



COLLEGE OF LIBERAL ARTS

Field of Culture and Environment

MA in Literature, Landscape & Environment



Course Handbook 2017-18

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1. Welcome

Welcome to the **MA in Literature, Landscape & Environment**.

The main purpose of this handbook is to answer any queries you might have about at this MA programme. The Handbook contains essential information about your course structure, support and assessments. Take time to get acquainted with these pages.

The MA operates as part of the Field of Culture and Environment in the College of Liberal Arts. English Literature at Bath Spa University is a popular programme with an excellent reputation.

The Department scored highly in the last Research Excellence Framework (REF) in that 70% of our publications were judged as world leading or nationally leading. The quality of the English Literature programme reflects both staff expertise in research and scholarship in environmental humanities and their commitment to excellence in teaching. Our exceptional NSS results for English (100%) show how high our overall satisfaction rates are.

The lecturers you will meet in your MA modules are all active researchers in their fields, writing scholarly books and articles for publication, running public engagement projects in collaboration with heritage organisations, and hosting and presenting papers at conferences. You can find out about exciting developments in their work at the MA's blog site: <http://literaturelandenvironment.org.uk> or @LitandLand

The MA also comes under the auspices of the *Taught Postgraduate Framework* of Bath Spa University: this is referred to a number of times throughout this handbook and a PDF file of this document will be made available for you to consult.

2. The Course

2.1 Introduction

The **MA in Literature, Landscape & Environment** examines how literature reflects the way in which we see the landscape and the environment and gives you the opportunity to study the field of environmental humanities from an interdisciplinary perspective. The MA draws upon our staff's internationally recognised expertise in this research area and Bath Spa University's location in a World Heritage site, which offers tremendous opportunities for students to access unique regional resources.

In the last two decades, English literary studies have been increasingly concerned with the ways in which landscape and the environment inform literature, culture, and politics. The following scenes, from two novels over a hundred years apart, can help to illustrate how literature functions as a rich and complex site for the many ways of reading landscape and the environment:

The first hour was allotted to *making themselves comfortable*, for they complained of having a very dirty walk, as they came on foot from Snow-Hill, where Mr Branghton keeps a silver-smith's shop; and the young ladies had not only their coats to brush, and shoes to dry, but to adjust their head-dress, which their bonnets had totally discomposed.
Fanny Burney, *Evelina* (1778)

The casual glimpses which the ordinary population bestowed upon that wondrous world of sap and leaves called the Hintock woods had been with these two, Giles and Marty, a clear gaze. They had been possessed of its finer mysteries as of commonplace knowledge; had been able to read its hieroglyphs as ordinary writing.
Thomas Hardy, *The Woodlanders* (1887)

Burney's depiction of the Branghton daughters depends on the reader being able to decipher the social geography of London: the women have come from the mercantile middle-class City to the elite and fashionable West – and on foot too rather than by coach – and their aspirations of fashionability are subtly derided. Hardy's portrait of Giles and Marty as themselves readers of the landscape also implicates the reader of the novel with the suggestion that we, unlike them, have no longer such an innate and Edenic ability to read the world of 'sap and leaves'.

Why the turn to landscape and environment? Many of the social, cultural and political issues that are integral to the study of literature have an essentially spatial dimension, including: nationalism, imperialism and colonialism; globalization; gender and sexuality; urbanization; digitalization; and environmentalism and ecopoetics. Ever since Raymond Williams' seminal study *The Country and the City*, literary critics have become increasingly conscious of the way landscape is represented. This has gained considerable momentum with the rapid growth of ecocriticism – literary criticism focused on the representation of the natural world and environmentally conscious writings – and notions of place-specific literature.

Through a combination of lectures, seminars and field trips, the **MA in Literature,**

Landscape & Environment will enable students to address such questions as: how does literature debate humanity's relationship with 'Nature'? How do the conventions of representing various landscapes change over time? What makes 'the country' or 'the wild' what it is? How is 'the city' characterised in literature? How does literature represent environmental destruction? Is it influenced by modern environmental movements? What do we mean when we speak, for example, of 'Brontë Country', 'Wordsworth Country' or 'Hardy Country'? How does the heritage industry work to conflate literature and place?

2.2 Course aims

The programme aims to provide students with a wide range of issues and approaches in relation to the representations of various kinds of landscapes. You will study:

- a mix of thematic topics, types of landscape and regions
- a balance between literature pre- and post- 1900
- a range of methodologies (e.g. Marxism, historicism, ecocriticism, mapping)
- material locations (e.g. the iconography and design of an English Country Estate, or the materiality of the London Lord Mayor's show, or the Eden Project, or the specific topography of journeys or locales).

2.3 Learning Outcomes

For generic descriptors of what is expected of students who have successfully completed a taught postgraduate programme, see 'Appendix 1 – Generic Level 7 attributes and grade descriptors' of the *Taught Postgraduate Framework*. The following learning outcomes are formulated to comply with the Quality Assurance Agency's benchmark and framework statements.¹

Upon successful completion of the MA in Literature, Landscape & Environment:

You will have a knowledge of

1. the historical representations of the relationship between humans and a variety of urban, cultivated, artificial and natural landscapes
2. the representation in, and impact upon literature of environmental and ecological concerns
3. the issues, contexts and issues related to the representation of specific places, regions or locales
4. current research, advanced scholarship and/or new insights into the study of landscape in literature
5. methodologies and theories appropriate to the study of literature and landscape.

¹ *Master's Degree Characteristics* (QAA, 2010). PDF available from: <http://www.qaa.ac.uk/en/Publications/Documents/Masters-degree-characteristics.pdf>

You will be expected to demonstrate

6. critical awareness of current research and advanced scholarship and/or new insights in the discipline
7. ability to evaluate and deploy methodologies and theories applicable to the discipline, and, where appropriate, to critique these and/or propose new hypotheses
8. originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline.

You will be able to

9. deal with complex issues both systematically and creatively
10. demonstrate self-direction and originality in formulating proposals, planning and investigating a research problem
11. use your skills and knowledge in carrying through an independent study or project that could form the foundation of further doctoral study or employment in a profession where the skills of definition, research, argument, presentation and critical thinking will be exploited
12. present your findings in writing that conform to the norms of evidence and conventions of presentation within the discipline of English.

The relation of these outcomes to particular modules is shown in the table.

Outcomes:	1	2	3	4	5	6	7	8	9	10	11	12
EN 7005						√	√	√	√	√		√
EN 7006	√			√	√	√	√	√	√	√		√
EN 7007		√		√	√	√	√	√	√	√		√
EN 7008			√	√	√	√	√	√	√	√		√
EN 7009				√	√	√	√	√	√	√	√	√

The particular learning outcomes for each part of the course are specified in the module descriptions, where you will also find details of how each outcome is assessed.

2.4 Outline curriculum

The programme will consist of one 30-credit **research methods** module; three 30-credit **core** modules ('The Country and the City in History', 'Environmental Writing and Ecocriticism', 'Chorographies: Case Studies in Region or Place'); one 60-credit **dissertation / project** module. In order that we can offer a wide and varied curriculum each of the three **core** modules will consist of **two** thematic strands. Depending upon the nature of the topic,

opportunities for field trips and/or directed research trips may be offered as an alternative to seminars.

EN7005 *Research: methods, resources and dissemination*

Module leader: Dr Kyriaki Hadjiafxendi

This module is designed to enable students to make the transition from undergraduate work to researching and writing English studies at postgraduate level. It aims to foster the scholarly skills associated with good research practice and to develop appropriate methods for independent research. Although many of these skills are generic, the materials and methods will be studied in the context of the subjects and themes of the programme. In addition, students have the opportunity to test out ideas and skills during formative and un-assessed work.

Assessed by: 1,500 word annotated bibliography; 3,500 word essay

EN7006 *The Country and the City in History*

Module leader: Dr Stephen Gregg

Covering literature c.1500-1830. Topics have included and might include: 'The politics of place in early modern literature'; 'The country estate from Marvell to Austen'; 'Contested sites in city and country, 1780-1830'; 'Pastoral and Georgic'; 'Edgelands to Arcadia' 'Transforming poetry: industry in landscapes of the eighteenth century' and 'Romanticism and Ecocriticism'.

Assessed by: 5,000 word essay

Environmental Writing and Ecocriticism

Module leader: Mr Richard Kerridge

This looks at writing and theories consciously addressing environmental concerns. Topics have included and might include: 'Pollution'; 'Global and local environments'; 'Culture and Climate Change'; 'Why Look at Animals?', 'Ecologies of Place'; 'Deep Time and Modernity'; 'Place, Planet, Location'; 'Environmental Topics', "'Global Weirding" in the Anthropocene'.

Assessed by: one 5,000 word essay

EN7008 *Chorographies: case studies of region or place*

Module leader: Dr Kyriaki Hadjiafxendi

This will focus on the representation of specific places and may cover any period. Topics have included and might include: 'Reading Early Modern London'; 'Writing Los Angeles'; 'Pastoral and Urban in Early Modern London'; 'Writing the West Country'; 'Writing Scotland and the Literary Renaissance'; 'Built by Water: A Tale of Three Cities', 'Victorian Ecologies of Place'.

Assessed by: one 5,000 word essay

EN7009 *Dissertation / Project*

Module leader: Dr Stephen Gregg

Students can opt for either a traditional written Dissertation or the Project. The Project offers students the opportunity to create an output different from a standard scholarly dissertation. Your Project can take a wide variety of forms so long as it conforms to the MA's Learning Outcomes and level-7 Quality standards (see pp. 5-6, above): the overall aims and parameters of the project, as well as assessment criteria and submitted items, will be negotiated with your supervisor and/or the course leader. Completed projects on the programme our students have undertaken include an exhibition on the lost rivers of London, a multi-media project based around eco-communities [Common Ground project], a

resource for teaching Ecocriticism, the recreation of one of Peter Smithson's walks in Bath in collaboration with The Bath Preservation Trust, a creative writing piece on the management and uses of Birds' Marsh woods in Wiltshire. Other examples might be a digital interactive map; an online research resource for postgraduates; an interpretation display for a National Trust property. As well as tutorial support from your dissertation supervisor, this module will offer a refresher workshop on research skills and you will have the opportunity to test your ideas in a peer-review workshop.

Assessed by: a proposal for study; 15,000 word Dissertation (or equivalent in the case of the Project)

2.5 Course structure

Full-time programme structure; with examples of thematic strands

SEMESTER ONE

EN7005 <i>Research: Methods, Resources and Dissemination</i> (30)
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EN7006 <i>The Country and the City in History</i> (30)	
From Edgelands to Arcadia	Contested Sites in City and Country, 1780-1860

SEMESTER TWO

EN7007 <i>Environmental Writing and Ecocriticism</i> (30)	
'Global Weirding' in the Anthropocene	'Global Weirding' in the Anthropocene

EN7008 <i>Chorographies: case studies in region or place</i> (30)	
Built by Water: A Tale of Three Cities	Victorian Ecologies of Place

SEMESTER THREE

EN7009 <i>Dissertation / Project</i> (60)
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Part-time programme structure; with examples of thematic strands

First year

SEMESTER ONE

EN7005 <i>Research: Methods, Resources and Dissemination</i> (30)
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SEMESTER TWO

EN7007 Environmental Writing and Ecocriticism (30)	
'Global Weirding' in the Anthropocene	'Global Weirding' in the Anthropocene

Second year

SEMESTER ONE

EN7006 The Country and the City in History (30)	
From Edgelands to Arcadia	Contested Sites in City and Country 1780-1860

SEMESTER TWO

EN7008 Chorographies: case studies in region or place (30)	
Built by Water: A Tale of Three Cities	Victorian Ecologies of Place

SEMESTER THREE

EN7009 Dissertation / Project (30)

Third year

SEMESTER ONE

EN7009 Dissertation / Project (30) (Students will submit at the end of semester one of the third year.)

3. Career opportunities / employability

- Traditional English postgraduate destinations (e.g. Higher Research degree programmes, public and private sector research careers, book and publishing industries)
- Environmental sector and 'Green' careers (e.g. advocacy, communications, charities, education, internships, ecotourism, urban planning)
- Heritage and tourism sector (charities and trusts, visitor centres, private estates, local government, planning, management, communications)
- Creative industries (radio, TV, cable and satellite broadcasters, book publishing, web media, news and magazine media). MA students will be able to take advantage of the School's Artswork CETL facilities in publishing and broadcast media (for example, our production of the environmental journal *Green Letters*).

Depending whether you choose to pursue a traditional written dissertation or a Project, you may get more opportunities to further develop your employability skills. There are also ongoing research-funded projects in the Field of Culture and Environment which are connected to the MA in Literature, Landscape and Environment; as for example, *Science at the Seaside: Pleasure Hunts in North Devon* (FLAG) or *Landscaping Change: Exploring Environmental Regeneration, Conservation and Placemaking Initiatives Using Arts and Humanities Research Methods* (British Academy), *Cultures of Nature and Wellbeing: Connecting Health and the Environment through Literature* (AHRC), which aim to link the course with heritage/environmental organisations.

There is ongoing support from *Bath Spa Careers*, which can help you in a variety of ways including careers advice, jobs and employer information, a checking service for CVs and job applications and providing advice on further study, working and studying abroad, and voluntary opportunities. They can also offer you help and guidance on finding and supporting both paid and unpaid placements. For further information, visit www.bathspa.ac.uk/careers.

4. Learning and Research

4.1 Overview

Learning is encouraged through participation in a wide variety of activities including seminars, workshops and presentations. Students will also have the opportunity to attend symposia run by research students, the School or by the Graduate School. In addition, opportunities for field trips and/or directed research trips may be offered as an alternative to seminars. Each module has three hours formal contact per week, but you should allow yourself a substantial number of hours each week for private study (student-centred learning).

The programme is supported by the University's on-line learning environment, Minerva, a computer-based teaching resource provided by Blackboard. You will be able to access this (and your Bath Spa email accounts) after you have registered. Minerva makes available important announcements; course documents; facilities for discussion and cooperation outside contact hours; and essential module-specific resources such as web links, documents, images and maps.

4.2 Library and Information Services

Library and Information Services comprises 3 campus libraries: Sion Hill, Newton Park and Corsham Court. It holds books, journals and also provides access to electronic services.

You may borrow 15 items at any one time. Books are usually lent for 3 weeks, although those that are likely to be in greatest demand may be on week loan, 3-day loan or reference only. You can use the Inter-Library Loans scheme to order any books from the major research libraries (such as the British Library). BSU library also participates in the SCONUL scheme which is a national reciprocal access scheme which will allow students lending and access rights at other major Universities and research libraries including regional collections e.g. University of Bristol. Please note than books can be ordered from Newton Park or Sion Hill libraries to be delivered at the Corsham Court library.

BSU library is also extremely well-provided with a wide variety of scholarly electronic resources such as Early English Books Online (EEBO), Eighteenth-century Collections Online (ECCO), Newsbank, the MLA bibliography, as well as online journals and newspapers from the sixteenth century to the present day, databases of full-text journal articles (such as JSTOR and ProjectMUSE), as well as the OED and the Oxford Dictionary of National Biography.

For more, see the LIS webpages: <https://www.bathspa.ac.uk/library/>

4.3 Regional links and research resources

We will help students to gain access to external research libraries such as the British Library or the Bodleian Library. We also have established links with bodies such as the Science Museum collection at Swindon and Bath Central Library, Stonehenge and Avebury World Heritage Site Coordination Unit, as well as our close connections with archives at the city of London (for example, the London Metropolitan Archives, the Guildhall Library, and the Centre for Metropolitan History at the Institute of Historical Research). We are also well positioned for student to take advantage of many regional resources,

organisations and sites; for example, environmental organisations (such as the RSPB or the Forestry Commission); country estates and houses run by the National Trust, English Heritage and Bath Preservation Trust; archives at Dorchester Museum (Hardy country); and places of literary heritage tourism such as the homes of Jane Austen, Thomas Hardy, T. E. Lawrence, S.T.C. Coleridge, John Cowper Powys, and Richard Jefferies.

4.4 Staff and Research Centres

The MA in Literature, Landscape & Environment draws upon the respected expertise and substantial publications record of English literature staff, across periods from the early modern to contemporary, particularly in the research areas of ecocriticism, environmental writing, and literatures of place and south-west literary heritage. The research environment for MALLE students is further enhanced by the College of Liberal Arts' research centres: *Environmental Humanities*, Culture and Creative Industries, Transnational Creativity and Education, Making Books: Creativity, Print Culture and the Digital, to name but a few. The aims and activities of our Research Centres can be found on: <https://www.bathspa.ac.uk/research-and-enterprise/research-centres/> (Staff availability may change from year to year due to research leave.)

Professor Gavin Cologne-Brookes

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<https://www.bathspa.ac.uk/our-people/gavin-cologne-brookes/>

Gavin Cologne-Brookes is Professor of American Literature and the author of *The Novels of William Styron* (Louisiana State University Press, 1995), *Dark Eyes on America* (Louisiana State University Press, 2005) and *Rereading William Styron* (Louisiana State University Press, 2014). He is Programme Leader for the MA in Creative Writing. Recent publications have involved narrative scholarship, memoir and literary travel writing. Topics include the American eastern seaboard, Auschwitz, Krakow, Berlin, and a journey from Rome to Ravello. He received a 2016 Pioneer Award to visit the Americas to research the writing, culture, music and art of Rio de Janeiro, Buenos Aires, Montevideo and New York. He recently taught at a school in Kitale, Kenya, as an extension of his interest travel and memoir. His next book, *American Lonesome: the Work of Bruce Springsteen*, will be published by Louisiana State University Press in 2018.

Dr Alexandra Campbell

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Alexandra Campbell is a Lecturer in English Literature (Writing and the Environment) at Bath Spa University. In 2017 she completed her PhD, titled 'Archipelagic Poetics: Ecology in Modern Scottish and Irish Poetry' at the University of Glasgow. Her current research emerges at the intersection of several critical discourses including, archipelagic studies, ecocriticism, ecopoetics and the recent rise of the 'Blue Humanities'. She is particularly interested in ecologies and poetics of the sea and is currently working on a monograph that explores the parameters of a new oceanic imaginary in contemporary British and Irish Writing. She has recently published articles and chapters exploring the 'Blue Ecologies' of

Scottish and Irish poetry, and has several forthcoming and published articles and book chapters on the 'creaturely poetics' of the prolific Scottish author, John Burnside.

Dr Sue Edney

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Sue Edney specialises in what Professor Nick Groom refers to as 'environmental historicism'. She is particularly interested in the poetry of place in the long eighteenth and nineteenth centuries; 'designed' landscape history and its reflection in writing and material culture; pastoral and georgic forms and the continuation of georgic into present-day environmental and ecocritical concerns; and dialect. She has published papers on dialect and class, literary dialect, John Clare and William Barnes. She is Reviews Editor for *Green Letters: Studies in Ecocriticism*, the journal for the Association for the Study of Literature and the Environment (ASLE-UKI), published by Routledge. She also teaches Romantic and Victorian-period poetry part time at Bristol University.

Professor Terry Gifford

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Professor Terry Gifford, a co-founder of British ecocriticism, is Visiting Researcher at the Research Centre for Environmental Humanities, Bath Spa University, UK and Professor Honorifico at the University of Alicante, Spain. *Green Voices: Understanding Contemporary Nature Poetry* (second edition 2011) was acclaimed as 'the first comprehensive British study of contemporary ecopoetry'. Author of *Pastoral* (1999) and an ecocritical study of *Ted Hughes* (2009), his eighth poetry collection, *A Feast of Fools*, is due next February. Co-author, with Neil Roberts, of *Ted Hughes: A Critical Study* (1981) Terry Gifford is editor of *The Cambridge Companion to Ted Hughes* (2011) and *Ted Hughes in Context* (CUP 2018). Also editor of the complete works of John Muir in two volumes, he wrote *Reconnecting With John Muir: Essays in Post-Pastoral Practice* in 2006. His full CV and latest essays are at www.terrygifford.co.uk.

Dr Stephen Gregg (Module leader: EN7006 and EN7009)

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Dr Stephen H. Gregg is a senior lecturer in English at Bath Spa University. He has a variety of publications on the work of Daniel Defoe as well as on empire and on masculinity in the eighteenth century. His book *Defoe's Writings and Manliness: Contrary Men* appeared through Ashgate in 2009; his latest work has been on animals in Defoe's writings. He is currently writing articles on the correspondence of eighteenth-century scholar Bishop Richard Hurd, the history of the database *Eighteenth-Century Collections Online*, and on digital pedagogy. He blogs on eighteenth century literature and on digital humanities at Manicule.

Dr Kyriaki Hadjiafxendi (Course Director of MA in Literature, Landscape & Environment; module leader: EN7005 and EN7008)

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Kyriaki Hadjiafxendi is interested in Victorian literature and culture, especially the work of George Eliot and other women's writing. Her publications include *Authorship in Context: From the Theoretical to the Material* (Palgrave, 2007), *'What is a Woman to Do?' A Reader on Women, Work and Art c. 1830-1890* (Peter Lang, 2011) and *Crafting the Woman Professional in the Long Nineteenth Century* (Ashgate, 2013). Her current research has a particular interest in literatures of place and south-west literary heritage, as it is evidenced in her public engagement project, *Science at the Seaside: Pleasure Hunts in North Devon* – which is concerned with the literature and material culture related to seaside science and environmental tourism in the Victorian and Edwardian periods (<http://scienceattheseaside.org>).

Professor Tracey Hill

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Tracey Hill is Professor of Early Modern Literature and Culture at Bath Spa University. She is the author of two books – *Pageantry and Power: a cultural history of the early modern Lord Mayor's Show* (MUP 2010) and *Anthony Munday and Civic Culture* (MUP 2004) – as well as a number of articles and book chapters on early modern drama and pageantry. She is also a Freeman of the City of London and runs guided walks in association with the City's Guildhall Library.

Professor William Hughes

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William Hughes is the author, editor or co-editor of seventeen books, including *That Devil's Trick: Hypnotism and the Victorian Popular Imagination* (2015), *The Historical Dictionary of Gothic Literature* (2013), *Dracula: A Reader's Guide to Essential Criticism* (2008) and *Beyond Dracula: Bram Stoker's Fiction and its Cultural Context* (2000) and, with Andrew Smith, the edited collections *EcoGothic* (2013), *The Victorian Gothic* (2012) and *Queering the Gothic* (2009). He is the founder-editor of the journal *Gothic Studies*, a Past-President of the International Gothic Association, and a Fellow of the Royal Historical Society. His next book, *Key Concepts in Gothic Fiction*, will appear in 2018, as will the collection *Gothic Britain: Dark Places in the Provinces and Margins of the British Isles*, edited with Ruth Heholt.

Richard Kerridge

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Richard Kerridge is a nature writer and ecocritic. *Cold Blood: Adventures with Reptiles and Amphibians*, published by Chatto & Windus in 2014, is a mixture of memoir and nature writing. It was adapted for BBC national radio and broadcast as a Radio 4 Book of the Week in July 2014. Other nature writing by Richard has been broadcast on BBC Radio 4 and published in *BBC Wildlife*, *Poetry Review* and *Granta*. He was awarded the 2012 Roger

Deakin Prize by the Society of Authors, and has twice received the *BBC Wildlife Award* for Nature Writing.

At Bath Spa University, Richard is Course Director for the MA in Creative Writing. A leading ecocritic, he has published essays on ecocritical topics ranging from Shakespeare and Thomas Hardy to present-day fiction, poetry, nature writing and film. He reviews new nature writing for *The Guardian*. *Writing the Environment* (Zed Books, 1998), co-edited by Richard, was the first collection of ecocritical essays to be published in Britain. He was a leading member of the team led by SueEllen Campbell that wrote *The Face of the Earth: Natural Landscapes, Science and Culture*, (University of California Press, 2011). Richard is also co-author of the first book-length study of the poetry of J.H. Prynne. He has been an elected member of the ASLE Executive Council, and was founding Chair of ASLE-UKI. Richard is co-editor of the Bloomsbury Academic series entitled 'Environmental Cultures' – the first series of monographs in the Environmental Humanities to be published in Britain.

Dr Fiona Peters

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Fiona Peters is Reader in Crime Fiction at Bath Spa University. Her research interest include crime fiction, literature and evil, psychoanalysis and feminist theory. She is the Director of the International Crime Fiction Association and runs an international conference Captivating Criminality every year at Bath Spa. She has published widely in her research areas and her 2011 monograph with Routledge is 'Evil and Anxiety in the Writing of Patricia Highsmith. She is Programme Leader for the MA Crime and Gothic Fictions.

Dr Samantha Walton

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Samantha Walton specialises in twentieth and twenty-first century literature, from the modernist period to contemporary experimental writing. Her first book, *Guilty But Insane: Mind and Law in Golden Age Detective Fiction*, was published by Oxford University Press in 2015. She is currently completing a monograph on the work of Scottish writer Nan Shepherd. In 2015 she was a Visiting Scholar at the Special Collections Centre at the University of Aberdeen, building aspects of her project concerned with mind and ecology. In June-July 2016, she was an Environmental Humanities Research Fellow at the Institute of Advanced Study in the Humanities at the University of Edinburgh. Dr Walton is the recipient of a British Academy Rising Star Engagement Award 2015-2016, with follow-on funding granted for the next year. This supports the interdisciplinary environmental humanities events series: 'Landscaping Change: exploring environmental regeneration and conservation using arts and humanities research methods.' Samantha is a co-editor of the Association for the Study of Literature and the Environment journal, *Green Letters*, and a member of the AHRC Peer Review College.

Dr Elizabeth Wright

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Dr Elizabeth Wright, FHEA is a playwright and Senior Lecturer in English Literature. She is author of *Virginia Woolf: Brief Lives*, editor of the essay collection *Bloomsbury Inspirations* and has published a number of articles in edited collections and journals on the Bloomsbury Group and their contemporaries. Her plays include *Vanessa and Virginia*, *Tom's Quest* and *Suicide's Symposium*. She is has just finished working on an article for *Women, Periodicals, and Print Culture Elizabeth Wright in Britain, 1890 to 1920* entitled 'Women, Drama and Print Media 1890-1929'. She is also Year 1 Tutor and teaches several undergraduate modules including specialist modules in theatre and theatre history, Virginia Woolf and supervises several dissertations in topics connected to European and British Modernism in all its forms.

5.1 Overview

All the procedures associated with assessment (grading, award requirements, awarding of grades, penalties, mitigating circumstances and appeals) are detailed in the *Taught Postgraduate Framework*.

Students are assessed by a combination of essays, proposals, and a final Dissertation or Project. The assessment for each 30 credit-module counts for 16.66% of your final grade, and the Dissertation / Project counts for 33.34%. Your work will be marked out of 100 and you will be told the mark achieved for each assessment item. The final mark will also be expressed as a mark out of 100. There are 3 pass grades: **Pass** (equivalent to an overall mark between 50 and 59), **Merit** (equivalent to an overall mark between 60 and 69 and **Distinction** (70 or above). Remember that all marks are to be regarded as provisional until decided by the Examination Board.

Assessed work will be moderated on a sample basis. The External Examiner will see a representative selection of work and all distinctions and fails. The External will make sure that we are following the standards we have set ourselves and are conforming to national standards for Master's degrees: they are not moderators or second markers.

5.2 Scholarly rigour and plagiarism

You **MUST** use the **correct academic style** for referencing, and for setting out quotations, notes, and your bibliography. For precise details see the latest edition of *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses*, ed by Glanville Price (Modern Humanities Research Association). Keep it by you when you are writing your coursework. A failure to follow high standards of presentation will lower the mark received.

Please make sure you also familiarise yourself with the information regarding **Unfair Practice** (see *Taught Postgraduate Framework*). Proper assessment is compromised when students engage in unfair practice, in particular when they plagiarize, or otherwise present others' work as their own. To help prevent this practice, the University subscribes to the national Turnitin anti-plagiarism system and this means that every assessment submitted on Minerva will be automatically checked. Turnitin checks your essay against websites, books and other essays (including work that you previously submitted to Minerva) and then produces a report based on how much material it believes have come from elsewhere. If there is an unusually high percentage of matches, the tutor will check the report to see whether there is anything untoward with the essay.

5.3 Submitting work

Submission of coursework is by Turnitin via MINERVA. Although hard copies submissions are optional, they aid rigorous proof reading for you, and greatly facilitate discussions in essay feedback tutorials; they are recommended. If you do not submit written coursework via TurnItIn, it will be marked as a **Fail**. **Extensions are only given for extreme circumstances. READ the University's policy mitigating circumstances policy here:** <https://thehub.bathspa.ac.uk/services/student-services/mitigating-circumstances>

Penalties for Late Submission

- Written work submitted punctually and to the required standard will be graded out of 100%.
- Written work submitted up to seven days after the deadline will gain a maximum grade of 50%
- Written work submitted more than seven days after the deadline will be graded as zero.

Word counts for assignments are clearly stated in module handbooks. This word length includes quotations and references, but excludes the bibliography. Please word-count your work excluding the bibliography, and make sure you put the word count at the end of the assignment. You will be penalised for work that is under- or over-length beyond a margin of 10%. The mark penalty will normally be in the range of 5-10%, depending on the extent of the problem and the judgment of the markers. This may well cause you to drop a grade so do take this seriously.

5.4 Criteria for marking

See also 'Appendix 1 – Generic Level 7 attributes and grade descriptors' in the *Taught Postgraduate Framework*.

80 and above: Exceptional Performance at Distinction level, which surpasses that associated with the 70-79 level in *at least one* of the following areas:

- originality in conceptual understanding; critical insight; hypotheses; use of methodology, or application of knowledge
- subtlety of interpretation
- power of critical analysis
- critical evaluation of current research
- understanding of research methodology and its implications
- mastery of a significant body of data.

Such work is likely to include work of such a high quality that it *either* falls comfortably within the level of performance characteristic of a degree at a still higher level, e.g., PhD, *or* would merit publication in a refereed publishing venue of professional standing. Such work will be exceptionally well written and presented. A dissertation gaining this mark will unambiguously demonstrate the ability to pursue research at doctoral level.

70-79: Superior Performance (Distinction level), which surpasses that associated with the 65-69 level *in several* areas, such as the following:

- originality in conceptual understanding; critical insight; hypotheses; use of methodology, or application of knowledge
- subtlety of interpretation
- power of critical analysis
- critical evaluation of current research
- understanding of research methodology and its implications
- mastery of a significant body of data.

Such work will be written and presented to high academic standards. A dissertation gaining this mark indicates very strong potential for pursuing research at doctoral level.

65-69: Very Good Performance (Merit level), which may well include superior achievement in areas such as those designated above for the 70-79 level, but which will not be as consistent, as widespread, or as fully demonstrated. Performance at this level surpasses the quality of work in the 60-64 range *in several areas*, such as the following:

- an independent line of argument normally going beyond reliance on secondary sources
- clarity and coherence of argumentation
- critical insight or evaluation
- analytical power
- control of data.

Such work will be written and presented to good academic standards. A dissertation gaining this mark suggests definite possibility of pursuing research at doctoral level.

60-64: Good Performance (Merit level), which contains some of the qualities of work in the 50-59 range, but surpasses it in terms of *at least one* of the following:

- an independent line of argument normally going beyond reliance on secondary sources
- clarity and coherence of argumentation
- critical insight or evaluation
- analytical power
- control of data.

Such work may well have an element of originality. It will be written and presented to good academic standards. A dissertation gaining this mark suggests at least some possibility of pursuing research at doctoral level.

55-59: Satisfactory Performance (Pass level). This work will

- demonstrate reasonable grasp of all the principal materials relevant to the subject and link them into an at least partly sustained argument from premises to conclusions
- have an overall structure which is logical if not fully thought through.
- display some evidence of analytical or critical ability in the handling of sources and evidence
- be unlikely to show originality
- will be written and presented to adequate academic standards, showing no obvious faults.

50-54: Minimally Satisfactory Performance (Pass level). This work will have similar characteristics to work in the 55-59 category but will be less secure in *some* key areas, such as:

- conceptual grasp
- content
- powers of demonstration
- capacity to sustain logical argument
- analytical and critical ability
- presentation.

Work graded at 49% and below is considered to be a Fail, and will need to be resubmitted.

45-49: Failure. This work

- contains most but not all of the basic materials necessary for a satisfactory treatment of the topic
- fails to marshal them effectively in terms of overall structure or sustained argument
- demonstrates some acquaintance with key literature but is unsophisticated in using it
- is marred by easily rectifiable defects in presentation (e.g. bibliographical incompleteness or inconsistency).

40-44: Failure. This work will have similar characteristics to work in the 45-49 category but will be less secure in *some* key areas, such as:

- necessary materials
- effective, structured, and sustained argument
- knowledge and deployment of key literature
- accuracy and consistency in presentation.

30-39: Serious Failure. This work

- presents some, but not enough, material relevant to the subject
- is significantly incomplete or unbalanced in judgement
- fails to structure the work through argument from premises to conclusions
- relies too heavily on secondary sources
- contains partially garbled information, or presents statements of opinion inadequately supported by evidence
- is scappily presented with inadequate citation.

29 and below: Very Serious Failure. This work

- displays minimal knowledge of the subject
- shows major errors or omissions, or substantially irrelevant material
- lacks overall structure
- is characterized by unsupported assertion rather than argumentation
- lacks critical appraisal of material, verging at worst on plagiarism
- does not acknowledge its sources
- is sometimes unintelligible in expression.

6. Quality assurance

6.1 Course design and national benchmarks

The MA in Literature, Landscape & Environment is a high quality master's programme that employers, other universities and grant-awarding bodies recognise as reaching a nationally-agreed standard of quality. In order to ensure this quality, the programme has been developed through Bath Spa University's course-planning approval procedure.² The MA is governed by the University's *Taught Postgraduate Framework*.³ The programme has also been devised with reference to the Quality Assurance Agency's benchmark and framework statements (see 2.3 above).

6.2 External examiners

The standards of this MA are monitored by an external examiner from another university. External examiners have two primary responsibilities:

- to monitor the standard of the programme;
- to ensure that the assessment practices of the subject are equitable, appropriate, and comparable with those of other universities.

This programme's current external examiner is Dr John Parham, lecturer in Media and Cultural Studies, at the University of Worcester. From 1 January 2016, the new external examiner will be Dr David Borthwick, lecturer in Literature, at the University of Glasgow.

6.3 Student representation and feedback

Student feedback is very important to us: each year, students on the MA will select a representative who will attend English subject boards. The Board comprises all English teaching staff, student representatives from all years, and where relevant, others who make a contribution towards the effective operation of the programme (e.g. library/technical staff). The English Subject Board meets every four weeks or so, and has responsibilities for the quality of the programme. The English Departmental Board therefore plays a critical role in the University's quality assurance procedures.

The following methods for gaining student feedback are used on this programme:

- Module evaluations
- Student representation on the English Subject Board (see above)
- Feedback via tutors and module co-ordinators.
- Feedback to Course Leader (your course leader is also your University Tutor, the point of contact for all your pastoral and academic issues, see TPF, p.15)).

Students are notified of the action taken through:

- Feedback from student reps
- Module evaluation summaries presented to English Subject Board

² <http://www.bathspa.ac.uk/services/academic-office/quality-and-standards/public/processes/approval/default.asp>

³ *Taught Postgraduate Framework*. PDF available at <http://www.bathspa.ac.uk/services/academic-office/quality-and-standards/public/a-z-page.asp>

- Module handbooks: these list all changes that have resulted from student feedback in previous years.

6.4 Management and administration

- Course Director: Dr Kyriaki Hadjiafxendi k.hadjiafxendi@bathspa.ac.uk
- English Subject Leader, Field of Culture and Environment, College of Liberal Arts: Dr Richard Stamp r.stamp@bathspa.ac.uk
- Head of Field of Culture and Environment: Dr David Watson d.watson@bathspa.ac.uk
- Research and Graduate Affairs Administrators: Dawn Harding d.harding@bathspa.ac.uk and Sean Cameron s.cameron@bathspa.ac.uk
- Vice-Provost Research and Graduate Affairs: Professor John Strachan j.strachan@bathspa.ac.uk

7. Equal Opportunities

The Bath Spa University Equal Opportunities Policy can be accessed here:

<https://thehub.bathspa.ac.uk/services/human-resources/equality-and-diversity>

Please take the time to familiarise yourself with it as it is relevant to everybody.

There is a range of support mechanisms offered by Bath Spa University via the Student

Support Service: <http://www.bathspa.ac.uk/study-with-us/giving-you-support>

We want to ensure that your needs are met. If you require this information in any other format, please contact Lucy Sweetman, Disability Co-ordinator: l.sweetman@bathspa.ac.uk

8. Module descriptors

Code	EN7005
Title	Research: methods, resources and dissemination
Subject area	English Literature (PG)
Pathway	MA in Literature, Landscape & Environment
Level	Level 7
Credits	30
Contact time	30 hours
Acceptable for	MA in Literature, Landscape & Environment, MA in Crime and Gothic Fictions
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Kyriaki Hadjiafxendi
Description	
<p>This module provides a foundation of generic knowledge and practice in level 7 (Master's) research and writing. It aims to foster the scholarly skills associated with good research practice and to develop appropriate methods for independent research. The module involves a range of activities intended to refresh and enhance students' research skills relevant to the programme, particularly those that will come into play during work on the Dissertation module. Although many of these skills are generic, the materials and methods will be studied in the context of the subjects and themes of the programme. The module would also help to prepare students for further postgraduate study at MPhil and PhD level.</p> <p>The module's activities might include: tutor-led seminars on methodological and theoretical issues that particularly arise in literary studies relating to place, nature and their representation in literature, such as cultural and psycho-geography, natural and non-natural meaning, ecocritical and feminist approaches; sessions on practical research skills and resources: bibliography and literature searching (including the use of C&IT) at BSU and other libraries; guidance in compiling academic bibliographies; working with archives (virtual and real) and manuscripts etc.</p> <p>Students will also receive tutorial support on writing and redrafting skills in the course of writing their essay and they will be given the opportunity further to examine the nature of academic writing at postgraduate level.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>Teaching and learning methods will include: tutor and student-led seminars; individual and group tutorials; field trips and study visits in the Bath/Bristol area and further afield; independent study; Minerva and other web resources.</p> <p>Programme</p> <p>Indicative primary reading list</p> <p>Greg Garrard, <i>Ecocriticism</i> (2nd ed., London: Routledge, 2012) Terry Gifford, <i>Pastoral</i> (London: Routledge, 2001)</p>	

Timothy Morton, *The Ecological Thought* (Cambridge, MA: Harvard University Press, 2010)
 Laurence W. Mazzeno and Ronald D. Morrison, *Victorian Writers and the Environment* (New York: Rutledge, 2017)
 Stephen Siddal, *Landscape and Literature* (Cambridge: Cambridge University Press, 2009)

Specimen programme

Introduction

Approaches: close reading genre

The rhetoric of the essay

Research follow up

Approaches: medical humanities

Approaches: Ecocriticism

Approaches: history and maps

One-to-one essay tutorials

The Research Proposal

The Annotated Bibliography

Intended Learning Outcomes

How assessed*

On completion of this module students will be able to demonstrate:

1. library user skills in the research and retrieval of critical and bibliographical material appropriate to Level 7 3
2. evidence of research skills appropriate to Level 7 in general and to the course programme in particular 2, 3, 4
3. ability to formulate a research proposal 2
4. ability to carry out a preliminary literature search and report its results in an annotated bibliography 3
5. an understanding of a range of theoretical approaches to research in literary studies in the field of the course programme and to assess their relevance and appropriateness to particular texts and projects 2, 4
6. ability to present work in the style of, and following the conventions of, academic work at a publishable level. 4

Assessment Scheme

Weighting %

Formative

All feedback on summative work and in seminars provides formative support for students. Un-assessed coursework includes:

1. 1,500 words diagnostic essay

<p>2. research proposal</p> <p>Summative</p> <p>3. 1,500 word (c.20 item) annotated bibliography</p> <p>4. 3,500 word essay (topic to be determined by the student in negotiation with the module co-ordinator)</p>	<p>30%</p> <p>70%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p>Indicative bibliography. Detailed bibliography will be included in the module handbook and notified to students in advance of the module running.</p> <p>Richard D. Altick, <i>Art of Literary Research</i> (New York: Norton, 1980)</p> <p>Jonathan Bate, <i>The Song of the Earth</i> (London: Granta, 2000)</p> <p>Wayne C. Booth et al., eds, <i>The Craft of Research</i> (Chicago: University of Chicago Press, 1995)</p> <p>Michael Branch and Scott Slovic, eds., <i>The Isle Reader: Ecocriticism 1993-2003</i> (Athens, GA: University of Georgia Press: 2003)</p> <p>Lawrence Buell, <i>The Future of Environmental Criticism: Environment Crisis and Literary Imagination</i> (Oxford: Blackwell, 2005)</p> <p>Edward S. Casey, <i>Getting into Place</i> (Bloomington: Indiana University Press, 1993)</p> <p>Timothy Clark, <i>The Cambridge Introduction to Literature and the Environment</i> (Cambridge: Cambridge University Press, 2010)</p> <p>William Cronon, ed., <i>Uncommon Ground: Rethinking the Human Place in Nature</i> (New York: W. W. Norton & Co., 1995)</p> <p>Lawrence Coupe, ed., <i>The Green Studies Reader</i> (London: Routledge, 2000)</p> <p>Roberto M. Dainotto, <i>Place in Literature: Regions, Cultures, Communities</i> (New York: Cornell University Press, 2000)</p> <p>Joyce Davidson, Mick Smith and Liz Bondi, eds, <i>Emotional Geographies</i> (Aldershot: Ashgate, 2007)</p> <p>Simon Eliot and W. R. Owens, eds, <i>A Handbook to Literary Research</i> (London: Routledge, 1998)</p> <p>Greg Garrard, <i>Ecocriticism</i> (London: Routledge, 2004/2012)</p> <p>Sarah Gash, <i>Effective Literature Searching for Research</i> (2nd ed., Farnham: Gower, 1999)</p> <p>Terry Gifford, <i>Pastoral</i> (London: Routledge, 2001)</p> <p>Judy Giles and Tim Middleton, <i>Studying Culture: A Practical Introduction</i> (2nd ed., Hoboken: Wiley-Blackwell, 2008)</p> <p>Cheryll Glotfelty and Harold Fromm, eds, <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> (Athens, GA: University of Georgia Press, 1996)</p> <p>Ursula K. Heise, <i>Sense of Planet, Sense of Place</i> (Oxford: Oxford University Press, 2008)</p> <p>Tom Lynch, Cheryll Glotfelty and Karla Armbruster, <i>The Bioregional Imagination: Literature, Ecology, and Place</i> (Athens and London: The University of Georgia Press, 2012)</p> <p>Linda McDowell, <i>Gender, Identity and Place: Understanding Feminist Geographies</i> (Cambridge: Cambridge University Press, 1999)</p> <p>Franco Moretti, <i>The Atlas of the European Novel</i> (London: Verso, 1999)</p> <p>Richard Muir, <i>Approaches to the Landscape</i> (London: Macmillan, 1999)</p> <p>Darren Newbury, <i>Doing a Postgraduate Research Degree</i> (Birmingham: Research Training Initiative, 1996)</p> <p>Darren Newbury and John Swift, <i>Presenting Research Findings</i> (Birmingham: Research Training Initiative, 1996)</p>	

Simon Schama, *Landscape and Memory* (London: Harper Collins, 1995)
 Stephen Siddall, *Landscape and Literature* (Cambridge: Cambridge University Press, 2009)
 Kate Soper, *What is Nature? Culture, politics and the non-human* (Oxford: Blackwell, 1995)
 George Watson, *Writing a Thesis: A guide to long essays and dissertations* (London: Longman, 1987)
 ---, *The Literary Thesis* (London: Longman, 1990)
 Karen J. Warren, ed., *Ecofeminism: Women, Culture, Nature* (Bloomington: Indiana University Press, 1997)
 Raymond Williams, *The Country and the City* (London: Chatto and Windus, 1973)

Learning Resources

BSU library; Minerva and other online resources such as EEBO, ECCO, DNB; regional and national research archives and libraries (e.g. Bath Central Library; the British Library; the Guildhall Library and London Metropolitan Archives); fieldwork.

Code	EN7006
Title	The Country and the City in History
Subject area	English Literature (PG)
Pathway	MA in Literature, Landscape & Environment
Level	Level 7
Credits	30
Contact time	30 hours
Acceptable for	MA in Literature, Landscape & Environment
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Stephen Gregg
Description	
<p>Taking its title from Raymond Williams' seminal study, <i>The Country and the City</i> (1973), this module will examine the various ways in which country and city spaces are depicted in literary and non-literary texts. Exploring various representations of the country and the city, this module will examine how early modern writers incorporated images of the city and the country into their work; moreover, it will foreground the cultural, ideological and political work that such images performed. In other words, the city (whether London and/or an urban/metropolitan space) and the country (whether England and/or rural space/land/nation/colony) will be treated as not only actual sites but also discursive contexts and constructs. Field trips and study visits to particular places will be encouraged where practicable and relevant. As with all modules on the MA in Literature, Landscape and Environment—with the exception of the research skills module and the dissertation/project—this module consists of two thematic strands, covering some of the liveliest areas of literary study. In any given year the two thematic strands will cover a range of literary historical periods, genres, sites of literary production and topics, dependent on available staff expertise. You will be encouraged to think across the two strands.</p> <p>The two thematic strands to be studied this year are 'From Edgelands to Arcadia' and 'Contested sites in city and country, 1780-1860'.</p>	

This first section of the module is intended to exemplify some of the many ways in which the stereotypical opposition between country and city was imagined across a wide historical range. It is meant to be suggestive and provoke reflection on the question of genre and the dominant tropes, or what Raymond Williams calls 'structures of feeling,' that shape the representation of country and city. The texts I have chosen are explicitly or implicitly driven by a sense of loss or of nostalgia, and look forward and back, engaging with traditional genres of representing country and city as well as attempting to forge new ways of representing the changing landscape. In many ways these issues crystallised in the Enlightenment period but continue, arguably, through to the present day. So that we can better appreciate these patterns and the connections between the texts, we'll start by framing the Enlightenment period with a modern take on country and city and some seminal poems from the Classical period. This strand will also introduce you to some criticism and theory that will help you frame and conceptualise the key issues, tropes and genres throughout the module.

Towards the end of the eighteenth century, England's culture was dominated by economic and social instability, in part occasioned by wars with America and France, damaging Britain's ability to trade and forcing government into 'printing money' for the first time. Constraints on growth at home, a need to find new trading partners abroad and industrial and scientific innovation created opportunities for different kinds of landscape conception. Called 'improvements' by some, radical restructuring of agriculture, including parliamentary enclosures, in order to avoid famine was paralleled by the rapid development of manufacturing towns. These societal shifts encouraged a new historicised introspection alongside aesthetic analysis of what it meant to live in England: was the city going to resurrect England's glory, for example, or was it safer, less revolutionary, to ground Englishness in the notion of 'yeoman', the happy husbandman safely employed in his cottage garden? For the new middle-class; factory owners, merchants, and gentry in reduced circumstances; smaller estates were commissioned and suburban 'boxes' re-shaped the expanding edges of towns and cities. 'Professional' garden designers, gardeners and house builders were in the ascendant, taking advantage of land and economic limits as well as the influx of plants from the colonies, yet set against a background of national and personal insecurity. This module strand examines conflicting and self-reflective discourses of acquisition, consumption and labouring in repeatedly redefined English landscapes of the period.

Outline Syllabus & Teaching & Learning Methods

Teaching and learning methods will include: tutor and student-led seminars; individual and group tutorials; where relevant/practicable, field trips and study visits in the Bath/Bristol area and further afield; independent study; Minerva and other web resources.

Indicative primary reading list for both strands

Paul Farley & Michael Symmons Roberts, *Edgelands. Journeys into England's True Wildernesses* (London: Vintage, 2012)

William Wordsworth, *Major Works*, ed. Stephen Gill (Oxford: Oxford University Press, 1984; revised, 2000)

John Clare, *Major Works*, eds. Eric Robinson and David Powell (Oxford: Oxford University Press, 1984; revised 2004)

Jane Austen, *Mansfield Park*, ed. James Kinsley, notes and intro Jane Stabler (Oxford: Oxford

University Press, 2003; 2008)	
Intended Learning Outcomes	How assessed*
<p>On completion of this module students will be expected to demonstrate:</p> <ol style="list-style-type: none"> 1. an advanced understanding of representations of 'country' and 'city' as both real and imagined places 2. an advanced ability to situate literary and non-literary texts within geographical as well as historical contexts 3. an ability to evaluate and mobilise relevant theoretical and methodological approaches 4. a sophisticated understanding of the cultural, ideological and political work of texts 5. analytical, critical and organisational abilities appropriate to level 7 6. an advanced use of library and online resources appropriate to the research skills required at level 7. 	<p>Essay</p> <p>Essay</p> <p>Essay</p> <p>Essay</p> <p>Essay</p> <p>Essay</p>
Assessment Scheme	Weighting %
<p>Formative Essay tutorials</p> <p>Summative 5000 word essay (topic to be determined by the student in negotiation with the module co-ordinator)</p>	<p>100%</p>
Reading Lists/Key Texts & Websites	
<p>A bibliography for each thematic strand will be included in the module handbook and notified to students in advance of the module running.</p> <p>Indicative bibliography of critical works for 'Edgelands to Arcadia'</p> <p>Theodore W. Adorno and Max Horkheimer, <i>Dialectic of Enlightenment</i> [various editions] [see esp. chapters one and two]</p> <p>Paul Alpers, <i>What is Pastoral?</i> (Chicago: University of Chicago Press, 1997)</p> <p>Jonathan Bate, <i>The Song of the Earth</i> (London: Picador, 2000)</p> <p>Geoff Berry, ed., 'Utopias and the Environment', <i>Green Letters: Studies in Ecocriticism</i>, 17:3 (2013),</p>	

special issue [accessible online via the library's catalogue]

Tony Davies. *Humanism* (London and New York: Routledge, 2008)
ed., London and New York: Routledge, 2012)

*Georgian*nd

Terry Gifford, *Pastoral* (London and New York: Routledge, 1999)

John Glendening, *The evolutionary imagination in late-Victorian novels: an entangled bank* (Aldershot: Ashgate, 2007)

Ruth Levitas, *The Concept of Utopia* (Oxford: Peter Lang, 2011)

Leo Marx, *The Machine in the Garden: technology and the pastoral ideal in America* (Oxford: Oxford University Press, 1967)

Diane Kelsey McColley, *Poetry and Ecology in the Age of Milton and Marvell* (Aldershot: Ashgate, 2007)

Howard P. Segal, *Utopias: a brief history from ancient writings to virtual communities* (Oxford: Wiley-Blackwell, 2012)

Kate Soper, *What is Nature: Culture, Politics and the Non-Human* (Oxford: Blackwell, 1994)

Raymond Williams, *The Country and the City* (London: Hogarth Press, 1973; re-issued, Vintage, 2015)

Indicative bibliography of secondary works for 'Contested sites in city and country, 1780-1860'

John Barrell, *The Idea of Landscape and The Sense of Place 1730-1840* (Cambridge: Cambridge University Press, 1972) on Clare

---. *The Dark Side of the Landscape: The Rural Poor in English Painting, 1730- 1840* (Cambridge: Cambridge University Press, 1980) on 'cottage door' aesthetics

Jonathan Bate, *The Song of the Earth* (London: Picador, 2000)

Ann Bermingham, *Landscape and ideology: the English rustic tradition, 1740-1860* (Berkeley: University of California University Press, 1992)

Stephen Copley and Peter Garside, eds, *The Politics of the Picturesque: Literature, Landscape and Aesthetics since 1770* (Cambridge: Cambridge University Press, 1994)

Alistair Duckworth, *The Improvement of the Estate: A Study of Jane Austen's Novels* (Baltimore: Johns Hopkins University Press, 1971)

Allan MacDuffie, *Victorian Literature, Energy, and the Ecological Imagination* (Cambridge, Cambridge

University Press, 2007)
Richard Feingold, <i>Nature and Society: Later uses of the Pastoral and Georgic</i> (Sussex: Harvester, 1978)
Tim Fulford, <i>Landscape, Liberty and Authority</i> (Cambridge University Press, 2006) Christine Gerrard, ed., <i>A Companion to Eighteenth-Century Poetry</i> (Oxford: Blackwell, 2006)
Terry Gifford, <i>Pastoral</i> (London and New York: Routledge, 1999)
John Goodridge, <i>John Clare and Community</i> (Cambridge: Cambridge University Press, 2013) [also Google books, part view] on Bloomfield and Clare.
Bridget Keegan, <i>British Labouring-Class Nature Poetry, 1730-1837</i> (Basingstoke: Palgrave, 2008)
Tim Morton, <i>Ecology Without Nature</i> (Cambridge, MA: Harvard University Press, 2009)
Simon J. White, <i>Romanticism and the Rural Community</i> (Basingstoke: Palgrave Macmillan, 2013), (Google books, part view) see especially the first three chapters, on cottagers, and on Wordsworth and Austen
Barbara Werner, <i>Prospect and Refuge in the Landscape of Jane Austen</i> (Aldershot: Ashgate, 2006)
Raymond Williams, <i>The Country and the City</i> (London: Hogarth Press, 1973 / 1985)
Learning Resources
BSU library; Minerva and other online resources such as EEBO, ECCO, DNB; regional and national research archives and libraries (e.g. Bath Central Library; the British Library; Bristol Central Library).

Code	EN7007
Title	Environmental Writing and Ecocriticism
Subject area	English Literature (PG)
Pathway	MA in Literature, Landscape & Environment
Level	Level 7
Credits	30
Contact time	30 hours
Acceptable for	MA in Literature, Landscape & Environment
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Alexandra Campbell
Description	
'Environmental Writing and Ecocriticism' will provide a structured advanced introduction to the key concerns and debates within ecocriticism and environmental writing. The texts and sequence have been chosen so as to engage you with some of the most current ideas in environmental	

literary criticism, and in the environmental humanities more generally. We will look at the dilemmas environmental topics present to ecocritics, the problems of representation they pose for writers, and the demands they make on literary form. How are writers responding to the environmental crisis in its various forms, and what are the strengths and weaknesses of their responses? Those are the basic questions we shall ask on this module.

Outline Syllabus & Teaching & Learning Methods

Teaching and learning methods will include: tutor and student-led seminars; individual and group tutorials; where relevant/practicable, field trips and study visits; independent study; Minerva and other web resources. The underlying theme of the module is “Global Weirding” in the Anthropocene’.

Indicative primary reading list

Jeff Vandermeer, *Annihilation* (2014)

Don DeLillo, *White Noise* (1985)

Ursula K. Le Guin, *The Word for World is Forest* (1972)

Jean Sprackland, *Strands* (2013)

Kaine Argary, *Yellow Yellow* (2006)

Ecocritical reading will include work by: Stacy Alaimo, Timothy Clark, Greg Garrard, Timothy Morton, Ursula Heise, Rob Nixon and Vandana Shiva, among others.

Intended Learning Outcomes

How assessed*

On completion of this module students will be expected to demonstrate:

1. analytical, critical and organisational abilities appropriate to level 7
2. an informed understanding of the relationships between literature and the natural environment
3. a sophisticated understanding of the theoretical and conceptual issues inherent in the study of ecocriticism
4. an advanced understanding of the historical development of a defined strand of environmental writing
5. an advanced use of library and online resources appropriate to the research skills required at level 7.

Essay

Essay

Essay

Essay

Essay

Assessment Scheme

Weighting %

Formative

Essay tutorials

Summative 5000 word essay (topic to be determined by the student in negotiation with the module co-ordinator)	100%
Reading Lists/Key Texts & Websites	
<p>A full bibliography will be included in the module handbook. The following selection is indicative:</p> <p>S. Alaimo (2016) <i>Exposed: Environmental Politics and Pleasures in Posthuman Times</i> (University of Minnesota Press).</p> <p>S. Alaimo (2010) <i>Bodily Natures: Science, Environment, and the Material Self</i> (Bloomington, IN.: Indiana University Press.)</p> <p>S. Alaimo and S. Hekman (eds.) (2008) <i>Material Feminisms</i> (Bloomington, IN.: Indiana University Press.)</p> <p>K. Armbruster and K.R. Wallace (eds.) (2001) <i>Beyond Nature Writing: Expanding the Boundaries of Ecocriticism</i> (London: University Press of Virginia).</p> <p>J. Bate (1991) <i>Romantic Ecology: Wordsworth and the Environmental Tradition</i> (London: Routledge)</p> <p>J. Bate (2000) <i>The Song of the Earth</i> (London: Picador).</p> <p>M. Bennett and D.W. Teague (eds.) (1999) <i>The Nature of Cities: Ecocriticism and Urban Environments</i> (Tucson, AZ: University of Arizona Press).</p> <p>M.P. Branch and S. Slovic (eds.) (2003) <i>The ISLE Reader: Ecocriticism, 1993-2003</i> (Athens, GA: University of Georgia Press).</p> <p>F. Buell (2003) <i>From Apocalypse to Way of Life: Environmental Crisis in the American Century</i> (New York: Routledge).</p> <p>L. Buell (1995) <i>The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture</i> (Cambridge: Harvard University Press).</p> <p>L. Buell (2001) <i>Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond</i> (London: Belknap Press).</p> <p>L. Buell (2005) <i>The Future of Environmental Criticism: Environmental Crisis and Literary Imagination</i> (Oxford: Blackwell).</p> <p>C. Chen, J. MacLeod, A. Neimanis, eds. (2013) <i>Thinking with Water</i> (Montreal: McGill-Queens University Press).</p> <p>T. Clark (2010) <i>The Cambridge Introduction to Literature and the Environment</i> (Cambridge: Cambridge University Press)</p> <p>Timothy Clark (2015) <i>Ecocriticism on the Edge</i> (London: Bloomsbury)</p> <p>L. Coupe (2000) <i>The Green Studies Reader: From Romanticism to Ecocriticism</i> (London: Routledge).</p> <p>W. Cronon (ed.) (1996) <i>Uncommon Ground: Rethinking the Human Place in Nature</i> (London: Norton).</p> <p>E. DeLoughrey and G. Handley (eds.) (2010) <i>Postcolonial Ecologies</i> (Oxford: Oxford University Press).</p> <p>S. Depoe and J. Peeples (eds.) (2014) <i>Voice and Environmental Communication</i> (London: Palgrave Macmillan).</p>	

- D. Phillips (2003) *The Truth of Ecology: Nature, Culture, and Literature in America* (Oxford: Oxford University Press).
- K. Rigby (2015) *Dancing with Disaster: Environmental Histories, Narratives, and Ethics for Perilous Times* (University of Virginia Press: Under the Sign of Nature)
- S. Rosendale (ed.) (2002) *The Greening of Literary Scholarship: Literature, Theory and the Environment* (Iowa City: University of Iowa Press).
- V. Shiva. (1997) *Biopiracy: the Plunder of Nature and Knowledge* (Cambridge, Mass.: South End Press)
- V. Shiva. (2005) *Globalization's New Wars: Seed, Water and Life Forms* (New Delhi: Women Unlimited)
- V. Shiva. (2000) *Stolen Harvest: The Hijacking of the Global Food Supply.* (Cambridge, Mass.: South End Press)
- V. Shiva. (2002) *Water Wars; Privatization, Pollution, and Profit* (Cambridge, Mass.: South End Press)
- K. Soper (1998) *What is Nature?* (Oxford: Blackwell).
- J. Tallmadge and H. Harrington (2000) *Reading under the Sign of Nature: New Essays in Ecocriticism* (Salt Lake City: University of Utah Press).
- M. Thomashow (2003) *Bringing the Biosphere Home: Learning to Perceive Global Environmental Change* (London: MIT Press)
- L. Westling (1996) *The Green Breast of the New World: Landscape, Gender, and American Fiction* (Athens, GA: University of Georgia Press).
- A. Wilson (1992) *The Culture of Nature: North American Landscape from Disney to the Exxon Valdez* (Oxford: Blackwell).

The Association for the Study of Literature and Environment: <http://www.asle.umn.edu/>
 ASLE-UK: <http://www.asle.org.uk/>

Learning Resources

BSU library; Minerva and other online resources such as *Interdisciplinary Studies in Literature and the Environment*, *Green Letters: Studies in Ecocriticism*; regional and national libraries; visits to particular places and locales.

Code	EN7008
Title	Chorographies: case studies in region or place
Subject area	English Literature (PG)
Pathway	MA in Literature, Landscape & Environment
Level	Level 7
Credits	30
Contact time	30 hours
Acceptable for	MA in Literature, Landscape & Environment
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Kyriaki Hadjiafxendi

Description

This module will explore literature and place in a variety of contexts related to region or vicinity. This includes the coastal city experienced by the exile, the inhabitant and the visitor, and ecological thinking in terms of the global environmental crisis. 'Chorographies' is made up of two strands: the first one offers contemporary case studies of cities built by water; the second one explores similar concerns but extends them back to Victorian ecological thinking. As a whole, the module draws on such areas of exploration as the politics of place, postmodernism, memoir, blue cultural studies, Victorian ecocriticism and theories of the anthropocene. Both strands focus on ideas of beauty, the built environment and cultural value; they encourage students to use the set texts to rethink the connections between the local and global as well as the relation between the human and natural history.

The first strand of the module, 'Built by Water: A Tale of Three Cities', looks at the coastal cities of Lisbon, Istanbul and New York, as they were celebrated by authors and artists who not only assume an international awareness but also explore tensions between staying put and roaming far and wide, both geographically and temporally. The second strand, 'Victorian Ecologies of Place', explores the ecological insights that Victorian accounts of environmental crisis offer us as inhabitants of the Anthropocene, and the methodological challenges raised by such reading practices. Many key contemporary questions raised by the Anthropocene, such as the problematic necessity of thinking the human as a species, deep time, technological advancement, capital accumulation, environmental pollution, and extinction, revisit debates first raised in the nineteenth century.

In the Anthropocene, social problems are always ecological and ecological problems are always social. This module will draw on a range of disciplines from literature and the visual arts to politics, geography, and history to think how literatures of place respond to a range of preoccupations from the contemporary to the Victorian period.

Outline Syllabus & Teaching & Learning Methods

Teaching and learning methods will include: tutor and student-led seminars; individual and group tutorials; field trips and study visits; independent study; Minerva and other web resources.

Indicative primary reading list for 'Built by Water: A Tale of Three Cities' strand

Orhan Pamuk, *Istanbul: Memories of a City*, trans. Maureen Freely (London: Faber, 2005)
 José Saramago, *The Year of the Death of Ricardo Reis*, trans. Giovanni Pontiero (London: Harvill, 1998)
 Maggie Gee, *Virginia Woolf in Manhattan* (London: Telegram, 2014)

Indicative primary reading list for 'Victorian Ecologies of Place' strand

George Eliot, *The Mill on the Floss* (Oxford: Oxford University Press, 2015)
 Thomas Hardy, *The Return of the Native* (London: Penguin, 1979)

William Morris, <i>News from Nowhere</i> (London: Penguin, 1993)	
Intended Learning Outcomes	How assessed*
On completion of this module students will be expected to demonstrate:	
1. analytical, critical and organisational abilities appropriate to level 7	Essay
2. an informed understanding of the relationships between literature and specific places and locales	Essay
3. a sophisticated understanding of the theoretical and conceptual issues inherent in the study of literature and place	Essay
4. an advanced ability to forge connections between texts produced in different periods and/or relating to different places and locales	Essay
5. an advanced use of library and online resources appropriate to the research skills required at level 7	Essay
Assessment Scheme	Weighting %
Formative Essay tutorials	
Summative 5000 word essay (topic to be determined by the student in negotiation with the module co-ordinator)	100%
Reading Lists/Key Texts & Websites	
Indicative bibliography. All the books are in the BSU Library or easily available. All the articles are available from the library online.	
Built by Water: A Tale of Three More Cities	
Daniel Alves and Ana Isabel Queiroz, 'Studying Urban Space and Literary Representation Using GIS', <i>Social Science History</i> 37.4 (Winter 2013), 457-481	
Cyril Aslanov, 'Pessoa's Heteronyms between Linguistics and Poetics', <i>Partial Answers: Journal of Literature and History of Ideas</i> 10.1 (January 2012), 121-32	
William C. Atkinson, <i>A History of Spain and Portugal</i> (Harmondsworth: Penguin, 1960)	
Hilary Ballon, <i>The Greatest Grid: The Master Plan of Manhattan 1811-2011</i> (New York: Museum of the City of New York, 2012)	
Eliot Bates, <i>Music in Turkey: Experiencing Music, Expressing Culture</i> (Oxford: Oxford University Press, 2011)	
Don DeLillo, <i>Falling Man</i> (London: Picador, 2007)	
Ahmed Feroz, <i>Turkey: The Quest for Identity</i> (London: Oneworld, 2003)	
Scott F. Fitzgerald, <i>The Crack-Up and Other Pieces and Stories</i> (Harmondsworth: Penguin, 1965)	
Maggie Gee, <i>Virginia Woolf in Manhattan</i> (London: Telegram, 2014)	

- David G. Frier, *The Novels of José Saramago: Echoes from the Past, Pathways into the Future* (Cardiff: U of Wales P, 2007)
- Caglar Keyder, ed., *Istanbul: between the Global and the Local* (London: Rowman and Littlefield 1999)
- Bernard Lewis, *The Emergence of Modern Turkey* (Oxford: Oxford University Press, 2002)
- H. V. Livermore, *Portugal: A Short History* (Edinburgh: Edinburgh UP, 1973)
- Asi Ozge, *Men at the Bridge* [DVD] (Istanbul: Drakes Avenue, 2011)
- Orhan Pamuk, *The Black Book*, trans. Maureen Freely (London: Faber, 2006)
- ., *The Museum of Innocence*, trans. Maureen Freely (London: Faber, 2009)
- ., *Istanbul: City of Memories*, trans. Maureen Freely (London: Faber, 2005)
- Fernando Pessoa, *The Book of Disquiet*, trans. Richard Zenith (London: Penguin, 2001)
- ., *A Little Larger than the Entire Universe: Selected Poems*, trans. Richard Zenith (London: Penguin, 2006)
- Martin Puchner, 'Orhan Pamuk's Own Private Istanbul', 33.3. *Raritan* (Winter 2014), 97-107
- Raul Reiz, *Mysteries of Lisbon* (DVD 2010)
- Michael A. Reynolds, *Shattering Empires: The Clash and Collapse of the Ottoman and Russian Empires, 1908-1918* (Cambridge: Cambridge University Press, 2011)
- Marc Riboud, *Into the Orient: Turkey* (Paris: Éditions Xavier Barral, 2012)
- R. A. H. Robinson, *Contemporary Portugal: A History* (London: Allen & Unwin, 1979)
- José Saramago, *Blindness*, trans. Giovanni Pontiero (London: Harvill, 1999)
- ., *The Gospel According to Jesus Christ*, trans. Giovanni Pontiero (London: Harvill, 1999)
- ., *The Double*, trans. Margaret Jull Costa (London: Vintage, 2005)
- Georges-Elia Sarfati, 'Fernando Pessoa's Lisbon: Toponymy vs. Heteronymy', *Partial Answers: Journal of Literature and History of Ideas* 10.1 (January 2012), 146-61
- Mehmet Murat Somer, *The Prophet Murders*, trans. Kenneth Dakan (London: Profile, 2008)
- William Styron, *Sophie's Choice* (New York: Random House, 1979)
- Rice Talbot, *Constantinople, Byzantium, Istanbul* (London: Elek Book, 1965)
- Ahmet Hamdi Tanpinar, Three Sections from Istanbul in *Bes Sehir (Five Cities)*, trans. Ruth Christie *Texas Studies in Literature and Language* 54.4 (2012), 456-467
- Richard Tillinghurst, 'Orhan Pamuk's Istanbul', *New Criterion* 30.7 (March 2011), 24
- Buket Uzuner, *I Am Istanbul*, trans. Kenneth Dakan, (London: Dalkey, 2013)
- ., trans. Pelin Anner and Bahar Yildirim Çotur (Rudgwick: Milet, 2013)
- Erik J. Zürcher, *Turkey: A Modern History* (London: IB Taurus, 2004)
- Walt Whitman, *Leaves of Grass* (London: Norton, 2002)
- Virginia Woolf, *A Room of One's Own* (Oxford: Oxford UP, 2015)
- ., *To the Lighthouse* (London: Dent, 1960)
- Zenith, Richard, 'Nietzsche and Pessoa's Heteronyms', *Partial Answers: Journal of Literature and History of Ideas* 10.1 (January 2012), 139-49
- Jesse Zuber, *Bloom's Literary Guide to New York* (New York: Checkmark 2007)
- Erik J. Zürcher, *The Young Turk Legacy and Nation Building: from the Ottoman Empire to Atatürk's Turkey* (London: IB Taurus, 2011)
- ., *Turkey: A Modern History* (London: IB Taurus, 2004)

Victorian Ecologies of Place

- Stacy Alaimo, Susan Hekman, eds, *Material Feminisms* (Bloomington: Indiana University Press, 2008)
- Gillian Beer, 'Can the Native Return?', in *Open Fields: Science in Cultural Encounter* (Oxford: Oxford University Press, 1999), pp. 31-54
- Laurence Buell, *The Future of Environmental Criticism: Environment Crisis and Literary Imagination* (Oxford: Blackwell, 2005)
- Stephanie L. Barczewski, *Myth and National Identity in Nineteenth-Century Britain: The Legends of King Arthur and Robin Hood* (Oxford: Oxford University Press, 2000)

- Edward C. Casey, *Getting into Place: Towards a Renewed Understanding of the Place-World* (Bloomington: Indiana University Press, 2000)
- Margaret Cohen, *The Novel and the Sea* (Princeton: Princeton University Press, 2010)
- Diana Coole and Samantha Frost, eds., *New Materialisms* (Duke University Press, 2010)
- William Cronon, 'The Trouble with Wilderness; or Getting back to the Wrong Nature', *Uncommon Ground: Rethinking the Human Place in Nature*, ed. William Cronon (New York: W. W. Norton & Co., 1995), pp. 69-90
- Roberton M. Dainotto, "'All the Regions Do Smilingly Revolt": The Literature of Place and Region', *Critical Inquiry* 22. 3 (1996), 486-505
- Susan Stanford Friedman, "'Beyond" Gender: the New Geography of Identity and the Future of Feminist Criticism', in *Mappings: Feminism and the Cultural Geographies of Encounter* (Princeton: Princeton University Press, 1998), pp. 17-35
- Tim Fulford, Debbie Lee and Peter J. Kitson, *Literature, Science, Exploration in the Romantic Era* (Cambridge: Cambridge University Press, 2004)
- Greg Garrard, ed., *The Oxford Handbook of Ecocriticism* (Oxford: Oxford University Press, 2014)
- John R. Gillis, *The Human Shore: Seacoasts in History* (Chicago: Chicago University Press, 2012)
- , *The Shores around Us* (Charleston: CreateSpace, 2015)
- Kyriaki Hadjiafxendi and John Plunkett, 'Science at the Seaside: Pleasure Hunts in Victorian Devon', *Coastal Works: Cultures of the Atlantic Edge*, ed. Nicholas Allen, Nick Groom and Jos Smith (Oxford: Oxford University Press, 2017)
- Ursula K. Heise, *Sense of Planet, Sense of Place* (Oxford: Oxford University Press, 2008)
- Michael Irwin, *Reading Hardy's Landscapes* (Basingstoke Macmillan, 2000)
- Bernard Lightman, *Victorian Popularizers of Science: Designing Nature for New Audiences* (Chicago: Chicago University Press, 2007)
- David N. Livingstone and Charles W. J. Withers, *Geographies of Nineteenth-Century Science* (Chicago: Chicago University Press, 2011)
- Tom Lynch, Cheryl Glofelty and Karla Armbruster, eds, *The Bioregional Imagination: Literature, Ecology, and Place* (Athens and London: The Georgia University Press, 2012)
- Robert Macfarlane, *Landmarks* (London: Penguin, 2015)
- , *Mountains of the Mind: A History of a Fascination* (London: Granta, 2003)
- , *The Wild Places* (London: Granta, 2007)
- Laurence W. Mazzeno and Ronald D. Morrison, eds, *Victorian Writers and the Environment: Ecocritical Perspectives* (New York: Routledge, 2017)
- Linda McDowell, *Gender, Identity and Place: Understanding Feminist Geographies* (Cambridge: Cambridge University Press, 1999)
- Tobias Menley and Jesse Oak Taylor, eds., *Anthropocene Reading: Literary History in Geologic Times* (University Park: Penn State University Press, 2017)
- Elizabeth Carolyn Miller, 'William Morris, Extraction Capitalism, and the Aesthetics of Surface', *Victorian Studies* 57.3 (Spring 2015): 395-404.
- . 'Dendrography and Ecological Realism', *Victorian Studies* 58.4 (Summer 2016): 696-718.
- K. D. M. Snell, ed., *The Regional Novel in Britain and Ireland 1800-1900* (Cambridge: Cambridge University Press, 1998)
- Jesse Oak Taylor, 'Anthropocene Inscriptions: Reading Global Synchrony', *Boundary 2 Online* (b20), 6 October 2016.
- . 'Where is Victorian Ecocriticism?', *Victorian Literature and Culture* 43 (2015): 8770894.
- . *The Sky of Our Manufacture: The London Fog in British Fiction from Dickens to Woolf* (Charlottesville and London: University of Virginia Press, 2016)
- Simon Tresize, *The West Country as a Literary Invention: Putting Fiction in Its Place* (Exeter: Exeter University Press, 2000)

Shelley Trower, ed., <i>Place, Writing and Voice in Oral History</i> (Basingstoke: Palgrave, 2011) ---., <i>Rocks of Nation: The Imagination of Celtic Cornwall</i> (Manchester: Manchester University Press, 2015) Karen J. Warren, ed., <i>Ecofeminism: Women, Culture, Nature</i> (Bloomington: Indiana University Press, 1997)
Learning Resources
BSU library; Minerva and other online resources; regional and national research archives and libraries (e.g. Bath Central Library; the British Library; the Guildhall Library and London Metropolitan Archives); visits to particular places and locales.

Code	EN7009
Title	Dissertation / Project
Subject area	English Literature (PG)
Pathway	MA in Literature, Landscape & Environment
Level	Level 7
Credits	60
Contact time	14 hours
Acceptable for	MA in Literature, Landscape & Environment
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Stephen Gregg
Description	
<p>This module gives students the opportunity to pursue an area of study of their own choice to a high level. Students can opt for either a traditional written Dissertation of 15,000 words or the Project. The Project offers students the opportunity to create a different output, and it can take the form of an applied research project (for example: a CD on a writer and their landscape; an electronic-interactive map; an online research resource for postgraduates).</p> <p>During this module students will have the opportunity to pursue links with relevant external organisations.</p> <p>Contact time will comprise:</p> <ul style="list-style-type: none"> • up to a maximum of 10 hours supervision for each student • optional 1 hour refresher research skills workshop led by LIS • 3 hour student-led workshop presentation. 	
Outline Syllabus & Teaching & Learning Methods	
Supervision tutorials; refresher research skills workshop; student-led workshop presentation. Students will also be expected to present finished papers at a summer symposium.	
Intended Learning Outcomes	How assessed*

<p>Students will negotiate the specific learning outcomes of their dissertation or project with their supervisor and the module co-ordinator. On completion of this module students will be able to demonstrate that they can:</p> <ol style="list-style-type: none"> 1. propose aims and outcomes and plan for investigating a research problem or an applied research project in relation to literature and landscape 2. set goals and evaluate critically their own progress in carrying out the research project or an applied research project in relation to literature and landscape 3. critically evaluate knowledge and research at the forefront of their chosen field in relation to literature and landscape 4. use a range of research techniques appropriate to their chosen field in carrying out the research project or an applied research project in relation to literature and landscape 5. present their findings in an academic dissertation that conforms to the norms of evidence and conventions of presentation within the discipline of English at level 7 6. produce an applied research project that satisfies its intended aims and outcomes and conforms to level 7 quality benchmarks. 	<p>Proposal</p> <p>Proposal and Dissertation or Project</p> <p>Proposal and Dissertation or Project</p> <p>Dissertation or Project</p> <p>Dissertation</p> <p>Project</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<p>Formative Delivered through feedback on: draft work; refresher research skills workshop; workshop presentation, symposium.</p> <p>Summative Proposal (students will use a template based on BSU Graduate School's 'Application to Register for Research Degree' form).</p> <p>Dissertation: 15,000 words (or equivalent in the case of the Project)</p>	<p>10%</p> <p>90%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p>Richard D. Altick, <i>Art of Literary Research</i> (New York: Norton, 1980) Ralph Berry, <i>The Research Project</i> (4th ed., London: Routledge, 2000) Wayne Booth <i>et al.</i>, eds, <i>The Craft of Research</i> (Chicago: Univ. of Chicago Press, 1995) Sally Brown <i>et al.</i>, <i>500 Tips for Research Students</i> (London: Kogan Page, 1995)</p>	

Simon Eliot and W. R. Owens, eds, *A Handbook to Literary Research* (London: Routledge, 1998)
Sarah Gash, *Effective Literature Searching for Research* (2nd ed., Aldershot and Brookfield: Gower, 1999)
Darren Newbury and John Swift, *Presenting Research Findings* (Birmingham: Research Training Initiative, 1996)
George Watson, *Writing a Thesis: A guide to long essays and dissertations* (London: Longman, 1987)
---, *The Literary Thesis* (London: Longman, 1990)

Learning Resources

BSU library; Minerva and other online resources such as EEBO, ECCO, DNB; regional and national research archives and libraries (e.g. Bath Central Library; the British Library; the Guildhall Library and London Metropolitan Archives); fieldwork.