victims and perpetrators, the ‘grey zone’ of resistance, collaboration and survival, and particularly the politics of remembrance. The module also encourages students to critically examine why past genocides, such as the Nazi Holocaust, have assumed such importance in contemporary society, and asks students to engage with debates about the politics of commemoration requiring the use of theory and empirical evidence.

**Semester 2**

* War, Welfare and Society:

This module develops an understanding of early twentieth-century British by exploring some of the key themes in social and cultural history during the period c.1900-1950. In doing so, it expands students’ the capacity to engage with historiographical debates and critical primary source analysis

* Slavery & Unfree Labour:

This module explores key themes in the way in which labour in the British empire was extracted by coercive means through four main case studies: slave societies in the Caribbean, colonial Indian indentureship, slavery at the Cape between the seventeenth- and nineteenth-centuries and forced labour in West Africa during the interwar and World War II period. The module will examine the development of slave systems and other mechanisms to compel colonised people to work. It explores the economic and ideological rationale behind transitions to enslaved labour, the ways in which slaveholders, planters and overseers controlled workers and the many ways in which workers resisted their bondage.

**Level 6 Modules:**

**Semester 1**

* Community History Workshop:

This module forms part of the ‘Working with History’ strand and provides hands-on experience of making public history. Students will work in small groups on a discrete local history project commissioned by an external group or member of academic staff at Leeds Beckett University. Training workshops and tutorials will help to guide the research process, but the final outcome will be determined by each group in consultation with their sponsor.

* The Four Seasons of Modern Italy: Nationalism, Liberalism, Fascism, Democracy:

This module explores the history of Italy from the beginning of the country’s national resurgence

during the late eighteenth century through to the present day. It examines the major political,

economic, social and cultural developments of this history with a particular focus upon the themes of

‘continuity’ and ‘change’ from one period to another.

* Streetlife: Urban Culture and Society since c.1850:

This module will explore the role that the street has played since the mid-nineteenth century in shaping our lives and identities. It is concerned with the everyday lives of urban dwellers who used streets for work, leisure, travel, and living in its many legal and illegal ways. Students will examine the different users of the street, and the changing representation of the street across our period. Students will, in addition to lectures and seminars, have classes off-campus – on the streets and in the arcades with walking tours, in the city’s public libraries and museums.

* Subjects of Elizabeth (English & History Based Module):

This module examines the representation of Elizabeth I and of the Elizabethan period in texts from the sixteenth to the twenty-first century. It begins by considering the depiction of Elizabeth during her lifetime in texts including portraits, dramatic and poetic texts and courtly entertainments and examines the ways in which these contribute to the formation of narratives which (re)fashion her gender identity and provide a site where her relationships with her subjects were constructed, negotiated and contested. It then moves to consider the ways in which the identity and image of the Queen and the historical moment associated with her are mediated and reinscribed in recent historical biography, historiography, screen narratives (including historical documentary and heritage cinema), modernist biographical pastiche, historical fiction and fantasy.

* Civil Rights in North America:

In the era of the Black Lives Matter Movement, this module provides the opportunity for students to explore the longer history of civil rights in the United States and Canada from the Civil War until today. While civil rights in North America are predominantly associated with African Americans, this module will broaden the definition to include other marginalised populations, including indigenous groups, women, children, and the LGBTQ community. The proposed module will offer students the opportunity to examine major themes in the history of race, ethnicity, and culture in North America, covering such topics as suffrage, eugenics, Martin Luther King Jr., Malcolm X, Black Zionism, Red Power, urban ghettos, music, Idle No More, and politics.

**Semester 2**

* Revolutions, Restaurants and Roundabouts: Paris in the Nineteenth Century:

The aim of the module is to study the emergence of key cultural and political formations which began in Paris in the nineteenth century but later came to be important throughout Europe and to define the experience of modernity. Students will learn how institutions such as restaurants and department stores emerged as responses to new forms of urban life, and about the people who worked in them and those who spent time and money there. Upon completion of this module students will have acquired an understanding of daily life in a major nineteenth-century city, and knowledge of key events in the social and political history of nineteenth-century Europe.

* Under Represented Heritage:

What counts as ‘heritage’ or ‘public history’ and whose story does it tell? This module examines the ways in which different kinds of public history – historic buildings and gardens, museums, writers’ homes, industrial archaeology – reflect the diverse pasts of people in Britain.

This module will equip students to analyse the processes which help and hinder these changes, the commercial and policy pressures faced by heritage bodies, and changing legislation such as the 2010 Equalities Act.

* Environmentalism in World History:

The history of environmentalism has deep roots. Climatic change, deforestation, species extinctions, and air, land and water pollution were all cause for concern long before the 1960s. This module explores the origins of modern environmentalism, examining the development of ideas and beliefs about nature and its conservation on a worldwide scale over the past two centuries. It will survey key themes and approaches in the relatively new field of environmental history.

* Communist Eastern Europe 1945-1990: Peeking Behind the Iron Curtain:

After World War II, the onset of the Cold War led to the division of Europe into ‘West’ and ‘East’. The East European countries all fell under Soviet control, and were divided from their western neighbours by the ‘iron curtain’ so vividly evoked by Winston Churchill. However, between 1945 and 1989 both the communist monopoly of power and Soviet control over Eastern Europe were subject to numerous challenges, upheavals and compromises. In addition to high-profile popular challenges to the ruling authorities such as the Hungarian Revolution of 1956 and the Prague Spring of 1968, this module will also consider the various reforms adopted, the increasing role of dissent, and some of the ways that people reacted to, reshaped and resisted communism in their everyday lives.

|  |
| --- |
| MEDIA |
|

**Level 4 Modules:**

**Semester 1**

* Interpreting New Media (Media-based Module):

The module provides students with a systematic introduction to the techniques of critical interpretation which are fundamental to studies of new media, and which are crucial for effective performance at undergraduate level. The module seeks to build upon and develop students’ skills in the interpretation of media technologies and practices, and help them make the transition to the more analytical and theoretical modes of study at this level.

* Media Interactions (Media-based Module):

This module develops students’ ability to understand theories and debates in contemporary and ‘new’ media. With a particular focus on the transition from analogue to digital media, it discusses how people experience, consume and interact with the media forms they encounter in everyday settings.

* Cultural Studies (Media-based Module):

The module offers an introduction to the central debates and critical concepts in Cultural Studies. It asks key questions that media and cultural scholars investigate, such as:

* What is ‘culture’?
* How do media products work?
* How do audiences experience culture?
* How do cultural products make meaning?
* How do the media represent the social world?
* What role do the media play in cultural politics and power?

**Semester 2**

* Cinematic Identities (Media-based Module):

The module uses American cinema from the 1940s to the present as a prism through which to investigate questions of history, gender and representation. While the module uses gender as its key organising principle, dividing the syllabus into two blocks on femininity and masculinity, it examines issues of class and race.

* BBC Radio (Media-based Module):

The module offers an introduction to the organisation of cultural talk on contemporary BBC radio. It explores the way cultural talk is organised to fulfil the BBC’s public purposes concerning the creativity and diversity of programming and the provision of valuable programming to the listening public.

* Researching Television (Media-based Module):

Researching Television Studies introduces key approaches to research TV texts, audiences and institutions. As well as utilising current theory, the module equips students to critically apply models from TV Studies to the content and consumption of 21st-century TV.

**Level 5 Modules:**

**Semester 1**

* Media Past/Present, When/Where (Media-based Module):

This module introduces students to the variety of resources, questions and contexts that underpin the historical, political and geographical development of media and cultural studies. The module attends to national and international contexts. The module ranges widely across the terrain of 'modern' media culture, and looks at a range of historical and analytical issues associated with this complex arena.

* Media Theory (Media-based Module):

This module introduces students to a range of theoretical perspectives on media in their mass and social communications forms, so as to enable them to develop critical thinking and deploy critical analysis. The module focuses on the original work of theorists whose ideas continue to be significant to the study of media, communications and culture. Students will develop an extensive knowledge of different paradigms in media and cultural theory, and how these paradigms contribute to debates about the role of media in contemporary culture and society.

* Popular Music and the Moving Image (Media-based Module):

This module explores the relationship between popular music and the moving image. It looks at the use of music in silent and sound cinema, the Hollywood musical, Disney and Bollywood, popular music and television, promotional video, music and advertising, new media and ‘live’ performance. There will be detailed analysis of the economic, technological and cultural elements which influence the production and consumption of popular music and its visual representation.

* Theory, Text, Performance (Media-based Module):

In this module we look at a carefully selected range of examples of where theory, text and performance intersect, and explore the possibilities and illuminations that an interdisciplinary approach to cultural studies offers us, bringing together skills and models of theory and analysis from English and Media to investigate this new field, bringing together key concerns of the degree programme overall into a bespoke module for joint honours students.

**Semester 2**

* Researching Media and Culture (Media-based Module):

This module provides students with a detailed overview of research methods as it provides content on qualitative and quantitative methods which will be key components of the level 6 dissertation module. This module is therefore essential as it helps students understand the ways in which media and cultural studies research can be carried out.

* Media Professionals Workshop (Media-based Module):

This module explores some of the features of professional working practices within the media and cultural industry sectors. During this module students will have the opportunity to work on a practice based project and learn from visiting tutors who are working in (for example) online marketing, publishing, television and radio production.

* Comedy, Media and Diversity (Media-based Module):

This module explores comedy in contemporary media and society. It situates all kinds of comedy in exploring the analytical and theoretical literature on comedy’s purposes and structures. Thereafter (up to) three forms of comedy are given detailed attention. Firstly, stand-up performance, secondly, the sit-com genre on television and, thirdly, romantic comedy in cinema. In the case of stand-up the focus is on performance, relationship to audience, the comedy act and its structure and the different ways comedians of different gender identification, sexuality, ‘race’ and class produce stand-up performances (and comedic identities). The sitcom is analysed as a genre first of radio, and then dominantly in television.

* Youth, Crime, Culture (Media-based Module):

The module explores the relationship between young people, crime and media culture. The study of youth and crime cultures will be approached through various historical, theoretical and sociological perspectives. The module will address a range of themes including deviance, resistance, labelling, policing, violence, and crime as a fiction/film genre.

**Level 6 Modules:**

**Semester 1**

* Intertextuality and Adaptation (Media-based Module):

One of the key ways in which the relationship between Literary Studies and Media studies can be traced is in that most explicit of connections between them – the adaptation. This module is an investigation of the processes by which that relationship can take place, of the theories which describe it and of the tensions it raises when questions of ‘value’ are brought into the mix.

* Race, Culture and Media (Media-based Module):

This module aims to raise awareness of the power of ‘race’ and ethnicity in structuring human groups and societies. It aims to help students critically understand ‘race’ and ethnicity and comprehend how racio-cultural groups are framed within media and cultural industries. After critically investigating key concepts and areas such as ‘race’, ethnicity and racisms, the module applies such thinking to industries including the news media, sport and music.

* Media Celebrity and Film Stardom (Media-based Module):

The module offers a critical introduction to celebrity studies and the literature on film stardom. It also explores their recent cross-overs, hybridisation and yet continuing distinction in the contemporary world. Media celebrity gives focus to television, radio and new media; the dynamics of contemporary celebrity and the theory, analysis and research necessary to make sense of contemporary media celebrity. Particular use is made of the journal *Celebrity Studies* to explore the cutting edge of developments in ideas and research and methods.

* New Media Geographies (Media-based Module):

The module examines a range of media and cultural texts (film/TV/graffiti/internet) to explore the material and symbolic transformations of cityscapes engendered by media technologies. Using Leeds as a structuring resource the module provides opportunities for students to refine their skills in independent and collaborative work, blogging skills and the analysis and deployment of new media technologies**.**

**Semester 2**

* Lifestyle, Media, Identity (Media-based Module):

This module is about lifestyle media culture. Recognising that ‘lifestyle’ is closely intertwined with questions of identity, the module draws on recent social theory (Bauman, 1986; Chaney, 2001) and on the work of Pierre Bourdieu (1986, 1990) as a means of examining how identities (and antagonisms) of class and gender are represented in contemporary media culture.

* Digital Media and Culture (Media-based Module):

This module provides a critical overview of the historical, social, technological and cultural context surrounding digital media such as mobile devices, software apps and computer games. The module explores definitions and interpretations of the term digital reality and how it is used in contemporary culture. The module focuses on a range of issues surrounding digital media such as the ways in which mobile devices and software applications create hybrid experiences that combine technological mediation and sensory embodied experience.

* Challenging Gaming Culture (Media-based Module):

This module introduces students to the growing area of game studies and gives them diverse methodological tools to approach video games as pluridimensional texts (i.e. texts that need a multi-angle approach). Regardless of their gaming background, students are encouraged to engage with a regular gaming practice and adopt a reflective and critical approach toward their experiences of play and spectatorship.

**Level 4 Modules:**

**Semester 1**

* Narrative: A Short Intro:

This module introduces students to the study of narrative at university level by examining a series of short narratives from a given period in literary history (e.g. the nineteenth century).

* Contemporary Literature Studies:

This module aims to help students transition to degree level work by developing strategies for the interpretation of contemporary literary texts. Across the module, students will engage with a range of post-millennial texts that seek to problematize the contemporary period.

* Early Modern Comedy:

This module introduces students to comic drama produced in the period from the Renaissance to the Restoration and aims to provide a framework through which these texts can be interpreted and understood in relation to the historical moments in which they were produced.

* The Writers' Workshop (1) (Creative Writing):

The Writers’ Workshop (1) is an introduction to the practices and processes of creative writing at undergraduate level, taking in a range of forms. Drawing on examples from literary and digital texts, students will begin to develop an understanding of the contexts of their production and reception. Students will also begin to deploy – through the mechanism of the workshop — skills of initiative, creative response and collaborative working as a foundation for their learning in creative writing through the entirety of the programme.

**Semester 2**

* 18th Century Fictions:

This module introduces level four students to a range of fiction from the ‘long eighteenth century’ (approximately 1680-1810) and places these fictions within their wider cultural and political contexts.

* Texts and Theories:

This module develops students’ critical thinking skills and their ability to interpret literary texts. The module introduces students to major theoretical approaches to the study of literature using extracts from theorists’ work and supporting resources. Students study these theories alongside literary texts and produce assessed work that brings text and theory together.

* Poetry:

This module introduces students to a wide variety of poetry written in English. Students will gain an understanding of the development of poetry from the Shakespearean period through to contemporary times. They will become better acquainted with canonical poetry as well as types of poetry that are less often considered worthy of scholarly attention. In addition to developing their sense of literary history, the module will offer students critical and theoretical perspectives and interpretive tools to enable them to approach the reading and analysis of poetry with confidence.

* The Writers' Workshop (2) (Creative Writing):

This module provides a continuation of the learning from The Writers’ Workshop (1) by extending the range of forms available to the student (through the inclusion, for example, of the dramatic monologue and short scripts). It will also introduce some fundamental theoretical principles and debates (e.g. narrative, voice, object) that relate to writing practices across those forms, encouraging the student to explore the creative opportunities afforded by each, and to begin to experiment with them.

**Level 5 Modules:**

**Semester 1**

* Literatures of Romanticism:

This module explores the emergence and development of the Romantic Movement in Britain between 1780 and 1830. The module encourages students to engage not only with ‘canonical’ Romantic poetry, but with a range of literature across a wide cultural and historical spectrum. The module encourages students to interrogate traditional conceptualisations of ‘Romanticism’ and traditional scholarly concerns.

* Writing America:

This module explores the ways in which American writers have pursued liberty, equality, and self-expression in a nation divided by both race and class.

* Postcolonial Writing:

This module introduces students to ‘postcolonial’ literature and provides them with a conceptual and critical vocabulary for reading and analysing texts from formerly colonised regions of the world. By the early twentieth-century, nearly 85% of the earth’s surface was subject to European colonial rule. Rapid decolonisation followed the post-war period, and by 1997, the number of those living under British rule globally had fallen below one million. What impact did colonialism have on the lives of the colonised? How was colonial power resisted and rejected? What is the significance of this history to us now? And, given the central role played by narrative and representation in the expansion of empire, how has literature responded to, challenged, and intervened in histories and experiences of colonialism and exploitation?

* Writing Fictions (Creative Writing):

Writing Fictions explores key aspects of characterisation, story world-building and fictionalisation, building on the foundational work begun at Level 4. Students will respond to a range of contemporary authors from different cultures to produce their own short stories or extracts from longer works in progress (novellas or novels). They will study and practise key aspects of narrative craft – for example, characterisation, dialogue, dramatisation, point of view and story architecture – and how these are deployed in both short stories and novels/novellas.

**Semester 2**

* 20th Century Literature- Alienation & Dystopia:

This module introduces students to a selection of literature of the twentieth century, examining how literature writes about some of the key events of the period (for example, WWI, WWII, post-war austerity and the Cold War).

* Theory into Practice:

The module seeks to develop students’ abilities in developing critical and interpretative skills, including an understanding of the role of theory in literary studies and practice, as preparation for the final-year 40 credit modules. The aim of this module is to enable students to become more confident and more adventurous students of literature by enabling them to design substantial research-based projects.

* 19th Century Contexts:

Context’ – we are often told we need it, but what is it, where does it come from, and what is its relation to other forms of information? As part of students’ preparation for level 6 research skills, this module takes a theoretically informed approach to contextual study of literature.

* Creative Writing:

The module offers an introduction to short story writing and script writing, enabling students to experiment with both digital and written forms. It enhances students’ written and spoken communication skills whilst providing the opportunity for them to explore their own interests in particular genres.

* Writing Poetry 2:

This module will explore the questions of poetic voice and audience and the relationship between them. Rather than encouraging students to ‘find’ their voice, as has become customary on many creative writing poetry courses, the emphasis will be on a much more fluid and contextual sense of voice / multi-vocality. During the module students will extend their knowledge of contemporary poetry, be encouraged to identify potential audiences for their work and to start to situate it within a wider literary world.

**Level 6 Modules:**

**Semester 1**

* Modern American Drama:

This module examines a selection of classic and rediscovered American plays from the 1920s to the 1990s, focussing on the ways in which they dramatize the conflict between public values and private concerns. The module provides opportunities for students to refine their skills in collaborative work, oral presentation and independent study.

* 20th C Women Novelists:

This module examines the development of twentieth-century fiction by women with particular reference to the genre of romantic fiction. You will study a selection of literary fictions by women from this period and examine how a number of writers have modified and transformed the conventions of romantic fiction.

* Life Writing:

This module is about the various ways in which we might seek to answer that question through readings in ‘life writing’, some of which are avowed fictions, others of which claim to be the authentic records of the writer’s life. We consider these texts in order to raise questions about what it means to be a ‘self’. Outcomes include a wider understanding of a genre; a reflective and creative critical practice; and practical application of various aesthetic decisions in a creative writing assessment.

**Semester 2**

* The Gothic:

This option module enables students to study the emergence of Gothic literature in the eighteenth century and its development thereafter into highly diverse modes of writing and film. The module addresses not just literary manifestations of the Gothic, then, but Gothic cinema and wider cultural appropriations of Gothicism over its two hundred year history.

* Cultural Crossings:

This module will present students with a range of literatures from Africa and the African Diaspora. Through a close and comparative analysis of *The River Between* (Kenya), *Things Fall Apart* (Nigeria), *Black Shack Alley* (Martinique), *Beloved* (African American), *The Lonely Londoners* and poems by Linton Kwesi Johnson (British Caribbean) students will gain key insights into the history and legacy of colonialism, the complexities of racial politics and key areas of postcolonial theory.

* Shakespearean Tragedy:

This module provides a sustained and advanced engagement, for students at Level 6, with a range of Shakespearean Tragedies. It deals with the ‘major’ tragedies but also encourages students to consider some texts which are less familiar. Its approach is to enable students to understand and analyse the plays in relation to the culture in which they were produced and the social, political and cultural tensions which the plays address and of which they are a product.