This module examines the ways in which the Middle Ages have been used as a resource for new cultural productions in the modern and contemporary periods. It examines how Medieval Studies as a discipline relates to Medievalism, an emerging field in its own right. And it considers how contemporary practices that engage the medieval might be situated in relation to these two fields. We will explore modern and contemporary fictional, poetic, material and cinematic expressions of the long medieval period, putting them side-by-side by the medieval texts and objects that resourced this work. This will enable us to assess how the medieval and the contemporary are put into a relationship and to explore broader critical issues of reception, representation and creation within English literary studies and, as we shall see, within the English-speaking world.

The module offers the opportunity to conduct independent research into a new and rapidly changing field of study in what is still often perceived as an old, distant and rigidly traditional period.

1. Medieval, Medievalism, Modern, Contemporary: Introduction (introduction to debates about medievalism, presentism, historicism)
2. Medieval Fictions: Building the Archive (examination of the range of cultural productions of the medieval in the modern and contemporary work from Ezra Pound, Virginia Woolf and Sylvia Townsend Warner to comic and graphic medievalism)
3. Medieval Fictions of the Anglo-Saxon Past -- *Hild* by Nicola Griffith (2013) and Bede’s *Ecclesiastical History of the English Church* (c. 731)
6. New Middle English Poetry. Selections from any of Patience Agbabi, Simon Armitage, Lavinia Greenlaw, Sarah Law, Bernard O’Donoghue
8. Film on the Medieval: Robin Hood again
10. The Medieval in the Contemporary, case study 2: site visit to consider history, heritage, heterotopia

Select Primary Works

Patience Agbabi, *Telling Tales* (London: Canongate, 2014)
Colette Bryce, ed., *Shadowscript* (Newcastle Centre for the Literary Arts, 2013)
------------------------, *The Whole & Rain-Domed Universe* (London: Picador, 2014)
Sarah Law, *Ink’s Wish* (Norwich: Gatehouse Press, 2014)
Virginia Woolf, *Between the Acts* (1941)

Select Critical Reading

Special Issue on Beowulf, the Film, *Literature Compass*, 8.7 (2011)
Margaret Aston, ‘English Ruins and English History: The Dissolution and the Sense of the Past’, *Journal of the Warburg and Courtauld Institutes* 36 (1973), 231–56
Bettina Bildhauer, *Filming the Middle Ages* (London: Reaktion, 2011)
Laurie A. Finke and Martin B. Shichtman, *Cinematic Illuminations: The Middle Ages on Film* (Baltimore: Johns Hopkins University Press, 2010)


—, *Neomedievalism, Neoconservatism and the War on Terror* (Chicago: Prickly Paradigm Press, 2007)


Arthur Lindley, ‘The Ahistoricism of Medieval Film’, 


Amy Powell, *Depositions: Scenes from the Late Medieval Church and the Modern Museum* (New York: Zone, 2012)


