



School of English and Drama

Postgraduate Programmes 2023

Overview

We are offering three courses for September 2023 entry as follows:

1. MA Creative Writing
2. MA English Literature
3. MA Theatre and Performance

Please read this overview carefully to see what's on offer in each programme.

Contact Us

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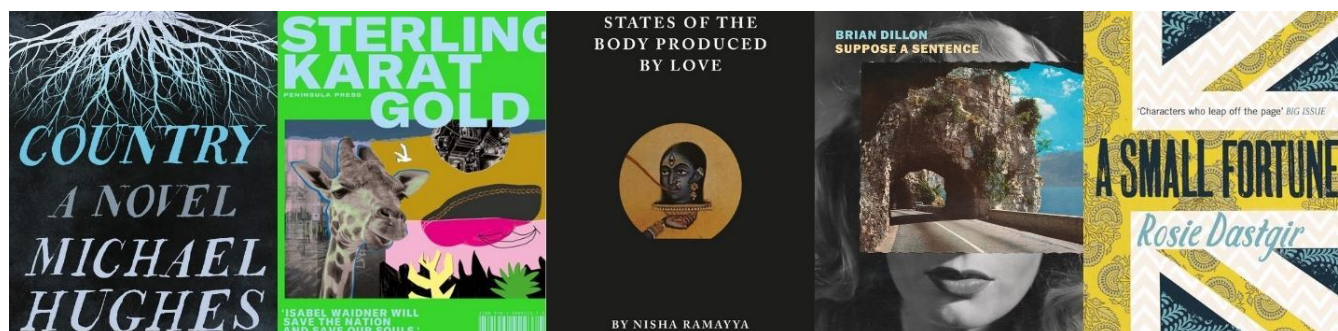
The information within is correct to our best knowledge as of 22/03/2023. Please see the website qmul.ac.uk for the latest course information.

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MA Creative Writing

Overview



| Full Time Study | Part-Time Study | Year 2 |
|---|---|---|
| <ul style="list-style-type: none"> Creative and Critical Writing 1 Creative and Critical Writing 2 Writing From Research Collaborative Practices Creative Writing Dissertation | Year 1 <ul style="list-style-type: none"> Creative and Critical Writing 1 Creative and Critical Writing 2 | <ul style="list-style-type: none"> Writing From Research Collaborative Practices Creative Writing Dissertation |

ESH7107 Creative and Critical Writing I (30 credits) and ESH7108 Creative and Critical Writing II (30 credits) This compulsory module explores creative and critical writing across multiple literary forms, including nonfiction, fiction, poetry, and dramatic and visual writing. The module focuses on the ways in which the co-mingling of criticism and creative forms can produce new expressive and epistemological modes and genres. It introduces students to theoretical, methodological, and practical frameworks for understanding and producing creative and critical texts, and texts operating at the intersection of multiple disciplinary fields. It will combine seminar-style discussion and writing workshops.

ESH7109 Writing From Research (30 credits)

This module for the English MA explores creative and critical writing across multiple literary forms, including nonfiction, fiction, poetry, and dramatic and visual writing. The module focuses on the ways in which the co-mingling of criticism and creative forms can produce new expressive and epistemological modes and genres. It introduces students to theoretical, methodological, and practical frameworks for understanding and producing creative and critical texts, and texts operating at the intersection of multiple disciplinary fields. It will combine seminar-style discussion and writing workshops.

ESH7110 Collaborative Practices (30 credits)

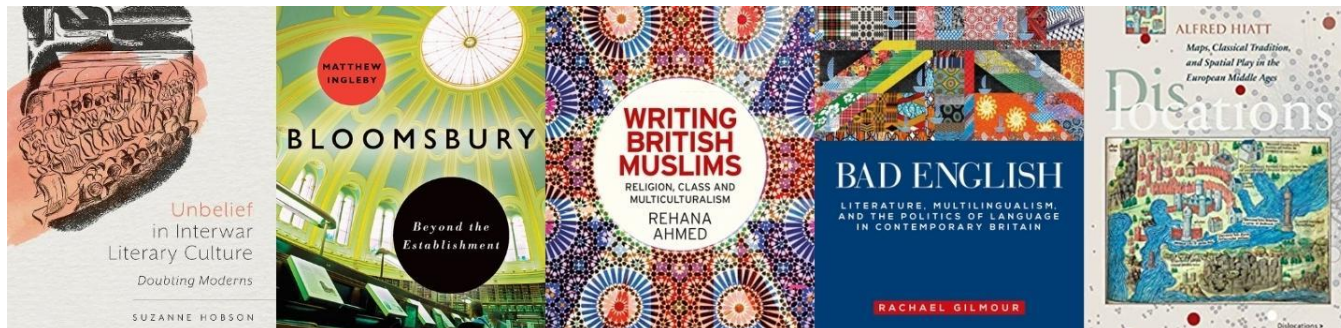
This module invites students to consider collaborative practices as integral to creative and critical writing. Countering notions of writing as solitary pursuit, or individualistic, competitive enterprise within a literary marketplace, the materials and activities on this module will demonstrate how collaboration can enable, support, and expand writers' research and practice. Collaboration will be understood in a variety of contexts, including conversation, improvisation, co-writing, cross-genre and interdisciplinary composition, DIY publishing, and event organisation.

ESH7199 Creative Writing Dissertation (60 credits)

In the second semester, students will be asked to submit draft dissertation proposals; at least one seminar/workshop will be set aside for group discussion of these drafts, and a final proposal will be required by the beginning of Semester 3. Students will then work with an assigned supervisor to plan and complete an independent creative project or dissertation. The dissertation could be approached in any of the following ways: 15,000 words of hybrid creative-critical work; at least 10,000 words of creative work plus up to 5,000 words of critical work (which could be a self-reflexive essay on their creative and critical practice, or a research project related to the student's creative work); a single 15,000-word project that incorporates its critical component in a creative work.

MA English Literature

MA English Literature



Semester 1

Take two of the following modules:

- From the Postcolonial to the Global: Literature and Theory
- Global Shakespeare
- International Romanticism
- Text, Media, Theory: 1900 to Now
- Queer Theory and Contemporary Fiction
- Victorian Voices

Semester 2

Take two of the following modules

- Aestheticism and Fin de Siècle Literature
- Psychoanalysis and Modern Culture
- Romanticism and Genre
- The Global Contemporary
- The State of the Novel
- Writing the East End

Year-long

- Dissertation

Dissertation

ESH7000 Dissertation offers students an opportunity to develop and demonstrate their research and writing skills while engaging with a topic suggested by their work on the core and option modules. The research topic must be feasible, academically sound, and related to the concerns of the programme. The dissertation project must develop an appropriate research methodology and demonstrate an advanced understanding of historical and/or theoretical issues. It must also demonstrate an ability to analyse and present complex evidence and to shape and sustain a coherent, persuasive critical argument at masters level. It must observe appropriate stylistic and bibliographic conventions. To support the independent study that is the mainstay of this module, students attend a number of skills-based structured workshops in addition to one-to-one supervision from their allocated supervisors.

Routes Summary

A suggested specialist route comprises a minimum of one specialist module from Semester A, one specialist module from Semester B and a period or theme specific dissertation.

| General | 18 th and 19 th Century | Modern and Contemporary | Postcolonial and Global | Theory |
|--|---|---|--|---|
| Choose your own flexible route through the programme | International Romanticism (A) | Queer Theory and Contemporary Fiction (A) | From the Postcolonial to the Global: Literature and Theory (A) | Queer Theory and Contemporary Fiction (A) |
| (See previous page) | Victorian Voices (A) | Text, Media, Theory: 1900 to Now (A) | ----- | Text, Media, Theory: 1900 to Now (A) |
| | ----- | ----- | The Global Contemporary (B) | ----- |
| | Aestheticism and Fin de Siècle Literature (B) | Psychoanalysis and Modern Culture (B) | Writing the East End (B) | Psychoanalysis and Modern Culture (B) |
| | Romanticism and Genre (B) | | | |
| | Writing the East End (B) | The State of the Novel (B) | | |
| Dissertation | | | | |

Electives

- **Aestheticism and Fin de Siècle Literature**

This module introduces students to developments in the literature of the late Victorian period with an eye to its possible influences on modernist writing. Students are encouraged to explore such issues as the construction of the self and personality, representation of the body, the role of the artist with reference to gender and sexuality, Decadence, and the 'New Woman', as well as making a more general survey of aesthetics, style, and the visual and literary imagination in the writings of the period. Students study a variety of different kinds of writing including poetry, drama, art and literary criticism, and the novel. Writers included are Swinburne, Pater, Wilde, and Hardy, and lesser known figures such as Vernon Lee and Charlotte Mew. From the Postcolonial to the Global: Literature and Theory

- **The Global Contemporary**

This module will explore contemporary writing from around the world, using different postcolonial approaches to frame our discussions. We will consider these texts in relation to recent social, political, and cultural developments across the globe. Predominantly examining anglophone texts, but also including some texts in translation, this module will think about how contemporary postcolonial literature interrogates and re-examines topics such as nationhood, migration, identity, resistance, decolonisation, environmental crisis, conflict, the politics of the literary market place, and their gendered, racialised and classed dynamics in the 21st century.

- **Global Shakespeare**

This module aims to provide students with a common grounding in the study of Shakespeare within a global context through sustained analysis of three areas: an understanding of Shakespeare in terms of genre, historical context and the close reading of his texts; the transformation of the Shakespearean text by the critical turn of theory; and the afterlife of Shakespeare in his appropriation, translation or adaptation in a global context. The module will be divided into sections. Each section will be devoted to a play of a different genre: comedy, history, tragedy, and romance. The first week of each section will deal with close reading, genre theory, and the play in its historical context. The second will examine a major critical turn by which a new theoretical perspective transformed perceptions of the play--in the classroom, the theatre, or in film. The third will study a particular, global appropriation of the Shakespeare text beyond Britain and North America, through popular cultural or political appropriations and in TV, theatre performance and film. The module will be cumulative: each section will build on the understanding and skills developed in the respective earlier one, and each week devoted to Shakespeare's afterlives will involve an intense critical conversation about the meaning and significance of the 'global'. The texts will be selected in accordance with available teaching expertise and performances of the plays in any year.

- **International Romanticism**

The artistic energies and intellectual currents of the Romantic movement crossed national boundaries and reflected the political and social upheavals of an increasingly globalised world in an age of revolution. This module examines key works of British and European Romanticism and investigates the cultural mechanisms through which Romantic ideas and literary practices were transmitted from one country to another. Diverse strands in British 'Four Nations' Romanticism, including work by Coleridge, Byron, Edgeworth and Carlyle, are analysed alongside Continental texts in translation including Rousseau's *Confessions*, Goethe's *Faust*, Staël's *Corinne*, and Leopardi's *Zibaldone*. Themes to be explored include the pan-European Ossian phenomenon, the reception of Kant's Critical philosophy, the role of literary periodicals, and the 'natural supernaturalism' of the American Transcendentalists

- **Imagining South Asia and its Diaspora**

This module explores the role literary texts play in imagining South Asia and its diasporic cultures and communities. We will examine a range of South Asian novels, as well as poetry and short stories, to ask how they shed light on and complicate our understanding of some of the defining themes of the 20th and 21st centuries, including nationhood, partition, inter-ethnic conflict, disaster, migration, cosmopolitanism, multiculturalism, globalisation and terror. Moving across Sri Lanka, Bangladesh, Pakistan, India, Britain and the US, and from the mid-20th century to the present day, we will explore how race, class, religion and gender shape South Asian cultures and identities, and interrogate the paratextual material surrounding contemporary South Asian literary production (festivals, prizes, reviews) to consider how this shapes our understanding of the texts.

- **Queer Theory and Contemporary Fiction**

This module will offer an opportunity to study key thinkers and debates in the field of queer theory, while also exploring how sexuality is narrated in contemporary culture. The module will be grounded in theoretical material but alongside this theoretical grounding, the module will consider a number of literary and visual cultural texts. Throughout, we will consider the relationship between cultural texts, politics, and theory, asking: What kind of object is sex and sexuality? What is 'queer' about queer theory? How is queerness narrated in contemporary literature and cultural texts? The module will be structured as four blocks: 'Gender Trouble', 'Queer Temporalities/Queer Histories', 'Queer Affect', and 'Queer Liberalism?'. Beginning with foundational texts by Eve Sedgwick and Judith Butler, we will cover topics including queer performativity, female masculinity, queer history, queer affect, homonormativity and homonationalism, queer intersectionality, and trans* theory. This module offers an opportunity to engage in debates central to queer theory, while also develop skills in literary and cultural analysis of contemporary fictions of sexuality.

- **Psychoanalysis and Modern Culture**

How can psychoanalysis help us to think through and make sense of our own time? What are the ways in which we can recognize how both the individual and the collective come into contact with this world, which we are responsible for creating, and yet find ourselves subject to? How do we negotiate public and private life, and both inner and outer reality? To help answer these, and other, questions, the module begins by examining texts by Freud which explore civilization (and famously its discontents) and culture. It then moves on to engage with other psychoanalytic thinkers and works of literature to explore ideas such as the unconscious, desire, love, violence, ethics, and anxiety, and how they might be located and depicted in our modern culture. No previous knowledge of Freud or psychoanalysis is required.

- **Reading the Middle East**

This MA module will introduce you to key texts (in translation), and key debates, from or about the Middle East (defined broadly to include Iran, Turkey and North Africa). The module aims to ask questions about the role of race, religion, regional geo-politics, sectarian and other violence, gender and sexuality. It will allow you to explore these and other topics through some of the most interesting, iconic, or controversial writing to come from, or engage with, the region in the 20th and 21st centuries. The question of translation (literal, cultural, metaphorical) is at the centre of the module's approach to these texts. At a time when it feels as though the Middle East and its people have never been so demonised, nor so victimised, this module seeks to interrogate the work that such texts do in the university and beyond to represent, challenge representations, or 'translate' their cultures of origin, and to shed light on the many prisms through which we analyse, understand, and perceive the Middle East, its people, languages and cultures today.

- **Romanticism and Genre**

Studying a wide range of texts from 1760 to 1830, this module examines the formal innovations of Romantic literature but also the fascination with archaic genres such as ballad, epic and national song, whose revival and transformation made Romanticism a 'retro' movement as well as a revolutionary one. The module analyses Romantic theories of genre alongside historical examples, while investigating too the 'poetics of the book': the publishing processes and paratextual practices through which experiments with form and format took concrete shape.

- **The State of the Novel**

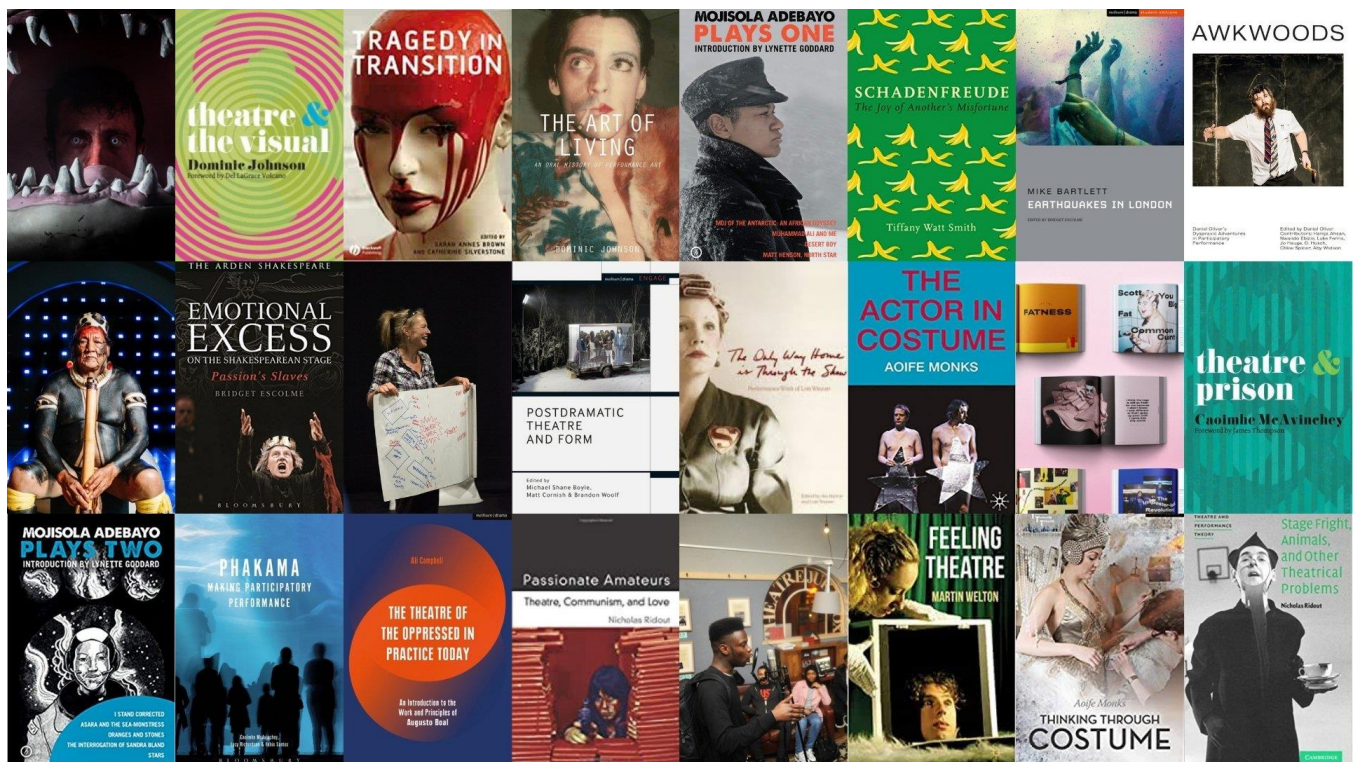
This module will enable students to explore a turbulent period of innovation, reformation, and artistic self-consciousness across which writers reconsidered the cultural status, aesthetic potential and political mission of the novel. Deliberately chronological in organization, the syllabus will move from the late-1960s to the present, in order to chart the evolution of key phases in the way we retrospectively frame late-twentieth-century writing, from postwar social realism, postmodernism and beyond. Students will thus have the opportunity to engage not only stylistically but also historically with discrete moments of and transitions in novelistic experiment. They will be reading important essays from writers themselves (Iris Murdoch, David Lodge, Jeanette Winterson, J. M. Coetzee, Salman Rushdie, Caryl Phillips) and allowing the questions they raise to inform close readings of form. The selected novelists will be framed by topics ranging from early debates about the future of experimentalism in the 1970s, the relation between style and social critique in the 80s, the renaissance of historical fiction in the 90s, and finally the new directions in formal innovation that have emerged since 2000.

- **Writing the East End**

This module focuses on the rich literary history of the East End of London from the late nineteenth century to the present day -- a site of continuing public fascination and creative production. By exploring a selected body of novels and other texts, considered with reference to the changing environment of the East End and the debates it has provoked, the module develops an understanding of how narrative texts organise and articulate urban space and urban change. Themes to be explored include immigration, ethnographic writing, political activism and local memory.

MA Theatre and Performance

Overview



Dissertation

Either: **Written Dissertation**

This independent research project culminates in a dissertation of 12,000-15,000 words. Working with the support of a supervisor, students pursue their own independent investigation of the theory and practice of performance. Research development is also encouraged by a dissertation colloquium in late May/early June, in which students present their research in progress and receive feedback from academic staff and other graduate students. Recent dissertation topics have included studies of illness and performance, performance and second language acquisition, the performance of rural spaces and identities, contemporary performance and relational aesthetics, circus performance in Victorian Britain, cultural value and performance and performance and social conflict.

Or:

Practice-based Dissertation

This independent research project offers the opportunity of a practice-based dissertation consisting of a sustained piece of practice-based research that is documented in a submittable format, and a critical analysis (or written reflection) of 4,000-6,000 words. The form and scope of the practice is to be agreed between you and the supervisor and the MA Live Art convener. The documentation may accompany a live performance; or may document or otherwise consist of practice taking another form, including but not limited to performances with incidental audiences, one-to-one performances, performance for video or camera, online interventions, organising, or curating. Research development is enabled and supported by participation in a Dissertation Colloquium and Festival in May/June, in which you will present your research in progress and receive feedback from academic staff and other postgraduate students.

Core Modules

- **Culture, Ethics, Politics**

This module explores urgent socio-political and aesthetic issues in contemporary theatre and performance through a focus on material and cultural conditions of production and reception. Drawing on London's rich performance resources but also looking globally, it examines what is urgent in contemporary theatre and performance and how theatre and performance scholarship can help us understand contemporary cultures and cultural debates. In weekly seminars informed by critical reading and preparation, you will explore a range of issues related to, for example; ethics, bodies, gender, sexuality, finance, spaces, institutions, labour, feelings, and spectatorship. You will consider issues of social power, representation, and social change. The module will respond to emerging issues and scholarship as it happens.

- **Body, Action, Documentation**

This module explores approaches to making performance, which centre the politics of the body. Through weekly workshops, you will be introduced to a range of performance-making techniques, and will be encouraged to devise your own methodologies for creating performance. The module will draw on methodologies from live art and experimental performance, using improvisation, action and task-based performance, autobiographical approaches, and score making to develop creative and critical strategies for exploring bodies, identity, and politics. The module will ask what our bodies in performance are capable of saying and doing, and how we might use them to intervene into discourses on identity and politics.

- **Performance, Activism, Social Justice**

This module explores how performance contributes to social justice, especially through activism. It examines: activist movements, such as Black Lives Matter, Extinction Rebellion, and activism for indigenous rights; activist practices and actions, spanning pacifism and violence, and including occupations, events like carnivals, and performances such as verbatim theatre; and intersecting theories of activism, social justice, and performance, such as Boal's Poetics of the Oppressed, Judith Butler's theory of assembly, and Christina Sharpe's theory of wake-work, drawing on wider literatures in, for example, critical race theory, environmental humanities, queer theory, law, and disability rights. The module focuses on the present but explores historical roots, such as the Diggers and Levellers of the English Civil War, South African Township Theatre, women's suffrage movements, struggles for abolition, and activism in relation to disability, AIDS, and more. It explores arguments for activism's benefits but also explorations of its limits. It considers how performance studies can help us better understand 'and potentially practice' activism for social justice, and how performance might particularly contribute to action for social change.

- **Text, Self, Performance**

This module explores through practice the relation between text, self, and performance, in order to investigate critically the way performance may articulate individual experience, to invoke or confirm aspects of collective identity, and to complicate the assumed relations between performances and texts. Through weekly practical workshops and contextual research, you will explore forms, methodologies and topics including (for example): writing for solo performance, live art, verbatim and documentary theatre, improvisation, protest performance, and oral histories. Your practical investigations will be embedded in critical readings in identity politics and social justice, in relation to identity formations including gender, sexuality, race, class and ability. In your engagement with found or created texts, you will consider truth and dissemblance, authenticity and representation, auto/biography and disclosure, particularity and community, the politics of representation, and the ethics of performance. Throughout, an emphasis is placed on testing the limits of familiar approaches to creating and performing texts.

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