

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

AR538 Cultural Context						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework with Compulsory Numeric Elements	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 24 hours
Private study hours: 126 hours
Total study hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 2 A knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 3 A knowledge of how theories, practices and technologies of the arts influence architectural design
- 4 A critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design.

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Problem solving skills, professional judgment, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- 2 Independent thought about the subject and ability to rationalise the principal directions taken
- 3 An ability to communicate effectively and well, using a range of communication skills
- 4 An ability to formulate a research proposal with its appropriate methodology
- 5 An ability to communicate and discuss cultural context topics effectively
- 6 An ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 7 An ability to argue rationally and to draw independent conclusions based on a rigorous, analytical and critical approach to data, demonstration and argument.
- 8 An ability to evaluate research and a variety of types of information and evidence critically

Method of Assessment

Main assessment methods

Essay (3,000 words) (100%)

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Borden, I., Ruedi, K. (2006). The Dissertation: An architectural student's handbook. (Second ed.) Amsterdam: Architectural Press.
Colquhoun, A. (2002). Modern Architecture. Oxford: Oxford University Press.
Curtis, William J. R. (1987). Modern Architecture since 1900. London: Phaidon.
Forty, A. (2000). Words and Buildings. London: Thames & Hudson.
Koolhaas, R. (1994). Delirious New York: A retroactive manifesto for Manhattan (New ed.). New York: Monacelli Press.
Frampton, K. (2007). Modern Architecture: a critical history. London: Thames & Hudson.
Mallgrave, H., Goodman, D. (2011). An Introduction to Architectural Theory: 1968 to the Present. Chichester: Wiley-Blackwell.
Rowe, C., & Koetter, F. (1983). Collage City. Cambridge, Mass.; London: MIT Press.
Venturi, R., Scott Brown, D. (2007). Learning from Las Vegas (New ed.). Abingdon: Routledge.

Pre-requisites

None

Restrictions

MArch students only (Masters in Architecture)

Not available as an elective (wild) module

Synopsis *

The module's objective is to promote independent and critical thinking as well as advancing research skills. The module focuses on methodologies of research in the context of the cultural discourse and architectural theory from the mid-twentieth century onwards. This module will constitute an introduction to research methodologies leading to an understanding of how different constituencies of society view contemporary culture. A series of lectures will introduce different research approaches and methods. The assignment will comprise an investigation into a particular methodology or approach as assigned.

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AR541 Collective Dwelling						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 51 hours
 Private study hours: 249 hours
 Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
- 2 A knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
- 3 An awareness of the theories of urban design, the planning of communities and the influence of the design and development of cities, past and present on the contemporary built environment
- 4 An understanding of the impact of buildings on the environment, and the precepts of sustainable design
- 5 An understanding of the way in which buildings fit into their local context and the ability to plan a group of buildings to create a series of appropriately scaled external spaces
- 6 An understanding of the potential impact of building projects on existing and proposed communities
- 7 An understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
- 8 A knowledge of principles associated with designing optimum visual, thermal and acoustic environments
- 9 A knowledge of systems for environmental comfort realised within relevant precepts of sustainable design

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to apply a range of communication methods and media to present proposals clearly and effectively.
- 2 An ability to work as part of a team

Method of Assessment

Main assessment methods

Design Project (100%)

Reassessment methods
 Like for like.

Preliminary Reading

Indicative Reading List

Alexander, C. (1978). A pattern language. Oxford: Oxford University Press.
 Cullen, G. (1961, 1996). A concise townscape. London: Architectural Press.
 Davies, C. (2005). The Prefabricated Home. London: Reaktion.
 Hertzberger, H., 2001. Lessons for students in architecture. Rotterdam: 010 Publishers.
 Larice, M., and Macdonald, E. (2nd ed, 2013) The urban design reader. Abingdon: Routledge.
 Sherwood, Roger. (1981) Modern Housing Prototypes. Cambridge MA: Harvard University Press

Pre-requisites

None

Restrictions

BA (Hons) Architecture students only

Not available as an elective (wild) module

Synopsis <span style =

This module introduces students to urban design, focussing on housing as a building type. It takes place in two stages, the first being to plan a group of buildings, possibly in an urban context, and the second to develop the design of one of the individual housing blocks comprising multiple units. Students will examine the various typologies of collective dwellings and investigate alternative ways in which these can be combined to form urban blocks. In preparation for this module students will explore some of the principles and theories of urban design and apply some of these in their projects. The principles of sustainability will be examined in the context of energy and environmental assessment methods, and the use of appropriate construction techniques will be explored. Students will develop both digital and hand-drawn presentation and communication techniques.

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AR542		Climate				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 21 hours
 Private study hours: 129 hours
 Total study hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A reasonable knowledge of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 2 A reasonable knowledge of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
- 3 A reasonable knowledge of strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
- 4 A critical knowledge of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
- 5 A reasonable knowledge of the principals associated with designing optimum visual, thermal and acoustic environments
- 6 A reasonable knowledge of the systems for environmental comfort realised within relevant precepts of sustainable design
- 7 A reasonable knowledge of the strategies for building services, and ability to integrate these in a design project
- 8 The necessary skills to prepare analytical and detailed technical drawings accurately illustrating environmental design solutions
- 9 An ability to apply the principles of evidence-based design to the evaluation of environmental design strategies

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to generate design proposals using understanding of a body of knowledge, some at the current boundaries of professional practice and the academic discipline of architecture
- 2 An ability to understand the alternative materials, processes and techniques that apply to architectural design and construction
- 3 Research and analytical skills
- 4 Ability to produce reports which are clear, analytical and logical covering a range of technical issues and include appropriate illustrations
- 5 An ability to critically evaluate your own ideas in the context of learning
- 6 An awareness of the role of research in overcoming knowledge gaps

Method of Assessment

Main assessment methods

Technology and Environment Report (Environmental Strategies) (100%)

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Givoni, B. (1981). Man, climate and architecture. Hoboken NJ: John Wiley.
 Littlefair, P. (2011). Site layout planning for daylight and sunlight: a guide to good practice. Watford: BRE.
 Oke, T. R. (1987). Boundary Layer Climates. London; New York: Routledge.
 Szokolay, S. V. (2004, 2005). Introduction to architectural science: the basis of sustainable design. Oxford: Architectural Press.
 Thomas, R. (3rd Ed, 2006). Environmental design: an introduction for architects and engineers. London: Taylor and Francis.

Pre-requisites

Co-requisite: ARCH5520: Architecture and Landscape

Restrictions

BA (Hons) Architecture students only

Not available as an elective (wild) module

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Synopsis <span style =

Students will explore passive means of environmental control to achieve comfort in different climates. Vernacular precedents of passive design will be examined and distinguished from the cultural influences on design in different cultures. The concept of exterior and interior climates will be critically investigated and students will develop a good understanding of the microclimate created by cities, landscapes, groups of building and individual structures. The influence of materials, form and construction on environmental performance will be examined with reference to precedents and benchmarks. Specific techniques and methodologies for climate analysis and environmental design will be learned and applied.

The assignment concerns the development of environmental design strategies that are to be integrated appropriately into the design work of the concurrent module Architecture and Landscape. Students will demonstrate how they have provided for fresh air to move through the main building of Architecture and Landscape, as well as how they have exploited passive resources for cooling, temperature control, solar gain and the control of solar gain, both in the summer and winter and for the daytime and night-time. The integration of these into the main building of Architecture and Landscape will take heed of the functions of the spaces and their disposition and be arranged for good efficacy. Students will concisely describe the rationale of the environmental strategies and explain the operation of any technology used in realizing these strategies and illustrate this with appropriate plans and cross-sections.

AR543	Urban					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	45 (22.5)	100% Project with Compulsory Numeric Elements	

Contact Hours

76 contact hours

Learning Outcomes

- An ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
- An ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
- An ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
- Adequate knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
- Knowledge of how the theories, practices and technologies of the arts influence architectural design
- Knowledge of the creative application of such work to studio design projects, in terms of their conceptualization and representation
- Knowledge of theories of urban design and the planning of communities
- Knowledge of the influence of the design and development of cities, past and present on the contemporary built environment
- Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development
- Understanding of the impact of buildings on the environment, and the precepts of sustainable design
- Understanding of the way in which buildings fit into their local context
- Understanding of the nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professionals and the wider society
- An understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
- An understanding of strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
- An understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
- Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
- Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
- Knowledge of strategies for building services, and ability to integrate these in a design project
- The skills to critically examine the financial factors implied in varying building types, constructional systems, and specification choices, and the impact of these on architectural design
- The skills to understand the cost control mechanisms which operate during the development of a project
- The skills to prepare designs that will meet building users' requirements and comply with UK legislation, appropriate performance standards and health and safety requirements
- Knowledge of the fundamental legal, professional and statutory responsibilities of the architect, and the organizations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation
- Knowledge of the professional inter-relationships of individuals and organizations involved in procuring and delivering architectural projects, and how these are defined through contractual and organizational structures
- Knowledge of the basic management theories and business principles related to running both an architect's practice and architectural projects, recognizing current and emerging trends in the construction industry
- The ability to generate design proposals using understanding of a body of knowledge, some at the current boundaries of professional practice and the academic discipline of architecture
- The ability to apply a range of communication methods and media to present design proposals clearly and effectively
- An understanding of the alternative materials, processes and techniques that apply to architectural design and building construction
- Knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances
- The ability to identify individual learning needs and understand the personal responsibility required for further professional education

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Method of Assessment

Design 70% (Report & Project)

Environment & Technology 15% (Report & Project)

Professional Practice 15% (Report)

Preliminary Reading

Design

Adria, Miquel, et al. 2005 10x10 2: 100 Architects, 010 Critics. London: Phaidon.

Bloomer, Kent C., Moore, Charles Willard, Yudell, Robert J. 1978. Body, Memory and Architecture. New Haven and London: Yale University Press.

Hall, Peter. 1998. Cities in Civilisation. London: Weidenfeld and Nicholson.

Ibelings, Hans. (2002). Supermodernism. Rotterdam: Nai.

Rowe, Colin and Koetter, Fred. (1978). Collage City. Cambridge, Mass: MIT.

Sennett, Richard. (2003). Flesh and Stone: The Body and the City in Western Civilization. Harmondsworth: Penguin.

Weston, Richard. (2003). Materials Form and Architecture. London: Laurence King.

Zumthor, Peter. (1998). Architektur Denken. Baden, CH: Lars Müller.

Technology and Environment

Bentley, Ian, Alcock, Alan and Murrain, Paul and McGlynn, Sue and Smith, Graham. (1985). Responsive environments: a manual for designers. Architectural Press.

Bizley, Graham. (2007). Architecture in detail. Architectural Press.

Borer, Pat and Harris, Cindy. (1998, 2008). The whole house book (3rd edition). Machynlleth: The Centre for Alternative Technology (CAT).

BRECSU Building a sustainable future: homes for an autonomous community. (1998). General Information Report 53. BRECSU (GIR53)

Broome, Jon. (2007). The green self-build book: how to design and build your own eco-home. Green Books

Brown, Lance J and Dixon, David and Oliver, Gillham. (2009). Urban design for an urban century: placemaking for people. John Wiley.

Chambers, Nicky and Simmons, Craig and Wackernagel, Mathis. (2000). Sharing nature's interest: ecological footprints as an indicator of sustainability. London: Earthscan.

Department for Communities and Local Government. (2006). Code for sustainable homes: a step-change in sustainable home building practice. London: Department for Communities and Local Government.

Department for Communities and Local Government. 2007. Code for sustainable homes: technical guide. London:

Department for Communities and Local Government. Available only as an on-line document at:

http://www.planningportal.gov.uk/uploads/code_for_sustainable_homes_techguide.pdf

Hawkes, Dean. (2007). The environmental imagination. Routledge/Taylor and Francis.

Horden, Richard. (2008). Microarchitecture. London. Thames and Hudson.

Hyde, Richard. (2007). Bioclimatic housing. Earthscan.

Lechner, Norbert. (2008). Heating, Cooling & Lighting – Sustainable Design Methods for Architects (3rd ed). Wiley.

McLeod, Virginia. (2007). Detail in contemporary residential architecture. London: Laurence King

Practice

Chapell, D. (2003). Understanding JCT standard building Contracts. Spon: London.

Green, R. (2001). The Architect's Guide to Running a Job. Architectural Press: London.

Harper, R. (1997) A Student's Guide to the First Year in an Architect's Office. RIBA: London.

Soulsby. (1989). Business Law. McGraw.

Speaight, A. (2004). The Architect's Legal Handbook. Architectural Press: London.

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis <span style =

This module, the final one of the programme, engages students in the design of a building in an urban centre. In lectures and seminars, it deals with distinctive urban plans in the contemporary world, as well as a consideration of their historical provenance. The design exercise seeks to locate a complex building type, of mixed social use, within a developed urban fabric. The module assesses a student's capabilities, skills, knowledge and understanding that are brought to bear on such a design. The key design skill to be demonstrated is the integration of the conflicting demands surrounding a proposal that successfully balances the requirements of client, user and the public with the cultural, technical and environmental pressures encountered. As the final statement of student competence, the design will be expected to successfully demonstrate critical and reflective awareness of process across a wide range of indicators, including awareness of fine art theories and methods of production as applied to building. The outputs required will comprise a fully designed building proposal, with an accompanying report. The report component will comprise design studies and a technical analysis of the building and its systems, responding to a targeted lecture series. They will also produce a building assessment from the perspective of a professional practice, management & law lecture series, and generate appraisals of the building as though it were a live project, in terms of appointment, procurement, planning permission, statutory permissions and cost.

AR544 Renaissance to Neoclassicism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework with Compulsory Numeric Elements	

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Contact Hours

Total contact hours: 20 hours
Private study hours: 130 hours
Total study hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 2 A knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 3 A knowledge of how theories, practices and technologies of the arts influence architectural design
- 4 A knowledge of the creative application of the fine arts and their relevance and impact on architecture
- 5 A understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 6 An awareness of concepts of historical change
- 7 An awareness of the Western tradition of design
- 8 A knowledge of the historical development of European architecture, and of its relationship to the English mainstream
- 9 Knowledge of key buildings from Western architectural history

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to apply a modest range of communication methods and media to present design proposals clearly and effectively
- 2 An ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 3 Ability to assimilate material from a variety of sources and to contextualise information

Method of Assessment

Main assessment methods

Illustrated Essay (2,500 words) (100%)

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Blunt, A. (1982) Guide to Baroque Rome, London: Harper and Row
Bergdoll, B. (2000) European Architecture 1750-1890, Oxford: Oxford University Press.
Boullée, Étienne-Louis, (1793) Architecture, An Essay on Art, Bibliothèque Nationale, Paris edited and annotated by Helen Rosenau, translated by Sheila de Vallée.
Hale J.R., Renaissance Europe 1480-1520. (2000) Oxford and Malden, Mass.: Blackwell Publishers
Kaufmann, E. (1955) Architecture in the Age of Reason: Baroque and Post-Baroque in England, Italy, and France. Cambridge MA: Harvard University Press.
Kruft, H.W. (1994) A History of Architectural Theory from Vitruvius to the Present, New York: Zwemmer and Princeton Architectural Press, pp128-271.
Laugier, M.A. (1977 / 1753) An Essay on Architecture, trans/ by W and A Herrmann, Los Angeles: Hennessey and Ingalls Inc.
Lemerle F. & Pauwels, Y., (2008) Baroque Architecture 1600-1750, Paris: Flammarion
Millon, H. (1999) The Triumph of the Baroque: Architecture in Europe 1600-1750, New York: Rizzoli
Panofsky, E. (1960) Renaissance and Renascences in Western Art, New York: Harper and Row
Rykwert, J. (1983) The First Moderns: The Architects of the Eighteenth Century, London and Cambridge MA: MIT Press.
Summerson, J. (1977) Architecture in Britain 1530-1830, Pelican
Vidler, A. (1989) The Writing of the Walls: Architectural Theory in the Late Enlightenment, Princeton" Princeton University Press.
Watkin, D. (2005) A History of Western Architecture. London: Laurence King.
Wittkower, R. ((3d ed. 1962, repr. 1965). Architectural Principles in the Age of Humanism. London: WW Norton & Company.

Pre-requisites

None

Restrictions

BA Architecture students only

Not available as an elective (wild) module

Synopsis *

This module addresses the developments in architecture from the early fifteenth century to the beginning of the nineteenth century. The cultural context of the time will be studied by outlining the socio-economic conditions, the new attitudes to knowledge, arts, history and architecture. Architectural treatises of the early Renaissance and the related developments in the practices of painting and sculpture will be brought into the consideration in order to highlight specific innovation and dynamics of architecture. The underlying conditions of the movements known as Renaissance, Mannerism, Baroque, Rococo and Neo-classicism will be addressed and relevant buildings, objects of art, architectural texts and dominant narratives will be studied. Landscape design will be discussed through the comparative analysis between the formal landscape design and the phenomenon of the picturesque. The architecture of symbolism and utopianism is also considered. The eighteenth-century organization of life and labour, the emerging spaces of production, as well as the establishment of the academies, museums, and other institutions will be addressed, in order to highlight the way in which these phenomena contributed to the rise of the architectural profession and the building guilds. Typical forms of historic building technologies will be discussed, together with their relevance to current technologies.

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AR545 Adapt and Extend						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

AR546 Technology 4						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	100% Coursework with Compulsory Numeric Elements	
1	Canterbury	Spring	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 30 hours
 Private study hours: 270 hours
 Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 2 An understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design.
- 3 A knowledge of principles associated with designing optimum visual, thermal and acoustic environments.
- 4 A knowledge of systems for environmental comfort realised within relevant precepts of sustainable design.
- 5 Skills to critically examine the financial factors implied in varying building types, constructional systems, and specification choices, and the impact of these on architectural design.
- 6 Skills to understand the cost control mechanisms which operate during the development of a project.
- 7 An ability to evaluate materials processes and techniques that apply to complex architectural designs and building construction, and to integrate these into practicable design proposals.
- 8 A critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design.
- 9 An ability to identify individual learning needs and understand the personal responsibility required to prepare for qualification as an architect.
- 10 An ability to apply the principles of evidence based design to the evaluation of environmental design strategies.
- 11 Understanding the challenges of integrating building fabric (materials), services and control regimes into a unified environmental design strategy.

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Research skills and analytical skills in appraising technologies

Method of Assessment

Main assessment methods

Case Study (5,000 Words) (100%).

Reassessment methods

Like for like.

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Preliminary Reading

Indicative Reading List

Alexander, D., Jenkins, H., (1998). Design of naturally ventilated theatre spaces in Building a new century, 5th European Conference – Solar Energy in architecture and urban planning. Bonn: Eurosolar-Verlag.
Cramer, J., & Breitling, S. (2007). Architecture in existing fabric: Planning, design, building. Basel: Birkhauser.
Deplazes, A. (2005). Constructing architecture: Materials, processes, structures: a handbook. Basel: Birkhauser.
Hall, F., & Greeno, R. (2011). Building services handbook: Incorporating current building & construction regulations (6th ed.). Oxford: Butterworth-Heinemann.
Herzog, T., Krippner, R., & Lang, W. (2004). Facade construction manual. Basel: Birkhauser.
Kind-Barkauskas, F. (2002). Concrete construction manual. Basel: Birkhauser.
Porteous, C. (2002). The new eco-architecture: alternatives from the modern movement. London: Spon Press.
Schulitz, H. C., Sobek, W., & Habermann, K. J. (2000). Steel construction manual. Basel: Birkhauser.
Short, C.A., Goldrick, A., Sharratt, P., Jones, P., Whittle, G. and Owarish, M., (2006) 'Fire and Smoke control in naturally ventilated Buildings: Building Research & Information', 34 (1), pp. 21-54.

PLEA conference papers 2005-2011, including numerous environmental studies of buildings. Access via: <http://plea-arch.org>

The Science Direct data base, accessible via the Templeman library's e-resources, includes various building science and technologies journals. The articles in these journals cover the most recent studies in building technology.

Pre-requisites

None

Restrictions

MArch students only (Master in Architecture)

Not available as an elective (wild) module

Synopsis <span style =

The aim of the module is to promote a comprehensive understanding of sustainability in which cost factors and environmental impact are considered inextricably bound into its definition. The lecture course covers the following areas: architecture from a global perspective, research methodologies, sustainability criteria in construction and environmental design, benchmarking and legislation in technical design, integration of structure, services and passive environmental features, reviewing the performance of technical design solution, the passive house and its technical challenges, technology from socio-cultural and economic, financial and cost control perspectives.

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AR548		Modernisms				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Project with Compulsory Numeric Elements	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework with Compulsory Numeric Elements	
1	Canterbury	Spring	H	15 (7.5)	100% Project with Compulsory Numeric Elements	

Contact Hours

18 contact hours

Learning Outcomes

- A knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- A knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- The application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
- A knowledge of how theories, practices and technologies of the arts influence architectural design
- knowledge of the creative application of the fine arts and their relevance and impact on architecture
- An awareness of cultural theories and their relevance to modern design
- A knowledge of the theoretical underpinnings of key modernist designers
- An ability to relate the concepts underlying one's own design to themes in contemporary theory
- An ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- An ability to research historical and theoretical topics

Method of Assessment

Cultural context and design essay 3,000 words (100%)

Preliminary Reading

Borden, I. and Ruedi, K. (2006) The Dissertation: An architectural student's handbook (second edition) (Oxford and Burlington MA:)

Colquhoun, A. (2002) Modern Architecture. (Oxford: Oxford University Press)

Curtis, W. J. R. (1987) Modern Architecture since 1900. (London: Phaidon)

Forty, A. (2000) Words and Buildings. (London: Thames & Hudson)

Frampton, K. (2007) Modern Architecture: a critical history (London: Thames & Hudson)

Mallgrave, H. F. and Goodman, D. (2011) An Introduction to Architectural Theory: 1968 to the present (Chichester. Wiley-Blackwell)

Pre-requisites

Concurrently or previously taught design module, on which the module/assessment is based (AR545 Adapt & Extend)

Restrictions

BA Architecture students only

Synopsis *

This module examines cultural theory, and demonstrates its applicability to the disciplines of design. The unit's motto might be see critically. This reverses the design studio ethos where you are urged to think visually. The module focuses on histories and theories of modernism, and brings the discourse of modernity up to date with a survey of post-modernism and post-structuralism. The assessed component comprises a design essay which relates the student's concurrent design project to the main themes of the module.

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AR549 Forms and Structure						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total Contact Hours: 23 hours
 Private Study Hours: 127 hours
 Total Hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A reasonable understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 2 A reasonably developed understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
- 3 A reasonably developed understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
- 4 A reasonably developed understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
- 5 An awareness of the aesthetic possibilities of natural light
- 6 A basic knowledge of iterative and evidence-based approaches to design

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to apply a reasonably developed range of communication methods and media to present design proposals clearly and effectively
- 2 An ability to evaluate evidence, arguments and assumptions at a reasonably developed level in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 3 A reasonably developed understanding of the alternative material processes and techniques that apply to architectural design and building construction.
- 4 An ability to work in teams
- 5 Research skills and analytical skills
- 6 An ability to produce reports which are clear, analytical and logical covering a range of technical issues and include appropriate illustrations
- 7 An awareness of the role of research in overcoming knowledge gaps

Method of Assessment

Main assessment methods

Technology (Structural Case Study) (40%)
 Design (Structural Design Project Report) (60%)
 Both of the above assessed components must be passed

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Gordon, J. E. 1. (1978). Structures, or Why things don't fall down. London: Penguin
 Gupta, R. S. (2010). Principles of Structural Design: Wood, Steel, and Concrete. London: Taylor & Francis.
 Silver, Pete and McLean, Will. (2008). Introduction to Architectural Technology. London: Laurence King.
 Williams, A. (2009). Structural Analysis - In Theory and Practice. Oxford: Butterworth-Heinemann.

Pre-requisites

None

Restrictions

BA Architecture students only

Not available as an elective (wild) module

Synopsis */

This design module integrates concerns for structure, construction and form in the process of architectural design. The objective is to help and to encourage students to design with each of these subject areas simultaneously informing the others.

A series of lectures and seminar group exercises will introduce students to the principles of structural design including structural typologies; loads and forces; simple beam bending theory; mechanics of materials; and structural geometry. Students will be presented with strategies and qualitative methods of structural analysis which will support the activities of the module. Basic structural theory and the study of form and construction will be consistently related to real buildings, structures and materials.

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AR551 Nineteenth-Century Architecture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Exam	

Contact Hours

Contact Hours: 13 hours

Private Study Hours: 137 hours

Total Study Hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A developed knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 2 A developed knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 3 A knowledge of how theories, practices and technologies of the arts influence architectural design
- 4 A knowledge of the creative application of the fine arts and their relevance and impact on architecture
- 5 An understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 6 A detailed understanding of some significant historical episodes in architectural history and an ability to draw from these episodes an understanding of abstract architectural principles
- 7 An understanding of the role of buildings and interiors outside architectural history, for example in social and economic history

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to apply a range of communication methods and media to present design proposals clearly and effectively
- 2 An ability to evaluate evidence, arguments and assumptions at a reasonably developed level in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 3 An ability to write clearly, using academic conventions and appropriate illustrations in a well-designed format

Method of Assessment

Main assessment methods

Cultural Context Examination (3 hours) (100%)

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List

Bergdoll, Barry. (2000). European architecture 1750-1890. Oxford: Oxford University Press.

Davey, Peter. (1995). Arts and crafts architecture. London: Phaidon.

Pevsner, Nikolaus. (1960). Pioneers of modern design. Harmondsworth: Penguin.

Pre-requisites

None

Restrictions

BA Architecture students only

Not available as an elective (wild) module

Synopsis *

This course will enable the student to learn through a series of detailed thematic and historical investigations how a number of specific important aspects and events in architectural history have changed the way in which we experience the built environment and, also, to appreciate the responsibility of all architects and designers towards the societies in which they live. Its focus is the nineteenth century. Students will be assessed in the form of an examination which will draw on material researched through guided casework study. Typical forms of historic building technologies will be discussed, together with their relevance to current technologies.

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AR552 Architecture and Landscape						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 46 hours
 Private study hours: 254 hours
 Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 The ability to prepare and present building design projects of diverse scale, complexity, and type in a variety of contexts, using a range of media, and in response to a brief
- 2 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
- 3 The creative application of knowledge of the fine arts to studio design projects, in terms of their conceptualisation and representation
- 4 An understanding of the impact of buildings on the environment, and the precepts of sustainable design
- 5 An understanding of the way in which buildings fit into their local context
- 6 An understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and user requirements and their appropriateness to site and context
- 7 An understanding of the contributions of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation
- 8 An understanding of the western and selected non-western traditions of landscape design
- 9 An ability to design buildings and landscapes which are plausible technically and environmentally
- 10 An ability to produce 2D and 3D computer drawings
- 11 An ability to produce high quality rendered images

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to generate design proposals using understanding of a body of knowledge, some at the current boundaries of professional practice and the academic discipline of architecture
- 2 An ability to apply a reasonably developed range of communication methods and media to present design proposals clearly and effectively
- 3 An understanding of the alternative materials, processes and techniques that apply to architectural design and building construction
- 4 An ability to evaluate evidence, arguments and assumptions at a reasonably developed level in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 5 An ability to solve complex problems and to communicate their resolution clearly.
- 6 An ability to be self-critical and an understanding of one's strengths and weaknesses
- 7 Ability to use images as a communication tool

Method of Assessment

Main assessment methods

Design Project (100%)

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Amoroso, Nadia. (2012). Representing landscapes: a visual collection of landscape architectural drawings. New York: Routledge.
 Dee, Catherine. (2001). Form and fabric in landscape architecture: a visual introduction. London: Spon.
 Haney, David H. (2010). When modern was green: life and work of landscape architect Leberecht Migge. New York: Routledge.
 McHarg, Ian L. (1992). Design with nature. New York: Wiley.
 Moore, Charles Willard, Mitchell, William J., Turnbull, William. (1993). The poetics of gardens. Cambridge MA: MIT Press.
 Turner, Tom. (2005). Garden history: philosophy and design, 2000 BC--2000 AD. London: Spon.

Pre-requisites

Co-requisite: ARCH5420: Climate

Restrictions

BA Architecture students only

Not available as an elective (wild) module

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Synopsis <span style =

This course focuses upon the relationship of landscape and architectural, particularly through the siting of a building, site planning, and elementary planting design and landscape detailing. The design project is treated as a totality, with architecture and landscape fully integrated both spatially and conceptually. The building brief is of moderate complexity, following sustainable principles relating to the Climate module. The history and theory of landscape architecture is covered in a series of accompanying lectures. Lectures and workshops with landscape architects and others introduce students to the contemporary profession of landscape architecture, techniques of landscape representation, and to the dynamics of professional team work with related disciplines. Computer drawing, 2D and 3D, is also taught in this module, and students present aspects of their design scheme using these methods.

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AR553 BA(Hons) Architecture Term Abroad						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	60 (30)	Pass/Fail Only	
1	Canterbury	Spring	I	60 (30)	Pass/Fail Only	

Learning Outcomes

The intended subject specific learning outcomes.

- 1 To acquire a broader, international and intercultural informed understanding of architecture
- 2 To experience different cultural approaches to learning, study of architecture and academic development
- 3 To acquire intercultural competence, cross-cultural literacy, and to practice foreign-language skills as applicable if non-English speaking/teaching partner institutes.

The intended generic learning outcomes.

- 1 Enhanced, intercultural sensitive communication and interpersonal skills
- 2 Enhanced ability for self-management, flexibility, focus and project management

Method of Assessment

Main assessment methods

The 'BA (Hons) Architecture Study Abroad' module contributes and is assessed in line with UoK Conventions for Classifications of Awards Guidance for Examiners: Classification of Awards.
<http://www.kent.ac.uk/teaching/qa/credit-framework/guide-examiners.html>

For students taking a term abroad in Stage 2 the placement will be graded on a pass/fail basis as documented by the transcript from the host institution and will therefore be zero-weighted with respect to classification. Modules totalling at least 60 credits (30ECTS or 600 hours) must be undertaken.

All students are required to submit a written report on their study abroad.

Reassessment methods

If a student is unsuccessful at the first attempt and no retrieval mechanism is available at the host institute for a second attempt in the same academic year, the student may be instructed to submit a portfolio of all the academic work undertaken abroad to be marked at Kent by Kent staff on a 'Pass/Fail' basis for consideration at the next KSA Examination Board. This is to ensure that students studying abroad have the same opportunities for retrieval and Stage progression as the rest of their academic cohort.

Preliminary Reading

Indicative Reading List

Hejduk, John (Ed). (1988). Education of an Architect: Irwin S.Chanin School of Architecture of the Cooper Union. Rizzoli International Publications
 Lawson, Bryan. (2005). How Designers Think. Architectural Press
 Rasmussen, Steen Eiler. (1962). Experiencing Architecture. Cambridge, Mass: MIT
 Sheil, Bob (Ed). (2005). Design through Making. John Wiley & Sons
 Unwin, Simon. (2008). Analysing Architecture. Routledge

The International Study service in the University's International Development Office provides information about host countries and host universities. Students will receive course-specific information, incl. reading lists, on their enrolment at the host university.

Pre-requisites

None

Restrictions

BA (Hons) Architecture students only

Not available as an elective (wild) module

Synopsis *

An architecture study abroad committee will make selections and recommendations for study abroad based on the merit of the applicant following submission of an application supported by a portfolio and transcripts.

During the placement students will be enrolled on this dedicated BA Term Abroad module.

Spending a term as full-time student at an overseas university, students will follow teaching and tuition in architecture. The curriculum will vary according to the partner institutions. Additionally, students will usually be offered to take language classes and/or courses on the culture of the host country.

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AR554		Urban				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Project	

AR555		Architectural Practice				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework with Compulsory Numeric Elements	
1	Canterbury	Spring	H	15 (7.5)	100% Project with Compulsory Numeric Elements	

Contact Hours

Total Contact Hours: 24 hours
 Private Study Hours: 126 hours
 Total Hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to demonstrate:

- 1 Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development.
- 2 Understanding of the nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professionals and the wider society.
- 3 The skills to critically examine the financial factors implied in varying building types, constructional systems, and specification choices, and the impact of these on architectural design.
- 4 The skills to understand the cost control mechanisms which operate during the development of a project.
- 5 Knowledge of the fundamental legal, professional and statutory responsibilities of the architect, and the organizations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation.
- 6 Knowledge of the professional inter-relationships of individuals and organizations involved in procuring and delivering architectural projects, and how these are defined through contractual and organizational structures.
- 7 Knowledge of the basic management theories and business principles related to running both an architect's practice and architectural projects, recognizing current and emerging trends in the construction industry.
- 8 An understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment.
- 9 An understanding of the potential impact of building projects on existing and proposed communities.
- 10 Knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances.

The intended generic learning outcomes.
 On successfully completing the module students will be able to demonstrate:

- 1 The ability to identify individual learning needs and understand the personal responsibility required for further professional education.
- 2 The ability to generate and manage digital information and to present this information clearly and effectively.
- 3 An understanding of the context of the world of work, its contractual relationships and governing legislation.

Method of Assessment

Main assessment methods

Professional Practice Report (100%)

Reassessment methods

Like for like

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Preliminary Reading

Indicative Reading List

Chappell, David. (2003). Understanding JCT standard building Contracts. London: Spon.
Eastman, Chuck et al. (2011). BIM Handbook: a Guide to Building Information Modelling for Owners, Managers, Designers, Engineers and Contractors (2nd Edition). London: Wiley.
Green, Ronald. (2001). The Architect's Guide to Running a Job. London: Architectural Press.
Harper, Roger. (1997). A Student's Guide to the First Year in an Architect's Office. RIBA: London.
Marsh, SB and Soulsby, J. (1989). Business Law, Wallingford: MacGraw.
Speaight, Anthony. (2010). The Architect's Legal Handbook (9th edition). London: Architectural Press.

Pre-requisites

Co-requisite: no specific co-requisite, but a previous or current design project

Restrictions

Available to BA Architecture students only

Not available as an elective (wild) module

Synopsis *

This module engages students with the professional practice of architecture. Assignments will review and analyse a design project from the perspective of professional practice. A series of lecture and seminars introduce students to the subjects of professional ethics, planning and building law, practice management, and building information modelling (BIM).

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AR556 Twentieth Century Architecture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	100% Exam	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total contact time: 15
 Total Private Study: 135
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 2 A knowledge of how theories, practices and technologies of the arts influence architectural design
- 3 An awareness of cultural theories and their relevance to twentieth century design
- 4 A knowledge of the theoretical underpinnings of key twentieth century designers

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 An ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 2 An ability to research historical and theoretical topics

Method of Assessment

Main assessment methods

Essay (approx. 3,000 words) (100%)

Reassessment methods

Like for like

Preliminary Reading

Required Primary Text

Curtis, W. J. R. (1996) Modern Architecture since 1900. London: Phaidon.

Indicative Reading List

Borden, I. and Ruedi, K. (2006). The Dissertation: An architectural student's handbook. Architectural

Students Handbooks: Oxford and Burlington MA

Colquhoun, A. (2002). Modern Architecture. Oxford: Oxford University Press.

Forty, A. (2000) Words and Buildings. London: Thames & Hudson

Frampton, K. (2007). Modern Architecture: a critical history. London: Thames & Hudson

Mallgrave, H. F. and Goodman, D. (2011). An Introduction to Architectural Theory: 1968 to the present. Chichester: Wiley-Blackwell.

Pre-requisites

None

Synopsis *

This module focusses upon key buildings, sites, and urban designs beginning chronologically in the 1890s, and concluding at the end of the twentieth century. Students will be introduced to these key projects, their designers, and the relevant cultural and theoretical contexts through lectures and readings, primarily following a chronological order. The geographic scope will be international. There is one required textbook for the course, which will be used to structure the lectures and the final exam. Discussion sessions with students will aim to prepare them for the final exam, which will consist of short essay answers.

AR557 Urban Intervention						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

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1	Canterbury	Autumn	H	30 (15)	100% Coursework with Compulsory Numeric Elements
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Contact Hours

Total contact time: 65 hours
Total private study: 235 hours
Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Adequate knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach. [GC2.3]
- 2 Knowledge of the creative application of such work (the fine arts) to studio design projects, in terms of their conceptualization and representation. [GC3.3]
- 3 Knowledge of theories of urban design and the planning of communities. [GC4.1]
- 4 Knowledge of the influence of the design and development of cities, past and present on the contemporary built environment. [GC4.2]
- 5 An understanding of the impact of buildings on the environment, and the precepts of sustainable design. [GC5.2]
- 6 An understanding of the way in which buildings fit into their local context. [GC5.3]
- 7 An understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices. [GC8.3]

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply a range of communication methods and media to present design proposals clearly and effectively. [GA2]
- 2 Be self-critical and understand one's strengths and weaknesses. [D15]
- 3 Use images as a communication tool. [D16]

Method of Assessment

Main assessment methods

Design Proposal Submission (100%)

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Gehl, J., (2001). Life Between Buildings. Arkitektens Forlag: Skive.
Hall, Peter. (1998). Cities in Civilisation. London: Weidenfeld and Nicholson.
Jacobs, J., (1961). The Death and Life of Great American Cities. Penguin Books: London.
Llewelyn Davies (2007) Urban Design Compendium. Urban Design Alliance
Lynch, Kevin (1964). The image of a city. MIT Press
Ritchie, Adam & Thomas Randall. (2013). Sustainable Urban Design. Taylor & Francis. Abington.
Roberts, M., Greed, C. (ed.), (2001). Approaching Urban Design. Longman: Harlow.
Rowe, Colin and Koetter, Fred. (1978). Collage City. Cambridge, Mass: MIT.
Sennett, Richard. (2003). Flesh and Stone: The Body and the City in Western Civilization. Harmondsworth: Penguin.
Tarbatt, J. (2012). The Plot - Designing diversity in the built environment: a manual for urban designers, architects and planners. London: RIBA Publishing.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

This module engages students in the re-design of an existing urban centre or locality, orientated around issues of social, economic and environmental sustainability as they are interpreted in urban and architectural design. Starting with urban analysis, the project develops through a series of scaled responses and strategies, developing an overall programmatic vision for the locality. The project culminates in a detailed urban design presentation that responds to the specific character of the site, making detailed proposals for public realm, demolitions and infill proposals, which also relate to broader sustainable concerns. This practical design project is supported by lectures seminars and tutorials which will provide an overview of the development of competing theories of urban design and masterplanning, introducing distinctive contemporary urban plans, as well as a consideration of their historical provenance, regulatory, historical, theoretical, ergonomic, and aesthetic principles.. Workshops and tutorials will also cover the technical and environmental specification of sustainable urban design at various scales, including microclimate, artificial and natural light in public spaces, landscape and water strategies, planting and greenery, material specifications, vehicular and traffic management and public space and pedestrian use.

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AR558 Architectural Design						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Project with Compulsory Numeric Elements	

Contact Hours

Total contact time: 65 hours
 Total private study: 235 hours
 Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to prepare and present building design projects of diverse scale, complexity, and type in a variety of contexts, using a range of media, and in response to a brief. [GC1.1]
- 2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project. [GC1.2]
- 3 An ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user. [GC1.3]
- 4 A knowledge of the creative application of such work (the fine arts) to studio design projects, in terms of their conceptualisation and representation. [GC3.3]
- 5 An understanding of the needs and aspirations of building users. [GC5.1]
- 6 An understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals. [GC7.1]
- 7 An understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and user requirements and their appropriateness to site and context. [GC7.2]
- 8 An understanding of the contributions of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation. [GC7.3]
- 9 An understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design. [GC8.1]
- 10 An understanding of strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques. [GC8.2]
- 11 An understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices. [GC8.3]
- 12 A knowledge of principles associated with designing optimum visual, thermal and acoustic environments. [GC9.1]
- 13 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design. [GC9.2]
- 14 Knowledge of strategies for building services, and ability to integrate these in a design project. [GC9.3]
- 15 Skills to prepare designs that will meet building users' requirements and comply with UK legislation, appropriate performance standards and health and safety requirements. [GC10.3]
- 16 An ability to relate the concepts underlying one's own design to themes in contemporary theory. [B5]
- 17 An understanding of the alternative materials, processes and techniques that apply to architectural design and building construction. [GA3]

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 An ability to generate design proposals using understanding of a body of knowledge, some at the current boundaries of professional practice and the academic discipline of architecture. [GA1]
- 2 An ability to apply a range of communication methods and media to present design proposals clearly and effectively. [GA2]

Method of Assessment

Main assessment methods

Design (70%)
 Technology & Environment (30%)
 Both of the above assessed components must be passed

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Bizley, Graham. (2007). Architecture in detail. Architectural
 Deplazes, A. (2002). Constructing architecture: Materials, processes, structures: a handbook.
 Lechner, Norbert. (2008). Heating, Cooling & Lighting – Sustainable Design Methods for Architects (3rd ed). Wiley.
 Pelsmakers, Sofie (2014). The Environmental Design Pocketbook. London: RIBA Publishing.
 Roaf, Sue. (2004) Adapting buildings and cities to climate change. London: Architectural Press
 Sassi, Paola. (2006). Strategies for Sustainable Architecture. London: Taylor and Francis.
 Schittich Christian (2004). Solar Architecture : Strategies, Visions, Concepts. Basel: Birkhauser.

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Pre-requisites

None

Synopsis *

This module, the final design project of the BA programme, focuses on the detailed design of a significant new piece of architecture that responds to sustainable urban development objectives and the environmental, social and built context. The module develops and assesses a student's capabilities, skills, knowledge and understanding of the relationships and intersections between new building work, existing urban fabric and the principles of architectural sustainability within the broader cultural context and theoretical discourse. Central to this is the development of a responsive design brief that supports, develops and enhances the existing use of a site towards improved and new uses and enhanced environmental, social and economic sustainability, integrated into the urban context. Two key design skills will be demonstrated: the integration of the conflicting demands surrounding a proposal that successfully balances the requirements of client, user and the public with the cultural, technical, urban and environmental pressures encountered; and the thoughtful engagement with and application of the principles of sustainability to architectural design in the built environment. The design and integrated technical proposals must therefore be contextual and developed with reference to historical and social aspects of the existing built environment, as well as broader environmental concerns. This practical design project is supported by both lectures, seminars and workshops on the technical and environmental specification of sustainable architectural design, including illumination, acoustics, heating and cooling strategies and material specifications. Additionally, lectures, seminars and tutorials addressing regulatory, historical, theoretical, ergonomic, spatial, formal and aesthetic principles of architectural design are provided.

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AR597		Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 11 hours
Private study hours: 289 hours
Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 2 Knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 3 An ability to undertake investigation, speculation and exploration of complex design issues and critical awareness and debate
- 4 An ability to undertake intellectual enquiry into an aspect of design

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 An ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 2 An ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 3 An ability to argue rationally and to draw independent conclusions based on a rigorous, analytical and critical approach to data, demonstration and argument

Method of Assessment

Main assessment methods

Dissertation/Artefact (100%)

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Borden, I., Ruedi, K. (2000). The Dissertation: An architectural student's handbook. London: Architectural Press.
"The Nature of Inquiry", pp. 1-43. in Cohen, L. and Manion L. (1994). Research Methods in Education. London: Routledge

Subject related bibliography to be developed by student with the assistance of relevant supervisors and module related bibliographies

Pre-requisites

None

Synopsis <span style =

This module offers students the opportunity to deepen their knowledge and understanding of a particular aspect of architecture. The topic to be studied is agreed with the Module Convenor and an appropriate supervisor is nominated from the teaching staff. Moreover the dissertation will provide students with the opportunity to develop more advanced academic research and writing skills. It forms part of the research strand within the architectural curriculum, which complements the design strand of the studio.

AR600		Architectural Pedagogy				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total Contact Hours: 150 hours (this includes both tutorial time with the convenor/tutors and time spent by the student in the role of Teaching Assistant)
Private Study Hours: 150 hours
Total Hours: 300 hours

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 A knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 2 A knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 3 A knowledge of how theories, practices and technologies of the arts influence architectural design
- 4 A critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design.

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Problem solving skills, professional judgment, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- 2 Independent thought about the subject and ability to rationalise the principal directions taken
- 3 An ability to communicate effectively and well, using a range of communication skills.
- 4 An ability to formulate a research proposal with its appropriate methodology.
- 5 An ability to communicate and discuss cultural context topics effectively.
- 6 An ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 7 An ability to argue rationally and to draw independent conclusions based on a rigorous, analytical and critical approach to data, demonstration and argument.
- 8 An ability to evaluate research and a variety of types of information and evidence critically.

Method of Assessment

Main assessment methods

Essay (Theory) (50%)

Diary and Written Reflection (Practice) (50%)

Both of the above assessed components must be passed

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

- Cohen, L. M., L. (1994). Research Methods in Education. London: Routledge.
- Gelernter (1988) "Reconciling Lectures and Studios." Journal of Architectural Education 41(2): 46-52.
- Groat & Wang. (2002). Architectural Research Methods (Second ed.) (Chichester: Wiley)
- Hejduk, J. (1988) Education of an Architect. New York City: Irwin S. Chanin School of Architecture of the Cooper Union, Rizzoli.
- Jones, C. (1981). Design Methods – Seeds of Human Futures. Chichester: John Wiley & Sons.
- Kock, A. (2002). The Redesign of Studio Culture. A Report of the AIAS Studio Culture Force. Washington D.C: American Institute of Architecture Students
- Lawson, B. (2006). How Designers think: The design process demystified. Oxford: Architectural Press
- Perry, E. (1995) "Design Thinking: the studio as a laboratory of architectural design research." Architectural Research Quarterly 1(4): 16 - 21.
- Schön, D. A., (2003). The reflective practitioner: How professionals think in action. London: Ashgate
- Sheil, B. (2005). Design through Making. Chichester: Wiley.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis *

One of the Stage 5 optional modules, this module aims to provide students with a formal programme in teaching architectural design and communication. Students will develop a good understanding of architectural pedagogy, first through practical experience in first year undergraduate studio teaching and second through research in higher education. The focus is on teaching and learning models specific to architecture, such as studio-based tutorials and design reviews. The module is taught through a combination of lectures/seminars, tutorials, and review sessions. Teaching and assessment of this module is divided into two components: 1) theory of architectural education 2) teaching practice. For the theory component students produce an academic essay based on a topic in architectural education. Through these essays students will explore a particular area of architectural education in greater depth. Students will choose a topic in consultation with the module convenor and will develop their research over the course of the term. Feedback is provided during seminars/tutorials and formative review sessions. During the reviews students will present their research and receive feedback from a panel of critics. The lectures/seminars will introduce students to (a) educational theories and models of architectural education (b) research methodologies in education and (c) practical pedagogical methods used in studio teaching. For the practical component, stage 5 students take on the role of Teaching Assistants in autumn and spring terms under the supervision of a dedicated studio tutor and the module convenor.

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AR601	Artefact					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 10 hours

Private study hours: 290 hours

Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings.
- 2 Knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture.
- 3 Knowledge of how theories, practices and technologies of the arts influence architectural design
- 4 A critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Problem solving skills, professional judgment, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- 2 Independent thought about the subject and ability to rationalise the principal directions taken.
- 3 An ability to communicate effectively and well, using a range of communication skills
- 4 An ability to formulate a research proposal with its appropriate methodology
- 5 An ability to communicate and discuss cultural context topics effectively
- 6 An ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 7 An ability to argue rationally and to draw independent conclusions based on a rigorous, analytical and critical approach to data, demonstration and argument.
- 8 An ability to evaluate research and a variety of types of information and evidence critically.

Method of Assessment

Main assessment methods

Artefact and Supporting Dissertation (100%)

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Borden, I. & K. Ruedi (2006). *The Dissertation: An Architecture Student's Handbook*. Amsterdam: Architectural Press.
Mounsey, C. (2002). *Essays and Dissertations*. Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

Students following this module focus their research question around making and assembling an artefact, as a piece of research-through-practice, together with a 3500 word written essay in combination with the submission of the artefact., which it will frame and discuss theoretically. The module comprises 10 half-hour bi-weekly tutorials to develop an individual, integrated written and artefactual investigation with an assigned tutor; students develop a research question related to architecture or another field of environmental/spatial design. Students are expected to develop their ability to gather and synthesize data, as well as to analyse it in a coherent and convincing manner. In addition, they are expected to situate their own investigation in the broader context of architectural history, culture, and discourse.

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AR602		Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 10 hours
 Private study hours: 290 hours
 Total study hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings.
- 2 Knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture.
- 3 Knowledge of how theories, practices and technologies of the arts influence architectural design
- 4 A critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 1 Problem solving skills, professional judgment, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- 2 Independent thought about the subject and ability to rationalise the principal directions taken.
- 3 An ability to communicate effectively and well, using a range of communication skills
- 4 An ability to formulate a research proposal with its appropriate methodology
- 5 An ability to communicate and discuss cultural context topics effectively
- 6 An ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 7 An ability to argue rationally and to draw independent conclusions based on a rigorous, analytical and critical approach to data, demonstration and argument.
- 8 An ability to evaluate research and a variety of types of information and evidence critically.

Method of Assessment

Main assessment methods
 Dissertation (8,000 words) (100%)

Reassessment methods
 Like for like

Preliminary Reading

Indicative Reading List

Borden, I., K. Ruedi (2006). The Dissertation: An Architecture Student's Handbook. Amsterdam: Architectural Press.
 Mounsey, C. (2002). Essays and Dissertations. Oxford: Oxford University Press

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis *

Students produce their dissertation over Autumn and Spring terms. Students are required to develop their communication and research skills to a high professional standard. The module comprises tutorials with an assigned tutor, directing students to develop a research question related to architecture or a related field of environmental/spatial design. Students are expected to develop their ability to gather and synthesise data, as well as to construct a coherent and convincing overall analysis. In addition, they are expected to situate their own investigation within the broader context of architectural history, culture, and discourse. Interdisciplinary investigations that further inform architectural thinking are encouraged.

AR647		Technology 5				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Project with Compulsory Numeric Elements	

Contact Hours

Total contact hours: 38 hours
 Private study hours: 262 hours
 Total study hours: 300 hours

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Developed understanding of strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques.
- 2 Developed understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices.
- 3 Developed knowledge of strategies for building services, and ability to integrate these in a design project.
- 4 The necessary skills to prepare designs that will meet building user's requirements and comply with UK legislation, appropriate performance standards and health and safety requirements.
- 5 Developed knowledge of iterative and evidence-based approaches to design.
- 6 The necessary skills to prepare analytical and detailed technical drawings illustrating accurately the structural and environmental solutions adopted in the student's own design project.
- 7 Ability to evaluate materials, processes and techniques that apply to complex architectural designs and building construction, and to integrate these into practicable design proposals.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Developed problem solving skills, professional judgment, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances.
- 2 An ability to produce reports which are clear, analytical and logical covering a range of technical issues and include appropriate illustrations.
- 3 The ability to use visual, verbal and written communication methods and appropriate media to represent testing, analysis, and critical appraisal of complex proposals to professional and lay audiences
- 4 An ability to reflect on project progress and develop enhancement strategies

Method of Assessment

Main assessment methods

Technical Portfolio (100%)

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Allen, E., Iano, J. (2007). The Architect's Studio companion: Rules of Thumb for Preliminary Design. Hoboken NJ: Wiley.
Bachman, L. R. (2004). Integrated Buildings: The Systems Basis of Architecture. Hoboken NJ: Wiley.
Clegg, P. et al. (2007). Feilden Clegg Bradley: The Environmental Handbook. London: Right Angle Publishing.
Daniels, K. (2003). Advanced building systems: A Technical Guide for Architects and Engineers. Basel: Birkhauser.
Kwok, A, W. Grondzik. (2007). The Green Studio Handbook: Environmental Strategies for Design. Oxford: Architectural Press.
McLeod, V. (2007). Detail in Contemporary Residential Architecture. London: Laurence King Publishing.
McLeod, V. (2009). Detail in Contemporary Timber Architecture. London: Laurence King Publishing.
McLeod, V. (2010). Encyclopaedia of Detail in Contemporary Residential Architecture. Laurence King Publishing.

Pre-requisites

Pre-requisite: ARCH5460 Technology 4

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

This technology portfolio further develops how the concurrent and parallel design module (or exceptionally a design project already completed in a previous MArch design module) would be realised in terms of the technology and environmental considerations of the building programme. It further develops, demonstrates and integrates the building technologies and environmental control strategies underlying the design project. Each student is to produce a series of technical detail drawings from Scales 1:20 – 1: 5, together with a physical model of a key part of their building, for instance a section through the envelope at a corner, at a scale of 1:20 or as directed by the module convener. Students have to demonstrate a developed ability to critically evaluate and refine technical propositions through an iterative process. Additionally design drawings and models will be expected to demonstrate an advanced consideration for and provision of technology addressing the environmental exposure, temperature control, waterproofing, ventilation, circulation, structural support and integration, and sensibilities and sensitivities to appropriate building construction technologies. This will include an articulated attitude to the use of Material Tectonics. Students will need to summarise the iterative process and the final solution through clearly annotated drawings, sketches and models (both presentation and working models) appropriately.

01 School of Arts

ART500 Independent Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Contact hours: 6

Private study hours: 294

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Develop the ability to identify and articulate a research project appropriate for Level 6 undergraduate study in their subject area;
2. Successfully realised a research project appropriate for advanced undergraduate (Level 6) study in their area;
3. Develop an in depth understanding of, and put into practice, research methods appropriate to study in their subject area;
4. Deepen their systematic understanding of a particular topic of scholarship in their subject area;
5. Produce a sustained piece of work that critically analyses the project topic in a way appropriate to the subject.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate the abilities of initiative, planning, and time-management needed to successfully initiate, develop and realise an independent undergraduate research project in the Arts;
2. Demonstrate generic research skills, typically including the ability to use primary and secondary source material, and appropriate description, analysis, evaluation and argument;
3. Demonstrate high level skills of written expression, including the ability to express complex ideas clearly and concisely, to focus and organise arguments effectively, and to support their research through appropriate presentation and referencing

Method of Assessment

Main assessment methods

Independent Project (6000) (100%)

Reassessment methods

Like for Like

Preliminary Reading

Indicative Reading List

Derek Swetnam, Writing Your Dissertation: A Guide to Planning, Preparing and Presenting First Class Work, Oxford: How To Books, 2001.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

The module gives School of Arts students across a range of undergraduate programmes the opportunity to undertake a written independent research project at stage 3.

Students who wish to take the module must approach a permanent academic member of staff with a proposal, typically in advance of module registration, during the Spring term of the previous year. Students pick a research topic of their choice; however, students are only allowed to register for the module with the permission of a staff member who has agreed to supervise the project, and who has the expertise to do so. Potential supervisors must also ensure before they agree to supervise a project that the resources required to complete the project will be available to the student, and that adequate supervisory support will be available to the student throughout their study on the module.

Students will be supported in the preparation and submission of their work by their supervisor, although a central expectation of the module is that students will take increasing responsibility for their learning, consistent with expectations of Level 6 study.

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ART501 Arts Internship						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 120 (study within a professional environment)

Private study hours: 180

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply high level research and analytical skills to utilising their experience in a professional workplace environment;
- 2 Demonstrate systematic understanding of a range of key theoretical and practical issues currently faced by the arts industry in the UK and internationally;
- 3 Demonstrate insight into the functioning of the arts industry, including an understanding of the professional opportunities and opportunities for self-employment available to them within the industry, and the challenges working in this industry poses;
- 4 Demonstrate practical knowledge, skills and experiences needed to be employable in the arts industry;
- 5 Contextualise, record, and critically evaluate arts practices and processes.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate the ability of initiative, planning, autonomy and time-management in identifying opportunities for personal and professional development;
- 2 Present themselves and their ideas effectively in applications for employment, funding, etc.;
- 3 Work effectively in the workplace which may include working both as part of a team or under their own initiative and understand group dynamics and handling of interpersonal issues;
- 4 Demonstrate high levels of competence in data collection, research, communication, compiling of reports, information management, promotion and design;
- 5 Communicate effectively, to a professional standard, using coherent arguments and propositions in a variety of media, verbally and in writing;
- 6 Develop a substantial degree of critical and self-reflexive awareness by reflecting on their own learning and personal development in a strategic, analytical and autonomous way.

Method of Assessment

Presentation (20 mins) (40%)

Internship Journal (3000 words) (60%)

Preliminary Reading

Indicative Reading List

DeBono, E (1993) Parallel Thinking Viking/Penguin Group

Helyer, R (2015) The Work-Based Learning Student Handbook, Palgrave

Hope, Sophie; Figiel, Joanna (2012) Intern Culture: A Literature Review of Internship Report, Guidelines and Toolkits from 2009-2011, Artquest

Howard, K and Sharp, J et al (2002) The Management of a Learner Gower Aldershot

Lock, D (2003) Project Management Gower

Peel, M (1995) Improving your Communication Skills Kogan Page

Schön, D (1991) The Reflective Practitioner: How Professionals Think in Action Aldershot

Pre-requisites

None

Restrictions

Only available to stage 3 School of Arts students.

Synopsis *

Students will engage in a work-based situation of their choice. The student will be responsible for finding the work-based situation, though support from the School and CES will be available. The internship should bear relevance to their subject of study or a career they expect to pursue upon graduation. The total of 300 hours will be divided as required for purposes of preparation, attendance of work placement and reflection/completion of required assessment.

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ART502 Costume and Fashion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate a broad knowledge of the history of costume and fashion, particularly in Europe from the Renaissance period to the present day.
2. demonstrate a familiarity with representative examples of costumes from different historical periods in collections such as the V&A, their material culture, and the purposes for which they were made and contexts in which they were used.
3. analyse key examples of the representation of costume in art works, notably in portraits, and the connections between fine art and fashion design.
4. analyse key examples of the use of costume in stage productions, and their relation to stage design and to the interpretation of dramatic texts.
5. analyse key examples of the use of costume in films, for example in adaptations, or as a narrative device.
6. show a knowledge of a range of thinkers and critics who have studied costume and fashion (e.g. Carlyle, Baudelaire, Barthes etc) and to the work of a range of representative fashion designers.
7. apply a knowledge of 1-6 above through examples of creative design appropriate to an I level practice-based module within the School of Arts (e.g. in the fashion show)

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate a familiarity with the concept of cultural history, and in practice have a knowledge of the underlying concepts and principles associated with cultural history, evaluating and interpreting these in the context of the area of study (costume and fashion).
2. to present, evaluate and interpret cultural historical data, developing lines of argument (in interdisciplinary ways, in this context, to make connections between different art forms and broader cultural phenomena), and making sound judgments and critical evaluations in line with basic theories introduced in this module.
3. to communicate the results of study accurately and reliably, with structured and coherent arguments.
4. develop study skills in order to research and present their work, including appropriate Information Technologies.
5. develop qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

Method of Assessment

Main assessment methods

The module will be assessed 100% by coursework:

- Creative Portfolio (2000-4000 words) (40%)
- Critical Essay (2500 words) (40%)
- Fashion Show (20%)

Reassessment methods

Like for Like

Preliminary Reading

Indicative Reading List

Barthes, R. (2013) *The Language of Fashion*, trans. Andy Stafford, London: Bloomsbury Academic.
Breward, C. (1995) *The Culture of Fashion*, Manchester: Manchester University Press.
Bruzzi, S. (1997) *Undressing Cinema: Clothing and Identity in the Movies*, London: Routledge.
Doy, G. (2002) *Drapery: Classicism and Barbarism in Visual Culture*, London and New York: I. B. Tauris.
Hollander, A. (1993) *Seeing Through Clothes*, Berkeley and Los Angeles: University of California Press, (first published 1975).
Jeffers McDonald, J (2010), *Hollywood Catwalk: Exploring Costume and Transformation in American Film*, London and New York: I. B. Tauris.
Laver, J (2012) *Costume and Fashion: A Concise History*, 5th edition, London: Thames & Hudson.
Nadoolman Landis, D. (ed.), (2013) *Hollywood Costume*, London: V&A Publishing.

Pre-requisites

None

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Synopsis *

The art historian Aby Warburg – an avid reader of Thomas Carlyle's philosophical novel about clothes *Sartor Resartus* (1836) – said that a good costume, like a good symbol, should conceal as much as it reveals. This module will take an interdisciplinary approach to the study of costume and fashion – the art that can be worn – in order to explore their roles in drama, film and the visual arts. The social values encoded by clothes, their relation to class or sexual identity, will be discussed, along with how these assumptions inform the use of costume in adaptations or stagings of texts, or how they colour our view of a character, or of a director's interpretation (for example, using deliberate anachronism). The role of clothing and costume in the history of art will be analysed from artists' representation of clothes, contemporary or otherwise, to their involvement in fashion design.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

ART503 Performance Art & Its Histories: Dada to Deller						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of a weekly 2 hour lecture and 2 hour seminar over 12 weeks in addition to a four hour gallery trip [venue TBA].

Total Contact Hours [Seminars, Lectures & Tutorial]: 48

Trips: 4

Independent study [inc. essay preparation]: 248

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students at Level 5 will be able to:

1. demonstrate a broad knowledge of the history, aesthetics and contexts of performance art from the early twentieth century modernist avant-gardes through to a range of late modern practices;
2. identify and contextualise a range of work formative of the genre and expressive of wider issues of performativity and social engagement;
3. discuss and differentiate the ethos, practice and legacy of a range of performance-orientated avant-grades/ neo-avant-grades including Dada, Surrealism, Fluxus, the Vienna Actionists, the Situationist International to late modern practitioners such as Gilbert & George, Gillian Wearing, Marina Abramovich and Santiago Sierra;
4. discuss and contextualise the connections and interdisciplinary interactions between performance and related art forms such as dance and sculpture within the period studied;
5. evaluate key theoretical innovations and debates which have informed the development of performance art and relational aesthetics more broadly.

Method of Assessment

100% Coursework:

1500 word essay assignment [40%]

2500 word essay assignment [60%]

Preliminary Reading

Allain, P., and Harvie, J. (2014) *The Routledge Companion to Theatre and Performance*, Oxford, Routledge

Bishop, C. (2012) *Artificial Hells*, London, Verso

Carlson, M. (2003) *Performance: A Critical Introduction*, Oxford, Routledge

Goldberg, R.L. (2011) *Performance Art: From Futurism to the Present*, London, Thames & Hudson

Harvey, J. (2013) *Fair Play – Art, Performance and Neoliberalism*, Basingstoke, Palgrave/Macmillan

Jones, A. (2012), *The Artist's Body*, London, Phaidon

Pre-requisites

There are no pre-requisite or co-requisite modules

Synopsis */

The recent cultural prominence given to relational aesthetics and tropes of performance and performativity by theorists and practitioners such as Claire Bishop, Judith Butler, Nicolas Bourriaud and Liam Gillick have underlined the legacy and resonance of performance art as a genre for both recent and contemporary practice. The module will introduce and explore iterations of both performance and performativity in the aesthetic of Neo-dada and the associated experimentation of John Cage, Yves Klein, Merce Cunningham and Robert Rauschenberg. It will open by briefly introducing the formative contribution of Dada's Cabaret Voltaire and Duchamp's *The Bride Stripped Bare By Her Bachelors*, Even in relation to extending both definitions of art and the experiential context of audience encounter, subjectivity and response.

The genre's tangible re-politicisation and its particular role in 1960s and 1970s counterculture will be discussed through work by the Situationist International (SI), Fluxus, Joseph Beuys, Joseph Manzoni, Gilbert & George, Carolee Schneemann and Yvonne Rainer. The particular, and arguably very different inflexion given to embodiment, phenomenology and the cultural politics of identity, will be explored in a range of practice by the Vienna Actionists. The fiercely contested arguments around theatricality, objecthood, Modernism and Minimalism characterised by Michael Fried, Harold Rosenberg, Clement Greenberg and Rosalind Krauss will be explored as part of the hinterland to more recent debates occasioned by Claire Bishop, Liam Gillick and Nicolas Bourriaud regarding relational aesthetics, subjectivity and participation. The module will conclude by sampling a range of recent and associated performance practice including work by Marina Abramovich, Martin Creed, Michael Landy, Jeremy Deller, Gillian Wearing, Rachel Whiteread and Santiago Sierra, among others.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

ART504 Performance Art & Its Histories: Dada to Deller						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of a weekly 2 hour lecture and 2 hour seminar over 12 weeks in addition to a four hour gallery trip [venue TBA].

Total Contact Hours [Seminars, Lectures & Tutorial]: 48

Trips: 4

Independent study [inc. essay preparation]: 248

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Apply skills of interpretation, description, synthesis and critical evaluation to a range of interdisciplinary practice;
2. Discuss and develop interpretations (both orally and in writing) of the material explored;
3. Demonstrate the aptitude to present and research coherent arguments and analysis of data;
4. Apply appropriate study skills of research and presentation including the use of Information Technology;
5. Complete assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable employability skills.
6. Evidence comparative use of journal material to support research and synthesis of information and argument;
7. Demonstrate time-management and self-organisation skills consistent with final year study.

Method of Assessment

100% Coursework:

1500 word assignment [30%]

3000 word assignment [60%]

Preliminary Reading

Allain, P., and Harvie, J. (2014) *The Routledge Companion to Theatre and Performance*, Oxford, Routledge

Bishop, C. (2012) *Artificial Hells*, London, Verso

Carlson, M. (2003) *Performance: A Critical Introduction*, Oxford, Routledge

Goldberg, R.L. (2011) *Performance Art: From Futurism to the Present*, London, Thames & Hudson

Harvey, J. (2013) *Fair Play – Art, Performance and Neoliberalism*, Basingstoke, Palgrave/Macmillan

Jones, A. (2012), *The Artist's Body*, London, Phaidon

Pre-requisites

There are no pre-requisite or co-requisite modules

Synopsis *

The recent cultural prominence given to relational aesthetics and tropes of performance and performativity by theorists and practitioners such as Claire Bishop, Judith Butler, Nicolas Bourriaud and Liam Gillick have underlined the legacy and resonance of performance art as a genre for both recent and contemporary practice. The module will introduce and explore iterations of both performance and performativity in the aesthetic of Neo-dada and the associated experimentation of John Cage, Yves Klein, Merce Cunningham and Robert Rauschenberg. It will open by briefly introducing the formative contribution of Dada's Cabaret Voltaire and Duchamp's *The Bride Stripped Bare By Her Bachelors*, Even in relation to extending both definitions of art and the experiential context of audience encounter, subjectivity and response.

The genre's tangible re-politicisation and its particular role in 1960s and 1970s counterculture will be discussed through work by the Situationist International (SI), Fluxus, Joseph Beuys, Joseph Manzoni, Gilbert & George, Carolee Schneemann and Yvonne Rainer. The particular, and arguably very different inflexion given to embodiment, phenomenology and the cultural politics of identity, will be explored in a range of practice by the Vienna Actionists. The fiercely contested arguments around theatricality, objecthood, Modernism and Minimalism characterised by Michael Fried, Harold Rosenberg, Clement Greenberg and Rosalind Krauss will be explored as part of the hinterland to more recent debates occasioned by Claire Bishop, Liam Gillick and Nicolas Bourriaud regarding relational aesthetics, subjectivity and participation. The module will conclude by sampling a range of recent and associated performance practice including work by Marina Abramovich, Martin Creed, Michael Landy, Jeremy Deller, Gillian Wearing, Rachel Whiteread and Santiago Sierra, among others.

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ART510 Disability and the Arts						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 20 hours of lectures (10 x 2 hour lectures), 20 hours of seminars (10 x 2 hours of seminars), 10 hours of screenings (5 x 2 hour screenings), 250 hours of personal study.

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Have a systematic knowledge of the ways in which the arts (drama, film and visual art) engage with disability and the politics of disability identity;
2. Understand the different modes of analysis undertaken by academics in disability studies and 'crip theory', and how it applies to the study of the arts;
3. Critically engage with the work of disabled artists through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
4. Through analysing the current practice within theatres, cinemas and galleries, gain a greater understanding of disabling barriers in artistic institutions.
5. Develop a greater understanding of the interplay between the lived experience of disability, the ethics and politics of disability representation and the aesthetics of disability arts.
6. Develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of persuasive arguments;
7. Develop skills in analysing the practice of artistic institutions such as theatres, galleries and cinemas;
8. Develop the skills of communication, improving performance, and problem-solving;
9. Communicate effectively, using appropriate vocabulary, ideas and arguments in a written form;
10. Read critically, analyse and use a range of primary and secondary texts;
11. Locate and use appropriately a range of learning and reference resources (including academic books, journals and articles as well as writings by disability activists);
12. Employ information technologies to research and present their work;
13. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in written form;
14. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Assessment 1: Essay 1, 2,500 words (35%)

Assessment 2: Accessibility Review, 2,000 words (30%)

Assessment 3: Essay 2, 2,500 words (35%)

Preliminary Reading

Davis, Lennard (2016) *The Disability Studies Reader*. (5th Ed.) London: Routledge.
 Johnson, Kirsty (2016) *Disability and Modern Theatre*. London: Bloomsbury Methuen Drama.
 Koppers, Petra (2014) *Studying Disability Arts and Culture*. Basingstoke: Palgrave Macmillan.
 McGuer, Robert (2006) *Crip Theory: Cultural Signs of Queerness and Disability*. New York: New York University Press.
 Millett-Gallant, Ann (2012) *The Disabled Body in Contemporary Art*. Basingstoke: Palgrave Macmillan.
 Mitchell, David T. and Sharon L. Snyder (2000) *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: University of Michigan Press
 Norden, Martin (1994) *Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick: Rutgers University Press
 Siebers, Tobin (2010) *Disability Aesthetics*. Michigan: University of Michigan Press.

Pre-requisites

none

Synopsis <span style =

This module will look at disability in the arts, covering theatre, film and visual art. There will be three sections to the course relating to the three assessment points. First, the students will engage with the historical representation of disability within the arts and the way in which disability scholars have critically engaged with it. This will culminate in an essay that will focus on the history of disability representation in theatre, film or visual art. Second, the students will look at arts institutions (i.e. theatres, cinemas and galleries) and the disabling barriers within those institutions that prevent the full participation of people with impairments in the arts. This will culminate in an 'accessibility review', whereby the students analyse the adjustments made by arts institutions for people with impairments and the extent to which they are effective. Finally, the students will engage with examples of contemporary disabled artists whose impairments inform the aesthetic qualities of their work. This will culminate in an essay that will focus on a case study of a contemporary disabled artist.

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ART520 Psychology of the Arts						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 44 hours
Private study hours: 256 hours
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Understand the history and current practice of psychological and cognitive research of the arts (visual art, music, theatre, dance, film, and others);
2. Demonstrate understanding of empirical and arts-sciences interdisciplinary paradigms of arts research, including their aims, formats, and applications;
3. Demonstrate understanding of current research on sensation, perception, cognition, and emotion and the applications of this research in cognitive studies of the arts;
4. Demonstrate understanding of interdisciplinary arts-sciences research through analysis of artworks/performances/genres from a cognitive perspective;
5. Demonstrate deeper understanding of artists' creative processes and engagement with the minds of their works' audiences;
6. Understand the cultural dynamics that influence popular views and evaluation of interdisciplinary arts-sciences research.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Understand and interrogate various critical approaches and the theoretical assumptions that underpin the approaches covered;
2. Critically read, analyse and use a range of primary and secondary texts (academic books, journals and articles) across disciplines;
3. Apply enhanced intellectual skills of synthesis, summarisation, critical judgement and problem-solving;
4. Apply enhanced skills of oral and written communication;
5. Effectively utilise written academic formats and presentation technologies to present their work;
6. Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self management;
7. Demonstrate independent learning abilities and responsiveness to feedback.

Method of Assessment

Main assessment methods:

Summary and critical reflection on selected book-length text (1,500 words), 20%
Research project presentation (7-8 minutes) 30%
Literature review of selected topic in cognitive arts research (3,000 words) 50%

Reassessment methods:

Summary and critical reflection: like for like submission
Research presentation: presentation to instructor only
Literature review: like for like submission

Preliminary Reading

Indicative Reading List:

Bacci, Francesca and David Melcher. 2011. *Art and the Senses*. Oxford University Press.
Blair, Rhonda and Amy Cook. 2016. *Theatre, Performance, and Cognition: Languages, Bodies and Ecologies*. Bloomsbury.
Hallam, Susan, Ian Cross and Michael Thaut. 2008. *The Oxford Handbook of Music Psychology*. Oxford University Press.
Mather, George. 2013. *The Psychology of Visual Art: Eye, Brain and Art*. Cambridge University Press.
Smith, Murray. 2017. *Film, Art, and the Third Culture: A Naturalized Aesthetics of Film*. Oxford University Press.
Tinio, Pablo. 2017. *The Cambridge Handbook of the Psychology of Aesthetics and the Arts*. Cambridge University Press.

Pre-requisites

None

Synopsis <span style =

This interdisciplinary course will examine historical and current theoretical ideas and research on the ways in which art is created and perceived. Artforms that will be considered include visual arts (painting, sculpture, architecture, popular art), performing arts (dance and theater), music, and film. Readings will interface with subdisciplines of psychology such as perception, psychoaesthetics, neurophysiology, social psychology, and studies of emotion. Principal areas of focus will include aesthetics, arts-experimental design, perception of art, meaning in art, the psychology of the creative process, social and cultural issues, and the ramifications of arts-sciences research. The primary focus will be on Western art forms, though other world art traditions and aesthetics will also be discussed. Assessment methods will test understanding through a summary and critical reflection on a selected text and the proposal, research, and design and oral presentation of a potential interdisciplinary research project.

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ART521		Media Ethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 32
Private Study Hours: 268
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Engage in a range of critical debates surrounding media culture and consumption;
- Demonstrate understanding of some of the key moral issues and ethical dimensions of contemporary media practices;
- Demonstrate understanding of theoretical discourse regarding media representation and the formation of identities within digital domains;
- Examine the moral, social and cultural impact of mediation on communication and everyday life;
- Reflect upon their own role and responsibilities in relation to ethical media practices.

Method of Assessment

30% Seminar Diary (6000 words)
70% Essay (3000 words)

Preliminary Reading

Gaut, Berys. Art, Emotion and Ethics. Oxford: Oxford University Press, 2007.
Kieran, Matthew. Ed. Media-Ethics., New York: Routledge, 2008. 152-164.
Langton, Rae. Sexual Solipsism: Philosophical Essays on Pornography and Objectification, Oxford University Press, 2009.
Wilkins & Christians. Eds. The Handbook of Mass Media Ethics, Routledge, 2008.

Synopsis <span style =

This module seeks to investigate some of the most pressing ethical issues in contemporary media culture and the mediated arts. Topics may include: violence in video games, nudity on the screen and in advertising, anti-heroes and villains in fiction, propaganda and manipulation, sexism and racism in humor, shock value in the news and in contemporary art. To answer the many moral questions that arise in this context students will examine basic notions such as truth, objectification, voyeurism, exploitation, offence, harm, gender, and stereotype.

ART522		Disability and the Arts				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 50
Private Study Hours: 250
Total study hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a knowledge of the ways in which the arts (drama, film and visual art) engage with disability and the politics of disability identity;
2. Understand the different modes of analysis undertaken by academics in disability studies and 'crip theory', and how it applies to the study of the arts;
3. Critically engage with the work of disabled artists through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
4. Through analysing the current practice within theatres, cinemas and galleries, demonstrate a greater understanding of disabling barriers in artistic institutions.
5. Demonstrate an understanding of the interplay between the lived experience of disability, the ethics and politics of disability representation and the aesthetics of disability arts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of persuasive arguments;
2. Develop the skills of communication, improving performance, and problem-solving;
3. Locate and use appropriately a range of learning and reference resources (including academic books, journals and articles as well as writings by disability activists);
4. Employ information technologies to research and present their work;
5. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in written form;
6. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main Assessment Methods:

Assessment 1: Essay, 3,000 words (50%)

Assessment 2: Accessibility Review, 3,000 words (50%)

Reassessment Methods:

Like-for-like

Preliminary Reading

Indicative Reading List:

Davis, Lennard (2016) *The Disability Studies Reader*. (5th Ed.) London: Routledge.
Johnson, Kirsty (2016) *Disability and Modern Theatre*. London: Bloomsbury Methuen Drama.
Kuppers, Petra (2014) *Studying Disability Arts and Culture*. Basingstoke: Palgrave Macmillan.
McGuer, Robert (2006) *Crip Theory: Cultural Signs of Queerness and Disability*. New York: New York University Press.
Millett-Gallent, Ann (2012) *The Disabled Body in Contemporary Art*. Basingstoke: Palgrave Macmillan.
Mitchell, David T. and Sharon L. Snyder (2000) *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: University of Michigan Press
Norden, Martin (1994) *Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick: Rutgers University Press
Siebers, Tobin (2010) *Disability Aesthetics*. Michigan: University of Michigan Press.

Pre-requisites

None

Synopsis <span style =

This module will look at disability in the arts, covering theatre, film and visual art. The students will engage with the historical representation of disability within the arts and the way in which disability scholars have critically engaged with it. The students will also look at arts institutions (i.e. theatres, cinemas and galleries) and the disabling barriers within those institutions that prevent the full participation of people with impairments in the arts. This will culminate in an 'accessibility review', whereby the students analyse the adjustments made by arts institutions for people with impairments and the extent to which they are effective. Finally, the students will engage with examples of contemporary disabled artists whose impairments informs the aesthetic qualities of their work.

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ART523 Photography: Contexts of Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 48
Private Study Hours: 252
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Effectively use photographic equipment and materials to produce technically sophisticated images that are clearly situated within a context of photographic production, such as a particular genre or style.
- 2 Creatively respond to a photographic project brief.
- 3 Employ relevant theoretical and critical concepts drawn from photographic and media theory to discuss their own and others' photographic practice and outputs.
- 4 Make and explain relevant connections between historic photographic practices, genres and styles and the images they have made in response to a project brief.
- 5 Demonstrate knowledge and understanding of the history of photography as an art and as a broader media form.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate problem-solving skills, including how to follow a project through from its initial conception to the final product.
- 2 Construct and evaluate arguments relevant to their own and other's creative activity.
- 3 Adhere to deadlines and demonstrate time-management skills
- 4 Conduct research into theoretical and historical materials.
- 5 Demonstrate advanced written and oral communication skills, particularly apropos the expression of complex thoughts about visual media and arts

Method of Assessment

Main assessment methods:

Students are required to produce two photographic portfolios. Each portfolio should consist of between 12 and 25 thematically connected photographs and a 1500 word reflective statement which are together assigned a single mark.

Portfolio 1 – 50% of the final mark
Portfolio 2 – 50% of the final mark

Reassessment methods

Like-for-like

Preliminary Reading

Indicative Reading List

The following books are recommended for those wishing to develop their practical skills and technical knowledge of the photographic medium:

- Hedgecoe, J. (2009) New Manual of Photography, London: DK.
- Langford, M., et al. (2012) Basic Photography, Taylor & Francis
- Mahé, P. and Zakia, R. D. (2012) Beginning Photography Using the Stop-System Editions France Delory

The following books provide extensive information about a wide range of genres, forms and styles of photographic practice:

- Rosenblum, N. (2008) A World History of Photography, New York: Abbeville Press
- Frizot, M. (1998) A New History of Photography, New York: Konemann
- Marien, M. W. (2014) Photography: A Cultural History, London: Laurence King

Pre-requisites

None

Synopsis <span style =

This is a practice-based module exploring the photographic medium and the contexts of its use through the production of photographs in response to a project brief and group-based critical discussion of the work produced. Students investigate how the context in which photographs are made affect how the world is represented, and how in turn these images shape perception. Students choose two practical project briefs that are designed to enable them to explore the medium creatively and through informed and reflective practice. The emphasis of the module is upon this creative practice rather than the acquisition of specific technical skills, and as such students are at liberty to use any photographic production and post-production technologies they wish to experiment with or find appropriate. A camera phone and access to a computer and printer are all that is needed for this module, though students who wish to make use of digital image processing or analogue processes, including use of a darkroom, are encouraged to do so. Each of the practical project briefs will be supported through a series of lectures closely examining various genres, styles and other contexts of photographic production through the work of those who have shaped them. In addition students will present the work they have produced in response to their project briefs, and engage in a broad critical discussion of their own and other's work.

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ART524		Digital Storytelling				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 36
Private Study Hours: 264
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of the skills and techniques required to record and edit online content using both cameras and mobile devices;
- Demonstrate understanding of the priorities and practices of video journalism, film ethnography and digital storytelling;
- Conceive and plan a piece of online content using a mobile device;
- Demonstrate the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually;

Method of Assessment

- 1) Digital story exercises. 70%. Students will work in small groups to create three short videos. These will be weighted as follows: 20% for the first exercise, 20% for the second exercise, 30% for the third exercise.
- 2) Written work. 30%. A 1000-word critical essay will accompany each digital story exercises outlining theory and process.

Preliminary Reading

Alexander, B. (2017), *The New Digital Storytelling: Creating Narratives with New Media*. Santa Barbara: Praeger.
Goggin, G., & Hjorth, L. eds. (2014), *The Routledge Companion to Mobile Media*. New York: Routledge.
Dunford, M., & Jenkins, T., (2017), *Digital Storytelling: Form and Content*. London: Palgrave Macmillan
Lambert, J. (2013), *Digital Storytelling: Capturing Lives, Creating Community (Digital Imaging and Computer Vision)*. New York: Routledge.

Lovnik, G. & Somers Miles, R., (2011), *Video Vortex Reader II: Moving Images Beyond YouTube*. Institute of Network Cultures
Snickars, P. & Vondreay, P. (2009), *The YouTube Reader*. National Library of Sweden.
Vernalis, C., Herzog, A., & Richardson, J. (2013) *The Oxford Handbook of Sound and Image in Digital Media*. New York: Oxford University Press.

Synopsis <span style =

The proliferation of mobile devices and the rise of participatory culture have had a transformative effect on how moving images are generated and experienced. The ease with which we can now create and share images, audio and video has impacted how stories are told and films are made. This module explores some of the many new forms of content creation and narrative practices that have appeared as a result of this technological and cultural change, and encourages students to engage with these forms critically and creatively. Students will examine digital storytelling as an emergent form of participatory media by exploring new media narrative methods such as vlogs, citizen journalism, social media based storytelling and video essays. Students will create short works in a number of these forms.

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ART525 Social Media and Participatory Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Lectures and seminars: 30 hours
 Independent Study: 270 hours
 Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of key theoretical approaches to the analysis of social media and user generated content.
- Demonstrate basic knowledge about key events, movements and figures in the digital age.
- Analyse a range of digital texts, taking consideration of issues of content, format and audience.
- Produce critically informed interpretations of social media texts.
- Critically analyse the ways in which different social groups may interact with digital communication practices.

Method of Assessment

Digital Portfolio – 30%
 Presentations - 30% (Presentation 1 – 10%; Presentation 2 – 10%; Presentation 3 – 10%)
 Essay (2500-words) - 40%

Preliminary Reading

Cloudry, N., & Hepp, A. (2017) The Mediated Construction of Reality. Cambridge: Polity Press.
 Gerbaudo, P. (2012) Tweets and the Streets: Social Media and Contemporary Activism. London: Pluto Press.
 Jane, E. (2017) Misogyny Online: A Short (and Brutish) History. Los Angeles: Sage.
 Jenkins, H. et. al. (2015) Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce and Politics. Cambridge: Polity Press.
 Jenkins, H., & Ford, S. (2013) Spreadable Media: Creating Value and Meaning in a Networked Culture. New York: New York University Press.
 Lindgren, S. (2017) Digital Media and Society. Los Angeles: Sage.
 Miller, V. (2011) Understanding Digital Culture. London: Sage.
 Siaper, E. (2018) Understanding New Media: 2nd Edition. London: Sage.

Synopsis

The digital sphere has given voice and meeting spaces to communities and activist groups, enabling social action, art and change. It has also been used by reactionaries, nationalists and the far-right groups to amplify hate filled messages. Analysing platforms that may include Facebook, Twitter, Uber and Wikipedia, the module engages with concepts such as participatory and collaborative culture, sharing economies, democracy and surveillance.

Students will engage in sourcing, analysing and critiquing social media content by way of a Digital Portfolio. This work will be contextualised by an essay that situates students' multimedia exercises within key debates in online culture. To facilitate this, lectures and seminars will explore various case studies - from mainstream politicians' use of social media in campaigning, to the intensification of hate speech in the cyber sphere, to the ethics of using unpaid journalists and the economy of sharing - in order to encourage students to engage critically with the relationship between politics, economics, personal expression and art making practices in the digital age.

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ART526 Arts Funding and Policy: Making it Happen						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a systematic understanding of the structure of the arts funding system and its history;
- demonstrate a systematic and conceptual understanding of the structure of central, regional and local government in as much as they affect the arts;
- demonstrate a systematic and conceptual understanding of the development of arts funding policy and an appreciation for the aims and objectives of arts funding;
- deploy accurately established techniques of analysis and enquiry, and devise and sustain arguments by critically evaluating and understanding the component parts of a bid for funding;
- demonstrate a conceptual understanding that enables the student to solve problems and use ideas and techniques to develop an arts funding application.

Method of Assessment

Research Essay of 2000 words: 20%
Group Presentation: 20%
Virtual Funding Application: 40%
Seminar Log and Contribution: 20%

Preliminary Reading

Byrnes, William. Management and the Arts. Oxford: Focal, 2014.
Carey, John. What good are the arts? London: Faber, 2006.
Harvey, Adrian. "Funding Arts and Culture in a Time of Austerity." Arts Council England. April 2016.
[http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20\(Adrian%20Harvey\).pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20(Adrian%20Harvey).pdf) (accessed August 16, 2016).
National Campaign for the Arts. "Arts Index 2015." The Guardian: Cultural Professionals Network. 17 March 2015.
[http://static.guim.co.uk/nl/1426519638916/NCA-Arts-Index-07-14-\(web\).pdf](http://static.guim.co.uk/nl/1426519638916/NCA-Arts-Index-07-14-(web).pdf) (accessed August 16, 2016).
Norton, Michael, and Mike Eastwood. Write Better Fundraising Applications. Fourth Edition. London: Directory of Social Change, 2010.
Powell, David, Christopher Gordon, and Peter Stark. "Rebalancing Our Cultural Capital: A contribution to the debate on national policy for the arts and culture in England." 31 October 2013. <http://www.theroccreport.co.uk/author-comments.php> (accessed December 20, 2013).
The Arts Council England. "The Value of Arts and Culture to People and Society." 2014.
http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf (accessed September 20, 2014).

Synopsis *

This module will look at arts funding policy and public funding structures for the arts, including the formation of the Department of Culture, Media and Sport (DCMS), and the Arts Council and its various models of operation since 1947 through to the present. This will serve to place productions from across the arts within the context of who makes policy and how it is formed, while acting as an introduction to arts funding and the application and measurement process. Students will gain an understanding of the structure of central, regional and local government in as much as they affect the arts. Trust and Foundations that support and nurture the arts are also explored in the context of how these can supplement and develop productions. Sponsorship and commercial involvement is looked at in the ways that this can be integrated into the package.

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ART527 Visual Arts and Digital Media Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact Hours: 44 hours
Private Study Hours: 256
Total study hours will be 300.

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a systematic understanding of a range of art writing copy styles and genres associated with printed and online platforms;
2. Explore writing, organisational and presentational principles associated with arts-related journalism and the submission of copy for publication;
3. Consider the various forms, purposes and roles of non-academic art writing in communicating content to diverse discipline and readership communities;
4. Demonstrate a critical understanding of some of the basic techniques of preparing for, and conducting interviews in support of, arts-based feature and review writing, both in printed and online forms;
5. Explore relevant examples of art historiography and media theory, considering their contribution to visual arts writing practice and language more broadly;
6. Explore a range of writing styles, including the authoring of a personal statement, which have application to managing the transition beyond and from undergraduate study.

Method of Assessment

Exhibition Review, 500 words, to a chosen house style, worth 10%
Exhibition Review, 500 words, to a chosen house style, worth 10%
Total: 20%
Extended Profile for a Newspaper, Magazine or Online Platform (2000 words) (50%)
Personal Statement (1000 words) (20%)
Seminar Presentation (10%)

Preliminary Reading

How to Write About Contemporary Art, Gilda Williams, Thames & Hudson, 2014
Writing and Editing for Digital Audiences, Brian Carroll, Routledge, 2017
How to Write Art History, Anne D'Alleva, Laurence King, 2010
Cultural Theory and Popular Culture: A Reader, John Storey, Routledge, 2018

Synopsis <span style =

This final year, outward-facing module explores dimensions of arts and media writing and context relevant to visual arts, heritage, gallery, museums and contemporary media sectors. Its structure and format introduces two complementary and interconnected components.

Lectures will explore and discuss selected art history and media-oriented historiographic texts, considering their legacy and relevance for print and online writing genres. Examples will start with the biographical legacy of Plato, Vasari and Bellori for traditions of ekphrasis and mimesis. Lectures will consider the connotations of materialism and embodiment associated with Schopenhauer, Nietzsche, Worringer, Chasseguet-Smirgel, bel hooks and Julia Kristeva for avant-garde and late modern practice. The historiography of Roger Fry, Clive Bell, Clement Greenberg, Michael Fried and Rosalind Krauss will be considered in relation to the Modernist art-writing canon and associated historiography, followed by the post-war interventions of the Frankfurt School, Roland Barthes, Gilles Deleuze and Michel Foucault.

Differing conceptions of the visual arts, media and advertising industries will be counterposed through the perspectives of Edward Bernays, Vance Packard, Timothy Leary and the Situationist world-view of Guy Debord. The module will conclude by discussing post-colonial and late modern perspectives by Frantz Fanon, Stuart Hall, Gayatri Spivak and Slavoj Žižek. Consideration will be given to how these interventions have variously helped to situate sociological discourse underpinning dimensions of visual arts and media historiography more broadly.

Seminars will discuss some of the texts considered within the lectures in addition to introducing the key principles and conventions of visual arts and online writing: standing up and presenting copy proposals for commissioning; adapting copy to differing house-styles and genres; being responsive to audience and market; preparing for and undertaking interviews for writing briefs and useful sources of information for generating ideas for prospective writing and online or virtual media projects.

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DR548 Theatre & Journalism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar) + 6 or 7 Scheduled Theatre Performance Trips, and additional independent study hours.

Cost

Students must expect to pay up to £60 for the cost of theatre tickets, plus around £15 for each return journey to London. In total, including tickets and transport, this module will cost students around £90

Learning Outcomes

Upon successful completion of this module, you will be able to:

- Discuss current ideas on theatre and the role of theatre criticism;
- Evaluate and contextualise the work of key practitioners, forms and genres of contemporary theatre and performance and their cultural, social and political implications;
- Critique performance events through theatre reviews and research features written to professional journalistic standards;
- Demonstrate advanced skills in written communication;
- Reflect on your writing practice and compare it with that of professional writers as published in newspapers, magazines, blogs and websites.

Method of Assessment

100% Coursework: Feature Article Portfolio (40%); Theatre Reviews Portfolio (40%); Contribution to the Seminar and Presentation (20%)

Preliminary Reading

Pavis, Patrice, *Analysing Performance*, University of Michigan Press 2003
 Counsell, Colin & Laurie Wolf, eds, *Performance Analysis*, Routledge 2001
 Campbell, Patrick, ed., *Analysing Performance*, Manchester University Press, 1996
 Delgado, Maria, and Caridad Svich, eds, *Theatre in Crisis? Performance Manifestos for a New Century*, Manchester University Press 2002
 Billington, Michael, *One Night Stands: A Critic's View of British Theatre 1971-1991*, Nick Hern Books 1993
 Wardle, Irving, *Theatre Criticism*, Routledge 1992
 Stefanova, Kalina, ed., *Who Keeps the Score on London Stages?*, Routledge 2000
 Butt, Gavin, *After Criticism: New Responses to Art and Performance*, Blackwell 2005
 Freshwater, Helen, *Theatre & Audience*, Palgrave 2009
 Kelleher, Joe, *Theatre & Politics*, Palgrave 2010
 Hurley, Erin, *Theatre & Feeling*, Palgrave 2010

(This module is based on visits to live performances and independent research, not on set reading)

Pre-requisites

None

Synopsis *

The aims of this module are to allow students the opportunity to extend their knowledge of theatre by encounters with contemporary performance as a live, time-based experience rather than as the experience of reading/text, and to enable them to develop the skills of analysis and journalistic writing about live performance. The module introduces students to contextual knowledge on contemporary theatre and performance journalism in the UK, including aspects of editing and copyediting. It develops analytical and writing skills while considering the role of the critic, the demands of theatre reviewing as a craft and the basics of journalism in general. Where possible, sessions will be conducted by professional theatre critics. The module trains students on how to make formal presentations, write reviews and features, copyedit/subedit their own or other people's work, pitch to an editor, and tailor one's writing style according to different readerships and publications. Each seminar group will work towards the publication of a blog, in which coursework will be published.

The central part of the module is focused around 5 or 6 visits to live performances. At least two of these will be visits to theatres in London, and the visits will cover a range of different types of international as well as national contemporary performance. Students must expect to pay up to £60 for the cost of theatre tickets, plus around £15 for each return journey to London. In total, including tickets and transport, this module will cost students around £90. Before or after each visit students will undertake relevant research, and write a review of the performance. This process of research and writing will focus the thoughts for the group discussion of the performance in the seminars. Students will then develop a feature idea and pursue it through research and several writing drafts.

There will be a strong emphasis in this module on developing writing and verbal skills in order to articulate the experience of live performance through effective theatre criticism. In particular it is aimed to develop students' skills in public speaking about performance [in seminar debates and in the professional-standard presentation students will give in class], and their ability to write lucidly and stylishly about performance in theatre reviews and in an independently research article suitable for publication in a good quality broadsheet or theatre journal.

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DR549		Acting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 72
 Private study hours: 228
 Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 be able to adopt a systematic approach to the analysis of a naturalistic dramatic text in order to prepare an acting role for performance;
- 2 have developed your critical reflection on the applicability and efficacy of various modern approaches to role preparation within a range of theatrical contexts;
- 3 have enhanced your skills in play analysis and close reading of plays.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 have consolidated and improved the clarity of critical thinking and ability to express an argument, written and spoken;
- 2 become more aware of the need for resourcefulness and inventiveness in research, writing and practical work;
- 3 have enhanced skills in using evidence from a range of sources including their own processes, to support their arguments appropriately;
- 4 have enhanced ability to engage in constructive dialogue and in practical work alone and with peers.

Method of Assessment

Main assessment methods:

Scene Study 1 (30%)
 Scene Study 2 (40%)
 Written Scene Analysis (2,500 words) (30%).

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Adler, Stella, *The Technique of Acting*, New York: Bantam; 1990
 Benedetti, Jean, *Stanislavski & The Actor*, London: Routledge, 1998
 Chekhov, Michael, *To the Actor; on the Technique of Acting*, New York: Harper & Row; 1953
 Hagen, Uta, *Respect for Acting*, Hoboken, N.J.: Wiley; 2009
 Marowitz, Charles, *The Act of Being*, London: Vintage; 1978
 Merlin, Bella, *The Complete Stanislavski Toolkit*, London: Nick Hern; 2007

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis *

The course will introduce basic skills related to the craft of acting, predominantly within naturalist and realist idioms. This acting course will provide a core practical introduction to mainstream acting techniques descended from the teachings of Stanislavski and his heirs, as well as providing an introduction to contrasting practice and theories from other significant practitioners.

The course will introduce students through practical means, to basic terms and concepts in mainstream rehearsal-room practice. The students will develop a practical and usable understanding of a contemporary approach to the Stanislavskian system. Students will explore approaches concerning the use of detailed textual analysis when preparing a naturalistic role for performance and concepts to be introduced will include text analysis and uniting, actions and activities, objectives, obstacles, stakes, and given circumstances. On some level, this course will allow the student to explore varied and contradicting ideas from the world of actor training.

All of these concepts will be explored in practice through a combination of physical and text exercises, improvisation and close textual analysis. Students will be encouraged to adopt a critical overview of the work and to evaluate for themselves, both via class discussion and through reflective analysis on paper, the strengths and weaknesses of the techniques to which they are introduced.

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DR592 Directing Theatre: Methods and Making						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

6 Hours Per Week (3 Hour Practical Session (Whole Module) / 3 Hour Practical Session (Seminar Groups)), plus 228 hours of independent study across the 12 week term

Learning Outcomes

By taking this module, students will be able to:

- Understand the relationship between the work of the director and the processes of theatrical production within a range of performance contexts;
- Interrogate, question and re-evaluate the practice of theatre directing;
- Understand the processes of production in contemporary performance practice and to encourage their creative and intellectual abilities in this area;
- Explore the connections between performance theory and theatrical practice;
- Demonstrate knowledge of the processes and conventions of theatre directing;
- Demonstrate an understanding of the theatrical forms and conventions within which selected performance texts are operating;
- Demonstrate their knowledge of contemporary approaches to directing and performance;
- Demonstrate their skills in performance practice.

Method of Assessment

100% Coursework: Written Assessment 2500 Words (40%); Group Performance and Written Summary (60%)

Preliminary Reading

- M. Delgado and D. Rebellato (2010) Contemporary European Theatre Directors, New York: Routledge
- J. Harvie and Andy Lavender eds. (2010) Making Contemporary Theatre: International Rehearsal Processes, Manchester: Manchester University Press.
- K. Mitchell (2008) The Director's Craft: A Handbook for the Theatre, New York: Routledge
- S. Mitter and M. Shevtsova (2005) Fifty Key Theatre Directors, New York: Routledge
- M. Shevtsova and C. Innes (2009) Directors/Directing: Conversations in the Theatre: Cambridge: Cambridge University Press
- A. Sidiropoulou (2011) Authoring Performance: The Director in Contemporary Theatre, Basingstoke: Palgrave Macmillan.

Pre-requisites

None

Synopsis <span style =

This module engages with a diversity of approaches to theatre directing through a series of workshops, lectures, seminars, videos, and practical experiments. The module opens with a programme of lectures and exercises that explore the relations between directing and performance, design, writing and composition. This culminates in an assessed group project to be performed in which students will engage with and interrogate directing as practice. The module continues with a series of theme-based workshops on such topics as 'interrogating the classics', 'directing vs devising' and 'directing with new technologies'. Practitioners studied will vary each year but an indicative list might include Robert Lepage, Katie Mitchell, Simon McBurney, Ariane Mnouchkine, Frank Castorf, Thomas Ostermeier, Romeo Castelluci and Robert Wilson. The module will consider directing in relations to live art and new performance and will explore issues of gender, race, culture and sexuality within the practice of directing. In terms of its content, delivery and assessment, this module is designed to be innovative, collaborative and student-centred.

DR594 Popular Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact Hours: 53
Private Study Hours: 247
Total Study hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a range of performance, writing/devising, and production skills appropriate to the particular form of popular performance on which the module's assigned project is focused (e.g. variety theatre, slapstick, cabaret, pantomime, radio comedy).
- 2 Create a performance within the idiom of the particular form, based on research.
- 3 Analyse the particular form, drawing out some of the wider issues relating to popular performance.
- 4 Demonstrate working knowledge of the particular form, and evidence of research skills.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Work collaboratively with others, understand group dynamics and navigate interpersonal issues productively.
- 2 Manage workloads to meet deadlines, and sustain focus across extended periods of work on a single project.
- 3 Apply creative skills.
- 4 Reflect on their own learning and development, identifying strategies for development, exploring strengths and weaknesses and developing autonomy in learning and continuous professional development.
- 5 Develop and pursue creative projects within specified resource constraints of time, space and/or budget, thus developing problem solving skills.

Method of Assessment

Main assessment methods:

- 60% Performance in practical project
- 40% Research essay

Reassessment methods:

Like-for-like

Preliminary Reading

Indicative Reading List:

Appignanesi, L., *The Cabaret*, New Haven, Conn. & London: Yale University Press, 2004
Barker, C., 'The "Image" in Show Business', *Theatre Quarterly*, Vol. VIII, No. 29, Spring 1978, pp.7-11
Davis, J. (ed.), *Victorian Pantomime*, Basingstoke : Palgrave Macmillan, 2010
Double, O., *Britain Had Talent: A History of Variety Theatre*, Basingstoke ; New York : Palgrave Macmillan, 2012
Foster, A. and Furst, S., *Radio Comedy 1938-1968*, London: Virgin, 1996
Jelavich, P., *Berlin Cabaret*, Cambridge, Mass. ; London : Harvard University Press, 1993
Staveacre, T., *Slapstick: The Illustrated Story of Knockabout Comedy*, London: Angus & Robertson, 1987
Taylor, M., *British Pantomime Performance*, Bristol: Intellect, 2007
Took, B., *Laughter in the Air* (Revised Edition), London: Robson Books, 1981
Wilmot, R., *Kindly Leave the Stage! The Story of Variety, 1919-1960*, London: Methuen, 1985
Wright, J., *Why Is that so Funny? A Practical Exploration of Physical Comedy*, Nick Hern Books, 2006

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis *

Students' learning will be organised around research-based performance projects. These will be based on detailed examinations of particular popular performance genres (for example, variety theatre, slapstick, cabaret, pantomime, radio comedy). Initially, students develop relevant performance skills, which might include, for example, addressing an audience, developing a stage persona, dance skills, singing, and/or simple acrobatics. In addition to this, they will be set research tasks relevant to the particular genre they are studying. These tasks will lead towards a research essay. They will work independently on devising and rehearsing material related to both the research and the skills acquired in workshops, testing this material in front of an audience made up of other students on the module. Subsequently, they will develop their material to create a show in the style of the assigned popular performance genre, which will be performed to a public audience.

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DR609 European Naturalist Theatre & Its Legacy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

DR609 is available as a Wild Module option.

Contact Hours

6 Hours Per Week (1 Hour Lecture / 3 Hour Seminar / 2 Hour Practical Session), plus 228 independent study hours across the module.

Learning Outcomes

On successful completion of this module, students should be able to demonstrate:

- Knowledge and critical understanding of the emergence and development of Naturalism as a form of theatre representation within a specific historical context.
- Knowledge and critical understanding of key European Naturalist figures, theorists, dramatists and play texts.
- Knowledge and critical understanding of the legacy of the Naturalist form.
- Skills of critical analysis, and the ability to interrogate dramatic and performance texts, debating the limits and possibilities of the Naturalist form of representation.
- Practical knowledge and understanding of Naturalist techniques.

Method of Assessment

100% Coursework:

- 40% Essay 3,500 words
- 40% Group Practical Project
- 10% Supporting written documentation to accompany Project
- 10% Process mark – workshop contribution and project development

Preliminary Reading

- Benedetti, Jean (2008) *Stanislavski: An Introduction*, London: Methuen Drama.
- Chothia, Jean (1991) *Andre Antoine*, Cambridge & New York: Cambridge University Press.
- Furst, Lillian & Skrine, Peter (1971) *Naturalism*, London: Methuen.
- Innes, Christopher (ed.) (2000) *A Sourcebook on Naturalist Theatre*, London: Routledge.
- Miller, Anne (1931) *The Independent Theatre in Europe from 1887 to the present*, New York: B. Blom.
- Osborne, John (1971) *The Naturalist Drama in Germany*, Manchester: Manchester University Press.
- Pickering, Kenneth & Thompson, Jayne (2013) *Naturalism in Theatre: Its Development and Legacy*, Basingstoke: Palgrave MacMillan.
- Schumacher, Claude (ed) (1996) *Naturalism and Symbolism in European Theatre 1850-1918*, Cambridge & New York: Cambridge University Press
- Styan, J. L. (1981) *Modern Drama in Theory and Practice. Vol. 1: Realism and Naturalism*, Cambridge & New York: Cambridge University Press.

Pre-requisites

None

Synopsis *

In this module students will explore the historical context in which Naturalism, as a literary and theatrical movement, developed. They will consider the varied practice of dramatists who sought to represent real life on stage in more accurate and convincing ways. The possibilities and limitations of this specialised mode of representation are investigated. Its legacy is then traced in a selection of subsequent dramatic texts that reflect a Naturalist approach or deal specifically with continuing arguments on life's' determining and shaping forces and their dramatic representation first contested in the 19th Century.

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DR610 Performing Lives: Theory & Practice of Autobiographical Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44 (minimum)

Private study hours: 256

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate knowledge of the theatrical forms and conventions within which selected autobiographical performance texts are operating
2. Create performances using auto/biographical and documentary material
3. Critically evaluate arguments, approaches, and methodologies relating to auto/biographical performance.
4. Demonstrate understanding of the relations between autobiographical theories and performance practice
- 5 demonstrate a critical understanding of the ethics of working creatively with personal material

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Communicate information, ideas, problems, and solutions articulately, in debate and discussion; in writing; and in performance.
2. Engage in practice-based research.
3. Work effectively both individually and as a group.
- 4 Integrate critical, theoretical and practical approaches to performance

Method of Assessment

Main assessment methods:

Essay (2,500 words) (40%)

Performance Project (60%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Canton, U (2011), Biographical Theatre: Re-presenting Real People, Palgrave Macmillan: Basingstoke
 Donnell, A & Polkey, P (eds). (2000) Representing Lives. Palgrave Macmillan, Basingstoke
 Gale, MB & Gardner, V Eds (2004) Autobiography and Identity: women, theatre and performance
 Haedicke, S et al (eds) (2009) Political Performances. Palgrave Macmillan: Basingstoke
 Heddon, D (2007) Autobiography in Performance: Performing Selves. Palgrave Macmillan: Basingstoke
 Hammond W & Steward D. (2008) Verbatim Verbatim: Contemporary Documentary Theatre. Oberon Books: London
 Martin, Carol. (2013) Theatre of the Real. Basingstoke: Palgrave
 Mock, R (ed) ((2009) Walking, Writing and Performance, Intellect, Bristol
 Pendzik, S et al (eds) (2016) The Self in Performance, Palgrave, Basingst

Pre-requisites

None

Synopsis <span style =

This module explores critical and creative approaches to working with real lives in performance. You will examine how auto/biographical and documentary material is used and manipulated to construct identity in and through performance. You will question the concept of the 'true story' and explore the ethics and practicalities of using the personal in performance. You will also work creatively to produce a practical project on auto/biographical theatre. In this module you will work with a range of dramatic material and forms, studying, for example, play texts, performance art, verbatim and documentary theatre. You will also engage with a range of theoretical approaches and perspectives.

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DR612 Shakespeare's Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate a knowledge and understanding of the theatre and performance cultures of early modern England;
- 2 articulate an understanding of the relationship between the theatre and drama and of the late sixteenth and early seventeenth centuries and the institutional, cultural, and social contexts in which it was produced;
- 3 demonstrate a specific understanding of the work and significance of key practitioners from the period, including playwrights, and performers;
- 4 undertake analyses of performance texts informed by script, production, critical response and context;
- 5 demonstrate research skills in using secondary and, where available and appropriate, primary materials.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate skills in self-management and independent working;
- 2 demonstrate skills in teamwork, project management and problem solving;
- 3 demonstrate communication and presentational skills, both in debate and discussion, in presentation and in writing.

Method of Assessment

Main assessment methods:

Written Assignment/Editing task (3000 words) (50%)
Performance (50%).

Reassessment methods:
Like for Like

Preliminary Reading

Indicative Reading List:

Braunmuller, A. R. and M. Hattaway, eds. The Cambridge Companion to English Renaissance Drama. CUP, 1990.
Greenblatt, S. Will in the World. Pimlico, 2005.
Gurr, A. The Shakespearean Stage. CUP, 1992.
Shaughnessy, R. The Routledge Guide to William Shakespeare. Routledge, 2011.
White, M. Renaissance Drama in Action. Routledge, 1998.

Pre-requisites

None

Synopsis *

This module engages with the plays of Shakespeare and his contemporaries as texts for performance; approached through a variety of critical, theoretical and practical methods. It considers the theatrical, cultural and historical conditions that produced and shaped them; examines the role played by the drama in a violent, volatile and rapidly-changing society; investigates and applies the principles of early modern playing spaces and performance practices, and considers the variety of ways in which these works have been encountered and reinvented in the modern period.

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DR619 Playwriting I: For Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- comprehend practical skills for writing for the stage by means of serial playwriting exercises which are performed and critiqued in workshops so as to give an understanding of the written word as enacted in performance and of the importance of constructive criticism;
- understand and use dramaturgical structures in the completion, editing and revision of exercises in playwriting;
- demonstrate a working familiarity with and understanding of the language and practices of writing for performance;
- develop an ability to analyse and critique the practice of playwriting as evident in the work of the student, their peers and published playwrights.

Method of Assessment

Presentation: Rehearsed reading of a short play or scene (15-20mins) (50%)
Reflective essay (3,000 words) (30%)
Workshop participation (20%)

Preliminary Reading

Grieg, Noël: Playwriting: A Practical Guide. London and New York: Routledge, 2005.
Edgar, David: How Plays Work. London: Nick Hern, 2009.
Spencer, Stuart: The playwright's guidebook, London and New York: Faber 2002.
Vogler, Christopher: The Writer's Journey: Mythic Structure for Writers. Michael Wiese Productions, Los Angeles, 2007.
Wendorf, Michelene, The art of writing drama, London: Methuen 2008
Waters, Steve: The Secret Life of Plays, Nick Hern Books, London 2010.

Synopsis <span style =

Through weekly lectures, seminars and practical workshop sessions, the course will allow students to write scenes and experience the results and effects of their playwriting as performed by others. In the context of on-going discussions about the practice and characteristics of playwriting students will develop an understanding of the importance of revision and development of evolving work as mediated by the constructive criticism of group and convenor response.

DR629 Arts Funding and Policy: Making It Happen						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Student commitment to this module will be 25 hours per week over 12 weeks including:
3 hours per week combined lecture and seminar;
22 hours per week of individual study and preparation.
Total: 300 hours.

Learning Outcomes

On successful completion of the module students will have:

A systematic understanding of the structure of the arts funding system and its history

A systematic and conceptual understanding of the structure of central, regional and local government in as much as they affect the arts

A systematic and conceptual understanding of the development of arts funding policy and an appreciation for the aims and objectives of arts funding

An ability to deploy accurately established techniques of analysis and enquiry, and devise and sustain arguments by critically evaluating and understanding the component parts of a bid for funding

A conceptual understanding that enables the student to solve problems and use ideas and techniques to develop an arts funding application

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Method of Assessment

Essay: 20%.

A Research Essay of 2000 words

Group presentation: 20%

15 minute presentation, followed by Q&A.

Virtual Funding Application: 40%

A project funding application proposal based on the Arts Council England process 3000 words

Seminar participation, research and professional development: 20%

This is assessed through a mix of peer assessments, attendance, engagement, research presented and written work.

Preliminary Reading

- Byrnes, William. Management and the Arts. Oxford: Focal, 2014. BIBLIOGRAPHY
- Carey, John. What good are the arts? London: Faber, 2006.
- Harvey, Adrian. "Funding Arts and Culture in a Time of Austerity." Arts Council England. April 2016. [http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20\(Adrian%20Harvey\).pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Funding%20Arts%20and%20Culture%20in%20a%20time%20of%20Austerity%20(Adrian%20Harvey).pdf) (accessed August 16, 2016).
- National Campaign for the Arts. "Arts Index 2015." The Guardian: Cultural Professionals Network. 17 March 2015. [http://static.guim.co.uk/nl/1426519638916/NCA-Arts-Index-07-14-\(web\).pdf](http://static.guim.co.uk/nl/1426519638916/NCA-Arts-Index-07-14-(web).pdf) (accessed August 16, 2016).
- Norton, Michael, and Mike Eastwood. Write Better Fundraising Applications. Fourth Edition. London: Directory of Social Change, 2010.
- Powell, David, Christopher Gordon, and Peter Stark. "Rebalancing Our Cultural Capital: A contribution to the debate on national policy for the arts and culture in England." 31 October 2013. <http://www.theroccreport.co.uk/author-comments.php> (accessed December 20, 2013).
- The Arts Council England. "The Value of Arts and Culture to People and Society." 2014. http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf (accessed September 20, 2014).

Pre-requisites

None

Synopsis *

This module will look at arts funding policy and public funding structures for the arts, including the formation of the Department of Culture, Media and Sport (DCMS), and the Arts Council and its various models of operation since 1947 through to the current changes being introduced. This will serve to place productions from across the arts within the context of who makes policy and how it is formed, while acting as an introduction to arts funding and the application and measurement process. Students will gain an understanding of the structure of central, regional and local government in as much as they affect the arts. Trust and Foundations that support and nurture the arts are also explored in the context of how these can supplement and develop productions. Sponsorship and commercial involvement is looked at in the ways that this can be integrated into the package. They actively examine and engage with current arts funding issues, aiming to give them the skills to talk with authority to leaders in the arts and funding environment.

In groups and then individually, students will develop their own creative idea, and argue why it should be considered by the Arts Council for funding. The module assesses their creativity and their ability to deliver an idea, including how they will develop audiences and finance and manage their project, meeting the Arts Council's mission of Great art and culture for everyone.

Overall, this module provides students with skills for future career in the arts, either as practitioners or in the administration and delivery, by providing them with useful preparation to realise creative projects in real life in their future. Students who have completed this module have gone on to work in a variety of roles in the arts, including managing and preparing funding applications for the arts.

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DR635 Dance and Theatre: Dramaturgies of Moving Bodies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:
demonstrate their systematic understanding of key practitioners, practices, theorists, and contexts of dance theatre from ballet to contemporary dance performance;

understand the non-discursive medium of the body and movement by looking at a range of performance texts, as well as writings about dance, and analyse bodies, movement, and corporeal dramaturgies;

appreciate the (post-)dramatic and narrative potential of dance and physical theatre;

understanding the place of dramaturgy as key critical practice in the profession, operating in a context where theory and practice intersect.

Method of Assessment

Essay 1 Performance Analysis (2000 words) (30%)
Essay 2 Dramaturgic Study (4000 words) (50%)
Seminar Presentation (20%)

Preliminary Reading

Bremser, M. (ed.) (2004) *Fifty Contemporary Choreographers*. London & New York: Routledge.
Craine, D. and J. Mackrell (eds.) (2004) *The Oxford Dictionary of Dance*, Oxford: Oxford UP.
Carter, A. and J. O'Shea (eds.) (2010) *The Routledge Dance Studies Reader*. 2nd edition. Abingdon & New York: Routledge 2010
Hanson, P. and Callison, D. (eds.) (2015) *Dance Dramaturgy: Modes of Agency, Awareness, and Engagement*. London: Pgrave.
Jowitt, D. (1989) *Time and the Dancing Image*, Berkeley: University of California Press.
Profeta, K. (2015) *Dramaturgy in Motion: At Work on Dance and Movement Performance*. Madison: U Wisconsin Press.
Trensenyi, K. et al. (eds.) (2014) *New Dramaturgy: International Perspectives on Theory and Practice*, London: Bloomsbury.

Synopsis <span style =

Over recent decades, dance in its various forms has established itself at the forefront of theatrical experimentation: from Contemporary Ballet to Post-Modern Dance, from Tanztheater to New Body Performances, dance invents, maps out and tests radical theatre and performance concepts, including thorough interrogations both of the performer's body and of the most fundamental parameters of theatrical presentation. Dance has thus, not the least, become a laboratory to investigate and meditate on the place of theatrical live performance within a mediated sociocultural environment. This module studies some of the dramaturgic strategies employed in these new forms of choreography and dance performance.

A series of introductory lectures surveys the history and contexts of dance as a theatre genre and of choreography as creative method, while also addressing methodologies of analysing dance and its dramaturgic strategies. This will then be substantiated by an exploration of the works of selected choreographers, presenting a variety of styles and traditions from ballet to live art, in works by artists such as William Forsythe, Jiri Kylian, Lloyd Newson, Anne Teresa De Keersmaeker, Ohad Naharin, Jerome Bel, and others.

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DR636 The Shakespeare Effect						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and understanding of the places of Shakespeare within contemporary theatre and performance cultures;
- demonstrate an understanding of the environmental, critical and theoretical frames of reference within which Shakespearean performance operates;
- demonstrate a developed familiarity with the work of key contemporary practitioners, including directors and performers;
- undertake critical analysis of performance texts informed by script, production, critical response and context;
- acquire research skills in using secondary and primary materials.

Method of Assessment

Performance - 15 - 20 minutes (50%)
Essay or Portfolio (4000 words) (50%)

Preliminary Reading

Hodgdon, B. and W. B. Worthen, eds. A Companion to Shakespeare and Performance. Blackwell, 2005.
Holland, P. ed. Shakespeare, Memory, and Performance. Cambridge University Press, 2006.
Kennedy, D. Looking at Shakespeare: A Visual History of Twentieth-Century Performance. Cambridge University Press, 1993.
Palfrey, S. Doing Shakespeare. The Arden Shakespeare, 2011.
Shaughnessy R. (ed) The Cambridge Companion to Shakespeare and Popular Culture 2008
Shaughnessy, R. The Routledge Guide to William Shakespeare. Routledge, 2011.
Werner, S., ed. New Directions in Renaissance Drama and Performance Studies. Palgrave, 2011.

Synopsis <span style =

This module engages with Shakespeare by considering its unique resilience as a body of plays, focus of cultural mythology, and source of inspiration within modern theatrical culture. As well as surveying the Shakespeare work of major practitioners (The RSC, National Theatre, Shakespeare's Globe), the module will involve at least two theatre visits, as well as hands-on engagement with performance-making, performance reconstruction, and historical research.

DR648 Applied Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: minimum 66
Private study hours: 234
Total study hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 demonstrate an understanding and practical knowledge of a range of workshop skills appropriate to the applied theatre form and community &/or educational contexts;
- 2 work within a team to produce a creative workshop programme within community and/or educational settings;
- 3 demonstrate an understanding and knowledge of practice, theory and ethical issues relating to an applied performance context;
- 4 pursue independent research;
- 5 reflect on and critique their own practice.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 work collaboratively in a group, understand the essence of group dynamics, and work effectively together handling interpersonal issues;
- 2 develop and manage practical and creative projects within specified resource constraints of time, space, identifying health and safety issues and undertaking risk assessments and/or budget thus developing organisational and problem solving skills;
- 3 manage workloads to meet deadlines and sustain focus for extended periods working independently, developing autonomy and self-management;
- 4 use information retrieval skills, involving the ability to use information resources and technology, gathering and critically evaluating material;
- 5 apply critical and creative skills;
- 6 communicate effectively to a professional standard, present coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies;
- 7 reflect on their own learning and development, identifying strategies for development, exploring strengths and weaknesses, and developing autonomy in learning and continuous professional development.

Method of Assessment

Main assessment methods:

Workshop Project (50%)
Written Document (3000 words) (30%)
Process (20%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Boal, A (1998) Legislative Theatre: Using Performance to make Politics, London: Routledge
Boal, A (1994) The Rainbow of Desire, London: Routledge.
Cohen- Cruz J (1998) Radical Street Performance, an International Anthology, London: Routledge Jackson T (1993) Learning through Theatre A: New Perspectives on Theatre in Education (2nd edition) London: Routledge
Kershaw B, (1992) The Politics of Performance: Radical Theatre as Cultural Intervention, London: Routledge
Kuppers, P. (2007) Community Performance, An introduction, London: Routledge
Kuppers, P & Robertson, G. (2007) The Community Performance Reader, London: Routledge
Nicholson, H, (2005) Applied Drama, Basingstoke: Palgrave MacMillan
Taylor G P, (2003) Applied Theatre: Creating Transformative Encounters in the Community, Westport: Greenwood

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis */

This module introduces participatory theatre in its various forms, and considers the historical and social context in which it has developed. It offers students the opportunity to both understand and apply workshop techniques, planning, facilitation and management of projects within a participatory theatre context. Practical work is based on a theoretical understanding and grounding in the historical and social contexts of the form. The module will be structured in 2 distinctive parts:

The first introduces and considers the historical development, current debates, methodologies and case studies within the field. This stage of the module will include a range of lectures, seminar discussions, and exploratory/task-based workshops. The second stage will focus on developing associated practical skills to include project planning, management, workshop and facilitation skills.

DR659 Acting Shakespeare						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate knowledge and critical understanding of the fundamental principles of acting techniques as they apply to classical texts;
- 2 demonstrate proficiency in analysing these texts thoroughly for performance self-direction;
- 3 achieved a deepened awareness of classical texts;
- 4 demonstrate critical understanding of the forms and structures used by poets and an appreciation of how text is structured and built, not only in classical plays, but also in contemporary works;
- 5 demonstrate vocal awareness, knowledge and expertise;
- 6 deliver specific, direct, active and well-observed text based performances;
- 7 deal with the challenge of balancing the heightened, emotional themes and content of classical plays with contemporary performance expectations;
- 8 demonstrate skills in play analysis and the close reading of plays;
- 9 critically review performance.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate experience and skill in intelligent practice;
- 2 work constructively in practical situations with peers improved the clarity of their critical thinking;
- 3 demonstrate directorial skills;
- 4 demonstrate broad awareness and knowledge of research materials available;
- 5 demonstrate effective communication skills i.e. be able to write, question, and come to conclusions on a more independent level.

Method of Assessment

Main assessment methods:

Monologue Performance (30%)
Written Scene Analysis (2,500 words) (30%)
Scene Study Performance (40%)

Reassessment methods:
Like for Like

Preliminary Reading

Indicative Reading List:

Barton, J. (1984) *Playing Shakespeare*. Royal Shakespeare Company, London Weekend Television Ltd.
Berry, C. (2001) *Text In Action: A Definitive Guide To Exploring Text In Rehearsal For Actors And Directors*. London, Virgin.
Bruder, M. Et Al (1986) *A Practical Handbook For The Actor*. New York, Vintage Books.
Hall, P. (2004) *Shakespeare's Advice To The Players*. London, Oberon.
Rodenburg, P. (2005) *Speaking Shakespeare*. London, Methuen.
Shakespeare, W. (2001) *The Arden Shakespeare Complete Works*. London, Arden Shakespeare.

Pre-requisites

None

Synopsis <span style =

The aim of this course is to introduce students to the specific acting challenges presented by the classical texts of Shakespeare and his contemporaries and to facilitate, through practice, an in depth examination of proven analytical and practical approaches to these challenges. Instruction in the analysis of language structure and verse forms, verse structure, style, metre, imagery and language texture forms a key component to this course. Through a classical repertoire, the student will be taught a systematic analysis of verse structure which, they will learn, is an integral part of an actor's development. This work on unambiguous structural matters will enable the student actor to articulate experience in time, avoiding the risk of leaving performance at the level of the pursuit of feeling and expression. Focus will also be placed on how this analysis can direct the performer, facilitating discovery in both action and character. The course will also create an awareness of the vocal, physical and emotional demands placed on the performer when working with these plays and through practice, promote knowledge of how the actor's instrument can meet these demands. The module will run in two parts, the first part focusing on the demands of the verse monologue and its performing challenges, culminating in a solo performance assessment. The second part will explore performance text analysis when working with group scenes and how this analysis can direct the performer. The course will close with assessed practical scene performances taken from classical texts accompanied by a written scene analysis for later submission.

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DR663 Physical Theatre 1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 66
 Private study hours: 234
 Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Develop a practical understanding of the skills required by the physical performer.
2. Learn a variety of approaches for training and developing those skills.
3. Acquire knowledge of safe and appropriate ways to warm up oneself and a group.
4. Develop skills in articulating one's observations of somatic practice both verbally in class and in writing.
5. Develop a broad understanding of the theoretical, philosophical and historical context from which Physical Theatre emerged at the end of the twentieth century.
6. Develop further insight into the relationship between training and performance.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Undertake autonomous and independent working practices, exercising initiative and personal responsibility and undertake independent research.
2. Demonstrate a range of communication skills through writing, discussion and practice-based work.
3. Work collaboratively in groups, utilising team structures and working methods.
4. Identify health and safety and ethical issues and undertake risk assessments.
5. Reflect on personal learning, identifying strategies for revisions and development.
6. Present coherent arguments verbally and in writing.

Method of Assessment

Main assessment methods:

Written Assessment (3000 words) (40%)
 Performance 1 (30%)
 Performance 2 (30%).

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Artaud, Antonin, *The Theatre and Its Double*, Calder and Boyars Ltd, 1970 (original translated publication is trans. Mary Caroline Richards, Grove Press, 1958)
 Barba, Eugenio *A Dictionary of Theatre Anthropology*, Routledge, 1991
 Grotowski, Jerzy *Towards a Poor Theatre*, (edited by Eugenio Barba), Methuen, 1976
 Hodge, Alison, *Actor Training*, 2nd ed., Routledge, 2010
 Lecoq, Jacques, *Theatre of Movement and Gesture*, trans. David Bradby, Routledge 2006
 Oida, Yoshi, and Marshall, Lorna, *The Invisible Actor*, Methuen, 1997

Pre-requisites

DRAM3380 Making Performance 1
 DRAM3390 Making Performance 2

Restrictions

Not available as elective (wild)

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Synopsis *

This module studies different approaches to physical training for performance. It covers examples from around the world, though developments in Europe during the twentieth century provide a focus for the module. The module is oriented towards training for 'physical theatre' – a term which emerged at the end of the twentieth century and refers to a shift away from script, playwright and linear narrative. As such naturalism and the work of Stanislavski do not fall within the remit of this module.

Students will gain valuable practical experience of physical training in weekly workshops where they will explore the fundamental principles of training the body. Indicative areas include:

- Posture, centre, balance, energy, space, tension, relaxation, sound within the body.
- Precision and clarity in movement
- Presence, spontaneity and improvisation

The module makes elementary investigations into the relationship between training and performance composition, an aspect which will be further explored in Physical Theatre 2.

Practice will be contextualised by historical and theoretical reading that explores the landscape from which the term 'Physical Theatre' emerged in the twentieth century. Key historical figures include: Jacques Copeau, Antonin Artaud, Edward Gordon Craig, Jerzy Grotowski, Eugenio Barba, and Jacques Lecoq, among others. Grotowski's term 'Poor Theatre' is a crucial starting point for the module, and we explore how a performer might be prepared for a performance style that focuses so fully on the performer's body in space, and the demands that come with that style. Eugenio Barba's ideas about 'pre-expressivity' and the study of performer training across different cultures and disciplines are also important.

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DR664 Physical Theatre: Ensemble Devising						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 66
Private study hours: 234
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Acquire developed knowledge of safe and appropriate ways to work physically and from physical starting points
- 2 Develop creativity and conceptual confidence in using a variety of methods and other material elements of staging in performance.
- 3 Study innovative approaches to theatrical composition through physicality, with a particular focus on rhythm, movement, space, sound and the body.
- 4 Produce a portfolio and accompanying visual material that uses information from a variety of theoretical and historical sources to reflect on a personal, creative process.
- 5 Develop further insight into the relationship between training and performance through theoretical research and the practical experience of creating group performances
- 6 Develop a strong understanding of the theoretical and historical context from which Physical Theatre emerged in the twentieth century and how it has developed into the 21st Century
- 7 Develop the ability to understand the complexity of the term 'physical theatre' in writing and discussion.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Undertake autonomous and independent working practices, exercising initiative and personal responsibility.
- 2 Demonstrate a range of communication skills through writing, discussion and practice-based work.
- 3 Work in a group collaboratively, utilising team structures and working methods to create a performance
- 4 Identify health and safety and ethical issues and undertake risk assessments
- 5 Reflect on personal learning, identifying strategies for revisions and development
- 6 Undertake independent research
- 7 Present coherent arguments verbally and in writing.

Method of Assessment

Main assessment methods:

Performance (60%)
Written Portfolio (3,000 words) (40%)

Reassessment methods:
Like for Like

Preliminary Reading

Indicative Reading List:

Bogart, A. and Landau, T. (2005) *The Viewpoints Book*, Theatre Communications Group
Goodridge, J. (2009) *Rhythm and Timing of Movement in Performance*, Jessica Kingsley Publishers,
Graham, S. and Hoggett, S (2009) *The Frantic Assembly Book of Devising Theatre*, Routledge
Heddon, D. and Milling, J (2006) *Devising and Performance*, Palgrave Macmillan ,
Murray, S and Keefe, J. (2007) *Physical Theatres: a Critical Introduction*, Routledge,
Pavis, P (2003) *Analyzing Performance: Theater, Dance and Film*, University of Michigan Press, 2003
Zarrilli, Phillip (ed.). (2002) *Acting (Re)considered*, Routledge, 2nd edition

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis *

The module explores 'physical theatre' as a complex and rich term which describes works focusing on the primacy of the body in performance rather than text or character. It will focus on how Physical Theatre practitioners have deployed compositional techniques, and the principals that underlie such work. It differs from Physical Theatre 1 in focussing less on training for performance and much more on composition and different possibilities of structuring Physical Performance, using space, sound, movement, rhythm and the body.

Students will conduct in-depth investigations into the relationship between training and performance and devising techniques and compositional approaches through weekly practical workshops.

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DR667 Site Specific Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of the emergence and development of 'site' related performance, key practitioners in the field and their respective creative approaches, theoretical contexts in which the form might be considered.
- Demonstrate techniques and skills in carrying out research and engaging in critical analysis of the 'performance text', interrogating the limits and possibilities of site related work (experientially, and research based).
- Demonstrate a range of practical and creative skills underpinning their own creative approach to site related work.

Method of Assessment

Group Presentation (20%)
Practical Project (30%)
Written Submission (2,500 words) (30%)
Workshop Participation/ Process (20%).

Preliminary Reading

Coult, T. & Kershaw, B. (1983) *Engineers of the Imagination: Welfare State Handbook*, London: Methuen.
De Certeau, M. (2002) *The Practice of Everyday Life*, Berkeley: University of California Press.
Fox, J. (2002) *Eyes on Stalks*, London: Methuen.
Govan, Nicholson, & Normington, (2006) *Making a Performance: Devising histories and Contemporary Practices*, London: Routledge.
Harvie, J. (2005) *Staging the UK*, Manchester: Manchester University Press.
Kaprow, A. (1996) *Essays on the Blurring of Art and Life*, Berkeley: University of California Press.
Kwon, Miwon (2002) *One Place After Another, Site-Specific Art and Locational Identity*, Cambridge, Mass.: MIT Press.
Kaye, N. (2000) *Site Specific Art: Performance, Place and Documentation*, London.
Pearson M. & Shanks M. (2001) *Theatre/archaeology: Disciplinary Dialogues*, London: Routledge.
Pearson, M. (2010) *Site Specific Performance*, Basingstoke: Palgrave MacMillan

Restrictions

This module is not available to short-term students

Synopsis *

This module will introduce students to the emergence and development of 'site specific' performance through the 20th Century and into the 21st Century, interrogating what has progressively become a generic label applied to a range of theatre/performance forms which embrace 'site' however tenuous this relationship might be. The module explores the context in which 'site' becomes the determining feature in the creation of artistic and theatrical works in the mid-20th Century, specifically considering the development of site/land art, installation art, celebratory community theatre and the subsequent influence of this work on the emergence of 'site specific' performance and current practice. The module will introduce students to a range of practitioners who explore the 'site' of performance from a number of perspectives, and the theoretical contexts in which these approaches might be considered.

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DR669 European Theatre Since 1945: From Beckett to Postdramatic Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
 Private study hours: 260
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a critical understanding of major contemporary innovations in European playwriting and performance practice of the late twentieth and early twenty-first centuries;
- demonstrate knowledge of key European playwrights and theatre makers and their relationship to experimental theatre traditions;
- demonstrate understanding of cultural, philosophical and historical contexts in which these plays/productions originated;
- demonstrate an understanding of the performance possibilities of a variety of non-realistic approaches to playwriting and theatre-making;
- demonstrate familiarity with aspects of cultural and linguistic translation of non-English theatre texts.

Method of Assessment

Essay 1 (2000 words) (340%)
 Essay 2 (3000 words) (540%)
 Presentation (20%).

Preliminary Reading

Beckett, Samuel (2006), *The Complete Dramatic Works*. London: Faber & Faber
 Bradby, David (1991), *Modern French Drama, 1940-1990*. Cambridge and New York: Cambridge University Press.
 Esslin, Martin (2001), *The Theatre of the Absurd*. 3rd ed.. London: Methuen.
 Genet, Jean (1997): *The Balcony*. London: Faber & Faber.
 Jelinek, Elfriede (2017), *Charges/The Supplicants*. Trans. Gita Honegger. London: Seagull Books.
 Müller, Heiner (1984), *Hamletmachine and other texts for the stage*. Trans. Carl Weber. New York: Performing Arts Journal Publications.
 Lehmann, Hans-Thies (2006), *Postdramatic Theatre*. Abingdon and New York: Routledge.

Synopsis <span style =

The module will introduce some central developments in non-English language (Continental) European theatre since the Second World War. Students will study new approaches to writing for the theatre, and to staging work, read some landmark plays and debate aesthetic developments in their social, historical and political contexts. The journey will take us from the Theatre of the Absurd (Beckett, Genet), via new forms of Political Theatre in the post-war era (Brecht, Peter Weiss) and new explorations to extend drama to physical and affective means of staging (as in the work of Tadeusz Kantor and Pina Bausch) to eventually arrive at Post-dramatic Theatre (Heiner Müller, Elfriede Jelinek), and contemporary plays that reflect a post-migrational Europe of the twenty-first century (for instance in the works of Jonas Hassen Khemiri and Chokri Ben Chikha).

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DR673 Ancient Greek Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

DR673 is available as a Wild Module option.

Contact Hours

3 contact hours per week for 12 weeks, 1 x 1 hour lecture and 1 x 2 hour seminar = 36 hours

264 Independent Study Hours

Learning Outcomes

By taking this module, you will:

- To demonstrate a knowledge and understanding of classical theatre and performance of a specific period or periods (e.g. Greek theatre, French neoclassical drama, commedia dell'arte)
- To articulate an understanding of the relationship between theatre, drama and performance of the chosen period and the specific institutional, cultural, and social contexts in which it was produced
- To demonstrate a specific understanding of the work and significance of key theatrical practitioners (for example, playwrights, and performers)
- To undertake analyses of performance texts informed by script, production, critical response and context
- Demonstrate research skills in using secondary and, where available and appropriate, primary materials

Method of Assessment

100% Coursework: Essay 1 - 3000 Words (40%); Essay 2 - 3000 Words (40%); Creative Presentation (20%)

Preliminary Reading

Bratton, J. New Directions in Theatre History. CUP, 2003

Postlewait, T., The Cambridge Introduction to Theatre Historiography. CUP, 2009

Postlewait, T., and B. McConachie, eds Interpreting the Theatrical Past. University of Iowa Press, 1989

Worthen, B. and P. Holland, eds, Theorizing Practice: Redefining Theatre History. Palgrave, 2003

Zarrilli, P., et al, eds, Theatre Histories: An Introduction. Routledge, 2006

Pre-requisites

None

Synopsis <span style =

The primary aim of the module is to introduce students to the principles and practices of theatre history, and therefore in order to make best use of the staff team's research specialisms, the historical focus of the curriculum will vary. The module offers not only a study of the major canonical texts of the period but also a detailed exploration of the societal conditions and theatrical realities of its time, allowing for an understanding of theatre as an artistic product of a particular culture. Modern revivals of classical texts will also be considered, taking account of issues regarding historical and cultural transposition.

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DR674 Performance Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and understanding of the relationship between media culture, performance art and theatre;
- evaluate theoretical perspectives regarding the body, the live, and mediated aspects of performance;
- identify histories, forms and traditions of performance in the context of the avant-garde;
- understand the evolution of experimental performance practice such as multimedia theatre and performance art throughout the twentieth century;
- show extensive knowledge of a wide range of contemporary multimedia performance and performance art by studying relevant works of exemplary artists;
- demonstrate creativity with regards to working with the body and technologies in performance art and media art.

Method of Assessment

Group or Individual Performance (50%)

Written Assessment (3000 words) (50%)

Preliminary Reading

Chapple, Freda and C. Kattenbelt (2006), eds. *Intermediality in Theatre and Performance*, Amsterdam: Rodopi.

Dixon, Steve (2006) *Digital Performance*, MA: The MIT Press.

Goldberg, Rosalee (2011) *Performance Art from Futurism to the Present*, London: Thames and Hudson.

Kirby, Michael (1971) *Futurist Performance*, New York: Dutton.

Klich, Rosemary and Edward Scheer (2012) *Multimedia Performance*, Basingstoke: Palgrave Macmillan

O'Reilly, Sally (2009) *The Body in Contemporary Art*, London: Thames and Hudson.

Pitches, Jonathan and Sita Popit eds. (2011) *Performance Perspectives: A critical introduction*, Basingstoke: Palgrave Macmillan.

Rush, Rush (2005) *New Media in Art*, London: Thames and Hudson

Synopsis <span style =

This module addresses the influence of the early avant-garde on later experimental performance forms such as performance art and multimedia performance. It examines the impact of new technologies on performance and representation throughout the last century, and explores the relationship between media culture and theatre practice. Key modernist and postmodernist practitioners are discussed as the module traces the evolution of multimedia theatre and performance art. Students analyse how time, space and bodies manifest within a diversity of contemporary media art and performance art, and focus is placed on the nature of audience engagement. The module also considers questions concerning the live and mediated aspects of performance, and explores concepts such as 'liveness', 'the body', 'intermediality', 'posthumanism' 'public space' and 'participation'.

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DR675		Theatre and War				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

3 Hours Per Week, plus occasional visits to archives and other sites, and 264 total independent study hours.

Learning Outcomes

As a consequence of taking the module, students will have acquired the ability:

- To demonstrate a knowledge and a systematic understanding of theatre and performance of a specified period (e.g. Restoration, the British nineteenth century, theatre of WW1).
- To articulate a conceptual understanding of the relationship between theatre, drama and performance of the chosen period and the specific institutional, cultural, and social contexts in which it was produced.
- To demonstrate a systematic understanding and appreciation of the work and significance of key theatrical practitioners (for example, managers, playwrights, and performers).
- Undertake critical analyses of performance texts informed by script, production, critical response and context.
- The ability to deploy skills in using archival sources, and both primary and secondary evidence.
- To demonstrate a systematic understanding of key theoretical concepts relating to the topic of study.

Method of Assessment

100% Coursework: 3500 Word Essay (50%); Creative Presentation (50%)

Preliminary Reading

Bratton, J. *New Directions in Theatre History*. CUP, 2003

Knowles, R. *Reading the Material Theatre*, CUP, 2004

Postlewait, T. *The Cambridge Introduction to Theatre Historiography*. CUP, 2009

Postlewait, T., and B. McConachie, eds *Interpreting the Theatrical Past*. University of Iowa Press, 1989

Worthen, B. and P. Holland, eds *Theorizing Practice: Redefining Theatre History*. Palgrave, 2003

Zarrilli, P., et al, eds *Theatre Histories: An Introduction*. Routledge, 2006

Pre-requisites

None

Synopsis <span style =

The primary aim of the module is to introduce students to the principles and practices of theatre history, and therefore in order to make best use of the staff team's research specialisms, the historical focus of the curriculum will vary. The module offers not only a study of dramatic texts and other forms of documentation from the period in question but also a detailed exploration of the societal conditions and theatrical realities of its time, and its engagement with the conditions of modernity, allowing for an understanding of theatre as an artistic product of a particular culture.

This module introduces you to a fascinating area of theatre largely ignored by historians and theatre practitioners: the theatre of the First World War (1914-1918). Over the course of the module as well as studying and practically exploring plays of and about WW1, you will examine the social, theatrical, and political context of the war. Throughout you will be exploring the different answers to the question 'How does the theatre respond to the First World War?'. As part of this we might explore the different ways in which plays represented the trenches for people at home and soldiers who had experienced the real thing; the ways that theatre cultivated a spy hysteria at the start of the war; and the different techniques that playwrights used to criticise the war without being banned. In exploring these topics, throughout the module you will undertake a variety of research and performance tasks and will have a chance to work with a diversity of archival sources in exploring these long-forgotten theatrical works. This work will all lead towards a final group performance workshop in which you will present your findings from your research.

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DR676 Introduction to Stand Up						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 47
Private study hours: 253
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse the work of individual comedians, relating them to their historical context and comic tradition, and applying relevant theory.
- 2 Carry out research, showing the ability to access and interpret a range of sources.
- 3 Write original stand-up comedy material.
- 4 Perform stand-up comedy, demonstrating appropriate skills.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self-management.
- 2 Use information retrieval skills, involving the ability to use information resources and technology, gathering and critically evaluating material.
- 3 Apply critical and creative skills in diverse forms of discourse and media.
- 4 Communicate effectively, to a professional standard, coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies.

Method of Assessment

Main assessment methods:

Performance (60%)
Essay (3000 words) (40%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Allen, Tony, *Attitude: Wanna Make Something Of It?*, Glastonbury: Gothic Image, 2002
Barker, C., 'The "Image" in Show Business', *Theatre Quarterly*, Vol. VIII, No. 29, Spring 1978, pp.7-11
Carr, Jimmy and Greeves, Lucy, *The Naked Jape: Uncovering the Hidden World of Jokes*, London: Michael Joseph, 2006
Cook, W., *The Comedy Store: the Club that Changed British Comedy*, London: Little, Brown, 2001
Double, O., *Stand-Up: On Being a Comedian*, London: Methuen, 1997
Double, O., *Getting the Joke: The Inner Workings of Stand-Up Comedy*, London: Methuen, 2005
Lee, Stewart, *How I Escaped my Certain Fate: The Life and Deaths of a Stand-Up Comedian*, London: Faber & Faber, 2010
Martin, Steve, *Born Standing Up*, London: Simon & Schuster, 2007
Mintz, L.E., 'Standup Comedy as Social and Cultural Mediation', *American Quarterly*, Vol. 37, No. 1, Spring 1985, pp.71-80

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis *

This module will introduce students to practical and theoretical aspects of stand-up comedy. Initially, they will analyse the work of individual comedians, exploring such issues as comic theory, traditions of stand-up, and historical context. Later, they will work on creating their own short stand-up acts, generating original material and developing key performance skills such as developing persona, working an audience, improvisation, and characterisation.

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DR678 Creative Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44
Private study hours: 272
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate development and deepening of an appropriate range of practical and creative skills
- 2 Carry out research in order to properly contextualise creative projects
- 3 Document and reflect on practical and creative work

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate that they can work with others, collaboratively, and understand group dynamics and handling interpersonal issues
- 2 Develop and pursue creative projects within specified resource constraints of time, space and/or budget, thus developing problem solving skills
- 3 Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self management
- 4 Demonstrate information retrieval skills, involving the ability to use information resources and technology, gathering and critically evaluating material
- 5 Demonstrate applied critical and creative skills
- 6 Communicate effectively, to a professional standard, coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies
- 7 Reflect on their own learning and development, identifying strategies for development, exploring strengths and weaknesses and developing autonomy in learning and continuous professional development
- 8 Work autonomously on a self-directed creative project, thus developing organisational skills

Method of Assessment

Main assessment methods:

Practical Work (70%)
Documentation (3,500 words) (30%)

Reassessment methods:
Like for Like

Preliminary Reading

Given the independent, student-defined nature of the projects for this module, it is impossible to give an indicative reading list. A bespoke reading list will be developed for each student through the process of project development and supervision.

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis <span style =

The module will offer students the chance to work on an independent creative project of their own devising, which will be a culmination of practical elements of their degree programme. Performance, workshop, design, stagecraft, producing or other creative skills encountered in earlier modules will be developed, extended and explored in autonomous work, which will be supported by regular group supervision sessions. Projects will also involve research which will contextualise the practical elements.

Supervision will take place in timetabled teaching slots, in which students involved in several projects will be supervised together. Practical outcomes might take the form of performances, workshops or public interventions.

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DR683		Theatre and Ideas				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an ability to combine creative and conceptual ideas in a cogent and coherent manner.
2. Demonstrate a systematic understanding of the relationship between theoretical and philosophical ideas and performance practice, specifically directing.
3. Demonstrate a deep understanding of the ways in which performance can support or enrich a critical understanding of theoretical ideas.
4. Express themselves articulately using a variety of methods through the development of sustained argument and the use of ideas at the forefront of the discipline..
5. Demonstrate a thorough knowledge and systematic understanding of key aspects of ethical, aesthetic and political philosophy and its implications for performance theatre directing.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Work collaboratively with other students, thereby gaining a deep understanding of group dynamics and handling interpersonal issues. Critically interrogate a range of difficult ideas and concepts, and to synthesis information effectively.
2. Apply the methods, skills and ideas they have learned to review and extend their knowledge to carry out projects.
3. Apply critical and creative skills in diverse forms of discourse and media.
4. Demonstrate an ability to communicate effectively, to a professional standard, coherent and sustained arguments in a variety of media, verbally and in writing.
5. Work independently on a self-directed research project, thus developing organisational skills and demonstrating an ability to manage their own learning.

Method of Assessment

Main assessment methods:

Essay (3,500 words) (50%)

Practical Assessment (50%)

Reassessment methods:

Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module will ask students to critically engage with fundamental questions about theatre, such as 'what is performance?', 'who decides what a performance means?', 'why do we care about the fates of fictional characters?', 'why do we enjoy watching tragic events on stage?' and 'what ethical, political and philosophical questions does performance raise?'. After writing an essay focussing on one of these questions, the class will then turn its attention to a range of performance texts and the various conceptual and philosophical questions that arise from them. Alongside theoretical discussion of these concepts, the students will also direct excerpts of the plays in question, allowing them to bring the theory and practice into fruitful dialogue in an assessed performance.

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DR684 Introduction to Musical Theatre Dance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 58

Private study hours: 242

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 demonstrate knowledge and understanding of the development of the genre of musical theatre dance over the 20th century, including key practitioners and cultural influences;
- 2 demonstrate practical knowledge of musical theatre dance, demonstrated through an appropriate level of movement and vocal skills and stylistic presentation for the periods covered;
- 3 demonstrate knowledge and critical understanding of the legacy of musical theatre dance for other popular dance forms;
- 4 critically analyse musical theatre performance in terms of its representations of gendered, cultural, and historical identities.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 critically evaluate a variety of textual, audio-visual, and movement materials;
- 2 demonstrate qualities and transferable skills for independent working: time management, problem-solving, meeting objectives and criteria, analysing and improving own performance using feedback offered;
- 3 demonstrate effective communication skills - communicating effectively with others in group work, writing in a range of modes for different audiences and in performance work;
- 4 demonstrate skills in team working and project management through work on group presentation/practical demonstration;
- 5 demonstrate research skills using a variety of sources including books, academic journals, and web.

Method of Assessment

Main assessment methods:

Performance components (40%)

Essay (3000 words) (40%)

Lecture & Workshop Preparation and Participation (20%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Malone, J. 1996. Steppin' on the Blues: The Visible Rhythms of African American Dance Urbana/Chicago: U Illinois Press.

Stearns, J. and Stearns, M. 1994. Jazz Dance: The Story of American Vernacular Dance, 2 rev. ed. New York: Da Capo Press.

Symonds, D. and Taylor, M. eds., 2014. Gestures of Music Theater: The Performativity of Song and Dance. Oxford University Press.

Taylor, M. and Symonds, D. 2014. Studying Musical Theatre: Theory & Practice. London: Palgrave Macmillan.

Wollman, E.L., 2017. A Critical Companion to the American Stage Musical. Bloomsbury Publishing..

Wright, A. 2012. West End Broadway: The Golden Age of the American Musical in London. Woodbridge: Boydell Press.

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis <span style =

Students will explore the historical and cultural contexts through which the genre of musical theatre dance developed. Learning will be organised around detailed examinations of particular periods of musical theatre dance including its interface with popular dance forms in the 1920s and the emergence of variety and Vaudeville theatre; the integration of Latin, Indian and African influences through the 1940s, 1950s and 1960s; the standardization of jazz in the 1970s; and the influences of ballet, cabaret, and burlesque theatre across the century's period styles. Weekly workshop sessions will include a comprehensive isolation-based musical theatre/jazz warm-up, followed by movement studies focused in specific periods and the learning of a section of musical theatre dance performance. In addition, students will view and analyze filmed musical dance numbers and other performances from specific periods. Attendance at one full-length live or filmed-as-live musical performance will also be required. These tasks will lead towards a critically informed research essay focused on a period, artist, or musical of the students' choice.

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DR685 Theatre and Adaptation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Assess and compare devising methodologies and aesthetic principles of selected practitioners and/or companies whose work explores adaptation in performance (in written work).
- 2 Apply acquired knowledge of devising methodologies and aesthetic principles of selected practitioners and companies (in practical work).
- 3 Analyse the aesthetic, cultural, political and ethical implications of the adaptation work of both professional practitioners/companies and the students' own practices (in both written and practical work).
- 4 Discuss critical issues encountered in class in relation to adaptation and adaptation studies (in written work) and apply this knowledge in practice (in practical work).
- 5 Engage critically and creatively with a source in order to formulate nuanced plans and ideas for performance projects that are based on, and/or respond to, an existing work or material, with particular attention to the target context (in practical work).
- 6 Plan and manage independent research tasks as a group and individually (in written and practical work)

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Reflect critically upon the different ways in which the theory and practice of performance inform one another.
- 2 Develop a complex model for the relationship between performance, dramatic literature and theatrical practices and their social and historical contexts.
- 3 Use performance and devising skills for the independent practice of theatre and performance.
- 4 Develop a personal perspective that can be expressed in terms of performance and communicated with clarity and coherence.

Method of Assessment

Main assessment methods:

Research essay (2500 words) (50%)
Group performance (20 minutes) (50%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Aragai, Mireia, Books in motion adaptation, intertextuality, authorship (Amsterdam: Rodopi, 2005)
Babbage, Frances, Adaptation in Contemporary Theatre: Performing Literature (London: Bloomsbury Methuen Drama, 2017)
Baines, Roger, Cristina Marinetti and Manuela Perteghella, eds, Staging and Performing Translation (Basingstoke: Palgrave, 2011)
Barnette, Jane, Adapturgy: The Dramaturg's Art and Theatrical Adaptation (Carbondale: Southern Illinois UP, 2017)
Carlson, Marvin, The Haunted Stage (Ann Arbor, MI: University of Michigan Press, 2001)
Carroll, Rachel, ed., Adaptation in Contemporary Culture: Textual Infidelities (London: Continuum, 2009)
Cutchins, Dennis, et al., eds, The Routledge Companion to Adaptation (London: Routledge, 2018)
Hutcheon, Linda, A Theory of Adaptation (London: Routledge, 2006)
Laera, Margherita, Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy (Oxford: Peter Lang, 2013)
Laera, Margherita, Theatre and Adaptation: Return, Rewrite, Repeat (London: Bloomsbury Methuen Drama, 2014)
Leitch, Thomas M, Film Adaptation and its Discontents (Baltimore: John Hopkins University Press, 2007)
Massai, Sonia, ed., World-wide Shakespeares: Local Appropriations in Film and Performance (London; New York: Routledge, 2005)
O'Toole, Emer, et al, Ethical Exchanges in Translation, Adaptation and Dramaturgy (Amsterdam: Rodopi, 2017)
Reilly, Kara, ed., Contemporary Approaches to Adptation in Theatre (Basingstoke: Palgrave Macmillan, 2017)
Sharon Friedman, Feminist Theatrical Revisions of Classic Works: Critical Essays (Jefferson, N.C.; London: McFarland, 2009).
Sanders, Julie, Adaptation and Appropriation (London: Routledge, 2006)

Pre-requisites

None

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Synopsis *

Recent theatrical productions as diverse in form as experimental performance, new writing, musicals and live art have shown a recurring fascination with adapting existing works by other artists, writers, filmmakers and stage practitioners. The transition of an existing source or stimulus to the stage – be it film, book, play, artwork, or other performance – is not a smooth one. It implies negotiations of numerous kinds, such as interlingual and intercultural, but also ideological, ethical, aesthetic and political. Drawing on the work of contemporary international theatre-makers, this module will explore specific approaches to stage adaptation, study adaptation methodologies and develop an understanding of the implications of adaptation. Through seminar discussions, practical and creative work, the module will prompt a reflection on performance's near-obsessive desire to return, rewrite and repeat, establishing a dialogue across languages and cultural identities.

During lectures, students will study several adaptation projects and strategies, which will form the basis for an essay. During seminars, students will experiment with a source of their choice and produce a simple, tech-light group performance based on this source, for which they need to be able to rehearse in the classroom, without any technical assistance. The presentation of the group performance will be followed by a reflective essay on the chosen source and its afterlife, an analysis of the group's performance, and any other supporting material. The students are expected to keep their performance time and tech to a minimum, and will not be provided with technical support or extra rehearsal space for this module.

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DR686 Musical Theatre Dance 2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

24 sessions including workshop and seminar sessions (12 x 2 hours, 12 x 3 hours = 60 hours), Musical Theatre Performance attendance (2x3 hours), Independent Study (234 hours)

Learning Outcomes

- Demonstrate developed knowledge and understanding of the genre of musical theatre dance over the 20th century, including key practitioners and cultural influences
- Demonstrate enhanced movement technique and vocal skills in musical theatre/jazz dance performance appropriate to the module level
- Demonstrate practical embodied and creative knowledge of musical theatre dance technique, aesthetics and style through composition in the style of choreographers and periods covered in the module
- Demonstrate knowledge and critical understanding of the legacy of key musical theatre dance choreographers for current popular dance forms
- Demonstrate the ability to critically analyse musical theatre performance in terms of its representations of historical, cultural, political, and gendered identities

Method of Assessment

- 100% Coursework:
- 40% Performance of group-composed choreography (assessed individually)
- 40% Reflective essay portfolio – 2500 words covering development of choreography with reference to musical theatre history and theoretical discourses
- 20% Seminar, workshop, and choreography preparation and participation, assessed through written critical responses, student-led oral seminar presentations, and rehearsal log books

Preliminary Reading

- Card, A. (1998), "The great articulation of the inarticulate: Reading the jazz body in Australian and American popular culture in the 1960s," *Journal of Australian Studies* 22:58, 18-28.
- Gottschild, B. D. (1998), *Digging the Africanist Presence in American Performance: Dance and Other Contexts*, Westport: Greenwood Publishers.
- Grant, M. (2005), *The Rise and Fall of the Broadway Musical*, Boston: Northeastern University Press.
- Maclean, A. (1997), "The Thousand Ways There Are to Move: Camp and Oriental Dance in the Hollywood Musicals of Jack Cole," in Bernstein, Matthew and Studlar, Gaylyn, *Visions of the East: Orientalism in Film*, New Brunswick, Rutgers University Press, 59-77
- McWaters, D. (2008), *The Fosse Style*, Gainesville: The University of Florida Press, 2008.
- Pullen, K. (2011), "If Ya Liked It, Then You Shoulda Made a Video: Beyoncé Knowles, YouTube and the public sphere of images," *Performance Research*, 16:2, 145-153.
- Stearns, J. and Stearns, M. (1994), *Jazz Dance: The Story of American Vernacular Dance*, 2 rev. ed. New York: Da Capo Press.
- Symonds, Dominic and Taylor, Millie (2014), *Gestures of Music Theater: The performativity of song and dance*, Oxford/New York: Oxford University Press.
- Taylor, M. and Symonds, D. (2014), *Studying Musical Theatre: Theory & Practice*. London: Palgrave Macmillan.
- Wasson, S. (2013), *Fosse*. New York: Houghton Mifflin Harcourt.

Pre-requisites

None, but completion of DR684 (Introduction to Musical Theatre Dance) or previous dance experience in any genre is strongly recommended

Synopsis <span style =

Students will explore the historical and cultural contexts of mainstream 20th century musical theatre/jazz dance by engaging with the aesthetic, technical and stylistic specifics of seminal choreographers such as Jack Cole and Bob Fosse. Learning will be organised around and oriented toward demonstrated understanding of the influences on influential figures and on jazz and musical theatre dance at large of different dance cultures and styles (Indian, African and Latin dance) and the genres of ballet, modern dance, social dance, cabaret, and burlesque theatre. This understanding will be demonstrated through students' creation of dance choreographies in the style of choreographers covered within the module, contingent on skill level.

The module differs from Introduction to Musical Theatre Dance (DR684) in its focus on the development of enhanced dance technique and style and in its creative element of composition.

Weekly workshop sessions will include a comprehensive isolation-based musical theatre/jazz warm-up, followed by movement studies focused in depth on the technique and style of the choreographer(s) covered. In addition, students will view filmed musical theatre dance numbers and present critical analyses of these, as well as of assigned readings, in small groups during seminar classes. Viewing or attendance of two full-length musical performances (at least one live) will also be required; provision for zero-cost options will be offered. These tasks will lead towards the composition and performance of student choreographies in small groups and a reflective research essay detailing the process through which the choreography was developed.

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DR687 Sex, Gender and Performance: Beyond the Binary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and understanding of theories, histories and performances of sex/gender.
- 2 Critically analyse and creatively interrogate the ways in which sex and gender are represented and staged.
- 3 Articulate an understanding of the relationship between theatre, drama and performance of different periods, and the material, cultural and historical contexts of sexuality and gender.
- 4 Analyse performance texts using both theoretical and practical perspectives.
- 5 Produce practical work that explores sex and gender ethically and creatively using appropriate and original stimuli and resources.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Undertake independent, self-managed work on creative and research tasks.
- 2 Work collaboratively in groups towards creative and research tasks.
- 3 Manage workloads to meet deadlines.
- 4 Communicate ideas and arguments effectively and coherently both verbally and in writing.
- 5 Reflect on learning and development, identifying and addressing areas of strength, and for improvement.

Method of Assessment

Main assessment methods:

Individual Research Project (3,000 words) (50%)
Company Practical Project (50%)

Reassessment methods:
Like for Like

Preliminary Reading

Indicative Reading List:

Aston, E and Harris, G. (2012), A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance. Basingstoke: Palgrave
Brooks H. (2015), Actresses Gender and the Eighteenth-Century Stage: Playing Women. Basingstoke: Palgrave.
Causey, M and Walsh, F (eds) (2013), Performance, Identity and the Neo-Political Subject. London: Routledge
Gay, J. Goodman, L (2003), Languages of Theatre Shaped by Women, Bristol: Intellect
Gale, M and Stokes J (2007), The Cambridge Companion to the Actress, Cambridge: CUP
Mangan, M (2002), Staging Masculinities, Basingstoke: Palgrave
Ridout, N (2009) Theatre & Ethics, Basingstoke: Palgrave

Synopsis <span style =

This module addresses issues that are central to performance studies and to contemporary social and political debates through its focus on the representation and performance of sex, gender and identity. The module explores these ideas in relation to a diverse range of trans-historical performance examples. Students will explore changing concepts of gender and sexuality and will consider how performance and performers have engaged with these social changes by examining both contemporary and historical case studies. The module explores questions of self, authenticity, performing difference and identities in transition. Students will interrogate performance using a range of theoretical approaches drawn from gender and sexuality studies in dialogue with practical experimentation. Drawing on this knowledge, students will have the opportunity to develop contemporary performance inspired and shaped by the models of practice which they have encountered. Issues of risk and ethics will be core concerns as students develop understanding of how sex, gender and identity can create a performance aesthetic.

FI501 Documentary Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

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FI5081 Transgressive Women						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
 Private study hours: 240
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- describe the historical trajectory of one or several cycle(s) or genre(s) with a transgressive female protagonist and discuss its/their defining features critically
- critically discuss the notions femininity and masculinity, as they relate to features such as power, action, agency, morality and/or violence
- critically reflect on the appeal of transgressive female characters to a male and female audience
- describe and comment upon the forefront of film studies, including the ability to extend their knowledge of this field through independent research.

Method of Assessment

Essay 1 (2500 words) (40%)
 Essay 2 (3500 words) (60%)

Preliminary Reading

Dunn, Stephane. "Baad Bitches" and Sexy Supermamas: Black Power Action Films. Urbana and Chicago: University of Illinois Press, 2008.
 Henry, Claire. Revisionist Rape-Revenge: Redefining a Film Genre. New York: Palgrave Macmillan, 2014.
 Inness, Sherrie A. Action Chicks: New Images of Tough Women in Popular Culture. New York: Palgrave Macmillan, 2004.
 Read, Jacinda. The New Avengers: Feminism, Femininity, and the Rape-Revenge Cycle. Manchester: Manchester University Press, 2000.
 Schubart, Rikke. Super Bitches and Action Babes. The Female Hero in Popular Cinema, 1970-2006. Jefferson: McFarland, 2007.
 Tasker, Yvonne. Working Girls: Gender and Sexuality in Popular Cinema. New York: Routledge, 1998.

Synopsis <span style =

Films in certain genres, such as the Western, action film and martial arts film, are often gendered masculine, their powerful, active and typically violent male protagonists seen as representing masculinity. There is, however, also a long tradition of transgressive female protagonists in "male" genres, and this module investigates such characters. In addition to giving an overview of various types of transgressive female protagonists, the module explores in depth one or a few type(s) of transgressive female protagonist depending on the convenor's research interests. Case studies may include American action film, martial arts film, Blaxploitation/exploitation film, rape-revenge film, Western, crime film/television, film noir and horror in film and television. For example, in the action film the female protagonist's display of power and strength may be seen as masculine, but she is often also portrayed with stereotypically feminine traits such as beauty and a sexy appearance. The female protagonist is thus often perceived as standing between the masculine and the feminine. Among the many questions triggered by transgressive female protagonists, this module might explore whether this character can and should be perceived as feminist or merely as exploitative, and how and why such protagonists may appeal to a female audience in particular.

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FI531 Postwar American Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
 Private study hours: 240
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and critical understanding of postwar American cinema through analysis of the debates on a number of basic industrial, aesthetic, social and cultural trends;
- an understanding the relevance of the demise of the studio system and the rise of package-based and independent production;
- show awareness of the impact of new technologies and forms of entertainment such as television and video; the popularity of genres like the blockbuster;
- demonstrate comprehension of the significance of the cinema of specific directors, the rise and impact of aesthetic trends, the social cultural and political context of filmmaking;
- show awareness of historical developments and be able to evaluate their relevance to understanding the transformations of postwar American cinema.

Method of Assessment

Essay 1 (2000 words) (40%)
 Essay 2 (3000 words) (60%)

Preliminary Reading

David A. Cook, *Lost Illusions: American Cinema in the Shadow of Watergate & Vietnam 1970-79* (New York: Charles Scribner's Sons, 2000)
 Howarth, N. King, & T. Elsaesser (eds.), *The Last Great American Picture Show: New Hollywood Cinema in the 1970s* (Amsterdam: Amsterdam University Press, 2004)
 Steve Neale (ed.), *Genre & Contemporary Hollywood* (London: BFI, 2002)
 Richard Maltby, *Hollywood Cinema* (Cambridge: Blackwell, 2003)
 Peter Stanfield, *The Cool and the Crazy: Pop Fifties Cinema* (New Brunswick: Rutgers University Press, 2015)

Synopsis <span style =

The module will focus on postwar American cinema. The cinema of the period will be placed within the historical, cultural, political and artistic developments taking place around it. Students will be encouraged to explore the generative relationships between cinema and these other phenomena. Topics to be discussed will include (but are not limited to) cinema and the Vietnam War, Watergate, the birth of American performance art, rise in popular culture, the influence of European art cinema, the growth of American independent filmmaking. Films will be chosen from those made inside and on the edges of Hollywood (Independent and avant-garde).

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FI537 Postwar European Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	I	30 (15)	100% Coursework	
4	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Identify aesthetic, generic and thematic trends in European cinema from 1945 onwards.
- Examine aesthetic and political debates about film and realism.
- Classify a range of (sometimes conflicting) concepts in close analysis of a diverse range of films from the period.
- Review and critically appraise the origins and rigour of "waves" and movements and cycles as critical concepts.
- Evaluate the political and economic structures which underwrote the production and reception of European cinema in the postwar period.
- Deliberate on the questions of national, ethnic and sexual identity relevant to postwar European cinema.

Method of Assessment

Essay 1 (1000 words) (20%)
Essay 2 (3000 words) (60%)
Group Presentation (20%)

Preliminary Reading

Richard Armstrong (2005), *Understanding Realism* (London: BFI)
Elizabeth Ezra (2004), *European Cinema* (Oxford: Oxford University Press)
Catherine Fowler (ed) (2002), *The European Cinema Reader* (London: Routledge)
Julia Hallam (2000), *Realism and Popular Cinema* (Manchester: Manchester University Press)
Ginette Vincendeau (ed) (2000), *Encyclopedia of European Cinema* (London: Routledge, 1996)

Synopsis <span style =

This course investigates some major production and aesthetic trends of postwar European cinema. Students are introduced to a selection of European films as well as to the writings of key Continental filmmakers, theorists and critics. Topics may include: the subjective realisms of the French New Wave and New German Cinema; cycles and trends in European genres, such as the horror film and the western; the aesthetic claims of Italian Neo-Realism and Dogme '95. These movements will be examined for their claims to interpret the real world, their relationship to films in other national contexts, and also interrogated for the economic and artistic motivations behind their existence as critical categories.

FI555 Screenwriting: An Introduction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

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FI565 British Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a sound knowledge of the history of film production, distribution and exhibition in Britain from its beginnings in 1896 to the present;
- acquire an understanding of these films in their relation to the changing political, historical and cultural climate in twentieth century Britain;
- acquired a critical awareness of the proliferation of literature on the aesthetic and social significance of British cinema;
- acquired a critical understanding of the cinema's centrality to developing conceptions of realist representation and the construction of a national identity in twentieth century Britain.

Method of Assessment

Research Essay of 2,000 words - 40%
Research Essay of 3,000 words - 60%

Preliminary Reading

Ashby, Justine and Andrew Higson (ed.) (2000), *British Cinema, Past and Present*, London and New York: Routledge.
Barr, Charles (1986), *All Our Yesterdays: 90 Years of British Cinema*, London: BFI Publishing.
Chibnall, Steve and Robert Murphy (eds.) (2001), *British Crime Cinema*, London and New York: Routledge.
Dixon, Wheeler Winston (ed.) (1994), *Re-Viewing British Cinema, 1900-1992: Essays and Interviews*, New York: State University of New York Press.
Friedman, Lester (ed.) (1993), *Fires Were Started: British Cinema and Thatcherism*, Minneapolis: University of Minnesota Press.
Higson, Andrew (ed.) (1996), *Dissolving Views: Key Writings on British Cinema*, London: Cassell.
Hill, John (1986), *Sex, Class and Realism: British Cinema 1956-1963*, London: BFI Publishing.
Lay, Samantha (2002), *British Social Realism*, London and New York: Wallflower Press.
Street, Sarah (1997), *British National Cinema*, London and New York: Routledge.

Synopsis *

In a country with a very strong literary and theatrical tradition, the British have also had a long-standing love of "going to the pictures." For more than a century, British filmmakers have been forging a rich and diverse national cinema in the face of Hollywood's dominance on British screens for most of that time. This course will offer an introductory historical overview of British cinema from its beginnings to the present day, assessing its role in the construction of British national identity, evaluating its major directors—including Carol Reed, Humphrey Jennings, Ken Loach, Mike Leigh and Terrence Davies. The films will be approached through multiple frameworks, including consideration of aesthetics (e.g. the question of realism), culture (e.g. gender and class), and history (e.g. questions of empire and modernity). The institution of cinema and film culture in a larger sense will be considered through the exploration of British film exhibition, criticism, cultural policy, and industry. Both fiction films and documentaries will be addressed with a particular focus on the urban experience. The cinematic city – London, in particular – will be discussed in relation to issues of memory and historicity.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI568 Film and Television Adaptation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 267

Contact Hours: 33

Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic knowledge of different forms of adaptation in film and television through analysis of the debates around industrial, aesthetic, social and cultural trends, and the ability to coherently articulate their understanding of the relationships between these developments;
- 2 Display an understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to the study of adaptation in film and television;
- 3 Demonstrate the ability to devise a discussion of adaptation through a sustained engagement with key theoretical concepts;
- 4 Examine the interplay between aesthetic choices and technological innovation deployed in adaptation through their research into relevant scholarly literature and the consideration of the practical implications in adapting texts for the screen;
- 5 Evaluate adaptation as an industry and reflect upon the significance of this context upon the artistic choices made during the process of adaptation.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
- 2 Express their own ideas clearly via a variety of methods;
- 3 Read critically, analyse and use a range of primary and secondary texts;
- 4 Experience both teamwork and working alone to organise their private research.

Method of Assessment

Main assessment methods

Essay (2,500 words) (40%)

Project (60%)

Reassessment methods

Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

Synopsis <span style =

A significant number of films and television programmes are adapted from other sources, and adaptation frequently arouses powerful responses from viewers and critics. This course explores this phenomenon, providing the close study of screen adaptations taken from a variety of other media which may include theatre, classic novels, short stories and comics. This course will provide an overview of adaptation studies, by addressing the particular questions that relate to adaptation, considering the connections and differences between distinct media, focusing on key features such as the manipulation of time and space, characterisation, point of view, style, voice, interpretation and evaluation. Students will be encouraged to consider adaptation within an industrial context and the creative and practical implications of adapting works for the screen. Within the remit of the course, there will be opportunities for students to develop their own creative interests within adaptation studies in conjunction with a deeper understanding of the key theoretical concepts underpinning the discipline.

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FI569 Digital Domains						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a systematic knowledge of the history of trick films and special effects in the context of Hollywood, and how image manipulation has developed in a digital context and have the ability to coherently articulate their understanding of the relationships between these developments
- understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to understanding the impact of digital media on both moving image making and the ways in which an audience engages with moving images
- devise a discussion of digital effects cinema, digital filmmaking and animation through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches
- demonstrate a greater understanding of the interplay between aesthetic choices and technological innovation through their research into of relevant scholarly literature.

Method of Assessment

Assignment (2500 words) (40%)
Essay (3500 words) (60%)

Preliminary Reading

Balcerzak, S. and Sperb, J. (2009) *Cinephilia in the Age of digital Reproduction Volume 1: Film, Pleasure and Digital Culture*. New York: Colombia University Press.
Balcerzak, S. and Sperb, J. (2012) *Cinephilia in the Age of digital Reproduction Volume 2: Film, Pleasure and Digital Culture*. New York: Colombia University Press.
Bolter, J.D. and Grusin, R. (1999) *Remediation: Understanding New Media* Cambridge, Massachusetts: The MIT Press.
Creeber, G. and Royston, M. (2009) *Digital Cultures* McGraw-Hill Open University Press.
Gray, J. (2009) *Show Sold Separately*. New York: New York University Press.
Jenkins, H. (2006) *Convergence Culture: Where Old and New Media Collide*. Cambridge, Massachusetts: The MIT Press.
McClean, S. T. (2007) *Digital Storytelling: the narrative power of digital effects in film*. Cambridge, Massachusetts: The MIT Press.
Purse, L. (2011) *Contemporary Action Cinema*. Edinburgh: Edinburgh University Press.
Rombes, N. (2009) *Cinema in the Digital Age*. London: Wallflower4.

Synopsis <span style =

The module primarily focuses on contemporary digital filmmaking practices and film viewing. The first section of the module introduces trick cinema, special effects, the digital intermediate, and a range of computer generated images to explore the different opportunities these offer for manipulating space, constructing narratives and aesthetic innovation. The second section of the module more explicitly engages with a range of theoretical frameworks in order to think about how digital technologies alter our understanding of film, its relationships with other media, and the ways in which we participate in film culture.

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FI570 Pulp Film: the Avant-garde and Popular Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings

Total Contact Hours = 60 hours/ Total Private Study = 240 hours

Total study hours: 300

Learning Outcomes

As a consequence of taking the module, students will have acquired:

- A detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.
- Understanding of the different modes of analysis made possible by key methods of enquiry that are concerned with the study of popular culture and avant garde art movements
- The ability to devise a discussion of cinema and cultural capital through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches
- Students will have a systematic understanding of the complexities involved in studying the often contradictory status of film as art form and commodified culture.

Method of Assessment

100% Coursework;

Assignment: 2500 words (40%)

Essay: 3500 words (60%)

Preliminary Reading

Peter Stanfield, *Maximum Movies – Pulp Fictions: Film Culture and the Worlds of Samuel Fuller, Mickey Spillane and Jim Thompson* (Rutgers University Press, 2011)

Robin Walz, *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris* (Berkeley: University of California Press, 2000)

Greg Taylor, *Artists in the Audience: Cults, Camp, and American Film Criticism* (Princeton, NJ: Princeton University Press, 1999)

Manny Farber, *Negative Space* (New York: DaCapo, 1998).

Parker Tyler, *Magic & Myth of the Movies* (London: Secker & Warburg, 1971)

Colin McCabe (ed.), *High Theory/Low Culture: Analysing Popular Television and Film* (London: Palgrave Macmillan, 1986).

Synopsis

This module examines the creative critical turn made by artists and theorists when engaging with mass culture's quotidian productions. It examines such iterations of this turn as found in the surrealist's play with the violent poetics of arch-criminal mastermind Fantômas and the oneirism of film noir; the Nouvelle Vague's validation of American hard-boiled fiction and crime films, particularly *Kiss Me Deadly*; Fritz Lang's pulp fantasies of criminal conspiracies in his *Dr. Mabuse* series; abstract painter and film critic Manny Farber's theory of termite art and the art brut style of Samuel Fuller; and film critic Parker Tyler's configuration of a camp aesthetic. These are all versions of the modernist intervention into the world of commodified culture – transformations of mass cultural artefacts into art through critique.

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FI573 Animated Worlds						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Have a systematic knowledge of different kinds of animation in a world context, based on a study of animation shorts and features;
- Understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding of animations created in different national, historical and industrial contexts;
- Devise a discussion of animation through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
- Develop a greater understanding of the interplay between aesthetic choices, technological innovation, and animation techniques through their research into relevant scholarly literature.

Method of Assessment

Assignment (2500 words) (40%)
Essay (3500 words) (60%)

Preliminary Reading

Crafton, Donald, *Shadow of a Mouse: Performance, Belief, and World-Making in Animation* (Berkeley: University of California Press) 2012
Kriger, Judith, *Animated Realism: A Behind the Scenes Look at the Animated Documentary Genre* (Oxford: Focal Press) 2012
Lamare, Thomas, *The Anime Machine* (Minneapolis: University of Minnesota Press, 2009).
Napier, Susan, *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation* (New York: Palgrave Macmillan) Second Edition 2005.
Telotte, J.P. *The Mouse Machine: Disney and Technology* (Illinois: University of Illinois Press, 2008)
Wells, Paul, *Animation and America* (Edinburgh: Edinburgh University Press, 2002).

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis <span style =

Animation is a term covering a diverse range of forms, and this module introduces cel-animation, stop-motion puppetry, abstract animation, as well as computer-generated cartoons and features (including animated documentaries) to explore the animated form. The first section of the module introduces different styles through a study of Disney and Warner Bros cartoons, the stop-motion animations of the Quay Bros, TV Anime, abstract music animation and web-based animation. The second section of the module uses a range of critical approaches to explore contemporary feature length animations from different national contexts.

FI577 Cognition and Emotion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of a particular contemporary approach to film, usually labelled 'cognitive film theory'.
- 2 Place this developing body of theory in historical context – both within film studies narrowly, but also within wider developments in psychology and the philosophy of mind since the second half of the 20th century.
- 3 Demonstrate a systematic understanding of the precursors of the cognitive approach, including Hugo Munsterberg, Rudolf Arnheim, and the Russian Formalists.
- 4 Understand the deep principles of the approach as these are drawn from the broader tradition of cognitive theory, beginning with the linguistic theory of Noam Chomsky.
- 5 Trace the evolution of the cognitive tradition, towards a greater emphasis on embodiment, emotion, evolution and neuroscience, and the impact of these developments on cognitive film theory.
- 6 Demonstrate a systematic understanding of the debates between advocates of cognitivism and exponents of other approaches to the study of film.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding in the clarity and cogency of their arguments, written and spoken.
- 2 Demonstrate enhanced skills in using evidence appropriately.
- 3 Demonstrate a critical awareness, of the need for resourcefulness and inventiveness in both research and writing.
- 4 Demonstrate a critical understanding and the ability to conduct close analysis.

Method of Assessment

Main assessment methods:

Essay (2500 words), with requirement to use still frame grabs integrated with text (35%)
Essay (3000 words) (50%)
Seminar participation (15%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Bordwell, David. 1987. *Narration in the Fiction Film*. London: Routledge.
Currie, Greg. 2008. *Image and Mind: Film, Philosophy and Cognitive Science*. Cambridge: Cambridge University Press.
Dissanayake, Ellen. 1995. *Homo Aestheticus: Where Art Comes From and Why*. Seattle: University of Washington Press.
Plantinga, Carl and Greg M. Smith, 1999. *Passionate Views: Film, Cognition and Emotion*. Baltimore, MD: Johns Hopkins Press.
Robinson, Jennifer. 2007. *Deeper Than Reason: Emotion and its Role in Literature, Music, and Art*. Oxford: Clarendon Press.

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis <span style =

This module explores the contribution made to the study of film, and related artforms such as still photography, music and multimedia, by the cluster of disciplines commonly put under the umbrella of 'cognitive theory.' Cognitive theory emerged in the 1950s with the groundbreaking linguistic research of Noam Chomsky, who demonstrated that linguistic competence depended on innate mental capacities, and that certain universal grammatical norms underlie and unify the variety of languages. Since then, research on a wide variety of aspects of human cognition has been undertaken, taking its cue from Chomsky – on emotion, visual and aural perception, metaphor, and narrative understanding, among many other areas. And since the 1980s, a distinct approach within film studies – cognitive film theory – has emerged, which sets the study of film within this context. The module examines the way in which cognitive film theorists have taken up and developed ideas from the wider tradition of cognitive research, and the debates and controversies that have subsequently arisen between cognitive film theorists and exponents of other approaches to film.

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FI582 New York and the Movies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.
- Demonstrate systematic understanding of the different modes of analysis made possible by key methods of enquiry that are concerned with modernity, film and the city, the avant-garde and underground subcultures and be able to demonstrate their relevance to the topic of New York and the movies
- Devise a discussion of cinema and the city through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches
- Demonstrate systematic understanding of the complexities involved in studying representation (race, class, gender, sexuality), art and cinema, film exhibition, and film and the city (modernity).

Method of Assessment

Essay (2500 words) (40%)
Essay (3500 words) (60%)

Preliminary Reading

Stanley Corkin, *Starring New York: Filming the Grime and the Glamour of the Long 1970s* (Oxford: Oxford University Press, 2011)
James D., ed. (1992), *To Free the Cinema: Jonas Mekas & the New York Underground* Princeton: Princeton University Press
Pomerance M. (2007), *City that Never Sleeps: New York and the Filmic Imagination*, New Brunswick NJ: Rutgers University Press
Sanders J. (2001), *Celluloid Skyline: New York and the Movies*, London: Bloomsbury
Shiel M., and Fitzmaurice T., eds, (1997) *Screening the City*, London: Routledge
Peter Stanfield, 'Going Underground with Manny Farber & Jonas Mekas' Daniel Biltereyst, Richard Maltby, & Philippe Meers (eds.), *Explorations in New Cinema History: Approaches and Case Studies* (Cambridge: Blackwell, 2011)

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis <span style =

This module examines the way New York has been used as a site for filmmaking, looking at the history of the production of films in and about the city, and as a vital centre of film culture -- not just of filmmaking, but also exhibition and film criticism. The module considers questions of modernity, the avant-garde practice in New York during the 1950s and 60s, and the city's representation in mainstream Hollywood productions. The work on New York and film will be contextualised within a cultural history of the city, with a dual emphasis on narratives of immigration and the city as the post-war centre of the world art market.

FI583 Cinema and National Identity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

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3	Canterbury	Autumn	I	30 (15)	100% Coursework
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3	Canterbury	Spring	I	30 (15)	100% Coursework
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Contact Hours

Total contact hours: 50
Private study hours: 250
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 acquire an in-depth knowledge of issues emerging in regional cinemas, including issues of industry and policy;
- 2 understand the origins of the historical, cultural and aesthetic specificities of regional cinemas
- 3 trace cultural flows and aesthetic exchanges taking place within regional cinemas;
- 4 develop comparative and global perspectives on various trends, cycles, and movements within the genres and styles of regional cinemas;
- 5 delineate how transnational forces within the global film industry transform production, distribution and exhibition;
- 6 have broadened and deepened their understanding of world film industries and aesthetics.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 develop verbal and written communication, including the communication of complex concepts about film to a variety of audiences in accessible ways;
- 2 examine and debate conceptual approaches;
- 3 acquire the ability to organise and deploy specific conceptual and analytical arguments;
- 4 develop skills in historical and critical enquiry and interpretation, use of reference sources and judging evidence;
- 5 learn how to organise their private study and library research;
- 6 learn how to present properly referenced coursework;
- 7 acquire the ability to manage a workload in the context of a professional organisation.

Method of Assessment

Main assessment methods:

Essay 1 (2,000 words) (40%)
Essay 2 (3,000 words) (60%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Dennison, Stephanie, and Song Hwee Lim, eds. *Remapping World Cinema: identity, culture and politics in film* (London: Wallflower, 2006).
Hjort, Mette, and Scott Mackenzie, eds. *Cinema & Nation* (London: Routledge, 2000).
Nagib, Lucia. *World Cinema and the Ethics of Realism* (New York: Continuum, 2011).
Willemen, Paul, and Valentina Vitalli, eds. *Theorising National Cinema* (London: BFI, 2006).
Williams, Alan, ed. *Film and Nationalism* (New Brunswick, NJ: Rutgers, 2002).

Pre-requisites

None

Synopsis <span style =

For much of film history and in most of the world, Hollywood productions have dominated the market share of film consumption. Nevertheless, film production is a worldwide phenomenon and these 'world' or 'national' cinemas have significant cultural, social and economic functions both within domestic contexts and abroad. This module investigates cinema from one world country or region. The case study will vary from year to year: for example, Latin America; Scandinavia; Eastern Europe; China, Korea and/or Japan. In introducing films from the case-study nation or region, the module aims to study how filmmakers actively franchise, adopt and rework film styles and genres; respond to the (film) culture and history of the domestic country and also to 'Hollywood' and international cultures; and/or tailor their practice to tastes of local and foreign audiences and gatekeepers. Above and beyond, the module will investigate the funding structures, distribution strategies and/or other industrial structures and norms that incentivise certain topics and representation styles. We will critically assess transnational aspects of the 'national' cinema in question, in the context of international multi-media corporate conglomerates' involvement in creative industries.

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FI584 The Gothic in Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- evidence an in-depth knowledge and sophisticated critical understanding of the history and modes of "the Gothic", both as an individual cinematic genre and as elements that can be employed or referenced within other genres (egs film noir, horror);
- display an advanced ability to analyse the specifically filmic methods of achieving Gothic "tone" and an awareness of the conscious return to traditional methods in later examples of the genre;
- demonstrate awareness of the pervasiveness of the Gothic in American cinema during its first main cycle in the 1940s and understanding of both its return and the possible reasons for this, in more recent examples;
- prove their advanced understanding of the correspondences between the American form of the genre and similar products in other cinemas, for example those of Europe and Asia, both contemporaneous with the original cycle, and in more recent returns to its preoccupations.

Method of Assessment

Essay 1 (2500 words) (40%)
Essay 2 (3500 words) (50%)
Seminar Participation (10%)

Preliminary Reading

Botting, Fred. 2008. Limits of Horror: Technology, Bodies, Gothic. Manchester & New York: Manchester University Press.
Fletcher, John. 1988. "Versions of Masquerade", Screen, 29 (3): 43–70.
Punter, David and Glennis Byron. 2004. The Gothic. Oxford: Blackwell.
Russ, Joanna. 1975. "'Someone's Trying to Kill Me and I Think It's My Husband: The Modern Gothic,'" Journal of Popular Culture VI (4): 666 – 691.
Waldman, Diane. 1983. "At last I can tell it to someone!" feminine point of view and subjectivity in the Gothic romance", Cinema Journal 23 (2): 29-40.

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis <span style =

This module will investigate "the Gothic" as a significant and recurring cycle within Hollywood film with recognisable tropes and themes, and a dominant tone and style. Beginning with the 1940s cycle of "Women's Gothic" which emerged at the same time as Film Noir, and visually and thematically overlapped with it, the module will explore the particularly filmic ways that such texts manage to evoke the menacing atmosphere and the tone of sexualised danger and suspense achieved by the Gothic's source novels and short stories. Continuing from the original cycle of films, the module will examine later Hollywood films that have employed the themes and imagery of the Gothic to tap into similar complex anxieties and desires, before inspecting films from other cinemas (for example, those of Europe or Asia) which also make use of the dominant Gothic tropes.

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FI585 Film Criticism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 267

Contact Hours: 33

Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of the history of Anglophone film criticism in the context of both other forms of criticism as well as other language criticisms and have the ability to coherently articulate their understanding of the relationships between these developments;
- 2 Understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to understanding the impact of film criticism on both moving image making and the ways in which an audience engages with moving images;
- 3 Devise a discussion of film criticism through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
- 4 Understand the interplay between film criticism and film culture through their research into relevant scholarly literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving that will allow for the construction of original and persuasive arguments;
- 2 Develop the skills of communication, improving performance, problem-solving, and working with others;
- 3 Communicate ideas and arguments effectively using a variety of methods;
- 4 Read critically, analyse and use a range of primary and secondary texts;
- 5 Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;
- 6 Employ information technologies to research and present their work;
- 7 Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments;
- 8 Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main assessment methods:

Creative Portfolio (50%)

Project (50%)

Reassessment methods:

Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course introduces students to the history and theory of film criticism, emphasising the coexistence of different approaches to the analysis, evaluation and appreciation of film. The module will also have a practical aspect, offering students the opportunity to write critical pieces on the films screened for the class. In addition to traditional lectures and seminars, some sessions will be devoted to writing and to analysing fellow students' work. Participants will also be encouraged to reflect critically on different media of film criticism (newspapers, magazines, academic journals, the internet, television) and on the current state of film criticism.

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FI586 Filmmaking: Documentary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

5 contact hours per week for 12 weeks in the form of lecture/seminar/workshops/supervised practice/screenings = 60

20 private study hours per week for 12 weeks = 240

Total number of learning hours = 300

Learning Outcomes

On successfully completing the module students will be able to:

1. engage in the practice of non-fiction filmmaking; from formal aspects such as camerawork, sound recording/design and editing, to practices such as documentary 'casting', to the explicit and implicit truth claims embedded in documentary discourse.
2. apply techniques for producing audio-visual documentary, in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.
3. identify, create and critique a range of technical, formal and narrative practices through which documentary is negotiated
4. produce work which demonstrates a systematic understanding of, and an ability to critically evaluate, relevant theoretical debates students have studied within the programme as a whole.

Method of Assessment

100% coursework assessed:

- Proposal (20%)
- Film / Video project (50%)
- Critical Analysis (30%)

Preliminary Reading

Bernard, Sheila Curran, S. (2004), *Documentary Storytelling For Video and Filmmakers*, Focal Press 2004

Bruzzi, S. (2000) *Stella, New Documentary: A Critical Introduction*, Routledge 2000

Rabiger, Michael. (1992), *Directing the Documentary*, Focal Press, 1992

Renov, Michael ed. (1993), *Theorising Documentary*, Routledge, 1993

Renov, M. (2004) *Michael, The Subject of Documentary*, University of Minnesota Press, 2004

Pre-requisites

Stage 1 compulsory modules. Introduction to Filmmaking (FI308 or FI309)

Restrictions

Only available to Single Honours Film students who have completed FI308 or FI309.

Not available to students on a short-term programme of study.

Synopsis *

Through technical exercises and presentation of film texts, students will engage with key aspects of non-fiction filmmaking. A series of practical projects will be contextualised through lectures drawing on a number of film texts, looking at examples from the history of the non-fiction film e.g. early cinema, direct cinema, cinema vérité, and the film essay. The exercises are an opportunity for students to develop their creative practice. The development of a treatment / proposal leading to the production of final film project will use theory and critical analysis to develop students understanding of documentary practice.

Students will build on existing skills of collaboration (learnt on Exploring the Frame), improving competence in the planning, production and editing of practical, creative work. Students will develop an understanding of crucial aspects of non-fiction filmmaking -- in terms of both theory and practice -- and deepen their skills in the critical analysis of such texts. Students will build on existing skills of relating theory and practice, by analysing the implications (e.g. ideological, ethical) of their production decisions; the course will enhance student's ability to reflect self-critically on their own and other student's practical work. Skills learnt on the module will contribute (along with Exploring the Frame and Introduction to Screenwriting) to the skills needed to progress to Moving Image Production.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI587 Extreme Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 60

Total study hours: 240

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate systematic knowledge of contemporary international extreme cinema and how extreme cinema has developed historically as well as coherently articulate their understanding of the relationships between these developments
- demonstrate understanding of how critical discourse analysis (CDA) of various sectors of film culture contributes to an understanding of the impact of extreme cinema on both moving image making and the ways in which an audiences appreciate such films
- devise a discussion of extreme cinema through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical and aesthetic approaches
- understand the interplay between aesthetic choices, business decisions and taste cultures through their research into/of relevant scholarly literature.

Method of Assessment

20%: group presentation.

30%: Essay 1 (1500 words).

50%: Essay 2 (3500 words).

Preliminary Reading

Frey, M. (2016) *Extreme Cinema: The Transgressive Rhetoric of Today's Art Film Culture*. New Brunswick, NJ: Rutgers University Press.

Hawkins, J. (2000) *Cutting Edge: Art-Horror and the Horrific Avant-Garde*. Minneapolis: University of Minnesota Press.

Staiger, J. (2000) *Perverse Spectators: The Practice of Film Reception*. New York: New York University Press.

Williams, L. (1989) *Hard Core: Power, Pleasure, and the "Frenzy of the Visible."* Berkeley: University of California Press.

Synopsis <span style =

This course probes film cultural issues surrounding extreme cinema, i.e., 'arthouse' films which, because of violent, sexual, or other iconoclastic content, form or style, have created critical or popular controversy. Representative topics include the aesthetics of violence and the ethics of representing and viewing pain, boundaries between erotic art and exploitation, disgust and the 'unwatchable', authorial and critical discourses, marketing, audience and reception studies and censorship.

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FI590 Filmmaking: Improvisation for Screen						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

FI590 is available to Stage 2 students studying Single Honours Film or the Joint Honours Drama and Film programme only.

Contact Hours

Contact hours: 11 hours of lectures, 22 hours of workshops (creative and technical), 20 hours of screenings = 53

Total private study = 247 hours

Total study hours = 300

Learning Outcomes

During the course of this module, students will:

Draw upon and bring together ideas from different sources of knowledge and from different academic disciplines.

Produce work showing competence in the operational skills of moving images and sound production.

Initiate, develop and realise distinctive and creative work within various forms of writing and in moving images and sounds through individual and group work.

Manage time, personnel and resources effectively, by drawing on planning and organisational skills.

Produce work which is informed by, and contextualised within, relevant theoretical debates students have studied within the programme as a whole.

Method of Assessment

100% coursework: Creative Portfolio (65%) and a 2500 word Essay (35%).

Preliminary Reading

Dean, R. and Smith, H. (1997), *Improvisation, Hypermedia and the Arts Since 1945*, Amsterdam: Harwood Academic Publishers.

Frost, A. (2007), *Improvisation in Drama*, Basingstoke: Palgrave Macmillan.

Johnstone, K. (1979), *Impro*, London: Methuen.

Raphael, A. (2008) ed., *Mike Leigh on Mike Leigh*, London: Faber and Faber.

Weston, J. (1996), *Directing Actors: Creating Memorable Performances for Film and Television*, CA: M. Wiese Productions.

Pre-requisites

Prerequisite for Film Single Honour students: Stage 1 core modules, FI308 or FI309.

Prerequisite for Drama Single Honour students: Stage 1 Drama core modules.

Prerequisite for Drama-Film Joint honour students: Stage 1 Film and Drama core modules.

Restrictions

Half of the places will be allocated for Film students and half for Drama students making a total of 30 students in all.

Synopsis <span style =

This interdisciplinary module brings Film and Drama Single Honours students together to explore improvisational techniques that increasingly animate both independent filmmaking and contemporary drama practice. Practical workshops provide technical instruction and creative focus on actors' improvisation as a rehearsal technique, a screenplay development technique, and a performance technique during filming. Exploration of improvisation as screen craft will be complemented by the theorisation of improvisation in lectures that also provide a historical context and introduce case studies of filmmakers' use of improvisation techniques in devising and producing films. Connections between theatrical and cinematic trends that utilise forms of improvisation will be emphasised while student's practical projects will respond to and expand upon these growing synergies between cinema and theatre in the digital age.

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FI594 Film Authorship						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a knowledge and critical understanding of the questions, theories and controversies that have informed critical and theoretical debates on film authorship.
- Demonstrate a detailed understanding of the development of the work of particular film director(s) and skills in analysing the meaning and aesthetic strategy in relation to the work of particular film director(s) as well as to the issues of film authorship.
- Demonstrate an ability to undertake detailed consideration of what film directing is, as an artistic and cultural practice, in given historical and industry contexts.---
- Demonstrate awareness of the significant methods of enquiry and be able to evaluate their relevance to understanding the authorship debates within the cinema.

Method of Assessment

Essay 1 (2000 words) (40%)
Essay 2 (3000 words) (60%)

Preliminary Reading

- John Caughie (ed), Theories of Authorship (London: BFI, 1981)
- Barry Keith Grant (ed), Auteurs and Authorship: A Film Reader (Blackwell, 2008)
- Torben Grodal, Bente Larson and Iben Thorving Laursen (eds), Visual Authorship: Creativity and Intentionality in Media (Museum Tusulanun Press, 2005)
- Janet Staiger and David A. Gerstner (eds.), Authorship and Film (Routledge, 2003)
- Virginia Wright Wexman, Film and Authorship (Rutgers University Press, 2003).

Pre-requisites

None

Synopsis <span style =

This module will offer students the rare opportunity to examine in detail the work of a single director or a group of directors. It will thus enable students to acquire a more complex understanding of the issues at stake in the production, distribution, and reception of a specific body of film work. The module will also develop students' knowledge and understanding of the questions, theories and controversies, which have informed critical issues and theoretical debates on film authorship. It will thus appeal to students who wish to extend their skills in analysing film form, meaning, and practice in both a conceptual and a historical context. Furthermore, as the module will enable detailed consideration of what 'film directing' is, as an artistic and cultural practice, in given contexts, it will be a very useful course to combine with the practical study of filmmaking.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI595 Film Genre (Horror)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Explore the narrative and stylistic characteristics of the genre in question;
- 2 Critically analyse the studied genre by drawing from theories of genre, authorship, self-reflexivity and national allegory, as well as from reception theories and, when applicable, psychoanalytical, semiotic and/or cognitive approaches to the study of film;
- 3 Understand the historical context that produced the studied generic tradition, contemplating the cultural, political and/or social frameworks that both inform the contemplated genre and are reflected on it;
- 4 Understand the genre in relation to the modes of production, distribution and exhibition of the relevant film industry;
- 5 Meditate on the tensions between uniqueness and repetition, artistic and commercial, artisanal and industrial, mainstream and marginal, classical and modern.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Develop verbal and written communication, including the communication of complex concepts about film to a variety of audiences in accessible ways;
- 2 Examine and debate conceptual approaches;
- 3 Organise and deploy specific conceptual and analytical arguments;
- 4 Employ historical and critical enquiry and interpretation, use reference sources and judge evidence;
- 5 Organise their private study and library research;
- 6 Present properly referenced coursework;
- 7 Manage a workload in the context of a professional organisation.

Method of Assessment

Main assessment methods:

Essay 1 (2,000 words) (40%)
Essay 2 (3,000 words) (60%)

Reassessment methods:
Like for Like

Preliminary Reading

Indicative Reading List:

Rick Altman, *Film/Genre*, London, BFI, 1999.(ed.). *Film Genre Reader III*, Austin, U of Texas Press, 2004.
Kevin Heffernan, *Ghoul, Gimmicks, and Gold: Horror Films and the American Movie Business, 1953-1968*. Durham and London: Duke UP, 2004.
Barry Keith Grant (ed.), *The Dread of Difference: Gender and the Horror Film*. Ed. Barry Keith Grant. Austin: U of Texas Press, 2000.

Pre-requisites

None

Synopsis <span style =

This module studies individual genres, which may vary across different academic terms (it may focus on the horror, science-fiction, western, musical, comedy, the noir or the gangster film, among others). It combines aesthetic and narrative analysis with the history of the genre. The theoretical framework draws from traditionally employed methods to study the genre in question (for example, psychoanalytical, postmodern or cognitive theory). The historical portion of the course examines the genre's growing commercial viability, the proliferation of subgenres, and the growing attention of academics. Topics include, but are not restricted to, gender politics, representations of sexuality, political commentary, allegory.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI602		Documentary Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 240
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a knowledge and critical understanding of the questions, theories and controversies that have informed critical debates on Documentary Film in relation to fiction film and other forms of non-fiction film;
- demonstrate a historical understanding of the development of documentary film forms and its relation to different modes and sites of exhibition;
- acquire an acquaintance with the technical and stylistic resources deployed by documentary films;
- acquire an awareness of the significant methods of enquiry and able to evaluate their relevance to analysing form and meaning in documentary films.

Method of Assessment

Essay 1 (2000 words) (35%)
Essay 2 (3000 words) (45%)
Seminar Participation (20%)

Preliminary Reading

Stella Bruzzi, *New Documentary: A critical introduction*, Routledge, 2000, on contemporary documentary.
John Corner, *The Art of Record - A critical introduction to documentary film*, Manchester University Press, 1996, is an excellent introduction to theories of documentary form, and to British television documentary.
Kevin Macdonald and Mark Cousins, *Imagining Reality: The Faber Book of Documentary*, Faber, 1996, includes interviews and covers a wide range of documentary forms.
Bill Nichols, *Introduction to Documentary*, Bloomington: Indiana Un. Press, 2001.
Carl Plantinga, *Rhetoric and Representation in Nonfiction Film*, Cambridge Un. Press, 1997.
Michael Rabiger, *Directing the Documentary*, Focal Press, 1992.
Michael Renov, *Theorizing Documentary*, ed Michael Renov, Routledge, London 1993.
Brian Winston, *Claiming the Real*, British Film Institute, London, 1995.

Synopsis *

This module addresses a series of documentary films in their historical context and in relation to the different modes of non-fiction filmmaking. Documentary narrative techniques including the use of archival footage, staged reconstructions of past events, and talking-head interviews, are investigated by means of close textual analysis and through a comparative approach to diverse documentary films. This module also explores the boundaries between fiction and non-fiction and, while articulating a definition of documentary film, it studies film forms that present an interplay between the two, such as Mockumentaries and Essay Films.

FI603		Sound and Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

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Contact Hours

Private Study: 267
Contact Hours: 33
Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop far greater sensitivity to the soundtrack, actively listening to sounds which previously they would have paid little attention to;
- 2 Develop a more varied and precise vocabulary for the analysis of film sound and music;
- 3 Have a more balanced sense of the relative contribution of sound and image to the experience of film viewing;
- 4 Have a deeper understanding of the functions played by film sound;
- 5 Have a basic, non-technical ability to analyse and discuss musical form and musical qualities, as these inform the film soundtrack (the course will not assume a detailed theoretical understanding of music or an ability to read music).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
- 2 Develop the skills of communication, improving performance, problem-solving, and working with others;
- 3 Communicate effectively, to a variety of audiences and/or using a variety of methods
- 4 Read critically, analyse and use a range of primary and secondary texts;
- 5 Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;
- 6 Employ information technologies to research and present their work.

Method of Assessment

Main assessment methods:

Project (40%)
Essay (3,000 words) (60%)

Reassessment methods:

Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

Synopsis <span style =

Cinema has typically been conceived of as an essentially visual phenomenon – films, it is often said, are essentially moving pictures. Sound has, nevertheless, played an important role from the beginnings of cinema, a fact which has been acknowledged in the detailed historical, theoretical and critical work on film music, and film sound more generally. Sound, Music and Cinema will provide an overview of this field of research, and aim to provide students with a clearer understanding of and greater sensitivity to the soundtrack. The course will begin by setting up an introductory framework for the understanding of sound, which considers the relationship between music and other aspects of film sound (speech, ambient sound, sound effects), as well as the nature of the relationship between sound and image. Subsequent sessions will consider the evolution of sound technology and its impact on the aural aesthetics of film; the use of classical and popular music in film scores; the emergence of sound designers, in contemporary cinema; and the distinctive and innovative use of sound and music by a number of 'sound stylists'.

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FI606 Avant-Garde and Experimental Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 50
Private Study Hours: 250
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Build on existing awareness of the array of aesthetic possibilities beyond those evident in mainstream narrative cinema.
- Consolidate notions and historical traditions of modernism and the avant-garde.
- Have an overview of the historical avant-garde movements, in film and related arts.
- Critically assess the contemporary state of the avant-garde, including the arguments associated with the notion of 'postmodernism'.
- Appreciate the diversity of aesthetic possibilities within film, beyond the constraints of commercial narrative filmmaking.
- Build on their existing knowledge of various filmmaking movements, in both Europe and America, which have been described as 'avant-garde'.

Method of Assessment

ESSAY (40%) - 2000 word essay
ESSAY (50%) - 3000 word essay
SEMINAR PARTICIPATION (10 %)

Preliminary Reading

Required:

A. L. Rees, A History of Experimental Film and Video (Basingstoke: Palgrave Macmillan, 2011)

Recommended:

Malcolm Le Grice, Abstract Film and Beyond (Cambridge, Massachusetts: MIT Press, 1977).

Scott MacDonald, A Critical Cinema, Volumes 1, 2 and 3 (Berkeley: University of California Press, 1988, 1992 and 1998).

Scott MacDonald, Avant-Garde Film: Motion Studies (Cambridge: Cambridge University Press, 1993).

James Peterson, Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema (Detroit: Wayne State University Press, 1994).

P. Adams Sitney, Visionary Film: The American Avant-Garde, 1943-78 (New York: Oxford University Press, 1974).

Synopsis *

This module examines types of cinematic practice whose principal labels have been 'experimental', 'avant-garde', 'underground' and 'independent' – terms which overlap but which are by no means synonymous. It is concerned with traditions of cinema which have, more or less self-consciously, formulated radically different aesthetics from those of the orthodox feature film, in which narrative is either radically reshaped, or displaced altogether by other concerns. Throughout the course will juxtapose films deriving from the historical avant-garde movements (like the European avant-garde of the 20s, or the post-war American scene) along with contemporary exponents of related forms of filmmaking. The first part of the course provides a conceptual and historical overview of avant-garde filmmaking in the Twentieth Century; subsequent weeks focus on specific topics, for example collage, landscape, experimental narrative, and the interaction between film, video and the new media.

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FI607 Storytelling and the Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 60
 Private study hours: 240
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate knowledge and critical understanding of the different forms of storytelling and narrative in cinema;
- demonstrate knowledge of and complex understanding of the use of key theoretical approaches to the analysis of narrative forms;
- understand how images and sounds in film are organised in time and space as narrative forms;
- critically deploy different accounts of narrative and narration and their relation to the non-narrative.

Method of Assessment

Essay 1 (2000 words) (35%)
 Essay 2 (3000 words) (45%)
 Seminar presentation plus student-led discussion (20%)

Preliminary Reading

Branigan, E. (1992) *Narrative Comprehension and Film*, London: Routledge
 Chatman, S. (1978) *Story and Discourse, Narrative Structure in Fiction and Film*, Ithaca: Cornell University Press
 Bordwell, D. (1985) *Narration and the Fiction Film*, London: Methuen
 Wilson, G. (1986) *Narration in Light: Studies in Cinematic Point of View*, Baltimore: Johns Hopkins University
 Kozloff, S. (1988), *Invisible Storytellers Voiceover Narration in American Fiction Film*, Berkeley: University of California Press
 Horton, A. (1999), *Writing the Character-Centered Screenplay*, Berkeley: University of California Press

Synopsis <span style =

This module examines different forms of narrative and storytelling in cinema in order to place film narration within the tradition of the 'popular' arts. Understanding a film involves making sense not only of its story, its events and actions, but also of its storytelling, of the way in which we come to learn of these events and actions. This module examines the ways in which the specific means of representation of cinema transform a showing into a telling. It looks at theories of narrative in literature and film in relation to the different forms of narration and storytelling in cinema, focusing on questions of structure, reliability and temporality. The psychological and aesthetic role of narrative may be explored through a range of theories and analyses from within film studies and from other disciplines such as anthropology, literary studies, psychology and philosophy. The course will be taught through a series of case-studies using a wide range of films within American and world cinema.

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FI609 Moving Image Production						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 55 contact hours in the form of continuous lectures, seminars and workshops.

Total private study hours: 245

Total study hours: 300.

Learning Outcomes

Students will be able to:

- Devise and develop an idea through a number of stages into a final video production. Plan and organise the production process from preparation through to post production and work collaboratively.
- Adapt ideas to rigorously meet the practical constraints of equipment, environment & technique.
- Demonstrate a safe and technically competent use of appropriate production and postproduction equipment and use production and post-production techniques and conventions in an appropriate manner to create meaning.
- Show systematic awareness of the relationship between form and content and form a conscious understanding of the effect of technical strategy in relation to filmic conventions.
- Produce practical work that reveals conceptual understanding and insight in relation to some of the theoretical and conceptual issues raised in the non - practice based film studies courses.
- Reflect and evaluate upon finished projects in a critical and analytical manner revealing insight and understanding in relation to the theoretical and conceptual issues raised in the finished assessed project.

Method of Assessment

1) Creative Portfolio – 65%

(11.1-5; 12.1-3; 11.1-4; 12.1-7)

To include: Group submission of the finished film, final draft screenplay, final draft storyboards, script breakdown, production schedule, call sheets, contracts, release forms and risk assessment, transcript of group presentation of the final film and a log-book identifying all group project activities and who was present or absent. Individual submission of peer reviews of collaborators on the project and a self-assessment of student's own role(s) on the production.

2) Essay (3000 words) - 35%

(11.4, 6 and 12.4-7)

A critical analysis of the finished film, to include contextual research, inspirations and a sustained critique that relates the film's theme(s) to the plot, characterisations and all aspects of film style.

Preliminary Reading

- Brindle, Mark (2013), The Digital Filmmaking Handbook. London: Quercus. .
- Figgis, Mike (2007), Digital Filmmaking. London: Faber and Faber.
- Katz, Steven (2004), Cinematic Motion: a Workshop for Staging Scenes. Seattle, Wash: Michael Wiese Productions.
- Murch, Walter (2001), In the Blink of an Eye: A Perspective on Film Editing LA: Silman-James Press.
- Travis, Mark W (1997), The Director's Journey: The Creative Collaboration Between Directors, Writers and Actors, CA: Michael Wiese Productions.
- Weston, Judith (2003), The Film Director's Intuition: Script Analysis and Rehearsal Techniques. CA: Michael Wiese Productions.

Pre-requisites

Students must have completed either FI308 or FI309 in addition to the Stage 1 core Film Studies modules

Synopsis *

This module offers students an opportunity to work in groups to make a short fiction film that explores aesthetic strategies and processes developed by narrative, experimental, independent and/or avant-garde film traditions. Emphasising an approach to filmmaking informed by critical and conceptual engagement, students use digital video equipment and techniques to produce a piece of work that is innovative and imaginative in both form and content. The module develops skills in the realisation of film ideas, including casting, directing actors, shot construction, lighting, production design, editing and sound design.

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FI617 British Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

Learning Outcomes

As a consequence of taking the module, students will have acquired:

1. An in-depth understanding of the relationship between the moving image and the British city, in relation to London and other significant case studies.
2. The ability to synthesize a sustained engagement with and critical reflection on the key modes of analysis relevant to a discussion of the aesthetic and social significance of British cinema.
3. A critical awareness of the diversity of different regions of Britain and their cinematic image.
4. An informed knowledge of the political issues at stake when tackling the specificity of certain cities and parts of the country throughout the twentieth century, and films of these sites/issues.

Method of Assessment

100% coursework: A 2500-word essay (35%), a 3500-word essay (55%) and Seminar Participation (10%).

Preliminary Reading

Ashby, Justine and Andrew Higson (ed.) (2000), *British Cinema, Past and Present*, London and New York: Routledge.
 Barr, Charles (1986), *All Our Yesterdays: 90 Years of British Cinema*, London: BFI Publishing.
 Chibnall, Steve and Robert Murphy (eds.) (2001), *British Crime Cinema*, London and New York: Routledge.
 Dixon, Wheeler Winston (ed.) (1994), *Re-Viewing British Cinema, 1900-1992: Essays and Interviews*, New York: State University of New York Press.
 Friedman, Lester (ed.) (1993), *Fires Were Started: British Cinema and Thatcherism*, Minneapolis: University of Minnesota Press.
 Higson, Andrew (ed.) (1996), *Dissolving Views: Key Writings on British Cinema*, London: Cassell.
 Hill, John (1986), *Sex, Class and Realism: British Cinema 1956-1963*, London: BFI Publishing.
 Lay, Samantha (2002), *British Social Realism*, London and New York: Wallflower Press.
 Street, Sarah (1997), *British National Cinema*, London and New York: Routledge.

Pre-requisites

Stage 1 compulsory modules.

Synopsis *

In a country with a very strong literary and theatrical tradition, the British have also had a long-standing love of "going to the pictures." For more than a century, British filmmakers have been forging a rich and diverse national cinema in the face of Hollywood's dominance on British screens for most of that time. This course will offer an introductory historical overview of British cinema from its beginnings to the present day, assessing its role in the construction of British national identity, evaluating its major directors—including Humphrey Jennings, Ken Loach and Sally Potter. The films will be approached through multiple frameworks, including consideration of aesthetics (e.g. realism), culture (e.g. gender and class), and history (e.g. the legacy of colonialism). The institution of cinema and film culture in a larger sense will be considered through the exploration of British film exhibition, criticism, cultural policy, and industry. Both fiction films and documentaries will be discussed.

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FI618 Screenwriting						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 33

Private study hours: 267

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a knowledge and critical understanding of the history of Screenwriting and understand the techniques of practical screenwriting in order to creatively develop an idea from concept to completed screenplay.
- 2 Demonstrate an ability to apply historical, theoretical and aesthetic approaches to a range of different examples of screenwriting of which a critical understanding will enhance their overall capacity for theoretical analysis of films.
- 3 Demonstrate an awareness of significant methods of enquiry and be able to evaluate their relevance to understanding the role of Screenwriting in the film-making process.
- 4 Demonstrate a structured understanding of the development process.
- 5 Engage in productive critical reflection on the screenwriting process.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Show that they have developed skills of critical and historical analysis, together with intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments.
- 2 Communicate ideas and arguments effectively using a variety of methods
- 3 Use and analyse and use a range of primary and secondary texts.
- 4 Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet.

Method of Assessment

Main assessment methods:

Creative Portfolio (65%)

Essay (2,000 words) (35%)

Reassessment methods

Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

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<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module offers students an introduction to the terms, ideas and craft, involved in the creation of screenplays.

Screenwriting is a unique form of writing with very different concerns from the novel, theatre and radio. Although the screenplay is a vital component of a film's success, it tends to be neglected as a separate art form.

In this module we explore the conventions of dramatic structure, new narrative forms and short film variations. Students are encouraged to think critically about screenplay writing and will have an opportunity to write their own screenplay. A selection of writing exercises have been designed to take them through the writing process; from preparation and initial concept to final draft.

The emphasis here will be on practical knowledge and support as students uncover their creative voice. This module does not aim to provide vocational training for students wishing to pursue careers in the feature film or television industries.

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FI622 Television Series: Narration, Engagement and Evaluation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- discuss critically what the difference is between engagement in long-term narratives such as TV series and shorter, stand-alone narratives such as a fiction film;
- describe the historical trajectory of a specific type of television series and discuss its defining features critically;
- critically reflect on the cultural status of television, such as being able to devise arguments in order to reflect independently on the notion 'Quality TV';
- understand the different modes of analysis made possible by various methods of enquiry into television series in and beyond television studies proper, and the appreciation of the applicability and limitations of each methodological approach;
- describe and comment upon the forefront of television studies, including the ability to extend their knowledge of this field through independent research.

Method of Assessment

Essay 1 (2500 words) (40%)
Essay 2 (3500 words) (60%)

Preliminary Reading

Dunleavy, Trisha. Television Drama. Form, Agency, Innovation. New York: Palgrave Macmillan, 2009
Mittell, Jason. Complex TV: The Poetics of Contemporary Television Storytelling. New York: New York University Press, 2015
Nelson, Robin. State of Play. Contemporary "High-End" TV Drama. Manchester: Manchester University Press, 2007
Newman, Michael Z. and Elana Levine, Legitimizing Television. Media Convergence and Cultural Status. New York: Routledge, 2012
Polan, Dana. The Sopranos. Durham: Duke University Press, 2009
Thompson, Robert. Television's Second Golden Age. From Hill Street Blues to ER. Syracuse: Syracuse University Press, 1996

Pre-requisites

FILM3130 Film Style
FILM3150 Film Theory or FILM3160 Film Histories

Synopsis <span style =

The module explores storytelling in fictional television series, and how the long duration of these series changes the spectator's engagement, as compared to engagement in the relatively short fiction film. Furthermore, this module focuses on case studies in order to investigate their narrative, stylistic and thematic characteristics, their specific genre conventions and their background in television history. Case studies may include The Sopranos, The Wire, Breaking Bad and Madmen in an inquiry into the narrative as well as moral complexity of this recent, so-called quality trend of American drama television series, and the emerging genre convention of the antihero. The module also addresses how various types of television series have been valued in critical reception through the history of television. For example, in relation to the case studies mentioned above, the module may examine critically the implications of the oft-used label 'Quality TV' and the HBO slogan 'It's not TV, it's HBO'. In addition to introducing the students to current developments in television studies, this module takes a film theoretical, narratological approach to current television series, and trains students in various approaches to the study of television series in and beyond television studies proper.

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FI624 Beyond Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours = 60 hours

Total independent learning hours = 240 hours

Total study hours = 300

Cost

As part of this course, students will be required to attend special screenings, participate in field trips and watch films unsupervised. Some of these activities will incur costs. Costs have been kept as low as possible by using existing and local resources.

Learning Outcomes

On successfully completing the module students will be able to:

1. Show sound knowledge of the history of cinema-going, including a consideration of the old and new spaces of spectatorship
2. Understand the different ways audiences engage with cinema including the desire to enrich and prolong the experience via extra-filmic activities
3. Understand the key questions and critical debates that surround emerging and expanded notions of cinema
4. Understand how cinema interacts with other art forms and media, such as theatre and television
5. Reflect critically on their own viewing practices and how they impact their understanding and enjoyment of films
6. Develop an understanding of the implications that these issues have for the academic discipline 'Film Studies'

Method of Assessment

Portfolio Assignment (4 x 500-700 word critical reflections/responses. All items in the portfolio are equally weighted.) – (40%)

Pitch (1 x 500-700 words) – (15%)

Research Essay (3500 words) – (45%)

Preliminary Reading

Atkinson S., (2014) *Beyond the Screen: Emerging Cinema and Engaging Audiences*, London: Bloomsbury
 Chirstie I., ed, (2012) *Audiences: Defining and Researching Screen Entertainment Reception*, Amsterdam: Amsterdam University Press

Harbord J., (2002) *Film Cultures*, London, New Delhi and Thousand Oaks: Sage

Jenkins, H., (2006) *Flans, Bloggers and Gamers*, NY: NY University Press.

Koch G., Pantenburg V, Rothöhler S., eds, (2012) *Screen Dynamics: Mapping the Borders of Cinema*, Vienna: Austrian Film Museum

Koeck, R., (2013) *CineScapes: Cinematic Spaces in Architecture and Cities*, London and New York: Routledge

Synopsis <span style =

From the intimate viewing experience offered by mobile phones to the social interaction required by sing-a-long screenings, this module considers the changing nature of where, when and how audiences engage with film and the moving image. It considers the history of cinema-going, paying attention to the old and new sites of exhibition, especially those facilitated by new technologies. Connectedly, the module analyses the different modes of spectatorship, including audience participation and the desire to prolong or enhance the cinematic experience via extra-filmic activities, such as film-tourism. It also considers film's interaction with other arts and media—for example, its use within theatrical performances and its relationship with television. In doing so, this module reflects upon and reconsiders the definitions and limits of cinema and addresses the implications this has for the academic discipline 'Film Studies'.

As part of this course, students will have the opportunity to attend special screenings, participate in field trips and/or watch films unsupervised.

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FI625 Microbudget Filmmaking: Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 33

Private study hours: 267

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Draw upon and bring together ideas, both theoretical and practical, from different sources of film knowledge and from previous UG film practice modules.
- 2 Produce work showing an understanding of the operational skills of moving images and sound production.
- 3 Initiate, develop and realise distinctive and creative work within various forms.
- 4 Produce work which demonstrates a systematic understanding of, and an ability to critically evaluate, relevant theoretical debates students have studied within the programme as a whole.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Formulate appropriate research questions and employ appropriate methods and resources for exploring those questions.
- 2 Work in flexible, creative and independent ways, showing self-direction and the ability to reflect on one's own practices.
- 3 Communicate effectively using a variety of methods and, where undertaken, in other media.
- 4 Manage time, personnel and resources effectively, by drawing on planning and organisational skills.
- 5 Critically reflect upon their own work.

Method of Assessment

Main assessment methods:

Creative Portfolio: 60%

Essay (2,500 words): 40%

Reassessment methods:

Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

FILM3080/FILM3090 Introduction to Filmmaking

Restrictions

Not available as elective

Synopsis

Students will engage with key aspects of microbudget filmmaking through technical exercises and the presentation of their own films. A series of practical projects will be contextualised through lectures drawing on a number of films, looking at examples from the history of the extremely low budget genres such as horror, crime, independent and experimental films. The exercises are an opportunity for students to develop their creative practice. The development of a screenplay for the final film project will use theory and critical analysis to develop students' understanding of microbudget filmmaking practice.

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FI626 Online Video						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of 1-hour lectures and 2-hour seminars/workshops for ten weeks, accompanied by weekly screenings.

Lectures and seminars: 30 hours

Independent Study: 270 hours

Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate knowledge and critical understanding of the skills and techniques required to record and edit films using mobile devices;
2. Demonstrate the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually;
3. Conceive and plan a piece of creative work using a mobile device;
4. Demonstrate knowledge and critical understanding of their own creative processes through engagement in one or more production practices;
5. Critically understand the ways in which different social groups may relate to and interact with filmic visual practices using social media.

On successfully completing the module, students will be able to:

1. Present work to an audience for comment and critique;
2. Work in flexible, creative and independent ways, showing self-discipline and time management skills;
3. Critically reflect upon their own work as well as the work of others;
4. Communicate effectively and appropriately orally, in writing and other media;
5. Demonstrate skills and knowledge of aesthetic judgement.

Method of Assessment

This module is assessed by 100% coursework.

- 1) Film and video exercises. 70%. Students will work in small groups to create three short videos. These will be weighted as follows: 20% for the first exercise, 20% for the second exercise, 30% for the third exercise. For each exercise, peer assessment will be used to adjust group marks by +/- 5%, resulting in an individual mark for each student.
- 2) Essay. 30%. A 2,500-3,000 word essay on a topic related to online film and video.

Preliminary Reading

Snickars, Pelle and Patrick Vondreay (2009), The YouTube Reader. National Library of Sweden.

Lovnik, Geert and Rachel Somers Miles (2011), Video Vortex Reader II: Moving Images Beyond YouTube. Institute of Network Cultures

Goggin, Gerard and Larissa Hjorth eds. (2014), The Routledge Companion to Mobile Media. NY: Routledge.

Vernalis, Carol, Amy Herzog, and John Richardson (2013), The Oxford Handbook of Sound and Image in Digital Media. Oxford University Press.

Pre-requisites

Stage 1 compulsory film modules

Restrictions

Not available to students on a short-term programme of study

Synopsis <span style =

The proliferation of mobile devices and the rise of online video have had a transformative effect on how moving images are generated and experienced. The ease with which we can now create and share video has impacted on how films are made, by whom, on how they are distributed, and even on what film itself is. This module explores some of the many new forms of 'filmmaking' that have appeared as a result of this technological and cultural change, and encourages students to engage with these forms critically and creatively. Areas of focus may include vlogs, mashups, video essays, music promos, interactive videos, travelogues, short fiction and other forms of film and video aimed primarily at online distribution via platforms such as YouTube and Vimeo. Students will create short works in one or more of these forms, and have the opportunity to harness the potential of mobile devices and social media for artistic ends. Practical work will be contextualised by an essay that situates students' video exercises within the broader context of digital technologies and online culture.

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FI628 Film Editing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 30
Private Study hours: 270
Total Study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Produce practical work that demonstrates understanding of and insight into theoretical and conceptual issues raised in previous undergraduate film modules (both practice and non-practice based).
2. Make proficient use of post-production technologies including for example Adobe Premiere, in order to edit, sound mix, add graphics to, and colour correct pre-existing video footage.
3. Create effective narrative and non-narrative structures through editing pre-existing footage.
4. Identify and critique a range of film-making techniques associated with editing, including the shaping of narrative, the creation of meaning, and the generation of emotional affects.
5. Use video-making and editing as research methodologies for interrogating film form.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Work flexibly, creatively, and independently, demonstrating self-discipline and time-management skills.
2. Engage in small group collaboration, showing abilities at different times to listen, contribute and lead effectively.
3. Integrate theoretical discourse with creative practice.
4. Formulate research questions and employ appropriate methods and resources for exploring those questions.
5. Communicate effectively and clearly - orally, in writing, and/or through the use of audiovisual media.
6. Critically reflect upon their own and others' work.

Method of Assessment

Main assessment methods:

35% - 2,500 word essay
65% - editing portfolio

Reassessment methods:
Like-for-Like

Preliminary Reading

Indicative Reading List:

Aumont, Jacques. 1987. *Montage Eisenstein*. London: British Film Institute.
Debord, Guy, and Gil J. Wolman. 2006 [1956]. "A User's Guide to Détournement." Edited and translated by K. Knabb. Bureau of Public Secrets <http://www.bopsecrets.org/SI/detourn.html>
Dmytryk, Edward. 1984. *On Film Editing: An Introduction to the Art of Film Construction*. New York: Taylor & Francis.
Kuleshov, Lev Vladimirovich. 1974. *Kuleshov on Film: Writings*. Berkeley: University of California Press.
Murch, Walter. 2001. *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press.
Reisz, Karel. 2010 [1953]. *The Technique of Film Editing*. New York: Taylor & Francis.
Rohdie, Sam. 2006. *Montage*. Manchester: Manchester University Press.

Pre-requisites

FI308/FI309 Introduction to Filmmaking

Restrictions

Not available as elective (wild)

Synopsis

This module explores the role of editing as a core element of the film-making process, through a combination of creative exercises and close film analysis. Through hands-on work, students will explore how combining images can fulfil a wide variety of functions including shaping story, guiding point of view, creating emotional affect and aesthetic effects, and generating meaning. As well as focusing specifically on the work carried out by the film/video editor, the module also engages with 'editing' as an approach to shaping raw material that extends across all aspects of film production: from screenwriting, through directing, to post-production. The module will situate this focus within the broader context of 'montage' and 'collage' as principles that extend across diverse art forms including painting, sculpture, photography, literature, music, and digital media. A series of practical exercises will be contextualised through lectures focusing on the editing choices made in a variety of fiction, documentary, experimental, found footage, and/or interactive films. These exercises will provide students with an opportunity to engage creatively with, and reflect critically on, pre-existing moving images in a range of applications from traditional continuity editing, through documentary 'storytelling', to experimental montage.

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FI629 Working with Actors						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
 Private study hours: 260
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate an understanding of some key current and historical approaches to working with actors in recorded media;
- demonstrate a deepened theoretical and practical understanding of the casting industry, including an understanding of the ethical and political issues surrounding casting;
- demonstrate a deepened awareness of mainstream professional acting practice, and an introduction to some key practitioners in the interlinking fields of acting and directing which may include, but are not limited to Stanislavski, Meisner, Mamet, Leigh, Yates, Mendes, Cassavetes;
- demonstrate an understanding of the role of director in working with actors in film;
- demonstrate a deepened awareness of industry law and contracts;
- demonstrate a knowledge and understanding of the practice and ethics of working with non-actors in featured roles;
- demonstrate an understanding of industry expectations surrounding pay and working conditions for performers;
- demonstrate a practical understanding of how to create and distribute a casting brief from a script, and how to run casting sessions;
- demonstrate a practical understanding of directing actors on film;
- demonstrate the foundation of an ability to articulate, in technical terms, their own experience of directing, and the experience of observing actors at work.

Method of Assessment

Essay (2500 words) (35%)
 Casting Brief (30%)
 Practical Assessment (35%)

Preliminary Reading

Catliff, S. & Granville, J. The Casting Handbook. Abingdon and New York: Routledge
 Churcher, M. (2003) Acting for Film: truth 24 times a second. London: Virgin Books
 Ewin, S. & Ewin, E. (2007) Typecasting: On the Arts and Sciences of Human Inequality. New York: Seven Stories Press
 Mamet, D. 1991. On Directing Film. New York; London: Viking
 Merlin, B. (2014) The Complete Stanislavsky Toolkit (revised ed.). London: Nick Hern Books
 Weston, J. 1996. Directing actors: creating memorable performances for film and television. Studio City, California: M. Wiese Productions
 Warner, K. J. 2015. The Cultural Politics of Colorblind TV Casting. Abingdon and New York: Routledge

Synopsis <span style =

This module provides an introduction to some key current industry practice surrounding working with actors. Students will explore the practice and ethics of the casting, as well as examining current UK and US industry trends and debates. The module also explores the role and expectations of the professional actor working in film. By practical and theoretical exploration of mainstream acting methodologies, and practitioners such as Stanislavski, Mamet and Meisner, students will develop practical skills and vocabularies for engaging productively with actors on shoots and in rehearsal. The module will also examine the practice of working with non-actors as performers, and scrutinise some more unconventional working methods espoused by directors who may include, but are not limited to, Mike Leigh, John Cassavetes, Ken Loach, Roberto Rossellini etc.

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FI630 Documentary Filmmaking						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 33

Private study: 267

Total : 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of non-fiction filmmaking from formal aspects – such as camerawork, sound recording/design and editing – to practices such as documentary 'casting' and the explicit and implicit truth claims embedded in documentary discourse.
- 2 Engage with critical debates around representing reality, ethics, performance, authorship, narrative, truth.
- 3 Identify, critique and engage with a range of technical, formal and narrative practices through which documentary is negotiated
- 4 Demonstrate a systematic understanding of, and an ability to critically evaluate, relevant theoretical debates students have studied within the programme as a whole.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand form and its relationship to content.
- 2 Engage with critical ideas relating to practice and to apply these ideas to their own work in a variety of forms.
- 3 Work in flexible, creative and independent ways, showing self-direction and the ability to reflect on one's own practices.
- 4 Manage time, personnel and resources effectively, by drawing on planning and organisational skills.

Method of Assessment

Main assessment methods:

Creative Portfolio (70%)

Essay (2,000 words) (30%)

Reassessment Methods:

Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

FILM3080/90 Introduction to Filmmaking

Restrictions

Not available as elective

Synopsis <span style =

Through technical exercises and presentation of film texts, students will engage with key aspects of non-fiction filmmaking. A series of practical projects will be contextualised through lectures drawing on a number of film texts, looking at examples from the history of the non-fiction film e.g. early cinema, direct cinema, cinema vérité, and the film essay. The exercises are an opportunity for students to develop their creative practice. The development of a treatment / proposal leading to the production of final film project will use theory and critical analysis to develop students understanding of documentary practice.

Students will build on existing skills of collaboration (learnt on FILM3080/90 Introduction to Filmmaking), improving competence in the planning, production and editing of practical, creative work. Students will develop an understanding of crucial aspects of non-fiction filmmaking -- in terms of both theory and practice -- and deepen their skills in the critical analysis of such texts. Students will build on existing skills of relating theory and practice, by analysing the implications (e.g. ideological, ethical) of their production decisions; the course will enhance student's ability to reflect self-critically on their own and other student's practical work.

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FI631 Genre Filmmaking						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Private Study: 267

Contact Hours: 33

Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Draw upon and bring together ideas, both theoretical and practical, from different sources of film genre knowledge and from previous UG film practice modules.
- 2 Produce work showing an understanding of the operational skills of moving image and sound production.
- 3 Initiate, develop and realise distinctive and creative work within various forms to reflect upon genre in relation to moving images and sound.
- 4 Produce work which demonstrates a systematic understanding of, and an ability to critically evaluate, relevant theoretical debates students have studied within the programme as a whole.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Formulate appropriate research questions and employ appropriate methods and resources for exploring those questions.
- 2 Work in flexible, creative and independent ways, showing self-discipline, including time management, as well as self-direction and the ability to reflect on one's own practice.
- 3 Communicate effectively using a variety of methods.
- 4 Manage time, personnel and resources effectively, by drawing on planning and organisational skills.
- 5 Critically reflect upon their own work.

Method of Assessment

Main assessment methods:

Creative Portfolio: 65%

Essay (2,000 words): 35%

Reassessment methods:

Like for like.

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

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Pre-requisites

FILM3080/90 Introduction to Filmmaking

Restrictions

Not available as elective

Synopsis <span style =

The key themes of this module are contextualising the work of students by gaining a historical overview of genre filmmaking, and guiding students towards making a short film within the parameters of a chosen genre(s). From seminars and a series of instruction sessions in camera, sound and editing, students will develop, shoot and edit in groups an original short fiction film idea in a genre chosen from or combining, but not exclusive to, the following: crime, musical, horror, melodrama, western, science fiction, road movie, romantic comedy. This idea will be brought to fruition in a series of seminars designed to develop students' creative potential, alongside screenings of relevant genre films. Secondly, students will be asked to write an essay in which they analyse a feature film in a chosen genre and relate it to their own project idea.

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FI632 TV: From Soap Operas to Sitcoms						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of the various historical, institutional and cultural contexts that inform television programming.
- Demonstrate knowledge of and critical understanding of the key theoretical approaches to the analysis of television.
- Analyse a range of television texts, taking consideration of issues of format, genre and audience.
- Demonstrate a critical understanding of how television can be positioned amongst other audio-visual media.

Method of Assessment

Seminar Presentation (20%)
Essay 1 (2000 words) (35%)
Essay 2 (3000 words) (45%)

Preliminary Reading

Allen R., ed., (1995) To be continued--: soap operas around the world. London and New York: Routledge
Bignell J., (2013) An introduction to television studies. 3rd edition. London & New York: Routledge.
Bignell J. and Fickers A., (2008) European television history. Oxford: Blackwell.
Cooke L., (2015) British television drama. 2nd edition. London: Palgrave/BFI
Hill A., (2005), Reality TV. London and New York: Routledge
Holmes, S. and Jermyn D. eds, (2004) Understanding reality TV. London and New York: Routledge
Thompson E. and Mittell J., eds, (2013) How to Watch Television New York: New York University Press

Synopsis <span style =

Television is the most pervasive media form in daily life. In this introductory module students will look at the various historical, institutional and cultural factors that influence television production and programming. The module will examine a range of formats and genres (such as soap operas, sitcoms and 'reality TV') and students will gain critical understanding of the theoretical frameworks developed for their study. In addition, questions of target audiences (for example, children's programmes) and key debates (such as the role of a public service broadcaster) will be addressed. The course will be taught through a series of case-studies using a wide range of television texts from Britain and beyond.

FI634 Stars and Celebrity Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 45
Independent learning hours: 255
Total number of study hours: 300

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate understanding of the key concepts in approaches to stardom and celebrity
2. Evaluate critically the specific historical contexts that led to the emergence of movie stardom
3. Analyse the critical and historical differences between stardom and celebrity
4. Analyse the roles played by a variety of stakeholders in the construction of stardom and celebrity: fans, audiences, performers, employers, and the media
5. Display comprehension of the relationship between the star and the celebrity, and relate these to their political, social, historical and geographic contexts
6. Understand the role of technology in the creation, dissemination and mediation of the star and celebrity image

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Employ developed skills in historical and critical enquiry, analysis and interpretation
2. Examine and debate a variety of conceptual approaches
3. Organise and use specific analytical arguments
4. Scrutinise texts and selectively apply critical and theoretical ideas to them
5. Express their own ideas clearly to a variety of audiences and/or using a variety of methods
6. Experience both teamwork and working alone to organise their private research

Method of Assessment

Main assessment methods:

Essay (40%)

Digital portfolio (60%)

Reassessment methods:

Like for like

Preliminary Reading

Indicative Reading List:

deCordova, Richard. 2001. *Picture Personalities: The emergence of the star system in America*. Urbana and Chicago: University of Illinois Press.

Dyer, Richard. 1976. *Stars*. London: BFI Publishing.

McDonald, Paul. 2014. *Hollywood Stardom*. Chichester: Wiley.

Schickel, Richard. 1985. *Intimate Strangers: The culture of celebrity in America*. New York: Ivan R. Dee Publishers.

Selected issues of Celebrity Studies. Routledge.

Turner, Graeme. 2004. *Understanding Celebrity*. London: Sage.

Williamson, Milly. 2016. *Celebrity: Capitalism and the Making of Fame*. Chichester: Wiley.

Pre-requisites

None

Synopsis <span style =

This module examines the concepts of stardom and celebrity. Often used as synonyms, the two terms in fact relate to different types of media constructs. The module will consider the history of the rise of stardom within the Hollywood context, exploring how the establishment of 'the star' became an integral part of the industry. Students will examine the 'star system' and its relationship to a range of topics which may include: performance; genre; the representation of gender and gendered bodies; audiences and fan studies; stars within dominant cultures and subcultural groups; and acting as labour. The topic will be illuminated through the analysis of key theoretical texts – many of which laid the foundations for star studies within film, media and cultural studies – as well as via opportunities for students to explore primary sources, such as movie magazines. The module also traces how the stardom industry described above became a component within a larger network of celebrity culture. Often characterised as a more contemporary phenomenon, the notion of 'celebrity' incorporates prominent figures in the public eye to whom the extension of fame is not necessarily based on any specific skill, talent or achievement. The module explores this context in conjunction with the apparent decline of the dominance of Hollywood stars, as a variety of mediated identities are promoted, consumed and commodified within diverse media landscapes. Using scholarship from within the interdisciplinary field of celebrity studies, students analyse how celebrities can take on many forms including actors, TV personalities and influencers, using different media platforms such as film, television, online streaming and social media. The importance of media technologies within both the study of stars and celebrity culture is stressed throughout the course.

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FI635 Film, Politics and Identity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 50
Private Study Hours: 250
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Critically discuss the notion of identity as it relates to questions of gender, ethnicity, sexuality, class and/or another case study
- 2 Evaluate the historical trajectory of one or several cycle(s) or genre(s) of filmic representations of gender, ethnicity, sexuality, class and/or another case study
- 3 Critically reflect on theories of filmic representations of gender, ethnicity, sexuality, class and/or another case study
- 4 Apply their knowledge of this field through independent research and writing.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop skills of critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem solving that will allow for the construction of original and persuasive arguments
- 2 Read critically and develop skills in historical and critical enquiry and interpretation, using reference sources and judging evidence and arguments
- 3 Learn how to organise their private study and library research
- 4 Acquire the ability to manage a workload in the context of a professional organisation
- 5 Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form
- 6 Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main assessment methods:

Critical reflective writing portfolio (2,000 words) (30%)
Essay (4,000 word) (70%)

Reassessment methods:
Like-for-Like

Preliminary Reading

Indicative Reading List:

Dunn, S. (2008). "Baad Bitches" and Sexy Supermamas: Black Power Action Films. Urbana and Chicago: University of Illinois Press.
Jeffers McDonald, T. & Kamm, F. Eds. (2019). Gothic Heroines on Screen: Representation, Interpretation and Feminist Enquiry. London and New York: Routledge.
Naficy, H. (2001). An Accented Cinema: Exilic and Diasporic Film-making. Princeton: Princeton University Press.
Schoonover, K. & Galt, R. (2016). Queer Cinema in the World. Durham, NC: Duke University Press.
Tasker, Y. (1998). Working Girls: Gender and Sexuality in Popular Cinema. New York: Routledge.
Tzioumakis, Y. & Molloy, C. Eds. (2016) The Routledge Companion to Cinema and Politics. London and New York: Routledge.

Pre-requisites

None

Synopsis <span style =

Throughout its history, film has functioned as a powerful sociopolitical engine. Individuals and groups have used this medium to express their identities (whether gender, sexual, ethnic, class, political, national, taste or intersectional constellations thereof) to various audiences, to portray their histories and current realities, to interrogate social norms, to agitate for civil rights and to imagine more equal futures. By the same token, film's unique capacities to reflect, refract and represent has also meant that individuals and groups have also used the medium to exert power or subjugate, create and reinforce stereotypes about the Other or justify their own dominance in the social order. This module focusses on this vital aspect of cinema. Each year the convenor will focus on one case study or series of case studies, for example: how the portrayal of violent women protagonists in action film and television series challenge notions of femininity; the interrelation between gender representation and genre more widely; the use of film as tool for politically/ideologically motivated State-run cinemas (e.g. USSR, Nazi Germany); cinema's role in the identity wars of post-Vietnam 1970s America; the History of African American cinema; the construction and interrogation of sexuality and queer identities.

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FI637 Film Marketing and Distribution						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 36
Private Study Hours: 264
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. critically reflect on the diverse and specific purposes and roles of film marketing and distribution in the context of the major media industry institutions;
2. critically review secondary literature on film marketing and distribution and integrate it into their own work;
3. critically apply their acquired knowledge regarding film marketing and distribution to academic and/or creative written, visual and/or audiovisual work;

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate skills of critical analysis, together with generic intellectual skills of synthesis, summarisation and critical judgement
2. Learn how to organise their private study and research
3. Acquire the ability to manage a workload in the context of a professional organisation
4. Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main assessment methods:

Digital Portfolio – 80%
Presentation – 20%

Reassessment methods:
Like-for-like

Preliminary Reading

Indicative Reading List:

Becker, H. (1998). *Art Worlds*. 2nd ed. Berkeley: University of California Press.
Dibb, S., et al. (2019). *Marketing: Concepts and Strategies*. 8th ed. Andover: Cengage.
Grainge, P. & Johnson, C. (2015). *Promotional Screen Industries*. London: Routledge.
Havens, T. & Lotz, A. (2017). *Understanding Media Industries*. 2nd ed. Oxford: Oxford University Press.
Kerrigan, F. (2017). *Film Marketing*. 2nd ed. London: Routledge.
Lotz, A. (2017). *Portals: A Treatise on Internet-Distributed Television*. Ann Arbor: Maize.

Pre-requisites

None

Synopsis *

Content producers - especially actors and directors – are the most publicly visible representatives of the film industry. However, these individuals stand in for only a tiny fraction of the jobs, roles and institutions that ultimately shape films and frame their horizons of expectations for audiences: e.g. funding bodies, festivals, critics, exhibitors and regulators. This module delves into one such vital value-adding institution, film marketing and distribution, regarding it as much more than a neutral 'pipeline' for delivering films and making audiences aware of them. Using a range of case studies that will vary from year to year, the module illuminates, for example, how marketing is used to mitigate risk and maximise revenue; the various purposes, forms and formats of film publicity; how distributors purchase rights and assemble lists; how distributors and marketers position individual films to certain target audiences and territories; how film audiences select which films to view; how cinematic exhibition fits within multi-platform distribution strategies; and the rise of 'non-traditional' distribution portals (e.g. Netflix and Amazon).

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FI638 Hollywood Studios						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 55
Private study hours: 245
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical understanding of the history of the Hollywood Studio System in terms of economic, political, structural and artistic achievements.
- 2 Apply a critical awareness of the technological advances made during the period under investigation (1929-1960) and how these informed changes in film aesthetic, production, distribution and exhibition.
- 3 Critically evaluate the significance of the development of the star system in Hollywood.
4. Display knowledge and critical understanding about the emergence of standardized genre films, and be able to apply this understanding to a number of specific examples.
- 5 Describe and analyse specific developments of in the regulation and censorship of the Hollywood industry, including critical familiarity with the Hays Code.
- 6 Demonstrate awareness of the significance of changes and growth in audience and the mechanisms of publicity.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Employ developed skills in historical and critical enquiry, analysis and interpretation.
- 2 Examine and debate a variety of conceptual approaches.
- 3 Organise and use specific analytical arguments.
- 4 Scrutinise texts and selectively apply critical and theoretical ideas to them.
- 5 Express their own ideas clearly via verbal and/or written communication.

Method of Assessment

Main assessment methods:

Essay (2,500 words) (50%)
Examination, 3-hour unseen (50%)

Reassessment methods:

100% coursework

Preliminary Reading

Indicative Reading List:

Bordwell, D. & Thompson. K. (2009) Film History. Berkshire: Mcgraw Hill.
Clark, D. (1995) Negotiating Hollywood: The Cultural Politics Of Actor's Labor. Minnesota: University of Minneapolis Press.
Gomery, D. (2005) The Hollywood Studio System: A History. London: Bfi Publishing.
Maltby, R. (2003) Hollywood Cinema. Malden, Ma: Wiley-Blackwell. (2nd Edition)
Mcdonald, P. (2000) The Star System. London: Wallflower Press
Schatz, T. (1998) The Genius Of The System: Hollywood Film-Making In The Studio Era. London: Faber.

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis <span style =

The module studies the emergence and consolidation of the studio system in Hollywood, between the coming of sound in 1929 until the collapse of the studios in 1960. Indicative topics include the rise of the star system; the emergence of genres; self-regulation and censorship; developments in technology; and changes in audience. Examination will be made of the development of the 'classic Hollywood cinema' style of film against the backdrop of varying contexts of production, distribution, exhibition and regulation. A focus on genres (such as the gangster film, western and musical) in their various phases of development and permutation will be a lens for student understanding of the importance of standardization. Studio development and collapse are also seen in broader historical and political contexts, enabling students to appreciate the forces that motivated film production, distribution and exhibition during the period.

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HA5001 Curating Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	American University, Rome	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Paris	Autumn	I	30 (15)	100% Coursework	

Availability

This is the level 5 version of the module.

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

On successfully completing the level 5 module students will also be able to:

- demonstrate knowledge and critical understanding of the practice of a range of artists (in and across different media)
- demonstrate knowledge and critical understanding of a range of conceptual and theoretical issues raised by the practice of curating
- demonstrate knowledge and critical understanding of a range of practical and logistical issues raised by the practice of curating
- demonstrate knowledge and critical understanding of the process of devising, developing and putting on an exhibition
- demonstrate knowledge and critical understanding of the phenomenon of the art exhibition as a multi-platform media event

Method of Assessment

Critical Portfolio (3000-4000 words) (60%)
Essay (2500 words) (40%)

Preliminary Reading

Altschuler, B. (2013) Biennials and Beyond – Exhibitions That Made Art History 1962-2002, London and New York: Phaidon Press
Obrist, H. U. (2015) Ways of Curating, London: Penguin
O'Neill, P. (2012) The Culture of Curating and The Curating of Culture(s), Cambridge, Mass. and London: MIT Press
Steeds, L (2014) Exhibition, London: Whitechapel Gallery & MIT Press

Synopsis <span style =

This is a module built around a current academically rigorous exhibition (i.e. an exhibition running at the same time as the module). Through studying and assessing an exhibition, students will learn about a varied range of issues involved in curating art history from the logistical to the conceptual. Some of these issues are generic to the challenge of curating, others are specific to the piece of curation which is being studied (and which will from vary year to year). In addition, the course will examine the exhibitions as a multi-platform media event with its own digital dimension, which may generate press or media coverage, and involve other forms of interaction with its audience.

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HA502 Art & Architecture of the Renaissance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	70% Exam, 30% Coursework	
1	Canterbury	Autumn	H	30 (15)	80% Exam, 20% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

- Analyse through the study of key artists (such as Leonardo da Vinci, Michelangelo, Raphael, Durer and Titian), the stylistic developments, artistic techniques and working practices that characterised the art of the Renaissance;
- In association with the analysis of style and technique, examined the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists;
- Explore the contexts in which, and the functions for which, important Renaissance works were made; for example, the revival of interest in the art of antiquity, the 'rise of the artist', or humanist ideas and their impact on religious thought;
- Analyse the similarities and dissimilarities between the visual arts of the Renaissance and considered why certain of them, notably painting and architecture, achieved a higher status in the period.

On successfully completing the module Level 6 students will also be able to:

- Demonstrate a critical engagement with Renaissance ideas about the visual arts through a knowledge of primary sources, such as biographies of artists, dialogues, treatises and other written sources from the period.

Method of Assessment

Critical Diary (2000 words) (10%)
Group Presentation (individual contribution 10 minutes)(40%)
Essay (3000 words) (50%)

Preliminary Reading

Francis Ames-Lewis, *The Intellectual Life of the Early Renaissance Artist* (Yale University Press: New Haven and London, 2000).
Stephen J. Campbell and Michael W. Cole, *A New History of Italian Renaissance Art* (Thames & Hudson: London, 2012).
Benvenuto Cellini, *Autobiography* (translation by George Bull available from Penguin).
Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian* (Yale University Press: New Haven and London, 2002).
Ingrid D. Rowland, *The Culture of the High Renaissance. Ancients and Moderns in Sixteenth-Century Rome* (Cambridge University Press: Cambridge, 1998).
Giorgio Vasari, *Lives of the Artists* (translated selections available from Penguin and Oxford University Press).

Pre-requisites

None

Synopsis <span style =

The course begins with an analysis of Raphael's frescoes in the Stanza della Segnatura of the Vatican Palace, as a means of introducing the key themes which will be considered throughout: proportion in architecture, the body and the geometry of vision; rhetoric, both verbal and visual, and the related concepts of variety, decorum, and composition; poetic inspiration, emulation and imitation; and the revival of antiquity. These themes are then reviewed as they occur in the writings of Leon Battista Alberti, the most evolved theoretical texts on the visual arts of the period. Alberti's works raises the question of whether he was describing current practice or setting out an ideal, and also whether he was writing principally for artists or for their patrons? Alberti's elevated claims for painting, architecture and, to a lesser extent, sculpture as liberal arts, are then compared with the contemporary status of artists, whether operating from a workshop or employed at court. The course continues by looking in detail at the works of four key Italian artists – Leonardo da Vinci, Michelangelo, Raphael and Titian – to assess how far they engaged with, or departed from, the Albertian paradigm. Albrecht Dürer, a northern European artist excelling in the less "noble" medium of printmaking, but also profoundly interested in issues of perspective and proportion, is considered to provide a non-Italian point of view on the Renaissance. Interspersed with these studies of single artists lectures may consider in greater detail particular themes raised by these artists' works, such as the extent of artists' knowledge of anatomy, the influence of the ruins of Rome, the Renaissance ideal of love, the creation of new styles by transgressing architectural rules for playful effect or to achieve "grace", and the development in Venice of the genre of pastoral landscape. Alternatively, the work of other major artists may be considered such as Correggio, Parmigianino, Bandinelli etc. Having, broadly speaking, covered the period 1470-1550 chronologically, the course concludes by looking at the mid sixteenth-century reassessment of these artistic achievements in the writings of Dolce, Varchi and Vasari.

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HA507 Reading the Image						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	70% Exam, 30% Coursework	
1	Canterbury	Autumn	I	30 (15)	80% Exam, 20% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

2 hour lecture and 2 hour seminar

Learning Outcomes

1. Expose students to a range of issues about the representation of time and space in art from the 15th-20th Century
2. Familiarize students with a number of influential artists on the development of the western tradition from the Renaissance to the immediate post war period, including 19th and 20th century photographers.
3. Enable students to understand the context of the development of Renaissance perspective and the differences between natural and artificial perspective.
4. Examine the relationship between painting and photography from the later 19th century to the early 20th century.
5. Develop a knowledge of subject-specific skills employed by art historians, in the analysis of visual works of art, particularly in the construction of pictorial space.
6. Develop an understanding of art history and theory's interdisciplinary scope, and of the wide range of concepts and methods that are pursued by art historians and theorists.

Method of Assessment

100% Coursework: 2500 word essay (35%); 3500 word essay (45%); seminar performance (20%)

Preliminary Reading

L.B. Alberti, On Painting
M. Baxandall. Painting and Experience in 15th C. Italy
J. White. The Birth and Rebirth of Pictorial Space
S. Alpers. The Art of Describing
E. Panofsky. Perspective as a Symbolic Form
M. Kemp. The Science of Art: Optical Themes in West Art, 1992
R. Shiff. Cezanne and the Ends of Impressionism
I. Stoichita. The Self-Aware Image
A. Albus. The Art of Arts
J. Shearman. Only Connect
H. Foster ed. Vision and Visuality
N. Bryson ed. Calligram

Pre-requisites

Compulsory for Stage 2 Single Honours students.

Synopsis <span style =

The module examines the development of the western tradition of the visual arts from the Renaissance to the late twentieth century, looking specifically at issues about the representation of time and space in painting and related arts. The module begins with the 'invention' of linear and atmospheric perspective in the Renaissance and looks at the development of these compositional techniques and the tradition of visual illusion they underpin in Europe in the 15th, 16th and 17th Centuries. The course looks at the theories of Alberti and Humanist writers and in particular the role played by perspective in advancing the narrative tradition of painting. The module goes on to examine the critique of the Renaissance tradition in the later 19th Century and the breaking away from the tradition of perspective in modernist painting.

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HA551		Modern Russian Art				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

One 2-hour lecture per week (total 20 hours).
One 2-hour seminar per week (total 20 hours).

Total Study hours (including private study hours): 300

Cost

Approx £30 for trip to Tate Modern in London

Learning Outcomes

As a consequence of taking this module students will:

1. review and evaluate principal developments in Russian and Soviet art from c.1870 to c.1940;
2. develop an understanding of the main social, intellectual and aesthetic debates which delineate this period of Russian and Soviet cultural history;
3. survey and evaluate the stylistic interconnections between the pre- and post-Revolutionary Russian art and related developments to aspects of western modernism;
4. explore the changing institutional frameworks within which Russian and Soviet artists worked.
5. explore the basis of the concepts and critiques that have animated the development of Russian art
6. locate Russian art in terms of wider art history.

Method of Assessment

The module is 100% coursework assessed:

- 1,500 word essay (30%) (tests learning outcomes 11.1-6 and 12.1-8)
- 3,500 word essay (50%) (tests learning outcomes 11.1-6 and 12.1-8)
- Seminar presentation (20%) (tests learning outcomes 11.1-4 and 12.1-6)

Preliminary Reading

Bowlit, J.E. (1988) *Russian Art of the Avant-Garde: Theory and Criticism 1902-1934*, London: Thames & Hudson
 Elliott, D. (1986) *New Worlds: Russian Art and Society 1900-1937* London: Thames & Hudson
 Figes, Orlando (2002) *Natasha's Dance. A Cultural History of Russia* London: Allen Lane/Penguin
 Gray, Camilla (1986) *The Russian Experiment in Art 1863-1922* London: Thames & Hudson
 Guggenheim Museum (2005) *Russia! Nine Hundred Years of Masterpieces and Master Collections* New York: Solomon R. Guggenheim Museum
 Riasanovsky, N. (1977) *A History of Russia* (3rd edition) Oxford: Oxford University Press
 Sarabianov, D. (1990) *Russian Art: From Neoclassicism to the Avant-Garde*. London: Thames & Hudson
 Service, R. (1997) *A History of Twentieth Century Russia* London: Allen Lane

Pre-requisites

None

Synopsis <span style =

This module explores art in Russia between c.1870 to c.1940, a period when many artists responded to the significant historical challenges of national identity, war, revolution and a new political order. Russia's desire to embrace the west is characterised by the establishment of the Imperial Academy of Arts in St Petersburg and later embraced by the Mir iskusstva (World of Art) group. But there was a concerted, if not consistent, challenge to westernisation by artists who wanted to assert Russian identity through their art. This manifested itself in the subject matter of Peredvizhniki (Wanderers') paintings and the establishment of art and craft colonies, notably at Abramtsevo and Talashkino. In the years before the First World War, a small but vociferous and influential artistic avant-garde developed, establishing Russian art as a melting pot of styles and tendencies manifest in a range of exhibitions and publications. Symbolist groups, such as Mir iskusstva (World of Art), Zolotoe runo (Golden Fleece), and Golubaya roza (Blue Rose), held sway in the early years of the twentieth century but by the end of its first decade, European avant-garde art, such as Fauvism and Cubism, was exerting its influence in the cultural circles of Moscow and St Petersburg. Frequently encompassing indigenous artistic forms, such as icons, lubki (popular prints) and even shop signs in order to 'Russianize' their work, avant-garde artistic styles ranged from Neo-Primitivism and Cubo-Futurist to Rayism and Suprematism. The 1917 Revolution saw many avant-garde artists take on political responsibilities and there ensued a struggle between artists of various stylistic and doctrinal persuasions to assert their ideas. Suprematism, Constructivism and realism vied with each other as the legitimate form of art for the new socialist society. By the mid-1920s, avant-garde art was being marginalized and, with the support of the Communist Party, realism was in the ascendancy. By the early 1930s, Socialist Realism became the 'official' art of the Soviet Union. It was a style not unlike that of the Peredvizhniki (Wanderers), with which this module begins, and it was as if Russian art had passed through a gamut of styles, going full circle in just seventy years.

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HA573 Print Collecting and Curating						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 identify and evaluate different types of prints in terms of technique (engraving, etching, mezzotint, mixed medium etc.), subject and engraver;
- 2 acquire the discipline of object-based research and description essential for the process of cataloguing (a development from learning outcome 8.1 above). This process also involves developing a sense of how the market value of collectable items relates to their historic and aesthetic value;
- 3 acquire a good knowledge of the history of printmaking and be able to relate this to the history of other visual arts, as well as to broader themes of cultural history;
- 4 acquire, through practical and responsible involvement in developing a departmental collection, a good understanding of the nature and history of collecting as an art historical practice;
- 5 design and budget for an exhibition bid;
- 6 structure and arrange a collection of objects, together with the critical information relating to those objects in a clear and useful way (e.g. the basic skills of archival practice).

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 acquire skills of project management (necessary for putting on an exhibition, for example);
- 2 work with others to achieve collectively agreed aims and objectives, within a timetable and budget, thereby developing skills of oral and written communication and problem solving;
- 3 acquire skills of promotion and publicity (for example, by advertising and disseminating information about an exhibition);
- 4 use appropriate Information Technologies to research and present their work;
- 5 further develop the key skills of critical reading and visual analysis, and the analysis of primary and secondary sources.

Method of Assessment

Main assessment methods
Exhibition Bid (2500 – 4000 words) (30%)
Log Book (4000 – 6000 words) (40%)
Exhibition (20%)
Project Performance (10%)

Reassessment methods
Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis

The module provides a practice-based approach to art history to complement the academic approach of other modules in the History of Art programmes. By focusing on prints it will aim to provide students with an "apprenticeship" in two practical areas of art history, namely collecting and curating. The module will involve students in the full cycle of these two interrelated processes: from identifying and acquiring a print, to cataloguing and curating it, to making sense of it to a wider public by placing it in the context of a themed exhibition. In the first assessment task each student will submit an "exhibition bid" proposing an idea for an exhibition based on the existing collection and suggesting new acquisitions (and possibly loans) to realise the idea. The concepts for exhibitions could derive from the subject matter or techniques of prints in the collection, or they could involve focussing on a particular artist or period. The best conceived bid will then be adopted by the group who will work collectively to put on the exhibition. At this stage students will visit dealers and auction houses and carry out object-based research in order to secure new acquisitions. A study diary will be kept by each student to record this process and will be submitted at the end of the module as part of the overall assessment. As prints are acquired they will be catalogued to a professional standard format and these entries will form the basis of a catalogue to accompany the exhibition that will be the culmination of the module. Putting on the exhibition will require practical team-work to frame and hang the prints, to write and produce labels and illustrative material, and to staff and publicise the exhibition.

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HA586 History and Aesthetics of Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 50
 Total private study hours: 250
 Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1 Demonstrate knowledge and critical understanding of a wide range of philosophical issues to which the medium of photography gives rise.
- 2 Demonstrate an ability to analyse, discuss and critically assess a wide range of philosophical issues to which the medium of photography gives rise.
- 3 Demonstrate an ability to use examples from the history of photography to support or question ideas defended by philosophers and theorists of the medium.
- 4 Demonstrate an ability to analyse, critically discuss and assess the ideas and arguments of historians and theorists that have shaped debates about the nature and value of photography
- 5 Demonstrate an ability to formulate and defend a critically informed position on key topics in the field of the philosophy of photography.

The intended generic learning outcomes.

On successfully completing the module both Level 5 and 6 students will be able to:

- 1 Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments.
- 2 Demonstrate the skills of communication, improving performance, problem-solving, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form.
- 3 Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including the critical use of the internet and a range of primary and secondary texts.
- 4 Employ information technologies to research and present their work.

Method of Assessment

Main assessment methods

Essay 1 (1500 words) – 30%
 Essay 2 (2500 words) – 50%
 Seminar Portfolio (3000 words) – 20%

Reassessment methods

Like for like

Preliminary Reading

Costello, D (2017) *On Photography: A Philosophical Inquiry*, London, Routledge
 Costello, D and Lopes, D (eds.) (2012) *The Media of Photography*, Oxford, Blackwell
 Lopes, D (2016) *Four Arts of Photography: An Essay in Philosophy*, Oxford, Blackwell
 Walton, K (2008) *Marvellous Images: On Values and the Arts*, Oxford, OUP
 Walden, S (ed.) (2010). *Philosophy and Photography*, Oxford, Blackwell

Pre-requisites

None

Synopsis <span style =

This module explores a number of questions and issues that have predominated, and thereby shaped, philosophical study and debates about the photographic medium. Some of these issues have a long history, such as whether photographs are a distinctive representational and pictorial kind or just a new way of making fundamentally the same kind of picture that existed prior to photography's invention. Others are questions that have only emerged relatively recently to dominate discussion, such as the debate about what exactly a photograph is. Although the exact topics to be explored in any year may change, the curriculum will consistently be structured around the issues of the disputed nature and value of photographs, similarities and differences with other modes of pictorial representation, and the significance of the advent of digital technologies. In addition, the exploration of these issues will look beyond the debates to the cultural sources and impacts of the ideas being explored philosophically.

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HA591 Dialogues: Global Perspectives on Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate knowledge and understanding of the historical relationship and reciprocal influence of western and non-western traditions of art and visual culture from the Renaissance to the present;
- 2 demonstrate the ability to offer a selective comparison of the aesthetic theories that have shaped western and non-western traditions;
- 3 examine the influence of post-colonial theorists and other theoretical frameworks on the discussion and mediation of western and non-western visual culture;
- 4 examine a range of issues related to constructions of national and racial identity, artistic tradition and heritage through a selection of explanatory case studies;
- 5 demonstrate knowledge of subject-specific skills employed by art historians, in particular those relating to the visual analysis of works of art and to general visual literacy;
- 6 contextualise the artistic influences and interchanges between western and non-western cultures within broader histories of imperialism, colonialism, Empire and Globalisation.
- 7 Reflect more broadly on transcultural issues of influence, appropriation and hybridisation arising from the coverage of the module;
- 8 Evaluate and characterise issues arising from the broader coverage and occlusions of the art historical and cultural literature studied within the module.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving intrinsic to original and persuasive arguments;
- 2 develop the key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;
- 3 communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
- 4 read critically, analyse and use a range of primary and secondary texts;
- 5 locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
- 6 employ information technologies to research and present their work.
- 7 demonstrate the ability to work and research in a semi-independent fashion consistent with the expectations of final year undergraduate study;
- 8 demonstrate skills of self-management in the setting and prioritisation of academic and module tasks and assignment tasks.

Method of Assessment

Main assessment methods
Essay 1 (1500 words) (35%)
Essay 2 (2500 words) (45%)
Seminar Preparation (20%)

Reassessment methods
Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

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Synopsis <span style =*

This module explores a range of interconnections and tensions between western and non-western art historical and visual traditions. The lectures and seminars identify and consider examples of transcultural 'encounter' between principally western and non-western countries and territories, as well as appropriations from, and differences between, traditions of representational and non-representational art. In examining the influences, appropriations and cross-fertilizations of western and non-western art and culture the course will also place these within broader political and social histories, the rise of nationalism, continental trade relations, the advent of war, tourism, colonialism and imperialism. More broadly, the module will explore the nature and modalities of 'dialogue' from various critical and art historical perspectives, including the terms, elisions and the failures of such between western and non-western traditions. Visual and textual examples will also encompass the exclusions, altercations, violations and marginalization of non-western cultures and their traditions within and across this framework.

HA595	Visual Arts Writing					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 58

Total private study hours: 242

Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Distinguish, explain and evaluate differing approaches to, and styles of, visual arts criticism
- 2 Demonstrate an understanding of the history of visual arts criticism, and the different contexts in which it is produced.
- 3 Produce short pieces of criticism in response to current exhibitions and related events that meet the standards and conditions various publishers set for their critics.
- 4 Understand the interplay between visual arts criticism and visual arts culture through research into relevant scholarly literature.
- 5 Critically reflect upon and evaluate the art criticism produced by themselves and others.
- 6 Demonstrate an advanced ability to synthesise ideas and concepts within the theory of criticism with art historical knowledge and understanding
- 7 Make connections to other material learned over the previous two years of study of the arts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments.
- 2 Demonstrate the skills of communication, improving performance, problem-solving, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments to a variety of audiences and/or using a variety of methods.
- 3 Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including the critical use of the internet and a range of primary and secondary texts.
- 4 Employ information technologies to research and present their work.
- 5 Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments to a variety of audiences and/or using a variety of methods
- 6 Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main assessment methods:

Written Assignment 1: Portfolio (4,000 words) (70%)

Written Assignment 2: Reflective Essay (2000 words) (30%)

Reassessment methods:

Like for like

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Preliminary Reading

Carroll, N. (2009), *On Criticism*, London: Routledge

Frost, C. (2019), *Art Criticism: A History*, Canterbury: Gylphi

Ross, S. (2020) *Two Thumbs Up*, Chicago: Chicago University Press

Williams, G. (2014), *How to Write About Contemporary Art*, London: Thames and Hudson

Pre-requisites

None.

Synopsis *

This module explores the history, theory and practice of arts criticism. Although critical practice related to all art forms may feature, the emphasis will be upon the visual arts, and in particular, the pictorial arts, sculpture and installation. The lectures will address the aims and methods of art criticism, as well as the media and professional contexts in which it is produced. Seminars will be devoted to exploring the connections between theory and concrete examples of art criticism produced by noted critics. Students will produce a portfolio of their own art critical reviews of works, exhibitions and related art events. The emphasis of this practical component will be the production of art criticism that meets standards and expectations of general and specialist newspapers, magazines and websites.

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HA597 The Sublime, the Disgusting and the Laughable						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours will include a one-hour lecture and two-hour seminar each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

Learning Outcomes

As a consequence of taking this module, students will:

1. develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
2. develop the key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;
3. communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
4. read critically, analyse and use a range of primary and secondary texts;
5. locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
6. employ information technologies to research and present their work.

Method of Assessment

Essay 1 (40%)

Essay 2 (40%)

Seminar Presentation (10%)

Seminar Preparation (10%)

Preliminary Reading

Extracts from the following will be made available in a reader.

Edmund Burke, *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, Oxford and New York, 1990 (1757).

Immanuel Kant, *The critique of judgement*, tr. J. C. Meredith, Oxford, 1952 (1790).

Paul Crowther, *The Kantian sublime: from morality to art*, Oxford, 1991.

Bill Beckley (ed.), *Sticky sublime*, New York, 2001.

Jeremy Gilbert-Rolfe, *Beauty and the contemporary sublime*, New York, 1999.

Charles Darwin, *The expression of the emotions in man and animals*, Chicago and London, 1965 (1873).

Julia Kristeva, *Powers of horror: an essay on abjection*, New York, 1982.

Yve-Alain Bois and Rosalind Krauss, *Formless: a user's guide*, New York, 1997.

Noël Carroll, *The philosophy of horror, or, paradoxes of the heart*, New York and London, 1990.

Sigmund Freud, *Jokes and their relation to the unconscious*, Harmondsworth and New York, 1976 (1905).

Ted Cohen, *Jokes: philosophical thoughts on joking matters*, Chicago and London, 1999.

Pre-requisites

None

Synopsis *

This module aims to introduce second and third year students to the key aesthetic concepts of the sublime, disgust and humour, and to their application in the analysis of art and visual culture. Through a sustained focus on these key theories and a range of case studies, the module will also facilitate the development of students' subject-specific and key skills.

The module will be divided into three parts which focus separately on the sublime, disgust and humour; although general issues confronting the study of experience in art history and theory will be discussed throughout. The first part of the module will focus on the historical origins of the concept of the sublime in the works of Edmund Burke and Immanuel Kant. Their theories will be discussed in relation to eighteenth and nineteenth century visual culture, and in relation to instances of the sublime in modern and contemporary culture, including representations of nature and the cosmos, religious experiences and ascetic practices. The use of the sublime in promoting political and ideological ends, as in the Nazi propaganda films of Leni Riefenstahl, will also receive attention. The second part of the module will examine theories of disgust, including Charles Darwin's evolutionary approach and Julia Kristeva's account of 'the abject'. The vogue for the disgusting in contemporary art, beginning during the 1990s in the work of artists such as Cindy Sherman, Paul McCarthy, Gilbert & George, Tracey Emin, David Falconer and Jake & Dinos Chapman, will be critically discussed, and the relation of disgust to shock and horror will also be considered. The third part of the module will examine theories of humour, including the 'incongruity' and 'release' theories, and Sigmund Freud's theory of jokes. Various uses artists have found for humour, from Marcel Duchamp to postmodern irony, will be discussed. 'Gross-out' humour and 'black' humour will also be a topic of attention, and examples from contemporary popular culture, including *The League of Gentlemen* and the films of the Farrelly brothers, will be considered. While focusing on the visual arts, the module will also consider case studies from literature and popular visual culture, including film and television, and so should also prove an attractive option to students within the Humanities Faculty as a whole.

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HA6001 Curating Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	American University, Rome	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Paris	Autumn	H	30 (15)	100% Coursework	

Availability

This is the level 6 version of the module.

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

On successfully completing the level 6 module students will be able to:

- demonstrate the ability to work in groups towards collaborative goals to a high level of attainment
- communicate effectively the results of study accurately and creatively, in the form of structured arguments, accessible displays or effective marketing.
- demonstrate that they have systematically developed study skills to a high level in order to research and present their work, including appropriate Information Technologies.
- demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment to a high level of attainment
- demonstrate a responsible and respectful attitude to working with outside partners (such as artists, lenders, exhibition-venues, curators or funders) to a near professional standard
- demonstrate an aptitude for logistical work and for organising events effectively to a near professional standard

Method of Assessment

Critical Portfolio (3000-4000 words) (60%)
Essay (3500 words) (40%)

Preliminary Reading

Altschuler, B. (2013) Biennials and Beyond – Exhibitions That Made Art History 1962-2002, London and New York: Phaidon Press
Obrist, H. U. (2015) Ways of Curating, London: Penguin
O'Neill, P. (2012) The Culture of Curating and The Curating of Culture(s), Cambridge, Mass. and London: MIT Press
Steeds, L. (2014) Exhibition, London: Whitechapel Gallery & MIT Press

Synopsis <span style =

This is a module built around a current academically rigorous exhibition (i.e. an exhibition running at the same time as the module). Through studying and assessing an exhibition, students will learn about a varied range of issues involved in curating art history from the logistical to the conceptual. Some of these issues are generic to the challenge of curating, others are specific to the piece of curation which is being studied (and which will from vary year to year). In addition, the course will examine the exhibitions as a multi-platform media event with its own digital dimension, which may generate press or media coverage, and involve other forms of interaction with its audience.

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HA648 Drawing: History and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Independent learning hours: 252
Total Study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a good understanding of the important role of drawing in the design and execution of works of art.
- identify techniques of drawing used by the Old Masters, and have acquired some knowledge of the technique of connoisseurship with respect to drawings.
- have a practical understanding of the role played by drawing in artistic training and creative design through completing a series of drawing exercises.
- practise the generic skill of visual analysis through the processes of visualization and formal analysis opened up by the use of drawing as an art historical tool.

On successfully completing the Level 6 module, students will also be able to:

- demonstrate understanding of theoretical concepts underlying drawing practices, such as perspective, expression and disegno.

Method of Assessment

Essay (3000 words) - (40%)
Critical analysis of two drawings (2000 words) - (30%)
Drawing portfolio (30%)

Preliminary Reading

Ames-Lewis, F., Wright, J. (1983). Drawing in the Italian Renaissance workshop. London: Victoria and Albert Museum.
Ames-Lewis, F. (2000). Drawing in early Renaissance Italy. New Haven: Yale Univ. Press.
Bambach, C. (1999). Drawing and painting in the Italian Renaissance workshop: Theory and practice, 1300-1600. New York: Cambridge University Press.
Cennini, C. and Thompson, D. V. (1960). The craftsman's handbook: The Italian "Il libro dell' arte." Translated by Daniel V. Thompson. New York: Dover Publications.
Chaet, B. (1983). The art of drawing. Belmont CA: Wadsworth Group/Thomson Learning.
Olszewski, E. J. (1981). The draftsman's eye: late Italian Renaissance schools and styles; Cleveland, Ohio: Cleveland Museum of Art.
Rockman, D. A. (2000). The art of teaching art: A guide for teaching and learning the foundations of drawing-based art. New York: Oxford University Press, USA.
Vasari, G. (2011). Vasari on technique. Trans. Maclellan, L.S. New York: Dover Publications.

Synopsis <span style =

This module will pursue three interrelated aims through the use and study of drawing:

Firstly, it will introduce students to the range of drawing techniques used by artists, the different types of drawings they produce and their function in the process of designing and executing works of art. It will equip students with the tools for analysing and identifying drawings, and provide foundations for effective connoisseurship..
Secondly, it will equip students with a practice-based understanding of the role of drawing in artistic training and of its importance as a tool for creative work. Students will participate in drawing seminars where they will carry out exercises modelled on artistic practice. To give some indicative examples, these may begin with rudimentary conventions for drawing eyes and ears, through copy drawings to mechanical drawing methods like perspective and shadow projection, tracing and the use of the grid. The exercises may then build on these simple beginnings and develop towards portrait drawing informed by anatomical analysis of the skull, drawing from sculptural casts, from the draped and nude figure, sketching the landscape, and finally working towards the compositional drawing and methods for enlarging it. Drawing exercises will clarify for students the processes of artistic visualization and design, and make available to them an important tool of visual and art historical analysis.

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HA649 Exposed: The Aesthetics of the Body, Sexuality and Erotic Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- gained an introduction to key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality;
- understand some models for the informed critical analysis of images of sexuality in art and society;
- demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;
- develop their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.
- have actively and critically developed their general 'visual literacy'

Method of Assessment

Essay (2500 words) (50%)
Seminar Diary and Portfolio (maximum 7400 words) (50%)

Preliminary Reading

Levinson, Jerrold (2005), 'Erotic Art and Pornographic Pictures,' *Philosophy and Literature*, 29.
Maes, Hans (2011), 'Drawing the Line: Art versus Pornography,' *Philosophy Compass*.
Mahon, Alyce (2005), *Eroticism & Art*, Oxford: OUP.
Nead, Lynda (1992), *The Female Nude: Art, Obscenity and Sexuality*, London: Routledge.

Synopsis <span style =

Many pictures, still and moving, in Western society and globally, in high art and demotic culture, incorporate sexual imagery and themes. This module will explore different aesthetic perspectives and theoretical approaches to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses. Here are some of the indicative questions this module will investigate:

- What is erotic art?
- In which respect and to what extent is it different from pornography?
- Is 'pornographic art' an oxymoron?
- What is the relation between erotic experience and aesthetic experience and are they at all compatible?
- What are the differences and similarities between voyeurism and aesthetic interest?
- What is the role of transgression in art?
- Are obscenity and art mutually exclusive?

To answer these questions certain fundamental issues in the philosophy of art will need to be addressed. We will therefore engage with current research on the definition of art, the nature of aesthetic value, aesthetic experience, aesthetic properties, the relation between art and morality, the psychology of picture perception, and the role of imagination in art. However, more is involved than just an abstract philosophical problem. The sexual and the erotic have often caused controversy in the history of art, and especially in the contemporary world of art (construed in the broadest sense) there are many works that consciously explore the boundaries between erotic art and pornography. Any investigation of our central theme would not be complete without a careful examination of such works. Thus, the module will draw on a variety of sources and disciplines (art history, film studies, literary theory, sociology and cultural theory) to study the sexually charged work of traditional, modern and contemporary artists, such as: Titian, Boucher, Courbet, Hokusai, Schiele, John Currin, Robert Mapplethorpe, Thomas Ruff, Nan Goldin, Larry Clark, Nagisa Oshima, Michael Winterbottom, Virginie Despentes, Nicholson Baker, Catherine Millet, Alan Moore.

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HA650		Modern Russian Art				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

One 2-hour lecture per week (total 20 hours).
One 2-hour seminar per week (total 20 hours).

Total Study hours (including private study hours): 300

Cost

Approx £30 for trip to Tate Modern in London

Learning Outcomes

As a consequence of taking this module students will:

1. Develop skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
2. Develop the skills of communication, improving performance, problem-solving, and working with others;
3. Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form;
4. Read critically, analyse and use a range of primary and secondary texts;
5. Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;
6. Employ information technologies to research and present their work.

Method of Assessment

The module is 100% coursework assessed:

1,000 word essay (30%)
3,000 word essay (50%)
Seminar presentation (20%)

Preliminary Reading

Bowlit, J.E. (1988) *Russian Art of the Avant-Garde: Theory and Criticism 1902-1934*, London: Thames & Hudson
Elliott, D. (1986) *New Worlds: Russian Art and Society 1900-1937* London: Thames & Hudson
Figes, Orlando (2002) *Natasha's Dance. A Cultural History of Russia* London: Allen Lane/Penguin
Gray, Camilla (1986) *The Russian Experiment in Art 1863-1922* London: Thames & Hudson
Guggenheim Museum (2005) *Russia! Nine Hundred Years of Masterpieces and Master Collections* New York: Solomon R. Guggenheim Museum
Riasanovsky, N. (1977) *A History of Russia* (3rd edition) Oxford: Oxford University Press
Sarabianov, D. (1990) *Russian Art: From Neoclassicism to the Avant-Garde*. London: Thames & Hudson
Service, R. (1997) *A History of Twentieth Century Russia* London: Allen Lane

Pre-requisites

None

Synopsis <span style =

This module explores art in Russia between c.1870 to c.1940, a period when many artists responded to the significant historical challenges of national identity, war, revolution and a new political order.

Russia's desire to embrace the west is characterised by the establishment of the Imperial Academy of Arts in St Petersburg and later embraced by the Mir iskusstva (World of Art) group. But there was a concerted, if not consistent, challenge to westernisation by artists who wanted to assert Russian identity through their art. This manifested itself in the subject matter of Peredvizhniki (Wanderers') paintings and the establishment of art and craft colonies, notably at Abramtsevo and Talashkino.

In the years before the First World War, a small but vociferous and influential artistic avant-garde developed, establishing Russian art as a melting pot of styles and tendencies manifest in a range of exhibitions and publications. Symbolist groups, such as Mir iskusstva (World of Art), Zolotoe runo (Golden Fleece), and Golubaya roza (Blue Rose), held sway in the early years of the twentieth century but by the end of its first decade, European avant-garde art, such as Fauvism and Cubism, was exerting its influence in the cultural circles of Moscow and St Petersburg. Frequently encompassing indigenous artistic forms, such as icons, lubki (popular prints) and even shop signs in order to 'Russianize' their work, avant-garde artistic styles ranged from Neo-Primitivism and Cubo-Futurist to Rayism and Suprematism.

The 1917 Revolution saw many avant-garde artists take on political responsibilities and there ensued a struggle between artists of various stylistic and doctrinal persuasions to assert their ideas. Suprematism, Constructivism and realism vied with each other as the legitimate form of art for the new socialist society. By the mid-1920s, avant-garde art was being marginalized and, with the support of the Communist Party, realism was in the ascendancy. By the early 1930s, Socialist Realism became the 'official' art of the Soviet Union. It was a style not unlike that of the Peredvizhniki (Wanderers), with which this module begins, and it was as if Russian art had passed through a gamut of styles, going full circle in just seventy years.

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HA653 Exposed: The Aesthetics of The Body, Sexuality and Erotic Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- gained an introduction to key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality;
- understand some models for the informed critical analysis of images of sexuality in art and society;
- demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;
- develop their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.

Method of Assessment

Essay (2500 words) (50%)
Seminar Diary (maximum 6000 words) (50%)

Preliminary Reading

Levinson, Jerrold (2005), 'Erotic Art and Pornographic Pictures,' *Philosophy and Literature*, 29.
Maes, Hans (2011), 'Drawing the Line: Art versus Pornography,' *Philosophy Compass*.
Mahon, Alyce (2005), *Eroticism & Art*, Oxford: OUP.
Nead, Lynda (1992), *The Female Nude: Art, Obscenity and Sexuality*, London: Routledge.

Synopsis <span style =

Many pictures, still and moving, in Western society and globally, in high art and demotic culture, incorporate sexual imagery and themes. This module will explore different aesthetic perspectives and theoretical approaches to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses. Here are some of the indicative questions this module will investigate:

- What is erotic art?
- In which respect and to what extent is it different from pornography?
- Is 'pornographic art' an oxymoron?
- What is the relation between erotic experience and aesthetic experience and are they at all compatible?
- What are the differences and similarities between voyeurism and aesthetic interest?
- What is the role of transgression in art?
- Are obscenity and art mutually exclusive?

To answer these questions certain fundamental issues in the philosophy of art will need to be addressed. We will therefore engage with current research on the definition of art, the nature of aesthetic value, aesthetic experience, aesthetic properties, the relation between art and morality, the psychology of picture perception, and the role of imagination in art. However, more is involved than just an abstract philosophical problem. The sexual and the erotic have often caused controversy in the history of art, and especially in the contemporary world of art (construed in the broadest sense) there are many works that consciously explore the boundaries between erotic art and pornography. Any investigation of our central theme would not be complete without a careful examination of such works. Thus, the module will draw on a variety of sources and disciplines (art history, film studies, literary theory, sociology and cultural theory) to study the sexually charged work of traditional, modern and contemporary artists, such as: Titian, Boucher, Courbet, Hokusai, Schiele, John Currin, Robert Mapplethorpe, Thomas Ruff, Nan Goldin, Larry Clark, Nagisa Oshima, Michael Winterbottom, Virginie Despentes, Nicholson Baker, Catherine Millet, Alan Moore.

HA657 History and Aesthetics of Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

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3	Canterbury	Autumn	I	30 (15)	100% Coursework
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3	Canterbury	Spring	I	30 (15)	100% Coursework
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Contact Hours

Total contact hours: 50

Total private study hours: 250

Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing students will be able to:

- 1 Demonstrate knowledge and critical understanding of a wide range of philosophical issues to which the medium of photography gives rise.
- 2 Demonstrate an ability to analyse, discuss and critically assess a wide range of philosophical issues to which the medium of photography gives rise.
- 3 Demonstrate an ability to use examples from the history of photography to support or question ideas defended by philosophers and theorists of the medium.
- 4 Demonstrate an ability to analyse, critically discuss and assess the ideas and arguments of historians and theorists that have shaped debates about the nature and value of photography
- 5 Demonstrate an ability to formulate and defend a critically informed position on key topics in the field of the philosophy of photography.
- 6 Demonstrate a systematic knowledge and understanding of a wide range of philosophical issues to which the medium of photography gives rise.
- 7 Demonstrate an advanced ability to analyse, discuss and critically assess a wide range of philosophical issues to which the medium of photography gives rise.
- 8 Demonstrate an advanced ability to use examples from the history of photography and wider aesthetic theory to support or question ideas defended by philosophers and theorists of the medium.
- 9 Demonstrate an advanced ability to critically discuss and assess the ideas and arguments of historians and theorists that have shaped debates about the nature and value of photography
- 10 Demonstrate an advanced ability to formulate and defend a critically informed position on key topics in the field of the philosophy of photography that incorporates a wide range of contemporary thought about the medium.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments.
- 2 Demonstrate the skills of communication, improving performance, problem-solving, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form.
- 3 Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including the critical use of the internet and a range of primary and secondary texts.
- 4 Employ information technologies to research and present their work.
- 5 Demonstrate the acquisition of an independent learning style; for example, in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form.
- 6 Approach problem-solving creatively and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main assessment methods

Essay 1 (1500 words) – 30%

Essay 2 (2500 words) – 50%

Seminar Portfolio (3000 words) – 20%

Reassessment methods

Like for like

Pre-requisites

None

Synopsis

This module explores a number of questions and issues that have predominated, and thereby shaped, philosophical study and debates about the photographic medium. Some of these issues have a long history, such as whether photographs are a distinctive representational and pictorial kind or just a new way of making fundamentally the same kind of picture that existed prior to photography's invention. Others are questions that have only emerged relatively recently to dominate discussion, such as the debate about what exactly a photograph is. Although the exact topics to be explored in any year may change, the curriculum will consistently be structured around the issues of the disputed nature and value of photographs, similarities and differences with other modes of pictorial representation, and the significance of the advent of digital technologies. In addition, the exploration of these issues will look beyond the debates to the cultural sources and impacts of the ideas being explored philosophically.

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HA660 Dialogues: Global Perspectives on Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 36
Private study hours: 264
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 demonstrate knowledge and understanding of the historical relationship and reciprocal influence of western and non-western traditions of art and visual culture from the Renaissance to the present;
- 2 demonstrate the ability to offer a selective comparison of the aesthetic theories that have shaped western and non-western traditions;
- 3 examine the influence of post-colonial theorists and other theoretical frameworks on the discussion and mediation of western and non-western visual culture;
- 4 examine a range of issues related to constructions of national and racial identity, artistic tradition and heritage through a selection of explanatory case studies;
- 5 demonstrate knowledge of subject-specific skills employed by art historians, in particular those relating to the visual analysis of works of art and to general visual literacy;
- 6 contextualise the artistic influences and interchanges between western and non-western cultures within broader histories of imperialism, colonialism, Empire and Globalisation.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving intrinsic to original and persuasive arguments;
- 2 develop the key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;
- 3 communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
- 4 read critically, analyse and use a range of primary and secondary texts;
- 5 locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
- 6 employ information technologies to research and present their work.

Method of Assessment

Main assessment methods
Essay 1 (1500 words) (35%)
Essay 2 (2500 words) (45%)
Seminar Preparation (20%)

Reassessment methods
Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module explores a range of interconnections and tensions between western and non-western art historical and visual traditions. The lectures and seminars identify and consider examples of transcultural 'encounter' between principally western and non-western countries and territories, as well as appropriations from, and differences between, traditions of representational and non-representational art. In examining the influences, appropriations and cross-fertilizations of western and non-western art and culture the course will also place these within broader political and social histories, the rise of nationalism, continental trade relations, the advent of war, tourism, colonialism and imperialism. More broadly, the module will explore the nature and modalities of 'dialogue' from various critical and art historical perspectives, including the terms, elisions and the failures of such between western and non-western traditions. Visual and textual examples will also encompass the exclusions, altercations, violations and marginalization of non-western cultures and their traditions within and across this framework.

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HA661		Art & Film				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours will include a one-hour lecture and two-hour seminar each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks. Total study hours: 300.

Learning Outcomes

- Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
- Develop the key skills of communication, improving performance, problem-solving, and working with others;
- Communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
- Read critically, analyse and use a range of primary and secondary texts;
- Locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
- Employ information technologies to research and present their work.
- Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
- Approach problem-solving creatively, and form critical and evaluative judgements about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

100% Coursework
 Essay 1, 1500 words (35%)
 Essay 2, 2500 words (55%)
 Seminar preparation notes (10%)

Preliminary Reading

Bordwell, David. 1997. *On the History of Film Style*. Cambridge, MA: Harvard University Press.
 Conway, Kelley. 2015. *Agnès Varda*. Champaign: University of Illinois Press.
 Higgins, Scott. 2007 *Harnessing the Technicolor Rainbow: Color Design in the 1930s*. Austin: University of Texas Press.
 Lynch, David. 1997. *Lynch on Lynch*. London: Faber, 1997.
 Peterson, James. *Dreams of Chaos, Visions of Order: Understanding the American Avant-garde Cinema*. Detroit: Wayne State University Press.
 Thompson, Kristin, and David Bordwell. 2009. *Film History: An Introduction*, 3rd edition. New York: McGraw-Hill.

Pre-requisites

None.

Synopsis <span style =

This module explores the relationship between film and other visual media such as painting, photography, theatre, video and comics across the twentieth century and into the twenty-first, considering the intersection of these art forms from a variety of angles. Taking a historical approach to the subject, the module examines artistic/film movements such as German Expressionism, French Impressionism and Soviet Montage, as well as the work of multimedia artists who have moved between art and film, such as Andy Warhol, Agnès Varda and David Lynch. In addition, the module explores a number of topics that cut across the boundaries of different visual media, including colour, flatness and depth, staging and composition, temporality and movement. It also considers the institutional frameworks and settings (such as museums, galleries and cinemas) for which works of art and films are produced and in which they are viewed, examining how these settings influence the experience of those works. Students will explore historical debates about the status of cinema as an art form, and examine the ways in which filmmakers have drawn upon and adapted techniques from painting and theatre for the purposes of visual storytelling. They will also learn how concepts from art history can be used to deepen their understanding of film as a visual art.

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HA663		Abstract Art				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the principal figures, histories and debates relating to abstraction;
- Exercise knowledge of methodological approaches to the interpretation of non-figurative and non-representational art;
- Use an appropriate vocabulary for describing and addressing abstract works.

Method of Assessment

Short Essay (1000 words) (30%)
Long Essay (2000 words) (50%)
Seminar Preparation (20%)

Preliminary Reading

Fer, Briony. On Abstract Art. New Haven and London: Yale University Press, 1997.
Harrison, Charles, and Paul Wood (eds.). Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford: Blackwell, 2003.
Hoptman, Laura. The Forever Now: Contemporary Painting in an Atemporal World, New York: Museum of Modern Art, 2014.
Moszynska, Anna. Abstract Art. London: Thames and Hudson (World of Art series), 1990.
Newall, Michael. What is a Picture? Depiction Realism and Abstraction, Basingstoke, Palgrave Macmillan, 2010.

Pre-requisites

None

Synopsis <span style =

The development of Abstract Art is one of the distinctive features of the 20th Century. This module examines the roots of the aspiration to allow 'the object to evaporate like smoke' in European and American. The spiritual and philosophical and social ideas of key artists (such as Georgiana Houghton, Hilma af Klimt, Wassily Kandinsky and Piet Mondrian are considered in relation to their artistic practice; the work and ideas of American abstractionists are addressed through an examination of legendary figures such as Mark Rothko, Jackson Pollock, Helen Frankenthaler and Agnes Martin. Finally, we will explore how contemporary artists make use of this 'radical tradition'. Throughout the module we will raise the question of how to make, think about and respond to an 'art without objects'.

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HA664 The Sublime, the Disgusting and the Laughable						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours will include a one-hour lecture and two-hour seminar each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks. Total study hours: 300.

Learning Outcomes

As a consequence of taking this module, students will:

1. develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
2. develop the key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;
3. communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
4. read critically, analyse and use a range of primary and secondary texts;
5. locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;
6. employ information technologies to research and present their work.

Method of Assessment

1. One short essay, 1500 words – counting for 35% of the final grade
2. One long essay, 2500–3000 words (45%)
3. Seminar preparation (20%)

Preliminary Reading

Edmund Burke, *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, Oxford and New York, 1990 (1757).
 Immanuel Kant, *The critique of judgement*, tr. J. C. Meredith, Oxford, 1952 (1790).
 Paul Crowther, *The Kantian sublime: from morality to art*, Oxford, 1991.
 Bill Beckley (ed.), *Sticky sublime*, New York, 2001.
 Jeremy Gilbert-Rolfe, *Beauty and the contemporary sublime*, New York, 1999.
 Charles Darwin, *The expression of the emotions in man and animals*, Chicago and London, 1965 (1873).
 Julia Kristeva, *Powers of horror: an essay on abjection*, New York, 1982.
 Yve-Alain Bois and Rosalind Krauss, *Formless: a user's guide*, New York, 1997.
 Noël Carroll, *The philosophy of horror, or, paradoxes of the heart*, New York and London, 1990.
 Sigmund Freud, *Jokes and their relation to the unconscious*, Harmondsworth and New York, 1976 (1905).
 Ted Cohen, *Jokes: philosophical thoughts on joking matters*, Chicago and London, 1999.

Pre-requisites

None

Synopsis

This module aims to introduce second and third year students to the key aesthetic concepts of the sublime, disgust and humour, and to their application in the analysis of art and visual culture. Through a sustained focus on these key theories and a range of case studies, the module will also facilitate the development of students' subject-specific and key skills.

The module will typically be divided into three parts which focus separately on the sublime, disgust and humour; although general issues confronting the study of experience in art history and theory will be discussed throughout. The first part of the module will focus on the historical origins of the concept of the sublime in the works of Edmund Burke and Immanuel Kant. Their theories will be discussed in relation to eighteenth and nineteenth century visual culture, and in relation to instances of the sublime in modern and contemporary culture, including representations of nature and the cosmos, religious experiences and ascetic practices. The second part of the module will examine theories of disgust, including Charles Darwin's evolutionary approach and Julia Kristeva's account of 'the abject'. The vogue for the disgusting in contemporary art, beginning during the 1990s will be critically discussed, and the relation of disgust to shock and horror will also be considered. The third part of the module will examine theories of humour, including the 'incongruity' and 'release' theories, and Sigmund Freud's theory of jokes. Various uses artists have found for humour, from Marcel Duchamp to postmodern irony, will be discussed. While focusing on the visual arts, the module will also consider case studies from literature and popular visual culture, including film and television.

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HA666 Drawing: History and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48
Independent learning hours: 252
Total Study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a good understanding of the important role of drawing in the design and execution of works of art.
- identify techniques of drawing used by the Old Masters, and have acquired some knowledge of the technique of connoisseurship with respect to drawings.
- have a practical understanding of the role played by drawing in artistic training and creative design through completing a series of drawing exercises.
- practise the generic skill of visual analysis through the processes of visualization and formal analysis opened up by the use of drawing as an art historical tool.

Method of Assessment

Essay (3000 words) - (40%)
Critical analysis of a drawing (1000 words) - (30%)
Drawing portfolio - (30%)

Preliminary Reading

Ames-Lewis, F., Wright, J. (1983). Drawing in the Italian Renaissance workshop. London: Victoria and Albert Museum.
Ames-Lewis, F. (2000). Drawing in early Renaissance Italy. New Haven: Yale Univ. Press.
Bambach, C. (1999). Drawing and painting in the Italian Renaissance workshop: Theory and practice, 1300-1600. New York: Cambridge University Press.
Cennini, C. and Thompson, D. V. (1960). The craftsman's handbook: The Italian "Il libro dell' arte." Translated by Daniel V. Thompson. New York: Dover Publications.
Chaet, B. (1983). The art of drawing. Belmont CA: Wadsworth Group/Thomson Learning.
Olszewski, E. J. (1981). The draftsman's eye: late Italian Renaissance schools and styles; Cleveland, Ohio: Cleveland Museum of Art.
Rockman, D. A. (2000). The art of teaching art: A guide for teaching and learning the foundations of drawing-based art. New York: Oxford University Press, USA.
Vasari, G. (2011). Vasari on technique. Trans. Maclellan, L.S. New York: Dover Publications.

Synopsis *

This module will pursue three interrelated aims through the use and study of drawing:
Firstly, it will introduce students to the range of drawing techniques used by artists, the different types of drawings they produce and their function in the process of designing and executing works of art. It will equip students with the tools for analysing and identifying drawings, and provide foundations for effective connoisseurship..
Secondly, it will equip students with a practice-based understanding of the role of drawing in artistic training and of its importance as a tool for creative work. Students will participate in drawing seminars where they will carry out exercises modelled on artistic practice. To give some indicative examples, these may begin with rudimentary conventions for drawing eyes and ears, through copy drawings to mechanical drawing methods like perspective and shadow projection, tracing and the use of the grid. The exercises may then build on these simple beginnings and develop towards portrait drawing informed by anatomical analysis of the skull, drawing from sculptural casts, from the draped and nude figure, sketching the landscape, and finally working towards the compositional drawing and methods for enlarging it. Drawing exercises will clarify for students the processes of artistic visualization and design, and make available to them an important tool of visual and art historical analysis.

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HA668 British and American Art 1900-1970						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

This module requires 300 study hours in total. Contact hours will include a two-hour lecture and a two-hour seminar session each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

Learning Outcomes

As a consequence of completing this module, students will have:

1. Acquired an understanding of the key principal figures, histories and debates relating to the development of British and American Modernism;
2. Gained detailed knowledge understanding of methodological approaches to the interpretation of modern non-figurative and representational art;
3. Developed an appropriate vocabulary for describing and addressing such works which can be applied to specialised and non specialised audiences;
4. Acquired a systematic understanding of the key principal figures, histories and debates relating to the development of British and American Modernism;
5. Gained detailed knowledge and in depth understanding of methodological approaches to the interpretation of modern non-figurative and representational art;
6. Developed an appropriate vocabulary for describing and addressing such works which can be applied to specialised and non specialised audiences;
7. Acquired an in-depth and systematic understanding of the cultural and theoretical presuppositions and implications of the major approaches to modernism employed by artists, critics, theorists and (other) audiences in the two centres.

Method of Assessment

100% coursework: 1500-word short essay (30%), 3000-word long essay (50%), Seminar presentation (10%), Study journal (10%).

Preliminary Reading

- Anfam, David Abstract Expressionism. London: Thames & Hudson, 1990.
- Art History. Special Issue: Anglo-American: Artistic Exchange between Britain and the USA David Peters Corbett and Sarah Monks (eds), Volume 34, Issue 4, September 2011.
- Gooding, Mel Abstract Art. London: Tate Publishing, 2001.
- Harrison, Charles, and Paul Wood (eds.) Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford: Blackwell, 2003.
- Livingstone, Marco Pop Art: A Continuing History. London: Thames & Hudson, 2000.

Pre-requisites

None.

Synopsis *

The development of British and American art reveals patterns of affinity, divergence and mutual interplay, against a backdrop of the wider of an international Modernism centred to a large degree on Paris. This module examines such themes as the following: the currency and influence of realist, abstract, and surrealist aesthetics in the first decades of the 20th century (focussing on figures such as Walter Sickert, Edward Hopper, Ben Nicholson, Stuart Davis, Henry Moore); the impact of the Second World War (and of Picasso's Guernica as an exemplary artistic response to conditions of war); the emergence after the war of painterly abstraction (Jackson Pollock, Mark Rothko, Peter Lanyon), alongside new approaches to expressive figuration (Willem de Kooning, Francis Bacon); the development of constructed sculpture (David Smith, Anthony Caro) and 'post-painterly' abstraction (Frank Stella, Bridget Riley) on either side of 1960; parallel manifestations of Pop, Minimalist, Conceptual and Land Art (Richard Hamilton, Jasper Johns, Richard Long, Robert Smithson); attitudes to photography as an artistic and documentary medium (Walker Evans, Bill Brandt, Diane Arbus).

HA669 Study of a Single Artist						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

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Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 demonstrate that they have studied the life and oeuvre of a significant artist and the historical context in which he or she worked;
- 2 demonstrate that they have studied, through the focused engagement of the art of a single artist, a number of key theoretical and critical concerns relevant to the History of Art programme as a whole;
- 3 demonstrate that they have acquired, through a focused study of the art of a single artist, critical understanding of the range and diversity of approaches to the study of art within the multidisciplinary History of Art programme;
- 4 evaluate and assess the different types of critical writing which have shaped and mediated the discussion of the visual arts;
- 5 demonstrate that they have acquired critical understanding in visual analysis of works of art, including how to 'read' an image;
- 6 evidence that they have acquired knowledge of the main sites of production and display of the visual arts concerned, the traditions associated with them, and the affect they have had upon the form and content of such work.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 Demonstrate that they have studied read, respond and understand a range of primary and secondary texts, including visual materials.
- 2 Demonstrate that they have studied to effectively communicate information and arguments through the development of written communication, problem solving, and a sense of responsibility for their own learning.
- 3 Demonstrate that they have learnt how to use relevant Information Technologies to research and present their work.
- 4 Demonstrate that they have developed the key skills to communicate effectively to a variety of audiences and/or using a variety of methods, as well as gaining confidence in participating in critical discussion and debate while remaining open to the viewpoints of others.
- 5 Demonstrate that they have learnt to locate a range of relevant learning and reference resources (including visual resources) within the Templeman Library and the internet, and to use them to support their arguments and analyses.
- 6 Demonstrate that they have learnt to write coherent, informed and logical arguments in a well-organised and well-presented essay.

Method of Assessment

Main assessment methods

One Short Essay (1,000 words) - (30%)
One long Essay (2,500 words) - (50%)
Seminar Performance (20%)

Reassessment methods

Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

The module will involve the study of a single artist of significance for the history of art. Through the in-depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist's life and oeuvre, students will be introduced to a wide range of approaches and issues central to the theory and practice of the discipline of Art History. They will also acquire subject-specific and generic learning skills necessary to progress on their degree programme. The convenorship of the module will rotate among members of History of Art and with it the choice of artist to be studied.

The purpose of the module is not to uphold a canon of established masters. The artist chosen could be historic or contemporary, working in a traditional or non-traditional medium or located anywhere in the world. An indicative list of possible artists is: Leonardo da Vinci, Rembrandt, Cezanne, Meta Vaux Warrick Fuller, Frida Kahlo, Jackson Pollock, Léon Ferrari, El Anatsui, or Rachel Whiteread.

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HA670 Study of a Single Artist						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

1. demonstrate that they have studied the life and oeuvre of a significant artist and the historical context in which he or she worked.
2. demonstrate that they have studied, through the focused study of the art of a single artist, a number of key theoretical and critical concerns relevant to the History of Art programme as a whole.
3. demonstrate that they have acquired, through a focused study of the art of a single artist, systematic understanding of the range and diversity of approaches to the study of art within the multidisciplinary History of Art programme.
4. evidence that they have acquired conceptual understanding of the different types of critical writing which shape the discussion of the visual arts and developed the ability to critically evaluate the appropriateness of the different approaches.
5. demonstrate that they have acquired in depth understanding and knowledge in visual analysis of works of art, including how to 'read' an image.
6. evidence that they have acquired systematic understanding of the various sites of production and display of the visual arts, the traditions associated with them, and the affect they have upon the form and content of such work.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

1. Demonstrate that they have engaged with and systematically understood critical reading and analysis of a range of primary and secondary texts, including visual materials.
2. Demonstrate that they have developed a sustained understanding and application key skills in written communication, problem solving, and apply a sense of responsibility for their own learning.
3. Demonstrate that they have learned to use relevant Information Technologies to research and present their work.
4. Demonstrate that they have developed the key skills of communication and working with others in a group, as well as gaining confidence in participating in critical discussion and debate while remaining open to the viewpoints of others.
5. Demonstrate that they have learned to locate a range of relevant learning and reference resources (including visual resources) within the Templeman Library and the internet, and to use them to support their arguments and analyses.
6. Demonstrate that they have developed their ability to write coherent, informed and logical arguments in a well-organised and well-presented essay.

Method of Assessment

Main assessment methods

Short Essay (1,500 words) - (30%)
Long essay (3,000 words) - (50%)
Seminar Performance (20%)

Reassessment methods

Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

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Synopsis *

The module will involve the study of a single artist of significance for the history of art. Through the in-depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist's life and oeuvre, students will be introduced to a wide range of approaches and issues central to the theory and practice of the discipline of Art History. They will also acquire subject-specific and generic learning skills necessary to progress on their degree programme. The convenorship of the module will rotate among members of History of Art and with it the choice of artist to be studied.

The purpose of the module is not to uphold a canon of established masters. The artist chosen could be historic or contemporary, working in a traditional or non-traditional medium or located anywhere in the world. An indicative list of possible artists is: Leonardo da Vinci, Rembrandt, Cezanne, Meta Vaux Warrick Fuller, Frida Kahlo, Jackson Pollock, Léon Ferrari, El Anatsui, or Rachel Whiteread.

HA671 Beauty in Theory, Culture and Contemporary Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

4 hours a week; a 2 hour lecture and a 2 hour seminar.

Learning Outcomes

As a consequence of taking this module, students will:

1. have gained an introduction to classical and contemporary theories of beauty;
2. understand some models for the informed critical analysis of the manifestations and uses of beauty in art and society;
3. be able to demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;
4. have developed their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.

Method of Assessment

100% coursework; An essay (50%) and a seminar diary (50%).

Preliminary Reading

Plato, Phaedo, Symposium.

Immanuel Kant, The Critique of Judgement, tr. J. C. Meredith, Oxford: Oxford University Press 1952 (1790).

Arthur C. Danto, The Abuse of Beauty: Aesthetics and the Concept of Art, Chicago: Open Court, 2003.

Alexander Nehamas, Only a Promise of Happiness: The Place of Beauty in a World of Art, Princeton, Princeton University Press, 2007.

Pre-requisites

None

Synopsis *

After decades of neglect, beauty has made a controversial 'return' both in contemporary art and as a concept in contemporary aesthetics, art theory and criticism.

The module examines the issues raised by this recent resurgence of beauty. Looking at the concept of beauty, the role of beauty in culture and society, and its presence in contemporary art and theory, the module explores the issues that make the return of beauty such a controversial topic.

The module will draw on a variety of sources and disciplines to examine the place of beauty: classic philosophical texts (Plato, Kant, Lessing), contemporary philosophy (Levinson, Gaut, Nehamas, Walton, Zangwill, Hepburn), cognitive and evolutionary science (McMahon, Etcoff), art criticism (Danto, Hickey, Beckley), art history (Gombrich, Clark), sociology and cultural theory (Wolff). In addition, a range of traditional, modern and contemporary artists will be discussed, including Goya, Warhol, Orlan, Duchamp, Picasso, Goldsworthy, Rubens, Ofili, Poussin, Serrano, Metsys, Velazquez, Motherwell, Rembrandt, Mangold.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA676 British and American Art 1900-1970						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

This module requires 300 study hours in total. Contact hours will include a two-hour lecture and a two-hour seminar session each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

Learning Outcomes

As a consequence of completing this module, students will have:

1. Acquired an understanding of the key principal figures, histories and debates relating to the development of British and American Modernism;
2. Gained detailed knowledge understanding of methodological approaches to the interpretation of modern non-figurative and representational art;
3. Developed an appropriate vocabulary for describing and addressing such works which can be applied to specialised and non specialised audiences.

Method of Assessment

100% coursework: 1500-word short essay (30%), 3000-word long essay (50%), Seminar presentation (10%), Study journal (10%).

Preliminary Reading

- Anfm, David Abstract Expressionism. London: Thames & Hudson, 1990.
- Art History. Special Issue: Anglo-American: Artistic Exchange between Britain and the USA David Peters Corbett and Sarah Monks (eds), Volume 34, Issue 4, September 2011.
- Gooding, Mel Abstract Art. London: Tate Publishing, 2001.
- Harrison, Charles, and Paul Wood (eds.) Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford: Blackwell, 2003.
- Livingstone, Marco Pop Art: A Continuing History. London: Thames & Hudson, 2000.

Pre-requisites

None.

Synopsis <span style =

The development of British and American art reveals patterns of affinity, divergence and mutual interplay, against a backdrop of the wider of an international Modernism centred to a large degree on Paris. This module examines such themes as the following: the currency and influence of realist, abstract, and surrealist aesthetics in the first decades of the 20th century (focussing on figures such as Walter Sickert, Edward Hopper, Ben Nicholson, Stuart Davis, Henry Moore); the impact of the Second World War (and of Picasso's Guernica as an exemplary artistic response to conditions of war); the emergence after the war of painterly abstraction (Jackson Pollock, Mark Rothko, Peter Lanyon), alongside new approaches to expressive figuration (Willem de Kooning, Francis Bacon); the development of constructed sculpture (David Smith, Anthony Caro) and 'post-painterly' abstraction (Frank Stella, Bridget Riley) on either side of 1960; parallel manifestations of Pop, Minimalist, Conceptual and Land Art (Richard Hamilton, Jasper Johns, Richard Long, Robert Smithson); attitudes to photography as an artistic and documentary medium (Walker Evans, Bill Brandt, Diane Arbus).

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA677 Art and Architecture of the Renaissance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Autumn

Contact Hours

Total contact hours: 40

Private study hours: 260

Total study hours: 300

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- analyse through the study of key artists (such as Leonardo da Vinci, Michelangelo, Raphael, Durer and Titian), the stylistic developments, artistic techniques and working practices that characterised the art of the Renaissance;
- in association with the analysis of style and technique, examined the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists;
- explore the contexts in which, and the functions for which, important Renaissance works were made; for example, the revival of interest in the art of antiquity, the 'rise of the artist', or humanist ideas and their impact on religious thought;
- analyse the similarities and dissimilarities between the visual arts of the Renaissance and considered why certain of them, notably painting and architecture, achieved a higher status in the period.

Method of Assessment

Seminar Notes (2000 words) (10%)

Group Presentation (individual contribution 10 minutes) (40%)

Essay (2500 words) (50%)

Preliminary Reading

Francis Ames-Lewis, *The Intellectual Life of the Early Renaissance Artist* (Yale University Press: New Haven and London, 2000).

Stephen J. Campbell and Michael W. Cole, *A New History of Italian Renaissance Art* (Thames & Hudson: London, 2012).

Benvenuto Cellini, *Autobiography* (translation by George Bull available from Penguin).

Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian* (Yale University Press: New Haven and London, 2002).

Ingrid D. Rowland, *The Culture of the High Renaissance. Ancients and Moderns in Sixteenth-Century Rome* (Cambridge University Press: Cambridge, 1998).

Giorgio Vasari, *Lives of the Artists* (translated selections available from Penguin and Oxford University Press).

Pre-requisites

None.

Synopsis <span style =

The course begins with an analysis of Raphael's frescoes in the Stanza della Segnatura of the Vatican Palace, as a means of introducing the key themes which will be considered throughout: proportion in architecture, the body and the geometry of vision; rhetoric, both verbal and visual, and the related concepts of variety, decorum, and composition; poetic inspiration, emulation and imitation; and the revival of antiquity. These themes are then reviewed as they occur in the writings of Leon Battista Alberti, the most evolved theoretical texts on the visual arts of the period. Alberti's works raises the question of whether he was describing current practice or setting out an ideal, and also whether he was writing principally for artists or for their patrons? Alberti's elevated claims for painting, architecture and, to a lesser extent, sculpture as liberal arts, are then compared with the contemporary status of artists, whether operating from a workshop or employed at court. The course continues by looking in detail at the works of four key Italian artists – Leonardo da Vinci, Michelangelo, Raphael and Titian – to assess how far they engaged with, or departed from, the Albertian paradigm. Albrecht Dürer, a northern European artist excelling in the less "noble" medium of printmaking, but also profoundly interested in issues of perspective and proportion, is considered to provide a non-Italian point of view on the Renaissance. Interspersed with these studies of single artists lectures may consider in greater detail particular themes raised by these artists' works, such as the extent of artists' knowledge of anatomy, the influence of the ruins of Rome, the Renaissance ideal of love, the creation of new styles by transgressing architectural rules for playful effect or to achieve "grace", and the development in Venice of the genre of pastoral landscape. Alternatively, the work of other major artists may be considered such as Correggio, Parmigianino, Bandinelli etc. Having, broadly speaking, covered the period 1470-1550 chronologically, the course concludes by looking at the mid sixteenth-century reassessment of these artistic achievements in the writings of Dolce, Varchi and Vasari.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA679 From Warhol to Whiteread: Postmodernity & Visual Art Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total Study hours: 300

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- evaluate concepts (and chronologies) of the Postmodern with particular reference to painting, installation, land art, sculpture and performance art practice from the post-war to the 1990s;
- identify, define and situate key terms within contemporary art theory and practice;
- describe influential and alternative approaches to ways of making and conceptualising art which have broadly characterised the Postmodern period;
- explore the demise of Modernism, and consider the plurality of art practice and theories which followed as a partial response to earlier visual and critical orthodoxies.

Method of Assessment

Gallery Evaluation (c.1500 words) (35%)
Essay (c.2500 words) (45%)
Seminar Reading Synopses (20%)

Preliminary Reading

Hopkins, David (2000), *After Modern Art 1945-2000* (Oxford University Press)
Pooke, Grant (2010), *Contemporary British Art: An Introduction* (London: Routledge)
Stallabrass, Julian (2006), *High Art Lite: The Rise & Fall of Brit Art* (London: Verso)
Harrison, Charles and Wood, Paul (2003), *Art in Theory 1900-2000* (Blackwell)

Synopsis <span style =

This module explores a range of neo-avant-garde and post-war art practice from the 1960s through to the contemporary; from the Minimalism & Pop Art of the 1960s through to the YBAs. It will introduce and discuss some of the key artistic figures within the period, exploring their practice, critical contexts and legacy in relation to theories of the modern and postmodern. Taking a thematic approach to one of the most innovative and stylistically diverse art historical periods, the module will consider a range of genres – painting, sculpture, installation, performance and land art – exploring how artists have re-defined and developed their practice in the cultural period following Modernism. Artists examined will include Andy Warhol, Donald Judd, Sol LeWitt, Eva Hesse, Jake and Dinos Chapman, Gilbert & George, Jenny Saville, Yinka Shonibare, Gerhard Richter and Rachel Whiteread.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA680 Classicism and Baroque						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

10 two-hour lectures, 10 two-hour seminars, at least one organised trip to London to view baroque art in national collections (e.g. the British Museum print room), typically involving 4 contact hours.
The remaining hours of study necessary for the 30 credits will consist of private study towards directed learning tasks.
Total study hours: 300.

Learning Outcomes

Upon completing this module, students will have:

- analysed through the study of key artists (such as Caravaggio, Annibale Carracci, Bernini, Borromini, Guercino, Claude, Pietro da Cortona, Poussin, Rubens, and Van Dyck), why artistic style was invested with such importance in seventeenth-century Europe, and how this phenomenon was informed by an historical knowledge of the different styles of Renaissance artists (such as Raphael and Titian), and of the art of antiquity.
- in association with the analysis of style, examined the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists.
- explored the contexts in which, and the functions for which, important seventeenth-century works were made; for example, the theatrical celebration of power in the works of Bernini and Rubens, or, alternatively, works made to serve the private antiquarian interests of patrons like Cassiano dal Pozzo.
- analysed the formal and stylistic properties of seventeenth-century works of art, in particular the oeuvres of the artists discussed in lectures, informed by a knowledge of artistic techniques and working practices, and by direct contact with works of art in British collections (i.e. national collections accessible to people with mobility disabilities).

Method of Assessment

100% coursework: Seminar notes (10%); Group presentation (40%); 2500-word essay (50%).

Preliminary Reading

- E. Cropper, *The Domenichino Affair* (New Haven and London, 2005).
F. E. Cropper & C. Dempsey, *Nicolas Poussin. Friendship and the Love of Painting* (Princeton, 1996).
Haskell, *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque* (London, 1963).
L. Marin, *To Destroy Painting* (Chicago and London, 1995).
R. Wittkower, *Art and Architecture in Italy 1600-1750* (3rd edition, London, 1973).

Pre-requisites

None.

Synopsis <span style =

The organising principle of this course is derived from Giovanni Pietro Bellori's *Vite de' Pittori et Architetti Moderni* (1672). In selecting a small group of twelve exemplary artists for his history, Bellori was employing artistic biography to expound his theory of art based on the Idea. This charted a middle way between naturalism and mannerism, through which the imitation of nature informed by the principles of antique art produced works which surpassed nature. Among the artists included in Bellori's corpus are Annibale and Agostino Carracci, Michelangelo da Caravaggio, and the non-Italian artists Nicolas Poussin, Peter Paul Rubens, and Anthony Van Dyck. Several of the leading artists of the period were excluded from the canon, notably Gian Lorenzo Bernini, Francesco Borromini and Pietro da Cortona. Bellori presumably had these artists in mind when he condemned his contemporaries who "juggle madly with corners, gaps and twirling lines, discompose bases, capitals and columns with stucco nonsense, trivial ornament and disproportions". The aesthetic and theoretical judgements which informed Bellori's exclusion of artists from his book can be glimpsed in this quote. In the art historical literature on this period such critical judgements are explained in terms of the dichotomy between "classicism" and "the baroque" (although these were not terms used in the period). Following Riegl and Wölfflin the baroque has been defined in opposition to classic art, as an art of becoming rather than of being, addressing the emotions, rather than the intellect, through a tactile evocation of appearances. Often the theoretical writing of the period has been characterised as reacting against, or irrelevant to, what was truly innovative about the work of baroque artists like Bernini and Borromini. These generalisations will be tested through close study of the works of the artists named above, and also by exploring how they might relate to contemporary artistic debates, such as those at the French Académie Royale about the relative merits of Poussin and Rubens, or between Andrea Sacchi and Pietro da Cortona in Rome over the number of figures which should be included in a narrative painting. In addition to exploring the acute interest in stylistic criticism during the seventeenth century, the study of individual artists will also involve consideration of the role played by their patrons, especially their ideological, religious and antiquarian concerns. Although the course will progress by studying individual artists in roughly chronological order, the treatment will be thematic rather than monographic. Lectures at the beginning and end of the course will introduce and summarise the more general historiographical themes; the remaining lectures will be on artists including Caravaggio, Annibale Carracci, Bernini, Borromini, Pietro da Cortona, Poussin, Rubens and Van Dyck.

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HA684 Genius: Perspectives on Artistic Creation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- gain an introduction to the historical and philosophical understanding of artistic creation;
- understand some models for the informed critical analysis of genius and creativity;
- practice and reflect upon some methods used to foster creativity in art education;
- demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;

Method of Assessment

Essay 1 (1000 words) (30%)
Essay 2 (2500 words) (50%)
Seminar and Workshop Diary (20%)

Preliminary Reading

Roland Barthes, 'The Death of the Author', in Roland Barthes, *Image Music Text*, edited and translated by Stephen Heath, London: Fontana Press, 1977, pp. 142–148.
Margaret A. Boden, *The Creative Mind: Myths and Mechanisms*, London: Weidenfeld & Nicolson, 1990.
John Dewey, *Art as Experience*, New York: Perigee Books, 2009, esp. ch. 4.
Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*, Christchurch, NZ: Hazard Press, 2003.
Immanuel Kant, *Critique of the Power of Judgment*, ed. Paul Guyer, trans. Paul Guyer and Eric Mathews, Cambridge and New York: Cambridge University Press, 2000, esp. sections 46–50.
Rosalind E. Krauss, 'The Originality of the Avant-Garde', in Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass.: MIT Press, 1986.
Michael Krausz, Denis Dutton and Karen Bardsley (eds.), *The Idea of Creativity*, Leiden & Boston: Brill, 2009.
Darrin M. McMahon, *Divine Fury: A History of Genius*, New York: Basic Books, 2013.
Harold Rosenberg, 'The American Action Painters', in Harold Rosenberg, *The Tradition of the New*, London: Thames & Hudson, 1962.

Synopsis <span style =

This innovative module examines artistic creation from historical, philosophical and practice-based perspectives. It examines topics such as the development of the idea of genius in ancient Greece and Renaissance Italy, the Romantic and Kantian conceptions of genius, and the "democratisation" of the notion, culminating in the idea that everyone has the capacity for artistic creativity, as expressed in the work of mid-twentieth century thinkers such as John Dewey and Erich Fromm. It looks at how the concepts of genius and creativity came under attack from "theory" later in the twentieth century, and considers the recent resurgence of interest in creativity, in academia and the broader culture. Students will also take part in exercises designed to foster artistic creativity. These will include a selection of approaches such as Surrealist, Bauhaus and Oulipo methods for encouraging creativity. These different perspectives will allow students to develop a well-rounded, critical and active understanding of the topic, and to understand – and perhaps develop – their own capacity for creativity.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA685 Genius: Perspectives on Artistic Creation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- gain an introduction to the historical and philosophical understanding of artistic creation;
- understand some models for the informed critical analysis of genius and creativity;
- practice and reflect upon some methods used to foster creativity in art education;
- demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;
- gain a detailed and in-depth understanding of the historical development of conceptions of artistic creativity;
- actively and critically engage with questions concerning artistic creation in philosophy, art practice, or art education.

Method of Assessment

Essay 1 (1500 words) (30%)
Essay 2 (3000 words) (50%)
Seminar and Workshop Diary (20%)

Preliminary Reading

Roland Barthes, 'The Death of the Author', in Roland Barthes, *Image Music Text*, edited and translated by Stephen Heath, London: Fontana Press, 1977, pp. 142–148.
Margaret A. Boden, *The Creative Mind: Myths and Mechanisms*, London: Weidenfeld & Nicolson, 1990.
John Dewey, *Art as Experience*, New York: Perigee Books, 2009, esp. ch. 4.
Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*, Christchurch, NZ: Hazard Press, 2003.
Immanuel Kant, *Critique of the Power of Judgment*, ed. Paul Guyer, trans. Paul Guyer and Eric Mathews, Cambridge and New York: Cambridge University Press, 2000, esp. sections 46–50.
Rosalind E. Krauss, 'The Originality of the Avant-Garde', in Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass.: MIT Press, 1986.
Michael Krausz, Denis Dutton and Karen Bardsley (eds.), *The Idea of Creativity*, Leiden & Boston: Brill, 2009.
Darrin M. McMahon, *Divine Fury: A History of Genius*, New York: Basic Books, 2013.
Harold Rosenberg, 'The American Action Painters', in Harold Rosenberg, *The Tradition of the New*, London: Thames & Hudson, 1962.

Synopsis <span style =

This innovative module examines artistic creation from historical, philosophical and practice-based perspectives. It examines topics such as the development of the idea of genius in ancient Greece and Renaissance Italy, the Romantic and Kantian conceptions of genius, and the "democratisation" of the notion, culminating in the idea that everyone has the capacity for artistic creativity, as expressed in the work of mid-twentieth century thinkers such as John Dewey and Erich Fromm. It looks at how the concepts of genius and creativity came under attack from "theory" later in the twentieth century, and considers the recent resurgence of interest in creativity, in academia and the broader culture. Students will also take part in exercises designed to foster artistic creativity. These will include a selection of approaches such as Surrealist, Bauhaus and Oulipo methods for encouraging creativity. These different perspectives will allow students to develop a well-rounded, critical and active understanding of the topic, and to understand – and perhaps develop – their own capacity for creativity.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA693 Surrealism: Myth and Modernity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44 plus 6 hours for trip

Private study hours: 250

Total study hours: 300

Learning Outcomes

On successfully completing the module, students will be able to:

- demonstrate knowledge and critical understanding of the lives and work of a group of key surrealist artists
- demonstrate knowledge and critical understanding of the range of visual artists belonging to the Surrealist group
- demonstrate knowledge and critical understanding of artists associated with, and providing inspiration for, but not members of the Surrealist group
- demonstrate knowledge and critical understanding of the position of women artists in relation to Surrealism
- demonstrate knowledge and critical understanding of a range of key texts, controversies and debates, and experimental practices, of significance for the history of the Surrealist group

Method of Assessment

Creative Portfolio (3000 – 4000 words) (40%)

Essay (2500 words) (60%)

Preliminary Reading

Breton, A. (1972) Manifestoes of Surrealism, trans. Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press

Breton, A. (2002) Surrealism and Painting, trans. Simon Watson Taylor, Boston: MFA Publications

Chadwick, W. (1985), Women Artists and the Surrealist Movement, London: Thames & Hudson

Ernst, M. (2009) Beyond Painting, Chicago: Solar Books

Foster, H. (1993) Compulsive Beauty, Cambridge, Mass., and London: MIT Press

Mahon, A. (2005) Surrealism and the Politics of Eros, London: Thames & Hudson, 2005.

Nadeau, M. (1973), The History of Surrealism, trans. Richard Howard, London: Pelican

Synopsis *

This module will explore the impact of Surrealism on the visual arts. It will focus in detail on a small group of key surrealist artists, such as Man Ray, Max Ernst, and Salvador Dali; while also, in order to understand the scope and definition of Surrealism, considering further artists in some detail who were associated with Surrealism but who denied that they were indeed surrealists, such as Frida Kahlo or Pavel Tchelitchew. In addition the module will survey the work of those artists formally associated with the Surrealist group, and the contribution of Dadaist precursors and contemporary artists who exercised a profound influence on Surrealism. While hardly feminist, Surrealism did provide a supportive forum for a number of innovative female artists, arguably enabling the artistic careers of more women than other avant-garde movements in the first half of the Twentieth Century. The relationship of women artists to Surrealism will, therefore, be a key theme of the course. Surrealism was not, however, principally a phenomenon of the visual arts, or a conventional artistic movement: the surrealists sought to reconnect moral and artistic forces, to achieve liberation through emotional intensification ('a systematic derangement of the senses'), and by this means to revolutionize society. They drew inspiration from Sigmund Freud's psychoanalytical theories to explore the workings of the unconscious and the 'over-determined' symbolism of dreams, and also what Gaston Bachelard called the new scientific spirit of the 'why not'. Characteristic methods included pure psychic automatism, objective chance, the paranoiac-critical method, the double image, dislocation, and collage. Particularly at Level 6, this module will explore the broader implications of these surrealist themes, for example the question of whether myth is an expression of society, or constitutive of it, which was a key concern for the Surrealists. Indeed, André Breton described Surrealism as 'a method of creating a collective myth' in 1933. These thematic aspects of the module should make it an interesting wild option for students studying literature, twentieth-century history or cultural history, in addition to history of art students.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA694 Surrealism: Myth and Modernity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44 plus 6 hours for trip

Private study hours: 250

Total study hours: 300

Learning Outcomes

On successfully completing the module, students will be able to:

- demonstrate a systematic understanding and a detailed knowledge of the lives and work of a group of key surrealist artists
- demonstrate a systematic understanding and detailed knowledge of the range of visual artists belonging to the Surrealist group
- demonstrate a systematic understanding and detailed knowledge of artists associated with, and providing inspiration for, but not members of the Surrealist group
- demonstrate a systematic understanding and detailed knowledge of the position of women artists in relation to Surrealism
- demonstrate a systematic understanding and detailed knowledge of a range of key texts, controversies, debates, and experimental practices, of significance for the history of the Surrealist group
- demonstrate a critical understanding of key surrealist themes such as collage, myth, objective chance, psychic automatism and the paranoiac-critical method and their relation to the broader cultural history of the Twentieth Century

Method of Assessment

Creative Portfolio (3000 – 4000 words) (40%)

Essay (3500 words) (60%)

Preliminary Reading

Breton, A. (1972) Manifestoes of Surrealism, trans. Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press

Breton, A. (2002) Surrealism and Painting, trans. Simon Watson Taylor, Boston: MFA Publications

Chadwick, W. (1985), Women Artists and the Surrealist Movement, London: Thames & Hudson

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Foster, H. (1993) Compulsive Beauty, Cambridge, Mass., and London: MIT Press

Mahon, A. (2005) Surrealism and the Politics of Eros, London: Thames & Hudson, 2005.

Nadeau, M. (1973), The History of Surrealism, trans. Richard Howard, London: Pelican

Synopsis

This module will explore the impact of Surrealism on the visual arts. It will focus in detail on a small group of key surrealist artists, such as Man Ray, Max Ernst, and Salvador Dali; while also, in order to understand the scope and definition of Surrealism, considering further artists in some detail who were associated with Surrealism but who denied that they were indeed surrealists, such as Frida Kahlo or Pavel Tchelitchew. In addition the module will survey the work of those artists formally associated with the Surrealist group, and the contribution of Dadaist precursors and contemporary artists who exercised a profound influence on Surrealism. While hardly feminist, Surrealism did provide a supportive forum for a number of innovative female artists, arguably enabling the artistic careers of more women than other avant-garde movements in the first half of the Twentieth Century. The relationship of women artists to Surrealism will, therefore, be a key theme of the course. Surrealism was not, however, principally a phenomenon of the visual arts, or a conventional artistic movement: the surrealists sought to reconnect moral and artistic forces, to achieve liberation through emotional intensification ('a systematic derangement of the senses'), and by this means to revolutionize society. They drew inspiration from Sigmund Freud's psychoanalytical theories to explore the workings of the unconscious and the 'over-determined' symbolism of dreams, and also what Gaston Bachelard called the new scientific spirit of the 'why not'. Characteristic methods included pure psychic automatism, objective chance, the paranoiac-critical method, the double image, dislocation, and collage. Particularly at Level 6, this module will explore the broader implications of these surrealist themes, for example the question of whether myth is an expression of society, or constitutive of it, which was a key concern for the Surrealists. Indeed, André Breton described Surrealism as 'a method of creating a collective myth' in 1933. These thematic aspects of the module should make it an interesting wild option for students studying literature, twentieth-century history or cultural history, in addition to history of art students.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA695 Art in France: from 1785 to 1925						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

11 x two-hour lectures (this will address learning outcomes 11.1-4; 12.1)

11 x two-hour seminars/workshops (this will address learning outcomes 11.1-4; 12.1-8)

Study trip(s) – 6 hours

Independent learning hours: 250 (including research, private study and assessment work)

Total number of study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

Level 5 and 6 students will be able to:

1. Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
 2. Demonstrate the skills of communication, improving performance, problem-solving, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
 3. Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet; read critically, analyse and use a range of primary and secondary texts;
 4. Employ information technologies to research and present their work.
- In addition, 6 level students will be able to:
5. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
 6. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Essay 1, 1000 words (30%)

Essay 2, 2500 words (60%)

Seminar Presentation (10%)

Preliminary Reading

- Harrison, C., Wood, P., Gaiger, J. (eds) (1998) *Art in Theory, 1815-1900: an anthology of changing ideas*, Oxford: Blackwell
- Eisenman, S. and Crow, T. (2007) *Nineteenth-century Art: A Critical History*, London: Thames & Hudson
- Nochlin, L. (1971) *Realism*, Harmondsworth: Penguin
- Thomson, B. (2000) *Impressionism: origins, practice, reception*, London: Thames & Hudson
- Antliff, M., Leighton, M. and Leighton, P. (2011) *Cubism and culture* London: Thames & Hudson

Pre-requisites

None

Synopsis

The module will focus on selected aspects of the development of art in France, during the period when Paris was widely seen as the powerhouse of innovation and achievement in the Western art world. The underlying structure will be chronological. Relevant tendencies and movements include Neo-classicism, Romanticism, Realism, Impressionism, Symbolism and Cubism. Prominent artists to be considered include David, Géricault, Delacroix, Courbet, Manet, Monet, Cézanne, Van Gogh, Gauguin, Seurat, Rodin, Matisse, and Picasso. Such visual material will be considered in the context of: wider political and social history; the evolution of exhibiting institutions and the art world; current art theory and criticism; attitudes towards artistic tradition and the visual cultures of non-western societies (e.g. the phenomenon of 'primitivism'); the impact and evolution of photography, launched in 1839; the emergence of the idea of the artistic avant-garde; the reinterpretation of specific genres, such as the portrait, landscape, the nude, history painting; patterns and shifts within art-historical scholarship on the material. The importance of studying original art objects will be embedded in the module through the scheduling of a visit to relevant galleries in London (e.g. National Gallery, Tate Modern, Courtauld Gallery) and/or Paris (subject to funding). Chronological coverage may vary between successive iterations of the module.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA696		Art in France: from 1785 to 1925				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

11 x two-hour lectures (this will address learning outcomes 11.1-4; 12.1)

11 x two-hour seminars/workshops (this will address learning outcomes 11.1-4; 12.1-8)

Study trip(s) – 6 hours

Independent learning hours: 250 (including research, private study and assessment work)

Total number of study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

Level 5 and 6 students will be able to:

1. Demonstrate skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
2. Demonstrate the skills of communication, improving performance, problem-solving, working with others and effective use of appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;
3. Appropriately use a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet; read critically, analyse and use a range of primary and secondary texts;
4. Employ information technologies to research and present their work.

In addition, 6 level students will be able to:

5. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
6. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Essay 1, 1500 words (30%)

Essay 2, 3000 words (60%)

Seminar Presentation (10%)

Preliminary Reading

- Harrison, C., Wood, P., Gaiger, J. (eds) (1998) *Art in Theory, 1815-1900: an anthology of changing ideas*, Oxford: Blackwell
- Eisenman, S. and Crow, T. (2007) *Nineteenth-century Art: A Critical History*, London: Thames & Hudson
- Nochlin, L. (1971) *Realism*, Harmondsworth: Penguin
- Thomson, B. (2000) *Impressionism: origins, practice, reception*, London: Thames & Hudson
- Antliff, M., Leighton, M. and Leighton, P. (2011) *Cubism and culture* London: Thames & Hudson

Pre-requisites

None

Synopsis *

The module will focus on selected aspects of the development of art in France, during the period when Paris was widely seen as the powerhouse of innovation and achievement in the Western art world. The underlying structure will be chronological. Relevant tendencies and movements include Neo-classicism, Romanticism, Realism, Impressionism, Symbolism and Cubism. Prominent artists to be considered include David, Géricault, Delacroix, Courbet, Manet, Monet, Cézanne, Van Gogh, Gauguin, Seurat, Rodin, Matisse, and Picasso. Such visual material will be considered in the context of: wider political and social history; the evolution of exhibiting institutions and the art world; current art theory and criticism; attitudes towards artistic tradition and the visual cultures of non-western societies (e.g. the phenomenon of 'primitivism'); the impact and evolution of photography, launched in 1839; the emergence of the idea of the artistic avant-garde; the reinterpretation of specific genres, such as the portrait, landscape, the nude, history painting; patterns and shifts within art-historical scholarship on the material. The importance of studying original art objects will be embedded in the module through the scheduling of a visit to relevant galleries in London (e.g. National Gallery, Tate Modern, Courtauld Gallery) and/or Paris (subject to funding). Chronological coverage may vary between successive iterations of the module.

HA699		Sculpture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Contact Hours

Total Contact Hours: 50
Independent Study Hours: 250
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

On successfully completing the module, Level 5 students will be able to:

- 1 demonstrate knowledge and critical understanding of the lives and work of a number of key sculptors
- 2 demonstrate knowledge and critical understanding of the range of functions that sculpture has performed in human society including memorial, monumental and cultic roles.
- 3 demonstrate knowledge and critical understanding of a range of theories and themes associated with the study of sculpture, such as its problematic status in relation to definitions of art, the spatial and temporal qualities of sculpture, its tangibility, its relationship to colour, or to memory etc.
- 4 demonstrate knowledge and critical understanding of the developing position of sculpture within the history of art and its relation to other art forms – such as painting, architecture and performance – in particular with regard to the place of sculpture within modernism and in contemporary art practice (e.g. taking into account such artistic phenomena as the 'object trouvé', the readymade, the combine, installations and land art).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

On successfully completing the module, Level 5 students will be able to:

- 1 demonstrate knowledge of the underlying concepts and principles associated with cultural and art history, evaluating and interpreting these in the context of the area of study (Sculpture).
- 2 present, evaluate and interpret different forms of data, developing lines of argument to make connections between various phenomena, and making sound judgments and critical evaluations in line with basic theories introduced in this module.
- 3 communicate the results of study accurately and reliably, with structured and coherent arguments.
- 4 demonstrate that they have developed study skills in order to research and present their work, including appropriate Information Technologies.
- 5 demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

Method of Assessment

Main assessment methods

Critical analysis 2000 words: 40%
Essay 2500 words: 60%

Reassessment methods

Like-for-like

Preliminary Reading

Indicative Reading List

Sarah Blake McHam (ed.) (1998) *Looking at Italian Renaissance Sculpture*, Cambridge: Cambridge University Press.
Causey, A. (1998) *Sculpture Since 1945*, Oxford: Oxford University Press.
Hall, J. (1999) *The World as Sculpture: The Changing Status of Sculpture from the Renaissance to the Present Day*, London: Chatto and Windus.
Lichtenstein, J. (2008) *The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age*, trans. Chris Miller, Los Angeles: Getty Research Institute.
Penny, N (1993) *The Materials of Sculpture*, New Haven and London: Yale University Press.
Potts, A. (2000) *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London: Yale University Press.
Read, H. (2007) *Modern Sculpture: A Concise History*, London: Thames & Hudson.
Wittkower, R. (1977) *Sculpture*, Harmondsworth: Penguin.
Wood, J., Hulks, D. and Potts, A. (eds) (2012) *Modern Sculpture Reader*, Leeds and Los Angeles: The Henry Moore Foundation and Getty Publications, 2nd edition

Pre-requisites

None

Synopsis <span style =

This module will provide a critical survey of the problematic position of sculpture within the history of art: sculpture has often been seen as a lesser art form, subsidiary to architecture or inferior to painting, and lacking theoretical definition. Sculpture's monumental or cultic functions place it nearer to the idol or votive offering than to the 'work of art' conceived of by aesthetic theories. At the beginning of the modern era Baudelaire dismissed sculpture as 'boring', and yet since the Second World War various developments have led to a situation where sculpture, more broadly conceived (often in relation to performance), is leading artistic developments. The module will explore this dynamic while also touching on several of the themes which have characterised the study and appreciation of sculpture (such as the relation of sight to touch, the absence or presence of colour, the materials of sculpture etc.). The work of a number of key artists will be discussed as representative case studies from across the history of art.

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HA700 Sculpture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 50

Independent Study Hours: 250

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

On successfully completing the module, Level 5 students will be able to:

- 1 demonstrate knowledge and critical understanding of the lives and work of a number of key sculptors
- 2 demonstrate knowledge and critical understanding of the range of functions that sculpture has performed in human society including memorial, monumental and cultic roles.
- 3 demonstrate knowledge and critical understanding of a range of theories and themes associated with the study of sculpture, such as its problematic status in relation to definitions of art, the spatial and temporal qualities of sculpture, its tangibility, its relationship to colour, or to memory etc.
- 4 demonstrate knowledge and critical understanding of the developing position of sculpture within the history of art and its relation to other art forms – such as painting, architecture and performance – in particular with regard to the place of sculpture within modernism and in contemporary art practice (e.g. taking into account such artistic phenomena as the 'object trouvé', the readymade, the combine, installations and land art).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

On successfully completing the module, Level 5 students will be able to:

- 1 demonstrate knowledge of the underlying concepts and principles associated with cultural and art history, evaluating and interpreting these in the context of the area of study (Sculpture).
- 2 present, evaluate and interpret different forms of data, developing lines of argument to make connections between various phenomena, and making sound judgments and critical evaluations in line with basic theories introduced in this module.
- 3 communicate the results of study accurately and reliably, with structured and coherent arguments.
- 4 demonstrate that they have developed study skills in order to research and present their work, including appropriate Information Technologies.
- 5 demonstrate that they have developed qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.

Method of Assessment

Main assessment methods

Critical analysis 2500 words: 40%

Essay 3000 Words: 60%.

Reassessment methods

Like-for-like

Preliminary Reading

Indicative Reading List

- Sarah Blake McHam (ed.) (1998) Looking at Italian Renaissance Sculpture, Cambridge: Cambridge University Press.
- Causey, A. (1998) Sculpture Since 1945, Oxford: Oxford University Press.
- Hall, J. (1999) The World as Sculpture: The Changing Status of Sculpture from the Renaissance to the Present Day, London: Chatto and Windus.
- Lichtenstein, J. (2008) The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age, trans. Chris Miller, Los Angeles: Getty Research Institute.
- Penny, N (1993) The Materials of Sculpture, New Haven and London: Yale University Press.
- Potts, A. (2000) The Sculptural Imagination: Figurative, Modernist, Minimalist, New Haven and London: Yale University Press.
- Read, H. (2007) Modern Sculpture: A Concise History, London: Thames & Hudson.
- Wittkower, R. (1977) Sculpture, Harmondsworth: Penguin.
- Wood, J., Hulks, D. and Potts, A. (eds) (2012), Modern Sculpture Reader, Leeds and Los Angeles: The Henry Moore Foundation and Getty Publications, 2nd edition

Pre-requisites

None

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Synopsis <span style =*

This module will provide a critical survey of the problematic position of sculpture within the history of art: sculpture has often been seen as a lesser art form, subsidiary to architecture or inferior to painting, and lacking theoretical definition. Sculpture's monumental or cultic functions place it nearer to the idol or votive offering than to the 'work of art' conceived of by aesthetic theories. At the beginning of the modern era Baudelaire dismissed sculpture as 'boring', and yet since the Second World War various developments have led to a situation where sculpture, more broadly conceived (often in relation to performance), is leading artistic developments. The module will explore this dynamic while also touching on several of the themes which have characterised the study and appreciation of sculpture (such as the relation of sight to touch, the absence or presence of colour, the materials of sculpture etc.). The work of a number of key artists will be discussed as representative case studies from across the history of art.

MSTU5000		Media Ethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 33
Private Study Hours: 267
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in a range of critical debates surrounding media culture and consumption;
- 2 Demonstrate understanding of some of the key moral issues and ethical dimensions of contemporary media practices;
- 3 Demonstrate understanding of theoretical discourse regarding media representation and the formation of identities within digital domains;
- 4 Examine the moral, social and cultural impact of mediation on communication and everyday life;
- 5 Reflect upon their own role and responsibilities in relation to ethical media practices.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in meaningful debate about issues and practices within their degree area;
- 2 Demonstrate understanding of key concepts within relevant academic literature;
- 3 Demonstrate research skills, including the ability to assess the merits of, and make critical judgments in relation to, academic and non-academic sources of information;
- 4 Demonstrate ability to communicate effectively to a variety of audiences and/or using a variety of methods
- 5 Demonstrate an ability to prepare and deliver cohesive and convincing arguments in writing and in verbal presentation;
- 6 Act on feedback received from both academic staff and peers.

Method of Assessment

Main assessment methods:

Seminar Diary (6,000 words) (50%)
Essay (3,000 word) (50%)

Reassessment methods:
Like-for-Like

Preliminary Reading

Indicative Reading List:

Gaut, Berys. Art, Emotion and Ethics. Oxford: Oxford University Press, 2007.
Kieran, Matthew. Ed. Media-Ethics., New York: Routledge, 2008. 152-164.
Langton, Rae. Sexual Solipsism: Philosophical Essays on Pornography and Objectification, Oxford University Press, 2009.
Wilkins & Christians. Eds. The Handbook of Mass Media Ethics, Routledge, 2008.

Pre-requisites

None

Synopsis <span style =*

This module seeks to investigate some of the most pressing ethical issues in contemporary media culture and the mediated arts. Topics may include: violence in video games, nudity on the screen and in advertising, anti-heroes and villains in fiction, propaganda and manipulation, sexism and racism in humour, shock value in the news and in contemporary art. To answer the many moral questions that arise in this context students will examine basic notions such as truth, objectification, voyeurism, exploitation, offence, harm, gender, and stereotype.

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MSTU5001 Social Media and Participatory Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 33
Private Study Hours: 267
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical understanding of key theoretical approaches to the analysis of social media and user generated content.
- 2 Demonstrate basic knowledge about key events, movements and figures in the digital age.
- 3 Analyse a range of digital texts, taking consideration of issues of content, format and audience.
- 4 Produce critically informed interpretations of social media texts.
- 5 Critically analyse the ways in which different social groups may interact with digital communication practices.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form.
- 2 Read critically, analyse and use a range of primary and secondary texts.
- 3 Employ information technologies to research and present their work.
- 4 Demonstrate the ability to deliver polished and well-structured writing in the English language, including: expression of complex ideas, arguments and subtleties of meaning and proper bibliographic referencing

Method of Assessment

Main assessment methods:

Digital Portfolio (60%)
Essay (2,500 word) (40%)

Reassessment methods:
Like-for-Like

Preliminary Reading

Indicative Reading List:

Cloudry, N., & Hepp, A. (2017) The Mediated Construction of Reality. Cambridge: Polity Press.
Gerbaudo, P. (2012) Tweets and the Streets: Social Media and Contemporary Activism. London: Pluto Press.
Jane, E. (2017) Misogyny Online: A Short (and Brutish) History. Los Angeles: Sage.
Jenkins, H. et. al. (2015) Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce and Politics. Cambridge: Polity Press.
Jenkins, H., & Ford, S. (2013) Spreadable Media: Creating Value and Meaning in a Networked Culture. New York: New York University Press.
Lindgren, S. (2017) Digital Media and Society. Los Angeles: Sage.
Miller, V. (2011) Understanding Digital Culture. London: Sage.
Siapera, E. (2018) Understanding New Media: 2nd Edition. London: Sage.

Pre-requisites

None

Synopsis *

The digital sphere has given voice and meeting spaces to communities and activist groups, enabling social action, art and change. It has also been used by reactionaries, nationalists and the far-right groups to amplify hate filled messages. Analysing platforms that may include Facebook, Twitter, Uber and Wikipedia, the module engages with concepts such as participatory and collaborative culture, sharing economies, democracy and surveillance. Students will engage in sourcing, analysing and critiquing social media content by way of a Digital Portfolio. This work will be contextualised by an essay that situates students' multimedia exercises within key debates in online culture. To facilitate this, lectures and seminars will explore various case studies - from mainstream politicians' use of social media in campaigning, to the intensification of hate speech in the cyber sphere, to the ethics of using unpaid journalists and the economy of sharing - in order to encourage students to engage critically with the relationship between politics, economics, personal expression and art making practices in the digital age.

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MSTU5003 Transmedia: Comics, Games, Web and VR						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 267
Contact Hours: 33
Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Have a systematic knowledge of different kinds of media content in a world context, based on a study of films, comics and games;
2. Understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding of fan culture and media content;
3. Devise a discussion of fans and media content through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
4. Develop a greater understanding of the interplay between aesthetic choices, technological innovation, and transmedia techniques through their research into relevant scholarly literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving that will allow for the construction of original and persuasive arguments;
2. Develop the skills of communication, improving performance, and problem-solving;
3. Communicate effectively, using appropriate vocabulary, ideas and arguments in a written form;
4. Read critically, analyse and use a range of primary and secondary texts;
5. Locate and use appropriately a range of learning and reference resources (including moving image resources and the internet);
6. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in written form;
7. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

Method of Assessment

Main assessment methods

Project (40%)
Digital Portfolio (60%)

Reassessment methods

Like-for-Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

In mainstream media franchises, contemporary moving images are now typically transmedial, existing in different forms and across different platforms: for example, the Marvel universe includes comic books, films (released in cinemas and VoD) and games. This multiplicity of platforms generates new, and takes further existing, forms of fan culture as media-makers use transmedial platforms to reach new audiences and create media that can be experienced across multiple devices. The module explores fan culture and its engagement with different media content, and offers a critical and creative perspective on how media exist across different formats.

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MSTU5005		Podcasting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 33

Private Study Hours: 267

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical thinking around different forms associated with podcasting and their uses and contexts.
- 2 Demonstrate knowledge and critical understanding of the skills and techniques required to produce a podcast, and using appropriate technology.
- 3 Make critical links between the history of online and downloadable content and their own work on the module.
- 4 Identify and analyse industry trends around podcasting and downloadable media content.
- 5 Apply techniques for producing a podcast in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Construct critical thinking skills and evaluate arguments relevant to their own and other's creative activity.
- 2 Adhere to deadlines and demonstrate time-management skills
- 3 Demonstrate advanced written and oral communication skills, particularly apropos the expression of complex thoughts about audio media theory and history.
- 4 Work in flexible, creative and independent ways, showing self-discipline, including time-management, as well as self-direction and the ability to reflect on one's own practices.

Method of Assessment

Main assessment methods:

Creative Portfolio (65%)

Essay (1500 words) (35%)

Reassessment methods:

Like for Like

Preliminary Reading

Indicative Reading List:

Geller, Valerie. (2011) Beyond Powerful radio: a communicator's guide to the Internet Age, Focal Press.

Huber, David Miles. (2010) Modern Recording Techniques, Focal Press.

Llinares, Dario, and Fox, Neill. (2018) Podcasting: New Aural Cultures and Digital Media, Palgrave Macmillan.

Richardson, Will (2010) Blogs, Wikis, Podcast, and Other Powerful Web Tools for Classrooms, Corwin.

Rumsey, Francis. (2009) Sound and Recording, Elsevier/Focal Press.

Spinelli, Martin, and Dann, Lance. (2019) Podcasting: The Audio Media Revolution, Bloomsbury.

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis *

Podcasting is a digital media form that is increasing its audience reach and size year on year. Often unbound to traditional norms of journalistic impartiality, many podcast presenters provide personal perspectives, allowing these media makers a marked degree of creative and intellectual agency. This module employs both theory and practice-based learning to examine the podcasting format and consider how podcasts are developed; the editorial and ethical issues at stake; and how audiences are acquired and expanded. Students are given the opportunity to critically assess contemporary practitioners, companies, and the platforms for the dissemination of podcasts.

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MSTU5006 Video Gaming: Play and Players						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of the history and development of digital game forms;
- 2 Demonstrate understanding of how technological developments impact and determine game forms;
- 3 Demonstrate a critical understanding of game theory;
- 4 Demonstrate a critical appreciation of theories pertaining to game playing;
- 5 Demonstrate an ability to engage with how games are regulated by industry, society and media debates and discourses;
- 6 Demonstrate ability to apply narrative theories in debates relating to game analysis;

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Engage in meaningful debate about issues and practices within their degree area;
- 2 Demonstrate understanding of key concepts within relevant academic literature;
- 3 Demonstrate research skills, including the ability to assess the merits of, and make critical judgments in relation to, academic and non-academic sources of information;
- 4 Demonstrate written communication skills;
- 5 Demonstrate an ability to prepare and deliver cohesive and convincing arguments in writing and in verbal presentation;
- 6 Act on feedback received from both academic staff and peers.

Method of Assessment

Main assessment methods:

Critical Essay (2,500 words) (40%)
Digital Portfolio (60%)

Reassessment methods:
Like-for-Like

Preliminary Reading

Indicative Reading List:

Adam Chapman (2018) Video Games as History (Routledge).
Steven Conway and Jennifer DeWinter (2017) Video Game Policy: Production, Distribution and Consumption (Routledge).
Katherine Isbister (2017) How Games Move Us: Emotion by Design (The MIT Press).
Christopher Hanson (2018) Game Time: Understanding Temporality in Video Games (Indiana University Press).
Jennifer Malkowski and TreaAndrea Russworm (eds) (2017) Gaming Representation: Race, Gender, and Sexuality in Video Games (Indiana University Press).
Daniel Muriel and Garry Crawford (2018) Video Games as Culture (Routledge).
Mary Flanagan (2013) Critical Play: Radical Game Design (The MIT Press).
Mark Wolf and Bernard Perron (eds) (2016) The Routledge Companion to Video Game Studies (Routledge).

Pre-requisites

None

Synopsis <span style =

This module aims to provide students with a broad-based knowledge of the history and development of video gaming, alongside an understanding of the technological and industrial advances in game design. Students will learn about game theory and be able to use it to analyse a wide range of game types. They will learn about intersecting questions of narrative, interactivity, space, play, players, game genres and representation. They will gain an understanding of how formal and informal regulation works to control game content, and be able to conceive of all of this through a range of critical theories.

One of the assessment methods employed on this module is a Digital Portfolio. The Digital Portfolio platform allows students on theoretical modules to create practical implementations of scholarly ideas and interactive forms of assessment, which may include blogging, video essays, and other forms of trans-media content.

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MSTU6001 Media, Industry and Innovation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 12
Private study hours: 288
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 81 Apply high level research and analytical skills to the study of an aspect of the media industry.
- 2 Demonstrate systematic understanding of a range of key theoretical and practical issues currently faced by the media industry in the UK and internationally.
- 3 Demonstrate insight into the opportunities and challenges for employment within the media industry..
- 4 Demonstrate practical knowledge, skills and experiences needed to be employable in the media industry.
- 5 Contextualise, record, and critically evaluate media industry practices and processes.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate the ability of initiative, planning, autonomy and time-management in identifying opportunities for personal and professional development.
- 2 Present themselves and their ideas effectively in applications for employment, funding, etc.
- 3 Demonstrate high levels of competence in data collection, research, communication, compiling of reports, information management, promotion and design.
- 4 Communicate effectively, to a professional standard, using coherent arguments and propositions in a variety of media, verbally and in writing.
- 5 Develop a substantial degree of critical and self-reflexive awareness by reflecting on their own learning and personal development in a strategic, analytical and autonomous way.

Method of Assessment

Main assessment methods

Seminar Presentation (20%)
Essay (2,000 words) (30%)
Digital Portfolio (50%)

Reassessment methods
Like-for-Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.
The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Not available as elective

Synopsis <span style =

In this module, students develop an independent project which introduces an innovation in an established area of media practice. The module provides students with an opportunity to deepen their expertise in a specific area of the media industry. By critically examining the state of the art in their chosen area, students identify a 'gap' in current media practice, which they address through their own innovative work. The module builds on existing areas of media practice introduced elsewhere on the programme. The relevant areas of media practice will change yearly, depending on the specialism of the module convenor, but may include audio production (e.g. podcasts); audio-visual production (e.g. short films or video essays); creative and critical writing (e.g. blogging, journalism, scriptwriting); and promotional media (e.g. social media campaigns). This module focuses on developing careers skills, including designing, delivering, presenting, pitching and critically reflecting on a creative project.

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MSTU6002		Podcasting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 36
Private Study Hours: 264
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate systematic knowledge and critical understanding of the skills and techniques required to produce a podcast, and using appropriate technology.
- Make critical links between the history of online and downloadable content and their own work on the module.
- Apply techniques for producing a podcast in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.
- Produce work that demonstrates a systematic understanding of, and an ability to, critically evaluate relevant theoretical debates students have studied within the programme as a whole.

Method of Assessment

Creative portfolio (a podcast) 65%
Essay (3000 words) 35%

Preliminary Reading

Geller, Valerie. (2011) Beyond Powerful radio: a communicator's guide to the Internet Age, Focal Press.

Huber, David Miles. (2010) Modern Recording Techniques, Focal Press.

Linares, Dario, and Fox, Neill. (2018) Podcasting: New Aural Cultures and Digital Media, Palgrave Macmillan.

McLeish, Robert. (2005) Radio Production, Focal Press.

Richardson, Will (2010) Blogs, Wikis, Podcast, and Other Powerful Web Tools for Classrooms, Corwin.

Rumsey, Francis. (2009) Sound and Recording, Elsevier/Focal Press.

Spinelli, Martin, and Dann, Lance. (2019) Podcasting: The Audio Media Revolution, Bloomsbury.

Synopsis <span style =

Podcasting is a media form that is increasing its audience reach and size year on year. Unlike supposedly impartial journalists, podcast presenters are often encouraged to give personal perspective allowing these media makers to have creative and intellectual agency often omitted from traditional mediated forms. This module employs both theory and practice-based learning to examine the podcasting genre and consider how podcasts are developed; what are the editorial and ethical issues at stake; and how audiences are acquired and expanded. Students are given the opportunity to research contemporary practitioners, companies and the platforms for the dissemination of podcasts.

In parallel to learning about the podcasting culture and its contexts, students will engage with this more personal form of production, as they design, produce and distribute a podcast that will be available for download.

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MSTU6003 Sex, Gender and Digital Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30 hours
Private study hours: 270 hours
Total Study: 300 hours

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge of a wide range of issues around gender and sexuality in contemporary and digital society.
- Demonstrate an understanding of various theoretical approaches to, and concepts operative in, the study of representations of gender and sexuality.
- Apply these concepts and theoretical models to produce critically informed interpretations of representations of sexuality and gender in the media and digital culture.
- Examine the moral, social and cultural impact of mediation and representation on communication and everyday life.
- Reflect upon their own role and responsibilities in relation to various communication practices, specifically in regards to gender and sexuality.

Method of Assessment

Digital Portfolio (60%)
Essay (3000-words) (40%)

Preliminary Reading

Banet-Weiser, S. (2018) *Empowered: Popular Feminism and Popular Misogyny*. Duke University Press, Durham. ISBN 9781478001683

Jane, E. (2017) *Misogyny Online: A Short (and Brutish) History*. Los Angeles: Sage.

Mikkola, M. (Ed.). (2017). *Beyond speech: pornography and analytic feminist philosophy*. Oxford University Press.

Nigel, A (2017) *Kill All Normies: Online culture wars from 4chan and Tumblr to Trump and the alt-right*. Zero Books.

Sastre, A. (2014) "Hottentot in the age of reality TV: sexuality, race, and Kim Kardashian's visible body", *Celebrity Studies*, 5:1-2, 123-137, DOI: 10.1080/19392397.2013.810838

Zacharias, M. S. (2016). "The need of a new theory of visual rhetoric in sexist advertisements". *Bharata Mata Journal of Multidisciplinary Studies*, 62

Zheng, R. (2016). Why Yellow Fever Isn't Flattering: A Case Against Racial Fetishes. *Journal of the American Philosophical Association*, 2(3), 400-419.

Synopsis *

This module gives students the opportunity to bring prior learning on gender and sexuality into a focused context, whilst employing a critical study of representation in contemporary media and digital cultures. Students will be encouraged to question how (and if) representations of gender and sexuality are shifting in the millennial era through a series of critical questions, such as: How has the Internet changed human relationships? What is the impact of pornography on contemporary youth culture? Are men also objectified by the media? How should we understand misogyny and has it been intensified in the digital age? How do we define consent post MeToo? Have advertisers appropriated feminism? What is the difference between liberation and exploitation? How are LGBT groups represented (or not represented)? What is the relationship between race and sexualisation? What should diversity in the media look like?

One of the assessment methods employed on this module is a Digital Portfolio. The Digital Portfolio platform allows students on theoretical modules to create practical implementations of scholarly ideas and interactive forms of assessment, which may include blogging, video essays, and other forms of trans-media content.

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MSTU6004		Digital Storytelling				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 36
Private Study Hours: 264
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate systematic knowledge and critical understanding of the skills and techniques required to record and edit online content using both cameras and mobile devices;
- 2 Demonstrate sophisticated understanding of the priorities and practices of video journalism, film ethnography and digital storytelling;
- 3 Conceive and systematically plan a piece of online content using a mobile device;
- 4 Demonstrate the aesthetic, conceptual and technical skills necessary to articulate their creative ideas audio-visually and with complexity.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Present work to an audience for comment and critique and act on feedback;
- 2 Work in flexible, creative and independent ways, showing self-discipline and time management skills;
- 3 Critically reflect upon their own work as well as the work of others;
- 4 Communicate effectively and appropriately to a variety of audiences and/or using a variety of methods.

Method of Assessment

Main assessment methods:

Creative Portfolio: 70%
Critical Reflections: 30%

Reassessment methods:
Like for like

Preliminary Reading

Indicative Reading List:

Alexander, B. (2017), *The New Digital Storytelling: Creating Narratives with New Media*. Santa Barbara: Praeger.
Goggin, G., & Hjorth, L. eds. (2014), *The Routledge Companion to Mobile Media*. New York: Routledge.
Dunford, M., & Jenkins, T., (2017), *Digital Storytelling: Form and Content*. London: Palgrave Macmillan
Lambert, J. (2013), *Digital Storytelling: Capturing Lives, Creating Community (Digital Imaging and Computer Vision)*. New York: Routledge.
Lovnik, G. & Somers Miles, R., (2011), *Video Vortex Reader II: Moving Images Beyond YouTube*. Institute of Network Cultures
Snickars, P. & Vondreay, P. (2009), *The YouTube Reader*. National Library of Sweden.
Vernalis, C., Herzog, A., & Richardson, J. (2013) *The Oxford Handbook of Sound and Image in Digital Media*. New York: Oxford University Press.

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis <span style =

The proliferation of mobile devices and the rise of participatory culture have had a transformative effect on how moving images are generated and experienced. The ease with which we can now create and share images, audio and video has impacted how stories are told and films are made. This module explores some of the many new forms of content creation and narrative practices that have appeared as a result of this technological and cultural change, and encourages students to engage with these forms critically and creatively. Students will examine digital storytelling as an emergent form of participatory media by exploring new media narrative methods such as vlogs, citizen journalism, social media based storytelling and video essays. Students will create short works in a number of these forms.

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CB514 Operations Management						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	70% Exam, 30% Coursework	
2	Canterbury	Autumn	H	15 (7.5)	80% Exam, 20% Coursework	

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CB676 Strategy Analysis and Tools						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	15 (7.5)	70% Exam, 30% Coursework	

Contact Hours

Total contact hours: 21
Private study hours: 129
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- read business press articles and interpret them from a strategic perspective
- use a range of well-established tools and frameworks to analyse and assess an organisation's strategy;
- evaluate critically the results of strategic analysis to identify and prioritise strategic issues facing an organisation;
- use the same analysis to propose and assess strategic options to address strategic issues;
- compare and critique different theoretical approaches to strategic management;
- appreciate the complexity of strategic decision making and the limitations of the analytical skills developed in this module in fully addressing that complexity

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- select, organise and synthesise complex information
- draw on concepts, theories and frameworks to construct complex arguments
- organise and present orally and in writing an analysis as a considered viewpoint
- discuss and debate ideas from an informed perspective thereby contributing to (organisational) decision-making
- propose solutions to problems based on analysis and discussion/debate

Method of Assessment

Main assessment methods:

Group VLE Task 1 (10%)
Group VLE Task 2 (20%)
Examination, 3 hours (70%).

Reassessment method:

100% exam.

Preliminary Reading

Core text:

Witcher, B.J. & Chau, V.S. (2014), Strategic Management: Principles and Practice, 2nd edn. Andover: Cengage Learning
or
Thompson, A.A, Strickland, A.J., Gamble, J.E., Peteraf, M.A., Janes, A. and Sutton, C. (2013), Crafting and Executing Strategy: The Quest for Competitive Advantage, London: McGraw-Hill Education

Lampel, J., Mintzberg, H., Quinn, J.B. and Ghoshal, S. (2014). The Strategy Process: Concepts, Contexts, Cases. 5th edn. London: Pearson Education

Pre-requisites

None

Restrictions

Not available as a 'wild' module. Available only to Business students
Available to short-term/exchange students

Synopsis *

The module provides a broad, basic understanding of strategy and strategic management, on which further strategic analysis and exploration of strategic issues can be built. It introduces students to the key vocabulary, concepts and frameworks of strategic management and establishes criteria for assessing whether or not a strategy can be successful. It introduces students to frameworks for analysing the external and internal environments and to different theories of how these relate and of their impact on strategy formulation and implementation.

Students will learn how to identify strategic issues, develop strategic options to address them and decide which option(s) to recommend. Through theoretical readings and case studies, students will develop an appreciation of strategy in different contexts and from different perspectives and of the complexity of strategic decision-making. Students will enhance their ability to read business articles from a strategic perspective and to present strategic arguments in a structured manner

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CB677 Financial Management for Decision Making and Control						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total contact hours: 32
Private study hours: 118
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- demonstrate an in-depth knowledge of accounting and control systems that businesses use for making managerial decisions.
- evaluate the function and range of financial controls managers use for making profit planning decisions.
- develop a business plan that integrates strategic and marketing considerations with financial objectives and analysis.
- use accounting and control tools to assess business performance, provide feedback and give recommendations for improvements.
- understand the sources and availability of finance, set financial controls and make capital investment decisions.
- use accounting and control tools for corporate social responsibility strategy implementation and sustainable business performance achievement.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- demonstrate problem-solving abilities
- demonstrate decision making skills
- structure and critically analyse information from a variety of sources
- write coherently and provide recommendations for making managerial decisions
- plan work, manage time and study independently

Method of Assessment

Main assessment methods:

VLE MCQ part 1 (20%)
VLE MCQ part 2 (20%)
Individual report (3,000 words) (60%).

Reassessment method:

100% coursework.

Preliminary Reading

Core text: Drury C. (2019) Management Accounting for business, 7th edition. London: Cengage Learning.

Suggested reading:

Atrill, P., McLaney, E. (2018) Management accounting for decision makers, 9th edition. London: Pearson.
Seal, W. (2011) Management Accounting for business decisions, 1st edition. London: McGraw Hill.

Pre-requisites

BUSN3690 or BUSN6750 Financial Accounting, Reporting & Analysis

Synopsis <span style =

The aim of this module is to provide students with in-depth knowledge about the accounting and control systems businesses use for making managerial decisions. In particular, the module focuses on profit planning decisions and it gives students a thoughtful understanding of the functioning and range of financial controls managers use for making profit planning decisions, related to both the business as a whole and its segments. Students are expected to conduct a management project: they will prepare a business plan that takes into account strategic, marketing and financial aspects. The module also enables students to know how to use accounting and control tools to assess business performance, provide feedback and give recommendations for improvements aimed to create more socially responsible and sustainable businesses. As such, this module is core to the degree program, because it gives an introduction to three key areas: managerial decision making, performance management and organisational financial management.

CB678 Contemporary Management Challenges						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 21
 Private study hours: 129
 Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes:

- critically evaluate advanced theories of management;
- critically evaluate contemporary management practices and organisation structures;
- critically assess managerial responses to contemporary organisational challenges
- critically assess the relevance of critical management studies to our knowledge of management and organisations;
- critically evaluate the dynamics of power and identity as they shape the experiences of managers in contemporary organisations.

The intended generic learning outcomes:

- critically assess and evaluate the impact of contemporary problems like "sustainability" on management and organisations;
- demonstrate developed analytical skills by connecting advanced theories of management to contemporary management situations and concerns;
- demonstrate enhanced ability to write coherently and critically;
- demonstrate enhanced ability to draw on social science concepts and theories and to articulate complex arguments;

Method of Assessment

Main assessment methods:
 Examination, 2 hours (60%)
 Essay 1 (1000 words) (20%)
 Essay 2 (1000 words) (20%)

Reassessment method:
 100% exam

Preliminary Reading

Hancock, P. and Spicer, A. eds., 2009. Understanding corporate life. London: Sage.
 Dyer, S., Humphries, M., Fitzgibbons, D. and Hurd, F., 2014. Understanding management critically: A student text. London: Sage.

Pre-requisites

BUSN3120 Introduction to Management

Synopsis *

This module will explore more advanced management and organisational theory to facilitate students' examination of the challenges that face managers in contemporary organisations. As well as considering these challenges from a mainstream managerial perspective, the module will also draw on the perspective of critical management studies as a means of providing an alternative viewpoint on contemporary management issues. Indicative areas to be covered may include:

- Identity in organisations and how the construction and performance of it requires managers to cope with existential challenges around anxiety and freedom.
- The uses and abuses of managerial power and the inequality and insecurity that comes with it.
- Neoliberal capitalism and its various consequences for organisational life.
- Pressures to make organisations more sustainable, socially responsible, equal, diverse, and fair.
- Organisational cultures based on entrepreneurialism.
- The performance of gender in organisations.
- New organisational forms and their emphasis on Speed.
- The intensification of the control of Bodies, Spaces, and Time in contemporary organisations.

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CB679 Corporate and Business Strategy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Private Study: 128

Contact Hours: 22

Total: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- understand the implications of different organisational and environmental contexts for the successful implementation of business and corporate strategy
- use an extended range of tools and frameworks to conduct a full strategic analysis of a real-life organisation/business, thereby linking theory to practice
- critically examine the effects of complexity and uncertainty on strategy formation / implementation

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- plan and work to a schedule and deliver output in a timely fashion
- select, organise and synthesise complex information from a variety of sources, including company data
- draw on concepts, theories and frameworks from a range of contexts to analyse situations, identify problems and formulate solutions
- communicate effectively to a variety of audiences and/or using a variety of methods.

Method of Assessment

Main assessment methods:

Individual Report 1 (1250 words) (20%)

Group Poster (20%)

Individual Report 2 (2000 words) (60%)

Reassessment method:

100% coursework.

Preliminary Reading

Pre-requisites

BUSN6760 Strategy Analysis and Tools

Restrictions

Stage 3 Only. Available to short-term/exchange students.

Synopsis <span style =

This module extends students' knowledge and understanding of strategic management and strategic issues. It introduces a range of contemporary issues associated with the formulation and implementation of corporate and business strategies with an emphasis on identifying and implementing strategic change within the organisation, building dynamic capabilities and developing coherent strategies. Issues might include strategies in the face of uncertainty, global strategies, knowledge-based strategies, strategies where profit is of secondary (or no) importance.

CB681 Managing Human Resources in Contemporary Organisations						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	
1	Medway	Spring	I	15 (7.5)	60% Exam, 40% Coursework	

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CB683 Marketing Strategy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Lectures: 11
Seminars: 10
Independent Study: 129

Total Hours: 150

Learning Outcomes

The intended subject specific learning outcomes

By the end of this module, students will be able to:

Demonstrate knowledge and systematic understanding of the difference between strategic management and marketing strategy.

Identify marketing opportunities and formulate marketing goals.

Define and evaluate alternative marketing options.

Identify and evaluate appropriate marketing segments for a given product or service and formulate a marketing mix strategy for each.

Describe the elements of a marketing plan and evaluate the importance of each step in the planning process

Demonstrate critical awareness of the weakness of each stage of the marketing plan and propose suitable contingencies.

The intended generic learning outcomes

By the end of this module, students will be able to:

Demonstrate self-management skills and exercise personal responsibility

Evaluate and link theoretical perspectives to practical situations for decision-making.

Develop interpersonal and team-working skills.

Analyse appropriate data and information.

Identify and critically appraise both academic and practical problems.

Communicate effectively through oral and written presentation.

Method of Assessment

Examination - 2 hour, unseen 60%

Group presentation 20%

Individual online test 20%

Preliminary Reading

Peter, J. P. and Donnelly, J. H. (2013) Marketing Management: Knowledge and Skills, 11th edition. Maidenhead: McGraw-Hill.

Wood, M. B. (2013) The Marketing Plan Handbook, 5th Edition. New York: Pearson International

Kotler, P., and Keller, K. L. (2012), Marketing Management, 14th Edition. London: Pearson

Pre-requisites

CB370 Introduction to Marketing (Canterbury) (formerly CB680)

Restrictions

Not available as a 'wild' module. Available only to Business students

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Synopsis *

This module introduces students to the core theories of marketing strategy. It is based around a systematic approach to strategic marketing planning and the influences on the process. The module will include:

- Introduction to strategic marketing – corporate vs. marketing strategies
- Identify and understand marketing ethics dilemmas
- Auditing the external and the internal environments
- Marketing information
- Identifying consumer and business segments
- Formulating marketing goals and specific objectives
- Developing a marketing plan for a commercial or a social organization
- Define adequate control and performance indicators to control the marketing plan

CB754		Corporate Social Responsibility				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	60% Exam, 40% Coursework	

04 School of European Culture and Languages

CL5001 Egyptian Hieroglyphs						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 20

Total Private Study Hours: 130

Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate detailed knowledge of the intellectual and written heritage of ancient Egyptian civilisation;
- 2 Demonstrate detailed knowledge of the social, economic and cultural roles of writing in ancient Egypt;
- 3 Demonstrate a critical knowledge of the grammar and vocabulary of Middle Egyptian;
- 4 Demonstrate a good grasp of the hieroglyphic script as used in the Middle Kingdom;
- 5 Demonstrate confidence in translating simple sentences written in hieroglyphic Middle Egyptian;
- 6 Engage reflectively with current research related to primary and secondary sources in the field of hieroglyphics.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their skills in critical analysis and argument both through their reading and through listening to others;
- 2 Demonstrate their ability to make complex ideas understandable in their writing to specialist audiences;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning including making use of primary sources, research literature and scholarly reviews;
- 4 Manage their time effectively.

Method of Assessment

Main assessment methods:

- Essay (3,000 words) – 40%
- Examination (3 hours) – 60%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

- Allen, J.P. (2010). Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs. 2nd edn. Cambridge: Cambridge University Press.
- Baines, J. & Málek, J. (1980). Atlas of Ancient Egypt. Oxford: Andromeda Oxford Publishing.
- Collier, M. & Manley, B. (1998). How to Read Egyptian Hieroglyphs. London: British Museum Press.
- Gardiner, A.H. (1957). Egyptian Grammar: Being an Introduction to the Study of the Hieroglyphs. 3rd edn. rev., Oxford: Griffith Institute.
- Herodotus, (2008). The Histories, transl. R. Waterfield, Oxford: Oxford University Press.
- Manley, B. (1996). The Penguin Historical Atlas of Ancient Egypt. Harmondsworth: Penguin.
- Ockinga, B. (2005). A Concise Grammar of Middle Egyptian. 2nd edn., Mainz: Harrasowitz.
- Shaw, I. ed. (2000). The Oxford History of Ancient Egypt. Oxford: Oxford University Press.
- Shaw, I. & Nicholson, P. eds. (2002). The British Museum Dictionary of Ancient Egypt. London: British Museum Press.

Pre-requisites

None

Restrictions

None

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Synopsis *

This module consists of an introduction to the study of the various indigenous languages and scripts of ancient Egypt from the earliest times to the Arab conquest (641 AD). During this period of approximately four thousand years the development of the native Egyptian tongue may be divided into five distinct phases, each of which may be called a separate language in its own right, Old Egyptian, Middle Egyptian, New Egyptian, Demotic and, finally, Coptic. A variety of writing systems were developed to record texts in these languages, depending on the function, social and presentational context and time period of the text: hieroglyphic, hieratic, abnormal hieratic, demotic and Coptic.

The module will first examine the origins of the ancient Egyptian language and its genetic relationship with other North-East African and Western Asian languages based on the latest results of historical linguistics. It will then focus on the development of Egyptian itself through the ages, highlighting its different stages and their particular characteristics. It will also examine the earliest uses and functions of writing in Egyptian society and the role played by writing in the social, economic and cultural development of this unique ancient civilisation. Finally, the module will concentrate on the Middle Egyptian language written in the hieroglyphic writing system and students will be taught to read and translate simple texts in this tongue and script.

CL504 Classical & Archaeological Studies Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	H	30 (15)	100% Project	

Availability

This is a core module for all Single Honours Stage 3 students in Classical & Archaeological Studies and Ancient History

Contact Hours

The course will be taught by lectures, small-group seminars (for prose style), and one-to-one tutorials, normally in 1 hour sessions. Students will receive 7 hours of lectures, 2 hours of seminars, and 5 hours supervision by supervisors, commutable as time spent producing written comments on drafts. Students are expected to put in 286 hours of private study, making this 300 hours for a 30 credit module.

Learning Outcomes

This module addresses one of the fundamental aims of the programme, to familiarise students with the techniques of independent study and practice students methodological skills they have acquired/are acquiring in their other modules. However, there should not be a major overlap between the content of dissertations and assessments that students have produced for other modules.

Students who successfully complete this module will be able to:

SLO 1. Demonstrate that they can choose a topic appropriate to their skills and interests, and where possible will be able to demonstrate originality in theme or approach.

SLO 2. Demonstrate pursuit of guided research into their chosen topic in classical and archaeological studies.

SLO 3. Demonstrate that they have been introduced to management of and standards pertinent to research publication in classics and archaeology.

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

The MLA Style Sheet (New York 1970).

MHRA style book, notes for authors, editors and writers of Dissertations (London 1978).

F.W. Jenkins, Classical Studies. A Guide to the Reference Literature, 2nd edition (London 2006).

See also the updated MHRA Style Guide (MHRA 2002) on the web at www.mhra.org.uk

Restrictions

Stage 3 students only

Not available as a Wild module

Not available to Erasmus or Short Term Students

Not available if student is taking CL636

Synopsis *

This module is intended to introduce undergraduate students to research. As such it provides an opportunity to work on a topic of their own choosing, in either archaeology, history or ancient literature. Originality and feasibility are important aspects of writing dissertations, and to avoid problems topics will be scrutinised and approved by CLAS before research can begin. Students can expect guidance from the module convenor and an academic supervisor throughout the process, varying from one-to-one tutorials to classes on how to edit your own prose. There will also be a meeting regarding the Dissertation at the end of the Spring term of the previous year to clarify arrangements and to outline what work is required on this module.

The programme document with regulations is sent to all students at the end of spring term of Stage 2. Students are invited to suggest titles for comment, for which tutors are allocated. They are advised to do preliminary reading over the summer based on generic advice of the module convenor. They then choose precise topics in consultation with the convenor and personal tutors at the start of the autumn term.

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CL513		Intermediate Latin				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	I	30 (15)	100% Exam	
2	Canterbury	Whole Year	I	30 (15)	60% Exam, 40% Coursework	
2	Canterbury	Whole Year	I	30 (15)	80% Exam, 20% Coursework	

Contact Hours

3 hours per week

Learning Outcomes

On successful completion of the module students will be able to:

1. show knowledge and critical understanding of Latin prose grammar and syntax.
2. apply the underlying principles of the Latin language to prose translation.
3. understand the limits of their knowledge of Latin prose literature and how this influences their interpretations.
4. apply their linguistic knowledge to the translation of unseen passages from Latin prose authors into fluent English using appropriate reference works and other translation tools.
5. read prepared passages from Latin prose texts and comment on thematic and stylistic points of interest.

Preliminary Reading

Set texts at the appropriate level will be prescribed.

Indicative Reading List -

Caesar (ed. E.C. Kennedy), *De Bello Civili III*, BCP, 2002

Nepos (ed. R. Roebuck), *Three Lives: Alcibiades, Dion and Atticus*, BCP, 1991

Pre-requisites

Beginners' Latin, or AS or A level Latin or an equivalent qualification

Synopsis >*

Students will practice grammatical work to maintain their familiarity with Latin grammar and syntax, but the main emphasis of their studies will be on prepared and unseen translation. Students will follow a graded programme of Latin prose authors for prepared and unseen translation.

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CL550 Intermediate Greek Language						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	100% Coursework	
1	Canterbury	Whole Year	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Whole Year	I	30 (15)	70% Exam, 30% Coursework	
1	Canterbury	Whole Year	I	30 (15)	80% Exam, 20% Coursework	

Contact Hours

3 hours per week

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

1. show knowledge and critical understanding of Ancient Greek prose grammar and syntax.
2. apply the underlying principles of the Ancient Greek language to prose translation.
3. understand the limits of their knowledge of Ancient Greek prose literature and how this influences their interpretations.
4. apply their linguistic knowledge to the translation of unseen passages from Ancient Greek prose authors into fluent English using appropriate reference works and other translation tools.
5. read prepared passages from Ancient Greek prose texts and comment on thematic and stylistic points of interest

Preliminary Reading

Indicative Reading List -

Lysias (ed. C. Carey), *Selected Speeches*, CUP, 1998.
Xenophon (ed. J. Antrich & S. Usher), *Anabasis*, BCP 1991.

Pre-requisites

Successful completion of CL310 Greek for Beginners, or a qualification of an equivalent level

Synopsis *

Students will practice grammatical work to maintain their familiarity with ancient Greek grammar and syntax, but the main emphasis of their studies will be on prepared and unseen translation. Students will follow a graded programme of ancient Greek authors for prepared and unseen translation.

This module is subject to change pending faculty approval

CL571 Early Greece and the Formation of the Classical World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

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CL573 Love and Sex in Roman Society						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under Level 5 (CLAS6670)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Show systematic critical understanding, through clear expression, of selected authors and topics in Latin literature and Roman history and culture;

Demonstrate developed skills in exegesis, critical analysis, and assessment of a selection of texts and artefacts from ancient Rome;

Show systematic understanding of the sexual stereotypes in ancient societies

Manage their learning through the use of primary sources and current research in classical & archaeological studies.

Method of Assessment

Essay 1 (2,000 words) – 40%

Essay 2 (3,000 words) – 60%

Preliminary Reading

Indicative Reading List

Ancona, R. & E. Greene (eds), (2005). *Gendered Dynamics in Latin Love Poetry*. Baltimore: John Hopkins University Press.

Bartsch, S. (2006). *The Mirror of the Self: Sexuality, Self-knowledge, and the Gaze in the Early Roman Empire*. Chicago: University of Chicago Press.

Hersch, K. (2010). *The Roman Wedding: Ritual and Meaning in Antiquity*. Cambridge: Cambridge University Press.

Kraemer, R. (2011). *Unreliable Witnesses: Religion, Gender, and History in the Greco-Roman Mediterranean*. Oxford: Oxford University Press.

Synopsis */

This module reviews texts relating to sexual behaviour attitudes and relationships throughout Latin Literature, raising questions about both the perception of sexuality in antiquity and how perception was translated into social and political relationships. Because of the nature of its coverage, it can be counted as either a literature or a social history course, and is intended as a wide-ranging complement to both. The module relies on primary texts from a variety of literary genres, from Epic and poetry to private letters, legal texts and inscriptions.

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CL584 History of the Roman Empire from Trajan to Constantine						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Articulate the main events, issues and themes in the history of the Roman Empire from the end of the Flavian Period (96 CE) until Constantine's establishment as sole emperor (324 CE);
- Demonstrate knowledge and significant understanding of the complex processes relating to administrative, constitutional, social, economic and religious change in the Roman Empire during this period;
- Examine special features of the period such as the evolution of the imperial bureaucracy and the working of the mechanism of patronage, both in the centre and the provinces;
- Demonstrate critical understanding of the relevant different kinds of evidence (official, literary, visual and archaeological) and be able to show familiarity with the key documents, and have an understanding of the uses of the different categories of evidence in the investigation of historical problems;
- Construct historical arguments that will demonstrate a confident analytical ability, independence of thought and knowledge of the ancient sources, literary and otherwise;
- Demonstrate knowledge of the ancient sources, historical, literary and documentary, and a cogent understanding of the inscriptional, numismatic and papyrological evidence for imperial history.

Method of Assessment

- Short Critical Assessment (1,000 words) – 25%
- Short Popularising Assessment (500 words) – 15%
- Essay (2,500 words) – 60%

Preliminary Reading

Reading list (Indicative list, current at time of publication. Reading lists will be published annually)

Ando, C. (2012). *Imperial Rome: The Critical Century (AD 193-284)*. Edinburgh: Edinburgh University Press
 Bowman, A., P. Garnsey & D. Rathbone (eds.) (2008). *The Cambridge Ancient History. Volume 11: The High Empire, AD 70-192*, 2nd edition. Cambridge: Cambridge University Press
 Garnsey, P. & Saller, R. (2015). *The Roman Empire*, 2nd edition, London: University of California Press
 Harries, J. (2012). *Imperial Rome (AD 284-363): The New Empire*. Edinburgh: Edinburgh University Press
 Lenski, N. (2011). *The Cambridge Companion to the Age of Constantine*, revised edition. Cambridge: Cambridge University Press
 Lewis, N. & M. Reinhold. (1990). *Roman Civilisation: A Sourcebook, Vol II: The Empire*, (3rd ed.) New York: Harper & Row
 Millar, F. (1981). *The Roman Empire and its Neighbours*, (2nd ed.) London: Duckworth
 Potter, D.S. (2010). *A Companion to the Roman Empire*, Oxford: Blackwell

Pre-requisites

None, although it is recommended that students also take CLAS5870 (History of the Roman Empire from Augustus to Domitian) as the content is related

Synopsis *

This module examines in detail the history of the Roman Empire from the death of the last Flavian emperor (96 CE) to Constantine's establishment as sole emperor in 324 CE. It thus provides both a survey of a major period of Roman imperial history and an opportunity to study in greater depth the administrative, social, economic and religious developments of this period. Students will read widely in the ancient sources (historical, literary and documentary) and will be introduced to the inscriptional, numismatic, and papyrological evidence for imperial history. This module will concentrate on the main administrative, social, economic and religious developments throughout the period rather than on the details of political and military history.

Students will read widely in the major ancient sources, including Pliny, Dio Cassius, Herodian, and the *Historia Augusta*. Students will also get experience in working with the documentary evidence for imperial history, including inscriptions, coins, papyri, as well as legal sources.

CL586 Graeco-Roman Egypt						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Articulate detailed and nuanced responses to key questions about the nature and value of the historical evidence for the history of Graeco-Roman Egypt;
- 2 Demonstrate deep understanding of the importance and implications of the political, social, economic and cultural history of Graeco-Roman Egypt;
- 3 Understand the nature and extent of interaction between the incoming Graeco-Macedonians, Romans and the indigenous Egyptian population (e.g. in politics, society, the economy, religion and in cultural life);
- 4 Devise sustained, critical and evaluative arguments related to the interpretation of the nature and extent of interaction between the incoming Graeco-Macedonians and the indigenous Egyptian population (e.g. in politics, society, the economy, religion and in cultural life);
- 5 Engage reflectively with current research related to primary and secondary sources.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate their skills in critical analysis and argument both through their reading and through listening to others;
- 2 Demonstrate their ability to make complex ideas understandable in their writing, and focussed on precision and clarity;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning including making use of scholarly reviews and primary sources.

Method of Assessment

Main assessment methods:

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Presentation (15 minutes) – 20%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List -

Bagnall, RS. (1993). Egypt in Late Antiquity. Princeton: Princeton University Press.
Baines, J. & Málek, J. (1980). Atlas of Ancient Egypt. Oxford: Andromeda Oxford Publishing.
Bowman, AK. (1986). Egypt after the Pharaohs, 322BC-AD642: From Alexander to the Arab Conquest. London: British Museum Press.
Holbl, G. (2000). A History of the Ptolemaic Empire. London: Routledge.
Walker, S. & Bierbrier, ML. (1997). Ancient Faces: Mummy Portraits from Roman Egypt. London: British Museum Press.
Walker, S. & Higgs, P. Eds. (2001). Cleopatra of Egypt: From History to Myth. London: British Museum Press.

Pre-requisites

None

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Synopsis *

This module is concerned with the impact of the Classical World on ancient Egypt between Alexander's invasion and the Arab conquest, and on the nature and permanence of the brilliant hybrid civilisation which emerged under Greek and Roman rule.

Alexander entered Egypt as a liberator, but he and his successors created a colonial regime with Greek as the ruling language and Greeks as the ruling elite under their own law. Mercenaries were settled on reclaimed land, Greek cities were founded, especially Alexandria, one of the glories of the ancient world. An elaborate system of economic regulation maximised production to support warfare, city-building and display. The temples became a department of state. New cults were created to unite the two peoples and strengthen the regime. Native Egyptians showed their resentment in disaffection and rebellion. Roman rule (after the spectacular end of the Ptolemaic dynasty) was if anything harsher and more remote, and the rise of the Copts is often interpreted as an anti-Roman, anti-Classical movement.

Yet it is a mistake to see the relationship as wholly negative. Art and architecture flourished – most temples surviving today are the work of the Ptolemies. In civil service, army, business the new regime offered avenues to advancement for native Egyptians. A genuinely bilingual upper class emerged, able to make significant contributions to Classical culture. The ancient religion retained its prestige and was adopted by many Greeks, spreading far outside Egypt. Coptic culture was as much Classical as Egyptian, and Greek language long survived the Arab conquest. Sources for this vivid, complex and often neglected phase of Egyptian history are rich and varied: temples, tombs, remains of cities and villages, mummies, inscriptions, sculpture, coins, and an extraordinary range of papyrus documents, able to offer unique insights into an ancient civilisation.

CL587 History of the Roman Empire from Augustus to Domitian						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Articulate the main events, issues and themes in the history of the Roman Empire from the commencement of the Principate of Augustus to the death of the Emperor Domitian in AD 96;
- 2 Demonstrate an understanding of the complex processes relating to administrative, constitutional, social, economic and religious change in the Roman Empire during this period;
- 3 Examine special features of the period such as the evolution of the imperial bureaucracy and the working of the mechanism of patronage, both in the centre and the provinces;
- 4 Demonstrate an understanding of the relevant different kinds of evidence (official, literary, visual and archaeological) and be able to show familiarity with the key documents, and have an understanding of the uses of the different categories of evidence in the investigation of historical problems;
- 5 Construct historical arguments, orally and in writing, which demonstrate analytical ability, independence of thought and knowledge of the ancient sources, literary and otherwise;
- 6 Demonstrate familiarity with the ancient sources, historical, literary and documentary, and will be introduced to the inscriptional evidence for imperial history.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate the skills necessary for documentary and textual analysis;
2. Demonstrate more independent thinking;
- 3 Demonstrate skills and experience in group working;
- 4 Demonstrate their written communication skills.

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Method of Assessment

Main assessment methods:

- Critical Source analysis (800 words) – 25%
- Short Popularising Assessment (800 words) – 25%
- Essay (1,500 words) – 50%

Reassessment method:

- 100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading List.

Alston, R.A. (2014). Aspects of Roman History 21BC – 117 AD, 2nd edition,, Abingdon: Routledge.
Garnsey, P. & Saller, R. (2015). The Roman Empire, 2nd edition, London: Bloomsbury.
Lewis, N. & Reinhold, M. (1990). Roman Civilisation: A Sourcebook, Vol II: The Empire, 3rd edition, New York: Harper & Row.
Millar, F. (1981). The Roman Empire and its Neighbours, 2nd ed, London: Duckworth.
Potter, D.S. (2010). A Companion to the Roman Empire, Oxford: Blackwells.
Richardson, J.S. (2012). Augustan Rome 44 BC – AD 14. Edinburgh: Edinburgh University Press

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module examines in detail the history of the Roman Empire from the emergence of the Principate under Octavian/Augustus to the establishment of the Principate 2.0 under Trajan. It will also provide both a survey of a major period of Roman imperial history and an opportunity to study in greater depth the administrative, social, economic and religious developments of this period. Students will read widely from the ancient sources, historical, literary and documentary, and will be introduced to the inscriptional evidence for imperial history. This module will concentrate on the main administrative, social, economic and religious developments throughout the period rather than on the details of political and military history.

Students will read widely in the major ancient sources, including Tacitus, Pliny and Suetonius, and will be introduced to the inscriptional and documentary evidence for imperial history.

CL590 The Foundations of Britain: Archaeology of the first Millennium B.C.						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code CL666 (Level 5)

Contact Hours

3 hours per week

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Learning Outcomes

By the end of the module, students will have:

- SSLO1 - examined the archaeological data available for the study of Later Prehistory in Britain in its various forms, including site evidence and location, excavation data, survey data, artefacts, environmental remains, results of scientific analyses, coins, ancient literary sources, and so forth
- SSLO2 - investigated the political, economic and cultural dynamics of the first millennium BC in Britain, and the extent to which the timing, pace and direction of change were influenced by internal (i.e. within Britain) initiatives and processes or external factors in Europe
- SSLO3 - explored how both historical and archaeological data can appropriately be used to further critical analysis of this formative period of antiquity
- SSLO4 - fostered skills in the close observation of examples of material culture, understanding of site and settlement location and morphology, map data, the interpretation of burial rites and traditions, and in the evaluation of historical writings, and in assessing the veracity of various sources of information
- SSLO5 - used historical and archaeological data on a comparative basis to discuss critically the nature of later prehistoric societies in Britain evaluating and challenging evidence and assumptions or embedded hypotheses, with a critical and independent perspective founded on analysis of relevant data
- SSLO6 - described the principal data types for the archaeology of the pre-Roman Iron Age, and be able to comment critically on the reliability of the different sources which contribute to an understanding of the formation of life-styles, 'identities', social structure and belief systems of this period
- SSLO7 - analysed contacts between the inhabitants of the British Isles and the peoples of the 'Celtic' and Classical Worlds in terms of how these interactions influenced processes of political, economic and cultural change
- SSLO8 - developed both research and writing skills leading to clear concise description and commentary
- SSLO9: - demonstrated knowledge of key relevant data and ideas about this era of fundamental transition from prehistoric cultural forms to arguably a set of communities displaying marked aspects of modernity in the forms and organization, with an ability to critically discuss and contextualize the processes of change
- SSL10 – gained familiarity and confidence in planning, researching and delivering presentations that weigh historical evidence types and differing interpretations in a discerning manner

Both Levels will have gained a deep and nuanced understanding of discrete archaeological methods and approaches in respect of a specific era and location and of the potentials and limitations of the data (in its various forms) to shed light on past human society and cultural expressions, typological characteristics, central tenets in site location, chronological trends, regional variations of expression and their meaning.

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

- T Champion and J Collis (eds) 1996. The Iron Age in Britain and Ireland: Recent Trends
- B Cunliffe 2005 Iron Age Communities in Britain, (e-book available via The Templeman)
- A Fitzpatrick and E Morris (eds) 1994. The Iron Age in Wessex: Recent Work
- A Gwilt and C Haselgrove (eds) 1997. Reconstructing Iron Age Societies
- C Haselgrove 1999. Iron Age Societies in central Britain, in B. Bevan, Northern Exposure: Interpretative Devolution in the Iron Ages in Britain
- C Haselgrove 2001. Iron Age Britain and its European setting, in J. Collis, Society and Settlement in Iron Age Europe
- C Haselgrove and T Moore (eds) 2007. The Later Iron Age in Britain and Beyond
- C Haselgrove and R Pope (eds) 2007. The Earlier Iron Age in Britain and the near Continent
- J Hill 1995. The pre-Roman Iron Age in Britain and Ireland, Journal of World Prehistory, 9/1

Synopsis <span style =

Across much of Britain by the Late Bronze Age (from c. 1000 BC) economic and social organisation was beginning to assume forms which provided the foundations for subsequent fundamental transformations seen through the First Millennium BC: in population, in agriculture, in technology, in land holding and power and cultural forms. The period saw the emergence of technologies, manufacturing and craft skills, social structures and belief systems, husbandry and movement of enduring influence. The unfolding of this formative period, with its efficiently managed landscape dotted with farmsteads and hillforts, lavish metalwork and occasionally exotic burials, and its fluctuating and enigmatic relationships with mainland Europe, is accessible mostly through archaeological study alone: and what a rich resource that has proved to be, especially through recent studies and techniques. Only at the very end does limited historical information become available when we are told of the presence of chariot borne warriors, kings, queens and Druids. The module spans the late Bronze and Iron Ages, presenting the often dramatic and striking archaeological and historical data within current interpretative frameworks. All parts of the British Isles come into focus. Settlements, burials, material culture, environmental remains and monuments are explored revealing a richly nuanced matrix of cultural evidence which inspires interrogation and interpretation.

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CL591		Barbarians in the West				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Autumn or Spring

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module, students will be able to:

1. Demonstrate a deep understanding of the importance and implications of the political, social, economic and cultural history of the Late Antique West AD 300-600;
2. Critically evaluate a wide range of archaeological and art historical evidence available for the period;
3. Engage reflectively with current research related to primary (e.g. ancient texts and archaeological materials) and secondary sources (e.g. modern historians and archaeologists);
4. Understand the nature and extent of the transformations and interactions among the migrating barbarian societies and the indigenous populations they encountered (e.g. in politics, society, the economy, religion and in cultural life).

Method of Assessment

Source/Artefact-based Exercise (1,500 words) – 30%
Essay (3,000 words) – 70%

Preliminary Reading

Indicative Reading List -

Cameron, A., Ward-Perkins, B. & Whitby, M. (eds.) (2000). The Cambridge Ancient History Vol. 14: Late Antiquity: Empire and Successors, A.D.425-600 (2nd Edition), Cambridge: CUP.
Christie, N. (2011) The Fall of the Western Roman Empire: An Archaeological and Historical Perspective, London: Bloomsbury Academic.
Heather, P. (2005). The Fall of the Roman Empire: A New History, London: Macmillan.
Randsborg, K. (1991). The First Millennium A.D. in Europe and the Mediterranean, Cambridge: CUP.
Reece, R. (1999). The Later Roman Empire: An Archaeology AD 150-600, Stroud: Tempus.

Pre-requisites

None

Synopsis *

How did the Western Roman Empire undergo its transformation into the early medieval world? This course provides an overview of the period between 300 and 600 A.D., in particular, examining the collision between barbarian and Roman in late Antiquity and the development of the post-Roman and early medieval West, focusing on changes in culture and society through a critical evaluation of evidence from history, art, architecture and archaeology. There will be a focus on Italy, France and Britain, which is intended to provide a manageable and structured course at an appropriate level of detail, with the potential for some depth of analysis. It is also intended to concentrate on those geographical areas which mesh closely with the subject matter of other courses in Roman archaeology and late Antique and medieval history offered by the Classical & Archaeological Studies department.

CL6001		Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	100% Project	
1	Canterbury	Whole Year	H	60 (30)	80% Project, 20% Coursework	

Contact Hours

Total Contact Hours: 9
Private Study: 591
Total Study Hours: 600

Department Checked

Yes

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate that they can choose a topic appropriate to their skills and interests, and where possible will be able to demonstrate originality in theme or approach;
- 2 Demonstrate pursuit of guided research into their chosen topic in classical and archaeological studies;
- 3 Demonstrate that they have been introduced to management of and standards pertinent to research publication in classics and archaeology.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of the techniques of independent study required at Stage 3;
- 2 Demonstrate use and development of research skills (use of bibliographical resources, investigation and comparison of different kinds of evidence, critical reviewing of primary and secondary sources);
- 3 Write up their conclusions in accordance with accepted scholarly conventions (as to the use of bibliography and references, the presentation of evidence, the use of illustrations and co. where appropriate), using word-processing skills;
- 4 Produce written work that is presented to a high standard;
- 5 Produce written work that shows a high degree of organisation;
- 6 Produce written work that contains an independent intellectual argument.

Method of Assessment

Main assessment methods:

- Dissertation (10,000 words) – 80%
- Exercises (3 in total; marks averaged) – 20%

Reassessment method:

- 100% Project (10,000 words)

Preliminary Reading

Indicative reading list

The MLA Style Sheet (New York 1970).

MHRA style book, notes for authors, editors and writers of Dissertations (London 1978).

F.W. Jenkins, Classical Studies. A Guide to the Reference Literature, 2nd edition (London 2006).

See also the updated MHRA Style Guide (MHRA 2002) on the web at www.mhra.org.uk

Pre-requisites

Students are typically allowed to take this module only if they are averaging at least a 2:1 in Stage 2, or the equivalent for visiting students.

Prospective students must write an extended essay dissertation proposal of approximately 500 words, formulate a potential question, find a willing supervisor, and have their proposal approved by the module convenor before being admitted to the module. The proposal will be due on a date set by the convenor. In principle, this will be not later than the last day of the preceding Summer term, though requests to join the module at the start of Autumn term will be considered. Approval of the proposal will depend in part upon the availability of staff to supervise. It is therefore not guaranteed that all proposals will be approved

Synopsis *

This module is intended to introduce undergraduate students to research. As such it provides an opportunity to work on a topic of their own choosing, in either archaeology, history or ancient literature. Originality and feasibility are important aspects of writing dissertations, and to avoid problems topics will be scrutinised and approved by CLAS before research can begin. Students can expect guidance from the module convenor and an academic supervisor throughout the process, varying from one-to-one tutorials to classes on how to edit your own prose. There will also be a meeting regarding the Dissertation at the end of the Spring term of the previous year to clarify arrangements and to outline what work is required on this module.

The programme document with regulations is sent to all students before the end of spring term of Stage 2. Students are invited to suggest titles for comment, for which tutors are allocated. They are advised to do preliminary reading over the summer based on generic advice of the module convenor. They then choose precise topics in consultation with the convenor and personal tutors at the start of the autumn term.

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CL6002 Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	80% Project, 20% Coursework	

Contact Hours

Total Contact Hours: 4

Private Study Hours: 296

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Conduct an independent, research-based project on a suitable topic that conveys an understanding of the ancient world as well as its reception, under the guidance of an academic supervisor;
2. Demonstrate writing and research skills appropriate to their topic, including using scholarly resources and technology; investigating, comparing and synthesizing different kinds of evidence; and reviewing primary and secondary sources critically;
3. Demonstrate a conceptual understanding of the ancient world as well as its reception that enables them to place their project in the context of fundamental assumptions, issues, and problems of the field.
4. Produce a project informed by critical appreciation of a particular theme, including recognition of the nature of the evidence, scholarly debate, and current interpretative frameworks

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Take responsibility for their own learning;
2. Evaluate and learn from their own performance;
3. Demonstrate an enhanced ability to manage their own time and prioritise workloads;
4. Demonstrate good IT and presentation skills in the production of their project.

Method of Assessment

Main assessment methods:

Final Project (5,000-word equivalent) – 80%

Exercises (2,000-word equivalent) – 20%

Reassessment methods:

100% Project (5,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

Students must write a preliminary project proposal of approximately 500 words and have their proposal approved by the module convenor. The proposal will be due on a date set by the convenor. In principle, this will be not later than the last day of the preceding summer term.

Restrictions

Cannot be taken alongside CLAS6001 – Dissertation

Synopsis <span style =

This module addresses one of the fundamental aims of the programme, to familiarise students with the techniques of independent study and practice methodological skills they have acquired/are acquiring in their other modules. Projects may be developed on any suitable subject, subject to approval by the convenor, and the module can be linked with any of the modules in the programme. Choices will be informed by the student's personal interests, the fulfilment of the aims of the module, the availability of expert supervision, and the accessibility of relevant material.

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CL6003 Egyptian Hieroglyphs						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate extensive knowledge of the intellectual and written heritage of ancient Egyptian civilisation;
 Demonstrate broad knowledge of the social, economic and cultural roles of writing in ancient Egypt;
 Demonstrate a comprehensive knowledge of the grammar and vocabulary of Middle Egyptian;
 Demonstrate a confident grasp of the hieroglyphic script as used in the Middle Kingdom;
 Demonstrate considerable confidence in translating simple sentences written in hieroglyphic Middle Egyptian;
 Engage reflectively with current research related to primary and secondary sources in the field of hieroglyphics.

Method of Assessment

Essay (3,000 words) – 40%
 Examination (3 hours) – 60%

Preliminary Reading

Indicative Reading List

Allen, J.P. (2010). Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs. 2nd edn. Cambridge: Cambridge University Press.
 Baines, J. & Málek, J. (1980). Atlas of Ancient Egypt. Oxford: Andromeda Oxford Publishing.
 Collier, M. & Manley, B. (1998). How to Read Egyptian Hieroglyphs. London: British Museum Press.
 Gardiner, A.H. (1957). Egyptian Grammar: Being an Introduction to the Study of the Hieroglyphs. 3rd edn. rev., Oxford: Griffith Institute.
 Herodotus, (2008). The Histories, transl. R. Waterfield, Oxford: Oxford University Press.
 Manley, B. (1996). The Penguin Historical Atlas of Ancient Egypt. Harmondsworth: Penguin.
 Ockinga, B. (2005). A Concise Grammar of Middle Egyptian. 2nd edn., Mainz: Harrasowitz.
 Shaw, I. ed. (2000). The Oxford History of Ancient Egypt. Oxford: Oxford University Press.
 Shaw, I. & Nicholson, P. eds. (2002). The British Museum Dictionary of Ancient Egypt. London: British Museum Press.

Synopsis <span style =

This module consists of an introduction to the study of the various indigenous languages and scripts of ancient Egypt from the earliest times to the Arab conquest (641 AD). During this period of approximately four thousand years the development of the native Egyptian tongue may be divided into five distinct phases, each of which may be called a separate language in its own right, Old Egyptian, Middle Egyptian, New Egyptian, Demotic and, finally, Coptic. A variety of writing systems were developed to record texts in these languages, depending on the function, social and presentational context and time period of the text: hieroglyphic, hieratic, abnormal hieratic, demotic and Coptic.

The module will first examine the origins of the ancient Egyptian language and its genetic relationship with other North-East African and Western Asian languages based on the latest results of historical linguistics. It will then focus on the development of Egyptian itself through the ages, highlighting its different stages and their particular characteristics. It will also examine the earliest uses and functions of writing in Egyptian society and the role played by writing in the social, economic and cultural development of this unique ancient civilisation. Finally, the module will concentrate on the Middle Egyptian language written in the hieroglyphic writing system and students will be taught to read and translate simple texts in this tongue and script.

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CL6004 The Crisis of the Late Republic c.100-27 BC						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an advanced understanding of the main aspects of the political, cultural, and economic history of the Roman Republic from the late 2nd century BCE to the late 1st century BCE;
- 2 Critically interrogate the main theoretical and scholarly interpretations of the political and socio-economic instability of the 1st century BCE;
- 3 Regularly interpret material and archaeological evidence (including coinage, inscriptions, art, and architecture) in combination with historiographical evidence;
- 4 Perform detailed investigation of contemporary and later literary sources (letters, biographies, formal historiography, poetry, and political philosophy), giving attention to bias, ideological views, contemporaneity, and reliability;
- 5 Recognise the principal features of the institutions, laws, and constitution of the Roman Republic and assess their significance in the political process.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Show connoisseurship in the selection and use of reference and encyclopaedic materials;
- 2 Demonstrate mastery of bibliographical conventions in the citation of primary and secondary sources;
- 3 Show independence and initiative in the selection and design of research questions for assessment;
- 4 Use a range of bibliographical and research resources in preparation for contact-hours and in the preparation of summative work;
- 5 Work effectively with others, responding appropriately to other participants' ideas and engaging in group work and plenary discussion.

Method of Assessment

Main assessment methods

Collaborative Wiki Entry (1,500 words) – 30%

Thematic Portfolio Project (2,500 words) – 70%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module will provide a detailed and research-led study of the century of political instability now known commonly to historians as the 'crisis' of the Roman Republic. It begins at the end of the 2nd century BCE amidst a period of rising populism, demagoguery, and socio-economic strain and fragmentation among the traditional elite. Proceeding through the civil wars of the 1st century BCE, from Sulla and Marius, Pompey and Caesar, and finally Antony and Octavian, the study ends with the defeat of Antony and Cleopatra at the Battle of Actium in 31 BCE and the accession of Octavian/Augustus as monarch over the Roman Empire.

The lectures will give detailed discussion of the varying scholarly interpretations of this much-discussed and famous period of Roman history, introducing students to the sources of evidence (historiography, biography, political philosophy, art, coinage, architecture, inscriptions) and providing models of their effective combination. In addition to the chronological survey of the period discussed, lectures will also develop major themes essential to the students' understanding of the century of political crisis that precipitated the transition from Republic to monarchy. Topics covered may include tradition and innovation; art and the political; consensus models; crisis theory; women and the sub-elite as political actors; rhetoric and its abuse; warfare and imperialism.

The seminars will provide hands-on training in the interpretation of the evidence for these periods and themes, both material and literary, arising out of the content of the immediately preceding lecture. Some seminars will also be reserved for discussion in order to clarify best practice for the assessments.

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CL604 Roman and Medieval Artefacts						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Project	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Project	

Contact Hours

This module will be taught by means of 10 x 2 hour practical handling sessions and 10 x 1 hour seminars. Practical handling sessions will use resources at Canterbury Museum. Seminars will address wider approaches to the interpretation of artefacts, encouraging student participation and critical evaluation of various methodologies.

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 identify a range of the more common Roman and medieval artefacts and place them within the appropriate chronological period, thereby gaining an in-depth knowledge of the material culture of selected periods and familiarity with a wide range of primary source material.
- 8.2 demonstrate skills in archaeological recording methods, specifically archaeological description of artefacts including the recording of appropriate physical details.
- 8.3 show an understanding of a broad range of methods used for the study of artefacts, including theoretical approaches and quantitative and scientific studies, and to be able to take a critical approach to studies utilising these methods.
- 8.4 show familiarity with issues relating to the wider interpretation of artefacts, for instance presentation of artefacts in a heritage context.
- 8.5 demonstrate an ability to gather information, analyse selected source materials by applying appropriate principles and methods, and communicate interpretations in an appropriate academic manner.
- 8.6 work independently and carry out individual research using primary archaeological evidence.

Method of Assessment

This module is assessed by 20% in-class test, and 80% Coursework, consisting of:

- In-class test (20%) 2 hours in length
- Project (50%) 4,500 words
- Coursework assignment (30%) 2,000 words

Preliminary Reading

Indicative List:

- Allason-Jones, L. (ed.) (2011) Roman artefacts in Britain: their purpose and use, Cambridge University Press, Cambridge.
- Egan G. (1991) Dress accessories c.1150-c.1450, HMSO, London.
- Hingley, R. and Willis, S. (2007) Roman Finds: Context and Theory: Proceedings of a Conference held at the University of Durham, July 2002, Oxbow Books, Oxford.
- Mainman, A.J. and Rogers N.S.H. (2000) Craft, Industry and everyday life: Finds from Anglo-Scandinavian York: Volume 17/14. CBA, York.
- Orton, C. Tyers, P. & Vince, A. (1993) Pottery in Archaeology, Cambridge University Press, Cambridge.
- Reece, R. and James, S. (1986) Identifying Roman Coins, Spink, London.
- Webster, P. (1996) Roman Samian Pottery in Britain: practical handbooks in archaeology no. 13. CBA. York.
- Webster & Aldhouse-Green (eds). (2002) Artefacts and Archaeology: aspects of the Celtic and Roman Worlds. Univ. of Wales Press, Cardiff.

Synopsis <span style =

Centred around weekly practical sessions with artefacts at the Canterbury Museum Education Resource Centre, this course provides an introduction to Roman and Medieval artefacts. Students will learn to identify and record Roman and Medieval material at first hand; including coins, pottery and metalwork, and the accompanying seminars will explore methods for the analysis and interpretation of artefacts and their contribution to Roman and Medieval studies. Topics will include the study of hoards, decorative style and meaning, the presentation of artefacts in museum displays, and the use of artefacts in the construction and communication of identity.

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CL607		Greek and Roman Medicine				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code CL663 (Level 5)

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

8.5 Show systematic critical understanding, through clear expression, of selected authors, material remains and topics in ancient medicine;

8.6 Demonstrate developed skills in critical analysis, and assessment of a selection of texts, artefacts, landscapes and structures from ancient Greece and Rome that relate to health and healing;

8.7 Show systematic understanding of the interpretations of and the relationships between, topics covered in classes;

8.8 Utilise and evaluate primary sources and current research relating to ancient medicine.

Method of Assessment

- Short Writing Assignment (1,000 words) – 20%
- Short Creative Assignment (1,500 words) – 20%
- Presentation (5 minutes) – 10%
- Final Essay (Level 5 – 2,500 words; Level 6 – 3,000 words) – 50%

Preliminary Reading

Indicative Reading List

Celsus De Medicina. W. G. Spencer (Trans.). 1993. London and Cambridge, MA: Harvard University Press.

Lloyd, G.E.R. (ed.). (1983) Hippocratic Writings. London: Penguin.

Baker, P. 2013. The Archaeology of Medicine in the Greco-Roman World. Cambridge: Cambridge University Press.

King, H. (2003). Greek and Roman Medicine. London: Bristol Classics.

Lloyd, G. E. R. (1983). Science, Folklore and Ideology. Cambridge: Cambridge University Press.

Nutton, V. (2013) (2nd Edition). Ancient Medicine. London: Routledge.

Soranus. Gynecology. O. Temkin (Trans.) (1956). Baltimore: Johns Hopkins University Press.

van der Eijk, P. J. (2005). Medicine and Philosophy in Classical Antiquity. Cambridge: Cambridge University Press.

Synopsis *

Ancient medicine was a complex mixture of what we would consider 'rational' and 'irrational' ideas and practices for the causes and cures of disease and illness. In this module students will use the various sources of evidence that survive in the literary, archaeological and epigraphic record to learn about the subject of Greek and Roman medicine.

An historical approach will be used starting with an examination of the pre-Socratic philosophers' and Hippocratic writers' ideas about the body and medicine, moving into the Hellenistic period examining the dissections and vivisections of Herophilus and Erasistratus. The archaeological material from Greek healing sanctuaries will add to the understanding of healing. For the Roman period questions will be addressed about the influence of Greek medicine on Roman medicine and the archaeological remains of instruments and buildings associated with healing, such as baths, sanctuaries and possible hospitals. The works of Celsus, Pliny the Elder and Galen will be examined. The module culminates in a review of the survival of medical practices into Late Antiquity and the medieval Islamic period. Throughout the class, students will examine ideas about rationality and medical influences from one society to another.

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CL608 Greek Art and Architecture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate familiarity with the changes in Greek Art and architecture from the Bronze Age to the fourth century;
- 2 Make critical archaeological interpretations of the material remains;
- 3 Demonstrate an understanding of the importance of using interdisciplinary source material, such as historical sources and epigraphic remains;
- 4 Demonstrate a knowledge of the different artists and architects of the periods studied;
- 5 Demonstrate a knowledge of how art and structures were perceived in the Greek world.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate improved oral and written skills;
- 2 Research and summarise information using appropriate resources e.g. library;
- 3 Source and use appropriate web resources;
- 4 Demonstrate improved critical argumentative skills;
- 5 Work independently and in groups.

Method of Assessment

Main assessment methods:

- Journal Critique (1,000 words) – 25%
- Essay (2,000 words) – 55%
- Visual In-Course Test (40 minutes) – 20%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Neer, R.T., (2012). Art & Archaeology of the Greek World: A New History, c. 2500-c. 150 BCE. New York: Thames & Hudson.

Pedley, J.G. (2011). Greek Art and Archaeology, Ann Arbor: University of Michigan Press

Lawrence, A.W. and Tomlinson, R.A. (1996). Greek Architecture. New Haven: Yale University Press

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module is designed to give students a thorough introduction to a well-studied aspect of Greek archaeology, that of its Art and Architecture. The class will begin with examinations into the Greek Bronze Age by looking at Minoan and Mycenaean archaeology, followed by the art and architecture of the Iron Age. It will then focus on the archaeology of the Archaic, Classical (early-to-late) and culminate with the Hellenistic periods.

The main areas of Greek occupation will be studied: mainland Greece, the Greek Islands, Asia Minor, Southern Italy and Sicily, with concentration on major sites such as the Athenian Acropolis and Agora, Corinth, Ephesus and Syracuse. Religion is important for an understanding of the Greek world, so sanctuaries such as the sites of Delphi and Olympia will be explored and juxtaposed with smaller ones like Brauron and Sounion.

Throughout the class, the styles, development and changes to the art and architecture will be studied, but also questions will be raised about the cultural view of the remains. This is important for understanding the role the sites and artistic work played in Greek societies. Moreover, the historical events of specific periods will be explored to see what significance and influence they played on artistic and architectural styles, as well as patronage. The class will, therefore, supply students with a thorough grounding in the multiple issues raised by the study of Greek art and architecture.

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CL609 Roman Art and Architecture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Autumn or Spring

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate familiarity with changes in Roman Art & Architecture from the late Republic to the late Roman period and relevant factors involved in these changes;

Demonstrate an understanding of how Roman art and architecture were perceived in the Roman world;

Make critical archaeological and art-historical evaluations of material evidence, i.e. surviving art works and buildings;

Demonstrate an understanding of the use of interdisciplinary source material, such as historical textual sources and epigraphic remains;

Demonstrate a knowledge of appropriate dating methods for Roman art works and buildings.

Method of Assessment

Essay 1 (3,000 words) – 40%

Essay 2 (3,000 words) – 40%

Online Image Quiz – 20%

Preliminary Reading

Indicative Reading List

Elsner, J. (1998) *Imperial Rome and Christian Triumph: the art of the Roman Empire*. Oxford: Oxford University Press.

Henig, M. (1983) *A Handbook of Roman Art: a survey of the visual arts in the Roman World*. Oxford: Phaidon

Ramage, N. and Ramage, M. (2009) *Roman Art*, Upper Saddle River, N.J.: Pearson Prentice Hall

Stewart, P. (2004) *Roman Art*. Oxford: Oxford University Press.

Walker, S. (1991) *Roman Art*. London: British Museum Press

Wilson Jones, M. (2000) *Principles of Roman Architecture*. New Haven/London: Yale University Press.

Pre-requisites

None

Synopsis <span style =

The module covers the study of Roman art and architecture, including the close interpretation of works of art and buildings, and an investigation of the role of art and architecture within the wider Roman world. The geographical area covered will include both Rome and Italy, and provincial Roman sites and material. Aspects to be examined include context, dating, technique, styles and subject matter, and ideology including the role played by art in Roman society. Arranged broadly in chronological order, from the Republican to the late Roman period, the course gives an overview of the varied media and techniques used in Roman art and architecture and the changes in art style that occurred throughout the Roman period.

CL621 Professional Archaeology: Techniques and Methods						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Total Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate in-depth knowledge of key field techniques and skills employed by archaeologists;
- 2 Demonstrate systematic understanding of the principal terms and concepts associated with archaeological fieldwork;
- 3 Demonstrate in-depth knowledge of the principal methods used for the discovery and recording of site and monuments in the landscape, and an ability to critically evaluate these methods;
- 4 Demonstrate systematic understanding of the ways in which different field methods and scientific techniques are integrated in contemporary field archaeology with reference to both survey and excavation;
- 5 Demonstrate in-depth knowledge of the principal recording techniques used in the field and of the nature and structure of archaeological archives;
- 6 Demonstrate detailed knowledge of how archaeological fieldwork in England is organised, and awareness of issues pertaining to student participation in archaeological fieldwork;
- 7 Demonstrate systematic understanding of planning guidance and legislation and a critical appreciation of how it affects the excavation and management of archaeological sites;
- 8 Demonstrate in-depth knowledge of post-excavation procedures and an ability to critically evaluate current and future trends in the archiving and dissemination of archaeological information.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate to specialist and non-specialist audiences;
- 2 Plan and organise professional work independently;
- 3 Solve problems using critical evaluation and judgement;
- 4 Master appropriate resources e.g. professional level web databases;
- 5 Master methods, techniques and appropriate knowledge in the design and effective execution of a personal project.

Method of Assessment

Main assessment methods:

- Portfolio (5,000 words) – 75%
- Archaeological Report (3,000 words) – 25%

Reassessment method:

- 100% Coursework (8,000 words)

Preliminary Reading

Indicative Reading List:

Carver, M. (2009). Archaeological Investigation, London: Routledge
Flatman, J. (2011). Becoming an Archaeologist. A Guide to Professional Pathways. Cambridge: Cambridge University Press
Gater, J. and Gaffney, C. (2003). Revealing the Buried Past: Geophysics for Archaeologists, Stroud: Tempus.
Roskams, S. (2001). Excavation, Cambridge Manuals in Archaeology, Cambridge: Cambridge University Press
Wilkinson, P. (2007). Archaeology. What it is, Where is it and How to do it, Oxford: Archaeopress.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module covers the battery of up-to-date fieldwork techniques deployed in the discovery, recording and excavation of archaeological sites using a combination of lectures, small-group work and practical assignments in the field. Topics include strategies for finding and recording sites, from the analysis of historical sources and aerial photographs, to geophysics, field walking, and the survey of earthworks and standing buildings. The full range of excavation techniques is examined including approaches to the excavation of special deposits such as burials and cremations and sampling strategies for the recovery of artefacts and environmental remains.

The module concludes with post-excavation analysis and strategies for publication and dissemination of archaeological reports covering both traditional and computer-based applications. Students enrolling for this module should be aware that some of the fieldwork practicals may be outside, and occasionally off campus, and possibly conducted on, Saturdays or during the Easter Vacation (for a Spring term module) or Summer Vacation (for an Autumn term module), the specific arrangements being dependent upon weather and site availability, etc.

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CL627 Advanced Ancient Greek Language						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

3 hours per week

Learning Outcomes

On successful completion of the module students will be able to:

1. show a knowledge of advanced grammar and syntax for reading ancient Greek prose.
2. show a systematic knowledge of grammatical terms and inflection systems for reading ancient Greek prose.
3. translate unadapted unseen passages from ancient Greek prose authors into fluent English using appropriate reference works and other translation tools.
4. read prepared passages from ancient Greek prose texts and comment on thematic and stylistic points of interest.

Preliminary Reading

Indicative Reading List -

Antrich, J and Usher, S (eds.) 1978. Xenophon, The Persian Expedition. London; Bristol Classical Press

Goodwin, W. 2002. Greek Grammar. London: Bristol Classical Press

Horrocks, G. 2014. Greek; A History of the Language and its Speakers. Chichester: Blackwell

Pre-requisites

Successful completion of CL550, or AS or A Level Latin or an equivalent qualification

Synopsis <span style =

Students will practice grammatical work to maintain their familiarity with Ancient Greek grammar and syntax, but the main emphasis of their studies will be on prepared and unseen translation. Students will follow a graded programme of suitable Ancient Greek prose authors.

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CL630 Hieroglyphs without Mystery: Introduction to the Study of Languages and						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	75% Exam, 25% Coursework	
1	Canterbury	Autumn	H	30 (15)	80% Exam, 20% Coursework	
1	Canterbury	Spring	H	30 (15)	75% Exam, 25% Coursework	
1	Canterbury	Spring	H	30 (15)	80% Exam, 20% Coursework	

Availability

Also available at Level 5

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate extensive knowledge of the intellectual and written heritage of ancient Egyptian civilisation;
 Demonstrate broad knowledge of the social, economic and cultural roles of writing in ancient Egypt;
 Demonstrate a comprehensive knowledge of the grammar and vocabulary of Middle Egyptian;
 Demonstrate a confident grasp of the hieroglyphic script as used in the Middle Kingdom;
 Demonstrate a considerable confidence in translating simple sentences written in hieroglyphic Middle Egyptian;
 Engage reflectively with current research related to primary and secondary sources in the field of hieroglyphics.

Method of Assessment

Essay (3,000 words) – 40%

Examination (3 hours) – 60%

Preliminary Reading

Indicative Reading List

Allen, J.P. (2010). *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs*. 2nd edn. Cambridge: Cambridge University Press.
 Baines, J. & Málek, J. (1980). *Atlas of Ancient Egypt*. Oxford: Andromeda Oxford Publishing.
 Collier, M. & Manley, B. (1998). *How to Read Egyptian Hieroglyphs*. London: British Museum Press.
 Gardiner, A.H. (1957). *Egyptian Grammar: Being an Introduction to the Study of the Hieroglyphs*. 3rd edn. rev., Oxford: Griffith Institute.
 Herodotus, (2008). *The Histories*, transl. R. Waterfield, Oxford: Oxford University Press.
 Manley, B. (1996). *The Penguin Historical Atlas of Ancient Egypt*. Harmondsworth: Penguin.
 Ockinga, B. (2005). *A Concise Grammar of Middle Egyptian*. 2nd edn., Mainz: Harrasowitz.
 Shaw, I. ed. (2000). *The Oxford History of Ancient Egypt*. Oxford: Oxford University Press.
 Shaw, I. & Nicholson, P. eds. (2002). *The British Museum Dictionary of Ancient Egypt*. London: British Museum Press.

Synopsis */

This module consists of an introduction to the study of the various indigenous languages and scripts of ancient Egypt from the earliest times to the Arab conquest (641 AD). During this period of approximately four thousand years the development of the native Egyptian tongue may be divided into five distinct phases, each of which may be called a separate language in its own right, Old Egyptian, Middle Egyptian, New Egyptian, Demotic and, finally, Coptic. A variety of writing systems were developed to record texts in these languages, depending on the function, social and presentational context and time period of the text: hieroglyphic, hieratic, abnormal hieratic, demotic and Coptic. The module will first examine the origins of the ancient Egyptian language and its genetic relationship with other North-East African and Western Asian languages on the basis of the latest results of historical linguistics. It will then focus on the development of Egyptian itself through the ages, highlighting its different stages and their particular characteristics. It will also examine the earliest uses and functions of writing in Egyptian society and the role played by writing in the social, economic and cultural development of this unique ancient civilization. Finally, the module will concentrate on the Middle Egyptian language written in the hieroglyphic writing system and students will be taught to read and translate simple texts in this tongue and script.

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CL636 Archaeological Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 8
 Private Study Hours: 292
 Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate in-depth knowledge of methods relevant to the collection and analysis of archaeological data (including the use of online databases as appropriate);
 Demonstrate a critical awareness of the issues, theories and debates relevant to theme of the chosen project;
 Demonstrate familiarity with at least one category of primary archaeological data.

Method of Assessment

Title, Abstract & Literature Review (ca. 20, ca. 150 and ca. 1,000 words) – 5%
 Draft Chapter (2,000 words) – 10%
 Report (8,000 words) – 85%

Preliminary Reading

N/A – individual project on primary archaeological data

Synopsis >*

The module is based on individual scholarship and research. The project will be chosen by the student with the advice of the tutor. In terms of the primary data it could involve investigation of antiquarian literature; archive documentation including cartographic sources; Sites and Monuments Records; museum collections; observation of monuments in the field; or participation in approved field work or excavation. Choice of project will be informed by personal interests, the fulfilment of the aims of the module, the availability of expert supervision, and the accessibility of data. Typically the project may have a local or regional focus.

CL638 From Rome to Byzantium: The World of Late Antiquity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Spring	H	30 (15)	100% Coursework	

CL639 Constantinople and the late Antique City						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Department Checked

Yes

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Distinguish different forms of urbanism, both between different periods and between different regions and how these concepts overlap or are distinguished at a conceptual level;
- 2 Distinguish between different types of city within the same settlement network, and understand the relationship of cities to the surrounding countryside, fully appreciating advanced theories to explain such patterns;
- 3 Demonstrate systematic understanding of the problems of interpreting fragmentary and problematic sources for urban life in this period;
- 4 Systematically relate changes in settlement morphology, building types and occupation to contemporary societal processes.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their systematic ability for critical thought, in methodological discussion over the nature and value of evidence, especially in relation to case studies;
- 2 Use argument and justified imagination in reconstructing of the past from a variety of sources, and to articulate their opinions;
- 3 Locate and synthesise a variety of published sources;
- 4 Systematically match different methods of enquiry to different research issues within the field.

Method of Assessment

Main assessment methods:

- Essay 1 (1,600 words) – 20%
- Essay 2 (2,400 words) – 30%
- Essay 3 (3,000 words) – 40%
- 2 x Seminar Handout (500 words each) – 10%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List:

Christie N. and Loseby S.T. (1996) ed. Towns in Transition: Urban Evolution in Late. Antiquity and the Early Middle Ages. Aldershot: Scholar Press
Lavan L. (2001) ed. Recent Research in Late Antique Urbanism. Portsmouth: Rhode Island
Liebeschuetz J. H. W. G. (2001). The Decline and Fall of the Roman City. Oxford: OUP
Mango C. (1985). Byzantine Architecture. London: Faber
Rich J. (1992) ed. The City in Late Antiquity. London and New York: Routledge
Saradi H. G. (2006). The Byzantine City in the Sixth Century. Literary Images and Historical Reality. Athens: Society of Messenian Archaeological Studies

Pre-requisites

None

Restrictions

None

Synopsis *

This course will survey the evolution of the Mediterranean city from AD 300 to 650, the urban crisis that followed, and the direction which urban life took thereafter. City life in this period was, until recently, poorly understood, hindered by the prejudices of classical archaeologists, who removed late levels without record, and the selective interests of Christian archaeologists who concentrated on churches. Now new archaeological fieldwork has revealed much greater complexity, from urban collapse in the West to the flourishing cities of the sixth century East, which provided a foundation for much of Early Islamic urbanism.

Although north-west Europe is included, the Mediterranean is the predominantly the focus of this module where urban life was strongest, throughout the period. Lectures will explore both thematic and regional syntheses, with a major distinction drawn, not between a Greek East and a Latin West, but between a Mediterranean core and a northern periphery. An attempt will be made to link changes in the physical appearance of cities to wider events and processes: whether military, political, religious or economic in character. Seminars will explore aspects of the rich source material available, whether drawn from architectural remains, stratigraphic archaeology, epigraphy, or selected written sources of the period.

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CL640 From Rome to Byzantium: The World of Late Antiquity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a broad knowledge of the distinctive character of late antique society, as part of Hellenistic civilisation;
- 2 Demonstrate awareness of regional differences and chronological changes within late antique society;
- 3 Demonstrate understanding of the biases in the use of archaeological and written sources in this period, both those intrinsic to the material, and those brought by different scholars;
- 4 Demonstrate appreciation of the importance of Late Antiquity in shaping the later history of Europe and Western Islam, and the sources of modern interest in it.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Use a range of source material in seminars and lectures;
- 2 Demonstrate appreciation of problems of interpretation in each type of source material through analysis of current studies;
- 3 Communicate information and arguments to specialist and non-specialists.

Method of Assessment

Main assessment methods

- Report (1,500 words) – 20%
- Essay 1 (2,000 words) – 30%
- Essay 2 (3,000 words) – 40%
- 2 x Seminar Handout (500 words each) – 10%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Christie, N. (2011) *The Fall of the Western Roman Empire: an Archaeological and Historical Perspective* (Historical Endings), London; New York: Bloomsbury Academic
 Jones A.H.M. (1964) *The Later Roman Empire*, Oxford: Basil Blackwell
 Kingsley S. and Decker M. (2001) ed. *Economy and Exchange in the East Mediterranean during Late Antiquity*, Oxford: Oxbow
 Ward-Perkins B. (2005) *The Fall of Rome and the End of Civilization*, Oxford: OUP

Pre-requisites

None

Restrictions

None

Synopsis *

This module will explore Mediterranean life in the period 283-650, from the time of Diocletian and Constantine to the Arab Conquests covering the world of major figures such as Julian, Augustine, Justinian, and Mohammed. It will separate the complex changes of this period, which have often been lumped together in a single misleading model of 'decline'. Long-term phenomena, such as the centralisation of imperial power, the emergence of a Christian state, the collapse of the Eastern Empire, and the rise of Islam, remain legitimate topics of interest.

Different aspects of society will be explored, using textual, archaeological and iconographic evidence, covering such themes as the emperor and court, war, cities, the countryside, the economy, the end of paganism, and the rise of Christianity. These portraits will draw on the extraordinary preservation of sites and landscapes in North Africa and the East Mediterranean, where cities, villages and monasteries often stand as if they had only recently been abandoned. Rich stratigraphic evidence, from earthquake and abandonment deposits, also makes it possible to perceive the everyday life of the period in a way that is only true of Pompeii in earlier centuries. Students taking this course will develop an understanding of both the last flowering of Greek culture and the cultural foundations of the Middle Ages (in Europe, Byzantium and Islam), revealing an important chapter in our history, which is often ignored but is vital to grasp, to understand the legacy of Antiquity.

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CL641		Virgil's Aeneid				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Autumn or Spring

Also available at Level 6 under code CL739

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

1. Articulate detailed and nuanced responses to key questions about the nature and value of ancient epic;
2. Demonstrate deep understanding of the importance and implications of ancient epic within its historical context;
3. Devise sustained, critical and evaluative arguments related to the variety of voices and themes contained within the epic;
4. Engage reflectively with current research related to primary and secondary sources.

Method of Assessment

Essay 1 (2,000 words) – 40%

Essay 2 (3,000 words) – 60%

Preliminary Reading

Indicative list

Cairns, F. (1990). *Virgil's Augustan Epic*. Cambridge: Cambridge University Press.

Camps, W.A. (1969). *Introduction to Virgil's Aeneid*. Oxford: Oxford University Press.

Harrison, S. (ed.). (1990). *Oxford Readings in Virgil's Aeneid*. Oxford: Clarendon Press.

Johnson, W.R. (1976). *Darkness Visible: A Study of Virgil's Aeneid*. Berkeley: University of California.

Virgil. (2003). *The Aeneid*, tr. D. West. London: Penguin.

Zanker, P. (1988). *The Power of Images in the Age of Augustus*. Ann Arbor: University of Michigan Press.

Pre-requisites

None

Synopsis <span style =

Virgil composed the Aeneid in order to provide Rome with an epic equal to any that Homer produced. Commonly regarded as one the greatest epics of the ancient world, the Aeneid is the story of the foundation of Rome; a tale of exile, war, passionate love and the deepest humanity. We will analyse, comment on and explore the epic, book by book. This will be intertwined with a thematic approach, investigating issues concerning the gods, fate, morality, art and gender.

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CL647		Advanced Latin				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Whole Year	H	30 (15)	80% Exam, 20% Coursework	

Contact Hours

3 hours per week

Learning Outcomes

Students will be able to:

SLO1 show a knowledge of advanced Latin grammar and syntax.

SLO2 show a systematic knowledge of Latin grammatical terms and inflection systems.

SLO3 show an advanced knowledge of Latin vocabulary.

SLO4 translate unadapted unseen passages from classical Latin authors, both prose and verse, into fluent English using appropriate reference works and other translation tools.

SLO5 read prepared passages from Latin texts and comment on thematic and stylistic points of interest.

Preliminary Reading

Indicative Reading List -

Cicero (ed. J.T. Ramsey), Philippics I-II, CUP, 2003

Ovid (ed. E. Fantham), Fasti: Book IV, CUP, 1998

Pre-requisites

Successful completion of CL513, or AS or A Level Latin or an equivalent qualification

Synopsis *

Students will practice grammatical work to maintain their familiarity with Latin grammar and syntax, but the main emphasis of their studies will be on prepared and unseen translation. Students will follow a graded programme of basic Latin unseen translation and of suitable Latin prose and verse authors for prepared translation.

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CL648		Roman Britain				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Outline and understand the key principles of selected authors, material remains and topics in Romano-British Studies;
- 2 Apply the methods of textual, visual and material analysis, and the conceptual frameworks that result, to related topics outside of the culture and literature Roman Britain;
- 3 Critically evaluate and understand current methods of interpretation within classical studies, archaeology, ancient history and in related fields;
- 4 Demonstrate familiarity with the use of primary sources and current research in Romano-British studies.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse critically material discussed in class;
- 2 Propose solutions to problems that arise in analysis;
- 3 Demonstrate effective written communication skills.

Method of Assessment

Main assessment methods:

- Poster (500 words) – 30%
- Essay (3,500 words) – 70%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Breeze, D. and B. Dobson (1988). Hadrian's Wall. London: Penguin.
Ireland, S. (1997). Roman Britain: A Sourcebook. Croom: Helm.
Mattingly, D. (2006). An Imperial Possession: Britain in the Roman Empire. London: Penguin.
Millett, M. (1990). The Romanization of Britain. Cambridge: Cambridge University Press.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The course will cover the period of history in Britain from the initial raids of Julius Caesar to the fifth century AD. We will not only discuss the historical changes in Roman Britain, but explore urban and rural settlements, life in the Roman army, death and burial, art, trade and daily life in Roman Britain. Throughout the module, critical examinations will be given to theories of Romanisation, identity and interaction. We are fortunate that there are a number of sources, which can be used to study Roman Britain: classical texts, epigraphic remains and remains of burials, material culture and architectural structures. These sources, however, do not provide us with the entire picture of the past, thus the student will learn to use them in a critical manner.

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CL650 Graeco-Roman Egypt						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Autumn or Spring

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Articulate detailed and nuanced responses to key questions about the nature and value of the historical evidence for the history of Graeco-Roman Egypt;

1. Demonstrate deep understanding of the importance and implications of the political, social, economic and cultural history of Graeco-Roman Egypt;
2. Understand the nature and extent of interaction between the incoming Graeco-Macedonians, Romans and the indigenous Egyptian population (e.g. in politics, society, the economy, religion and in cultural life);
3. Devise sustained, critical and evaluative arguments related to the interpretation of the nature and extent of interaction between the incoming Graeco-Macedonians and the indigenous Egyptian population (e.g. in politics, society, the economy, religion and in cultural life);
4. Engage reflectively with current research related to primary and secondary sources.

Method of Assessment

Main assessment methods

Essay 1 (1500 words) – 40%

Essay 2 (1500 words) – 40%.

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List

Bagnall, RS. (1993). *Egypt in Late Antiquity*. Princeton: Princeton University Press.

Baines, J. & Málek, J. (1980). *Atlas of Ancient Egypt*. Oxford: Andromeda Oxford Publishing.

Bowman, AK. (1986). *Egypt after the Pharaohs, 322BC-AD642: From Alexander to the Arab Conquest*. London: British Museum Press.

Holbl, G. (2000). *A History of the Ptolemaic Empire*. London: Routledge.

Walker, S. & Bierbrier, ML. (1997). *Ancient Faces: Mummy Portraits from Roman Egypt*. London: British Museum Press.

Walker, S. & Higgs, P. Eds, (2001). *Cleopatra of Egypt: From History to Myth*. London: British Museum Press.

Pre-requisites

None

Synopsis *

This module is concerned with the impact of the Classical World on ancient Egypt between Alexander's invasion and the Arab conquest, and on the nature and permanence of the brilliant hybrid civilisation which emerged under Greek and Roman rule.

Alexander entered Egypt as a liberator, but he and his successors created a colonial regime with Greek as the ruling language and Greeks as the ruling elite under their own law. Mercenaries were settled on reclaimed land, Greek cities were founded, especially Alexandria, one of the glories of the ancient world. An elaborate system of economic regulation maximised production to support warfare, city-building and display. The temples became a department of state. New cults were created to unite the two peoples and strengthen the regime. Native Egyptians showed their resentment in disaffection and rebellion. Roman rule (after the spectacular end of the Ptolemaic dynasty) was if anything harsher and more remote, and the rise of the Copts is often interpreted as an anti-Roman, anti-Classical movement.

Yet it is a mistake to see the relationship as wholly negative. Art and architecture flourished – most temples surviving today are the work of the Ptolemies. In civil service, army, business the new regime offered avenues to advancement for native Egyptians. A genuinely bilingual upper class emerged, able to make significant contributions to Classical culture. The ancient religion retained its prestige and was adopted by many Greeks, spreading far outside Egypt. Coptic culture was as much Classical as Egyptian, and Greek language long survived the Arab conquest. Sources for this vivid, complex and often neglected phase of Egyptian history are rich and varied: temples, tombs, remains of cities and villages, mummies, inscriptions, sculpture, coins, and an extraordinary range of papyrus documents, able to offer unique insights into an ancient civilisation.

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CL651 Heads, Heroes and Horses: in search of the Ancient Celts						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate knowledge of the social, economic and cultural dynamics of Temperate (west/central) Europe in the first millennium BC, and the extent to which the timing, pace and direction of change were influenced by internal or external factors particularly in relation to interaction with the Classical World;
2. Demonstrate critical understanding as to how both historical and archaeological data can appropriately be used to further analysis of this period of antiquity;
3. Demonstrate skills of close observation of examples of material culture (i.e. artefacts), ritual practice, and understanding of site and settlement location and morphology;
4. Demonstrate writing skills in terms of clear concise description and commentary consequent on observation and analysis of material culture, geographic considerations and historical texts;
5. Describe the principal data for both the prehistoric Celts and the archaeology of the pre-Roman Iron Age in west/central Europe;
6. Use historical and archaeological data on a comparative basis to discuss critically the concept of the ancient Celts challenging assumptions or embedded hypotheses, whether popular or academic;
7. Show sound awareness of (i) examples of how these peoples organised their settlements and economy, developed technologies, especially in metals, managed and traded resources, and undertook burial practices, through the Hallstatt and La Tène eras; (ii) the complex changes brought about by the advent of Roman incursion into Temperate Europe at the end of the period; and (iii) the degree of corroboration between the material evidence and the accounts of the Ancient Historians, and areas of divergence, using particular examples.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Critically assess the views of others and of contrasting views;
2. Show familiarity with a wide range of primary source materials and methodologies appropriate to their use;
3. Communicate information and analysis, in a variety of forms, to specialist audiences;
4. Understand the limits of their own knowledge and how this influences their analyses and interpretations of source material;

Method of Assessment

Main assessment methods:

- Essay 1 (3,000 words) – 40%
- Essay 2 (3,000 words) – 40%
- Research Assignment (2,000 words) – 20%

Reassessment method:

- 100% Coursework (4,000 words)

Preliminary Reading

Indicative Reading List

Brunaux, J.L (1988). The Celtic Gauls: Gods, Rites and Sanctuaries. London: Seaby
Collis, J. (1998). The European Iron Age. London: Routledge
Collis, J. (2003). The Celts: Origins, Myths and Inventions. Stroud: Tempus
Collis, J. (2001). Society and Settlement in Iron Age Europe. Stroud: Tempus
Cunliffe, B. (1997). The Ancient Celts. Oxford: Oxford University Press
Green, M. (ed). (1995). The Celtic World. London: Routledge
Haselgrove, C. R. Pope. (2007). The Earlier Iron Age in Britain and the Near Continent. Oxford: Oxbow
James, S. (1999). The Atlantic Celts: Ancient People or Modern Invention? Madison: University of Wisconsin Press
Moscatti, S. (ed). (1999). The Celts. New York: Rizzoli

Pre-requisites

None

Restrictions

None

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Synopsis <span style =

The module examines the Iron Age peoples of temperate Europe, their ways and means of living combining the archaeological, artefactual and historic sources of evidence. This was the era of the proto-historic Celts: farmers, crafts people and warriors. Peoples described as Celts sacked Rome in the early fourth century BC; they probably ravaged Delphi towards the mid third century BC; and from the later second century BC they were in conflict with the expanding Roman Empire, ultimately becoming the majority of its subjects in the West. The intent of this module is to search for the Iron Age Celts of Antiquity... but participants should not embark on the study with the certain expectation that they will be found! For long interpreted within a largely Classically-derived pan European model, the archaeological evidence is now increasingly discussed in ways which emphasise the diversity rather than the uniformity of life and culture across west/central Europe during the centuries in which the Classical World was in contact with those whom it identified as Celts.

The module will critically evaluate the evidence for the pre/proto historic Celts derived from the Classical writers, the concept of a widespread European Celtic culture in antiquity, and the contrasting interpretations that can be generated by the archaeological evidence for the conventional pre Roman Iron Age in temperate Europe. The Iron Age of temperate Europe presents a rich array of burials, finely crafted metalwork, settlements, hillforts, ritual, religious manifestations, artefacts and environmental remains plus evidence of travel, trade, contact and warfare both within its realms and with the Mediterranean peoples: all these elements form curriculum subjects via study, characterisation and contextualisation.

CL652	Gods, Heroes and Mystery Cults: Religion in Ancient Greece					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

After successful completion of this module, students will:

- Demonstrate comprehensive knowledge of the archaeology and the historical sources on ancient Greek cults from the 10th–2nd centuries BC;
- Demonstrate a comprehensive understanding of the development of Greek religious architecture in relation to the needs of religious rites and cult practices;
- Demonstrate systematic understanding when assessing the strengths and weaknesses of the archaeological evidence and historical sources dealing with religious practice and cult for the periods covered;
- Demonstrate independent learning skills and discuss with confidence aspects of ancient Greek religion, beliefs of the cosmos and the divine;
- Using established techniques, accurately identify artistic representations of the major gods, goddesses, and heroes of ancient Greece, their spheres of influence, character, relationships, exploits, and worship.

Method of Assessment

- Presentation (20 minutes) – 20%
- Essay (3,000 words) – 80%

Preliminary Reading

Indicative Reading List -

- Alcock, S. and Osborne, R. (eds) (1999). *Placing the Gods. Sanctuaries and Sacred Space in Ancient Greece*. Oxford: Clarendon Press
- Antonaccio, C.M. (1995). *An Archaeology of Ancestors: Tomb, Cult and Hero Cult in Early Greece*. Lanham: Rowman and Littlefield Publishers
- Burkert, W. (1983). *Homo Necans. The Anthropology of Ancient Greek Sacrificial Ritual and Myth*. Berkeley: University of California Press
- Burkert, W. (1985). *Greek Religion. Archaic and Classical*. Oxford: Blackwell/Cambridge, MA: Harvard University Press
- Cole, S.G. (2004). *Landscapes, Gender and Ritual Space. The Ancient Greek Experience*. Berkeley and Los Angeles: University of California Press
- Easterling, P.E. and Muir, J.V. (1985). *Greek Religion and Society*. Cambridge: Cambridge University Press

Synopsis <span style =

This module is an introduction to ancient Greek ritual and religion, including the Mystery cults. The module offers a comprehensive introduction to the major gods and goddesses of ancient Greece, spheres of influence, characters, relationships, exploits, and worship. It is concerned with the analysis of religious festivals, cults, beliefs, and the development of religious architecture. The module additionally briefly contrasts Greek religion to Christianity, as an example of investigating how Greek religion differs from, and resembles, modern religions. The materials of the module are drawn from archaeology, Greek poets, artists, playwrights, mythographers, and philosophers from the 10th–2nd centuries BC.

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CL663 Greek and Roman Medicine						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code CL607 (Level 6)

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- Demonstrate familiarity with Greek and Roman medical history from the period of the Pre-Socratic Philosophers (6th century BC) to the Late Roman and Early Medieval Islamic tradition;
- Apply the methods of textual, visual and material analysis, and the conceptual frameworks that result, to related topics outside of the culture and literature of Graeco-Roman medicine;
- Critically evaluate and understand current methods of interpretation within medical history, classical studies and archaeology;
- Utilise and analyse primary sources and current research relating to ancient medicine.

Method of Assessment

- Short Writing Assignment (1,000 words) – 20%
- Short Creative Assignment (1,500 words) – 20%
- Presentation (5 minutes) – 10%
- Final Essay (Level 5 – 2,500 words; Level 6 – 3,000 words) – 50%

Preliminary Reading

Indicative Reading List -

Celsus De Medicina. W. G. Spencer (Trans.). 1993. London and Cambridge, MA: Harvard University Press.
 Lloyd, G.E.R. (ed.). (1983) Hippocratic Writings. London: Penguin.
 Baker, P. 2013. The Archaeology of Medicine in the Greco-Roman World. Cambridge: Cambridge University Press.
 King, H. (2003). Greek and Roman Medicine. London: Bristol Classics.
 Lloyd, G. E. R. (1983). Science, Folklore and Ideology. Cambridge: Cambridge University Press.
 Nutton, V. (2013) (2nd Edition). Ancient Medicine. London: Routledge.
 Soranus. Gynecology. O. Temkin (Trans.) (1956). Baltimore: Johns Hopkins University Press.
 van der Eijk, P. J. (2005). Medicine and Philosophy in Classical Antiquity. Cambridge: Cambridge University Press.

Synopsis <span style =

Ancient medicine was a complex mixture of what we would consider 'rational' and 'irrational' ideas and practices for the causes and cures of disease and illness. In this module students will use the various sources of evidence that survive in the literary, archaeological and epigraphic record to learn about the subject of Greek and Roman medicine.

An historical approach will be used starting with an examination of the pre-Socratic philosophers' and Hippocratic writers' ideas about the body and medicine, moving into the Hellenistic period examining the dissections and vivisections of Herophilus and Erasistratus. The archaeological material from Greek healing sanctuaries will add to the understanding of healing. For the Roman period questions will be addressed about the influence of Greek medicine on Roman medicine and the archaeological remains of instruments and buildings associated with healing, such as baths, sanctuaries and possible hospitals. The works of Celsus, Pliny the Elder and Galen will be examined. The module culminates in a review of the survival of medical practices into Late Antiquity and the medieval Islamic period. Throughout the class, students will examine ideas about rationality and medical influences from one society to another.

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CL665 Constantinople and the Late Antique City						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code CL639 (Level 6)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

Students who successfully complete this module will be able to:

- Distinguish different forms of urbanism, both between different periods and between different regions;
- Distinguish between different types of city within the same settlement network, and understand the relationship of cities to the surrounding countryside;
- Demonstrate critical understanding of the problems of interpreting fragmentary and problematic sources for urban life in this period;
- Recognise connections between changes in settlement morphology, building types and occupation to contemporary societal processes.

Method of Assessment

- Essay 1 (1,600 words) – 20%
- Essay 2 (2,400 words) – 30%
- Essay 3 (3,000 words) – 40%
- 2 x Seminar Handout (500 words each) – 10%

Preliminary Reading

Indicative Reading List -

Christie N. and Loseby S.T. (1996) ed. *Towns in Transition: Urban Evolution in Late. Antiquity and the Early Middle Ages*. Aldershot: Scholar Press

Lavan L. (2001) ed. *Recent Research in Late Antique Urbanism*. Portsmouth: Rhode Island

Liebeschuetz J. H. W. G. (2001). *The Decline and Fall of the Roman City*. Oxford: OUP

Mango C. (1985). *Byzantine Architecture*. London: Faber

Rich J. (1992) ed. *The City in Late Antiquity*. London and New York: Routledge

Saradi H. G. (2006). *The Byzantine City in the Sixth Century. Literary Images and Historical Reality*. Athens: Society of Messenian Archaeological Studies

Synopsis */

This course will survey the evolution of the Mediterranean city from AD 300 to 650, the urban crisis that followed, and the direction which urban life took thereafter. City life in this period was, until recently, poorly understood, hindered by the prejudices of classical archaeologists, who removed late levels without record, and the selective interests of Christian archaeologists who concentrated on churches. Now new archaeological fieldwork has revealed much greater complexity, from urban collapse in the West to the flourishing cities of the sixth century East, which provided a foundation for much of Early Islamic urbanism.

Although north-west Europe is included, the Mediterranean is the predominantly the focus of this module where urban life was strongest, throughout the period. Lectures will explore both thematic and regional syntheses, with a major distinction drawn, not between a Greek East and a Latin West, but between a Mediterranean core and a northern periphery. An attempt will be made to link changes in the physical appearance of cities to wider events and processes: whether military, political, religious or economic in character. Seminars will explore aspects of the rich source material available, whether drawn from architectural remains, stratigraphic archaeology, epigraphy, or selected written sources of the period.

CL666 The Foundations of Britain: Archaeology of the First Millennium BC						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

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Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Use a range of established techniques to examine archaeological data available for the study of Later Prehistory in Britain in its various forms, including site evidence and location, excavation data, survey data, artefacts, environmental remains, results of scientific analyses, coins, and ancient literary sources;
- 2 Demonstrate conceptual understanding of the political, economic and cultural dynamics of the first millennium BC in Britain, and the extent to which the timing, pace and direction of change were influenced by internal (i.e. within Britain) initiatives and processes or external factors in Europe;
- 3 Demonstrate detailed analytical skills in the close observation of examples of material culture, understanding of site and settlement location and morphology, map data, the interpretation of burial rites and traditions;
- 4 Use historical and archaeological data on a comparative basis to discuss critically the nature of later prehistoric societies in Britain evaluating and challenging evidence and assumptions or embedded hypotheses;
- 5 Demonstrate a critical ability to analyse contacts between the inhabitants of the British Isles and the peoples of the 'Celtic' and Classical Worlds in terms of how these interactions influenced processes of political, economic and cultural change.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Critically evaluate their own views as well as those of others;
- 2 Demonstrate a deeper understanding of primary source materials and a facility with more complex methodologies appropriate to their investigation and use;
- 3 Engage with a wide range of information types that they will be able to collate, assess and present with an informed aptitude.
- 4 Demonstrate the ability to manage their own learning and understand the limits of their knowledge.

Method of Assessment

Main assessment methods
Essay 1 (3,000 words) – 40%
Essay 2 (4,000 words) – 50%
Moodle Quiz – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

Across much of Britain by the Late Bronze Age (from c. 1000 BC), economic and social organisation was beginning to assume forms that provided the foundations for subsequent fundamental transformations seen through the First Millennium BC: in population, in agriculture, in technology, in land holding and power and cultural forms. The period saw the emergence of technologies, manufacturing and craft skills, social structures and belief systems, husbandry and movement of enduring influence. The unfolding of this formative period, with its efficiently managed landscape dotted with farmsteads and hillforts, lavish metalwork and occasionally exotic burials, and its fluctuating and enigmatic relationships with mainland Europe, is accessible mostly through archaeological study alone: and what a rich resource that has proved to be, especially through recent studies and techniques. Only at the very end does limited historical information become available when we are told of the presence of chariot borne warriors, kings, queens and Druids.

This module spans the late Bronze and Iron Ages, presenting the often dramatic and striking archaeological and historical data within current interpretative frameworks. All parts of the British Isles will come into focus. Settlements, burials, material culture, environmental remains and monuments are explored revealing a richly nuanced matrix of cultural evidence that inspires interrogation and interpretation.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL667 Love and Sex in Roman Society						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Outline and understand the key principles of selected authors, artists and topics pertaining to Latin literature and Roman history and culture and how these principles developed in antiquity;
- 2 Apply the methods of textual, visual and material analysis, and the conceptual frameworks that result to the culture and literature of Roman antiquity;
- 3 Critically evaluate and understand current methods of interpretation within classical studies and in related fields;
- 4 Manage their learning through the use of primary sources and current research in classical & archaeological studies.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse critically primary and secondary sources;
- 2 Propose solutions to problems that arise in analysis;
- 3 Communicate effectively in writing.

Method of Assessment

Main assessment methods:

- Essay 1 (2,000 words) – 40%
- Essay 2 (3,000 words) – 60%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Ancona, R. & E. Greene (eds), (2005). *Gendered Dynamics in Latin Love Poetry*. Baltimore: John Hopkins University Press.
Bartsch, S. (2006). *The Mirror of the Self: Sexuality, Self-knowledge, and the Gaze in the Early Roman Empire*. Chicago: University of Chicago Press.
Hersch, K. (2010). *The Roman Wedding: Ritual and Meaning in Antiquity*. Cambridge: Cambridge University Press.
Kraemer, R. (2011). *Unreliable Witnesses: Religion, Gender, and History in the Greco-Roman Mediterranean*. Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module reviews texts relating to sexual behaviour attitudes and relationships throughout Latin Literature, raising questions about both the perception of sexuality in antiquity and how perception was translated into social and political relationships. Because of the nature of its coverage, it can be counted as either a literature or a social history course, and is intended as a wide-ranging complement to both. The module relies on primary texts from a variety of literary genres, from Epic and poetry to private letters, legal texts and inscriptions.

CL674 Everyday Life in the Roman Empire						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate critical knowledge of the distinctive character of Roman society, at the level of everyday experience, as it was conceived by the Romans;
- 2 Demonstrate appreciation of the different everyday experiences of people with different socio-cultural status;
- 3 Demonstrate critical understanding of the biases in the use of archaeological and written sources in this period;
- 4 Demonstrate critical understanding of the potential of engagement with historical reconstruction, not only as a guarantee of authenticity, but also as a means of testing academic hypotheses.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Analyse, evaluate and interpret a variety of types of evidence in an independent and critical manner drawing on at least two source types;
- 2 Select, gather and synthesise relevant information from a wide variety of sources to gain understanding;
- 3 Use a range of established techniques to initiate and undertake critical analysis of information;
- 4 Show awareness of the limits of their own knowledge and how this influences analyses and interpretations based on that knowledge;
- 5 Communicate interpretations using the appropriate academic conventions.

Method of Assessment

Main assessment methods:

- Essay 1 (1,700 words) – 20%
- Essay 2 (2,300 words) – 30%
- Historical Reconstruction (3,000 words) – 40%
- 2 x Seminar Handout (equivalent to 500 words each) – 10%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Casson L. (1999). *Everyday Life in Ancient Rome* (Revised and Expanded Edition). Baltimore: John Hopkins University Press.
Connolly P. and Dodge H. (1998). *The Ancient City: Life in Classical Athens and Rome*. Oxford: Oxford University Press.
Laurence R. (2007). *Roman Pompeii. Space and Society* (2nd Edition). London: Routledge.
Laurence, R. (2009). *Roman Passions. A History of Pleasure in Imperial Rome*. London: Continuum.
Lavan L., Swift E. and Putzeys T., ed. (2007). *Objects in Context, Objects in Use*. Leiden: Brill.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

How do you imagine Roman Antiquity? How do the images produced for film, TV and popular fiction reflect the lives of those in antiquity? Can we see the everyday experience of Pliny, Juvenal or Augustine or of those who were killed in the eruption of Vesuvius in AD 79?

This module will explore everyday life in the Roman world, from haircuts, tattoos and gestures, to everyday rites and rhythms, whether domestic, social, political or religious, focusing on human experience, with its culturally specific organisation rather than abstract scholarly constructions. It will range from Augustan Rome to Late Antique Constantinople, and will draw on depictions, literary evidence (such as poems), original documents (from personal letters to minutes of meetings), inscriptions and especially archaeology, focusing on key sites where preservation is good, such as Pompeii, Ostia, Sardis and Petra. Here buildings, graffiti, occupation deposits and other traces will allow snapshots of everyday life to be constructed: of the houses, workshops, taverns, temples, theatres and churches of Antiquity. Students will be encouraged to undertake both empirical studies and imaginative reconstructions as part of their assessment, so that they understand the importance not only of describing what evidence remains of everyday life, but of actively reconstructing the past, and of engaging different types of evidence in a critical dialogue.

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CL675 Everyday Life in the Roman Empire						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 under code CL674

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, Level 6 students will be able to:

Demonstrate systematic knowledge of the distinctive character of Roman society, at the level of everyday experience, as it was conceived by the Romans;
 Demonstrate extensive knowledge of the different everyday experiences of people with different socio-cultural status;
 Demonstrate comprehensive understanding of the biases in the use of archaeological and written sources in this period;
 Demonstrate systematic understanding of the potential of engagement with historical reconstruction, not only as a guarantee of authenticity, but also as a means of testing academic hypotheses, as well as demonstrating awareness of the limitations of reconstruction authenticity.

Method of Assessment

Essay 1 (1,700 words) – 20%

Essay 2 (2,300 words) – 30%

Historical Reconstruction (3,000 words) – 40%

2 x Seminar Handout (equivalent to 500 words each) – 10%

Preliminary Reading

Indicative Reading List

Casson L. (1999). *Everyday Life in Ancient Rome* (Revised and Expanded Edition). Baltimore: John Hopkins University Press.

Connolly P. and Dodge H. (1998). *The Ancient City: Life in Classical Athens and Rome*. Oxford: Oxford University Press.

Laurence R. (2007). *Roman Pompeii. Space and Society* (2nd Edition). London: Routledge.

Laurence, R. (2009). *Roman Passions. A History of Pleasure in Imperial Rome*. London: Continuum.

Lavan L., Swift E. and Putzeys T., ed. (2007). *Objects in Context, Objects in Use*. Leiden: Brill.

Synopsis

How do you imagine Roman Antiquity? How do the images produced for film, TV and popular fiction reflect the lives of those in antiquity? Can we see the everyday experience of Pliny, Juvenal or Augustine or of those who were killed in the eruption of Vesuvius in AD 79? This module will explore everyday life in the Roman world, from haircuts, tattoos and gestures, to everyday rites and rhythms, whether domestic, social, political or religious, focusing on human experience, with its culturally specific organisation rather than abstract scholarly constructions. It will range from Augustan Rome to Late Antique Constantinople, and will draw on depictions, literary evidence (such as poems), original documents (from personal letters to minutes of meetings), inscriptions and especially archaeology, focusing on key sites where preservation is good, such as Pompeii, Ostia, Sardis and Petra. Here buildings, graffiti, occupation deposits and other traces will allow snapshots of everyday life to be constructed: of the houses, workshops, taverns, temples, theatres and churches of Antiquity. Students will be encouraged to undertake both empirical studies and imaginative reconstructions as part of their assessment, so that they understand the importance not only of describing what evidence remains of everyday life, but of actively reconstructing the past, and of engaging different types of evidence in a critical dialogue.

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CL677 Fieldwork Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Availability

Summer and Autumn

Contact Hours

Total Contact Hours: 40

Private Study Hours on Site: 80

Private Study Hours off Site: 180

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate understanding as to how to participate responsibly in archaeological field projects, with regard to their safety, that of others and towards the careful handling of archaeological evidence;
2. Demonstrate detailed knowledge of, and competence in, a range of techniques of archaeological fieldwork or post-excavation analysis;
3. Demonstrate critical understanding of the principles of archaeological recording;
4. Provide an insightful written account of the work they undertook, with reference to published industry recording standards.

Method of Assessment

Portfolio (6,000 words) – 80%

Fieldwork Performance – 20%

Preliminary Reading

Indicative Reading List -

Barker P. (1993) Techniques of Archaeological Excavation, London: Batsford

Bettess F. (1998) Surveying for Archaeologists, 3rd Edition, Durham: Department of Archaeology Durham University

Hawker J. M. (1999) A Manual of Archaeological Field Drawing, Hertford: Rescue – The British Archaeological Trust

Roskams S. (2001) Excavation, Cambridge: Cambridge University Press.

Watkinson D. and Neal V. (1998) First Aid for Finds, London: Rescue and United Kingdom Institute for Conservation Archaeology Section.

Westman A. (1994) Archaeological Site Manual, London: Museum of London

Pre-requisites

None

Synopsis *

This module will provide a framework for fieldwork training undertaken on University of Kent training excavations, or approved partners, supported by a SECL archaeological fieldwork bursary, to assist with the costs involved in a participation of 15 working days, normally including social and educational activities such as a museum trip and an orientation day.

The module will permit three alternative pathways, in excavation, survey or museum studies. Assessment will be in the form of an illustrated portfolio featuring a description of the project and an account of each type of work undertaken by the student. Project directors will be provided with a checklist of fieldwork tasks to be completed, of which a minimum number will be mandatory.

Staff teaching on this module will be provided with a Kent –approved fieldwork checklist of skills to train students a range of no less than ten skills appropriate to fieldwork that will result in a broad portfolio illustrating the best work done on site.

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CL686 Torture and Sacrifice: the literature of early Christianity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Show systematic critical understanding, through clear expression, of selected authors and topics in early Christianity;
- 2 Demonstrate developed skills in exegesis, critical analysis, and assessment of a selection of texts from Late Antiquity and Byzantium;
- 3 Show systematic understanding of the interpretations of, and the relationships between, topics covered in classes;
- 4 Utilise and critically evaluate primary sources and current research relating to early Christianity.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Evaluate critically primary and secondary sources;
- 2 Apply their knowledge of methods of inquiry to new areas of knowledge;
- 3 Communicate clearly and logically in writing.

Method of Assessment

Main assessment methods:

- Creative Assignment (2,000 words) – 40%
- Essay (3,000 words) – 60%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List:

Cameron, A. (2010). *The Last Pagans of Rome* (Oxford: Oxford University Press)
Cloe, G. (1995). *This Female Man of God: Women and Spiritual Power in the Patristic Age, AD 350-450* (New York: Routledge).
Elm, S. (1994). *Virgins of God: The Making of Asceticism in Late Antiquity* (Oxford: Clarendon Press)
Harmless, W. (2004). *Desert Christians: An Introduction to the Literature of Early Monasticism* (Oxford: Oxford University Press)

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The module will introduce students to the literature of early Christianity. A variety of texts will be read – the gospels, apocryphal gospels, early martyrdom texts, edifying tales and hagiography – to show the variety of genres that existed and the intertextual fluidity of these genres. The texts will be contextualised against the historical developments of the Roman Empire. Social and cultural issues will also be raised, such as the new roles of women and men in an emerging Christian world and the concepts of pain, sacrifice, authority, virginity and asceticism will be examined.

CL687 Professional Archaeology: Techniques and Methods						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code CL621 - level 6

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

- 8.1 Demonstrate knowledge of key field techniques and skills employed by archaeologists;
- 8.2 Demonstrate understanding of the principal terms and concepts associated with archaeological fieldwork;
- 8.3 Demonstrate knowledge of the principal methods used for the discovery and recording of site and monuments in the landscape, and an ability to critically evaluate these methods;
- 8.4 Demonstrate understanding of the ways in which different field methods and scientific techniques are integrated in contemporary field archaeology with reference to both survey and excavation;
- 8.5 Demonstrate knowledge of the principal recording techniques used within archaeological sites and of the nature and structure of archaeological archives;
- 8.6 Demonstrate knowledge of how archaeological fieldwork in England is organised, and awareness of issues pertaining to student participation in archaeological fieldwork;
- 8.7 Demonstrate understanding of planning guidance and legislation and a critical appreciation of how it affects the excavation and management of archaeological sites;
- 8.8 Demonstrate knowledge of post-excavation procedures and an ability to critically evaluate current and future trends in the archiving and dissemination of archaeological information.

Method of Assessment

- Portfolio (Level 5 – 4,000 words; Level 6 – 5,000 words) – 75%
- Archaeological Report (Level 5 – 2,000 words; Level 6 – 3,000 words) – 25%

Preliminary Reading

Indicative Reading List

- Carver, M. 2009. Archaeological Investigation, London, Routledge.
- Barker, P., 1993. Techniques of Archaeological Excavation, 3rd edition, London, Batsford.
- Bowden, M. 1999. Unravelling the Landscape, Stroud, Tempus.
- Clarke, A. 1991. Seeing Beneath the Soil: Prospecting Methods in Archaeology, London, Batsford.
- Drewett, P. 1999. Field Archaeology: An Introduction, London, University College London
- Flatman, J. 2011. Becoming an Archaeologist. A guide to professional pathways. Cambridge.
- Gater, J. and Gaffney, C. 2003. Revealing the Buried Past: Geophysics for Archaeologists, Stroud, Tempus.
- Harris, E. 1989. Principles of Archaeological Stratigraphy, 2nd edition, London, Academic Press.
- Roskams, S. 2001. Excavation, Cambridge Manuals in Archaeology, Cambridge, Cambridge University Press.
- Wilkinson, P. 2007. Archaeology. What it is, where is it and how to do it, Oxford, Archaeopress.

Synopsis <span style =

This module covers the battery of up-to-date fieldwork techniques deployed in the discovery, recording and excavation of archaeological sites using a combination of lectures, small-group work and practical assignments in the field. Topics include strategies for finding and recording sites, from the analysis of historical sources and aerial photographs, to geophysics, field walking, and the survey of earthworks and standing buildings. The full range of excavation techniques is examined including approaches to the excavation of special deposits such as burials and cremations and sampling strategies for the recovery of artefacts and environmental remains. The module concludes with post-excavation analysis and strategies for publication and dissemination of archaeological reports covering both traditional and computer-based applications. Students enrolling for this module should be aware that some of the fieldwork practicals may be outside, and occasionally off campus, and possibly conducted on, Saturdays or during the Easter Vacation (for a Spring term module) or Summer Vacation (for an Autumn term module), the specific arrangements being dependent upon weather and site availability, etc.

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CL691 Monsters in Roman Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate developed skills in exegesis, critical analysis, and assessment to see how Roman texts represent monsters, and how this reflects their historical and cultural context;
- 2 Show systematic critical understanding, through clear expression of a wide range of Roman literary forms through the examination of primary and secondary sources;
- 3 Show systematic knowledge and understanding of another culture, whether focused on literature or history.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematically the skill of selective reading;
- 2 Communicate effectively the skills of close reading, academic debate and independent research whilst being aware of conflicting sources;
- 3 Carry out analytical study and enquiry at a sophisticated level;
- 4 Apply their knowledge of methods of inquiry to new areas of knowledge understanding of the controversies in relevant scholarship and engage in academic debate;
- 5 Demonstrate developed skills of independent and wide-ranging research;
- 6 Manage time effectively and learn reflectively; develop IT, oral communication, and study skills at a level appropriate for advanced study.

Method of Assessment

Main assessment methods:

- Essay 1 (2,500 words) – 40%
- Essay 2 (3,000 words) – 60%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List -

C. Day Lewis (trans.), Vergil: The Aeneid (Oxford: Oxford UP 1998)
 A.D. Melville (trans.), Ovid: Metamorphoses (Oxford: Oxford UP 1998)

Pre-requisites

None

Restrictions

None

Synopsis *

This module explores the monsters of Roman culture, mythological and otherwise, treated as a series of self-contained but interrelated topics. Most were inherited from Greece but adapted for new tastes and purposes. Latin poetry in translation is the focus, and Virgil's Aeneid and Ovid's Metamorphoses are the central texts, but prose sources and the visual arts are included where appropriate, as well as comparisons with earlier Greek sources. Major figures such as the Cyclopes, the Centaurs and Medusa are included, but the definition of the 'monster' is broad, incorporating (for example) the supposed bodily imperfections of emperors, or the strange features of personified figures such as Hunger and Envy.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL692		Monsters in Roman Literature				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Availability

Also available under code CL691 (Level 6)

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- 8.1 Critically evaluate and understand how Roman texts represent monsters, and how this reflects their historical and cultural context;
- 8.2 Outline and understand a wide range of Roman literary forms through the examination of primary and secondary sources;
- 8.3 Demonstrate knowledge and understanding of another culture, whether focused on literature or history.

Method of Assessment

- Essay 1 (2,500 words) – 40%
- Essay 2 (3,000 words) – 60%

Preliminary Reading

Indicative Reading List

Primary Sources

C. Day Lewis (trans.), Vergil: The Aeneid (Oxford: Oxford UP 1998)

A.D. Melville (trans.), Ovid: Metamorphoses (Oxford: Oxford UP 1998)

Synopsis <span style =

This module explores the monsters of Roman culture, mythological and otherwise, treated as a series of self-contained but interrelated topics. Most were inherited from Greece but adapted for new tastes and purposes. Latin poetry in translation is the focus, and Virgil's Aeneid and Ovid's Metamorphoses are the central texts, but prose sources and the visual arts are included where appropriate, as well as comparisons with earlier Greek sources. Major figures such as the Cyclopes, the Centaurs and Medusa are included, but the definition of the 'monster' is broad, incorporating (for example) the supposed bodily imperfections of emperors, or the strange features of personified figures such as Hunger and Envy.

CL700 Museum Studies (with internship)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Availability

Autumn or Spring

Contact Hours

Total Contact Hours: 40

Total Hours on Internship: 70

Private Study Hours: 190

Total Study Hours: 300

Learning Outcomes

The intended generic learning outcomes

On successfully completing the module students will be able to:

1. Demonstrate knowledge and critical understanding of the well-established principles of museum studies and of the way in which those principles have developed and been applied in practice, through completing their internship;
2. Demonstrate the ability to apply underlying concepts and principles outside the context in which they were first studied, particularly during the internship and assignments related to their internship;
3. Display knowledge of the main methods of enquiry on different topics related to collections care, management and interpretation, and ability to evaluate critically the appropriateness of these different approaches to solving problems through completion of all of the assignments;
4. Show an understanding of the limits of their knowledge, in particular of their biases, and how these influence their analyses and interpretation of collections and decisions related to conservation and management through completion of all of the assignments.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Act as part of a team, maintaining effective working relationships with employers and employees, during their internship.
2. Demonstrate confident communication skills both one to one and during their internship using a variety of methods;
3. Make effective use of source materials, as well as IT skills, to support activities undertaken both in class and during the internship.
4. Display competent organisational, prioritisation, time management and negotiating skills, demonstrated through the completion of their internship, attendance of class and submission of all of the assignments.
5. Engage in self-analysis, problem-solving and critical evaluation

Method of Assessment

Main assessment methods

Essay (3,000 words) – 30%

Blog (One entry for each placement day, maximum of 250 words) – 20%

Presentation 1 (10 minutes) – 7%

Presentation 2 (20 minutes) – 13%

Placement Report (2,500 words) – 30%

Reassessment methods

100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis

The module will allow the student to acquire knowledge and critical understanding of the fundamental principles related to collecting and interpreting objects within museums and managing these institutions. Students will be required to become familiar and engage critically, during the seminars, with the key references on these topics. Students will then be required to apply concepts and principles learnt in class in the context of their internship.

As part of their internship, each student will devise a special project in consultation with the mentor and the module convenor. Precise objectives and skills to be learnt will be recorded and tracked regularly. Students will keep a weekly log of their activities. The placement may take place either at a set period during the Easter vacation or at regular intervals over the Autumn and Spring terms.

CL703	Heritage Studies (with Internship)					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Availability

Contact Hours

Total Contact Hours: 40
Total Hours on Internship: 70
Total Private Study Hours: 190
Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of the well-established principles of heritage sites conservation and management and a detailed knowledge of the way in which those principles have developed;
- 2 Demonstrate the ability to deploy accurately established techniques of analysis and enquiry within a discipline, in the context of academia and outside;
- 3 Display a systematic and conceptual understanding of the main methods of enquiry on different topics related to the basic conservation and management of sites, and ability to evaluate critically the appropriateness of these different approaches to solving problems;
- 4 Show an in-depth appreciation of the limits of their knowledge, in particular of their biases, and how these influence their analyses and interpretation of heritage sites and decisions related to their conservation and management.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate qualities and transferable skills necessary for employment;
- 2 Demonstrate the ability to communicate information, ideas, problems, and solutions to both specialist and non-specialist audiences;
- 3 Display the learning ability needed to undertake appropriate further training of professional or equivalent nature.
- 4 Display qualities and transferable skills necessary for decision-making in complex and unpredictable contexts;
- 5 Demonstrate the ability to exercise initiative and personal responsibility.

Method of Assessment

Main assessment methods:

- Essay (3,000 words) – 30%
- Blog (one entry for each placement day, up to a maximum of 250 words per entry) – 20%
- Presentation 1 (10 minutes) – 7%
- Presentation 2 (20 minutes) – 13%
- Report (2,500 words) – 30%

Reassessment methods:

- 100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading List

Bandarin, F. and Van Oers, R. (2012). The Historic Urban Landscape. Wiley-Blackwell
Harrison, R. (1994). Manual of Heritage Management. Butterworth-Heinemann
Leask, A. and Fyall, A. (eds) (2006). Managing World Heritage Sites. Oxford: Butterworth-Heinemann
Smith, L., (2006). Uses of Heritage. London: Routledge
Sørensen, M. L. S. & Carman, J. (eds) (2009). Heritage Studies: Methods and Approaches. London: Routledge
Spenceley, A. (ed) (2008). Responsible Tourism. Critical issues for Conservation and Development. London: Earthscan

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The module will allow students to acquire knowledge and critical understanding of the principles related to heritage sites conservation and management. Students will learn about the principles of protecting, listing and conserving heritage, as well as about value-led management of heritage, with the full participation of local populations. Students will learn about drafting management and tourism plans, as well about integrating heritage within development strategies. As part of their internship, each student will devise a special project in consultation with the mentor and the module convenor. Precise objectives and skills to be learnt will be recorded and tracked regularly. Students will keep a weekly log of their activities. The placement may take place either as a block during the Easter vacation of Stage 2 or 3, or at regular intervals over the Autumn and Spring terms

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CL704 Egypt and the Classical World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 under code CL705

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- Demonstrate detailed knowledge of the contacts (material, artistic, cultural and intellectual) between the Greek World and Egypt during the Archaic and Classical periods (Egyptian Dynasties XXV-XXX);
- Demonstrate critical understanding of the historical interpretations of the sources;
- Demonstrate critical understanding of the importance of using interdisciplinary source material, such as historical textual sources and archaeological remains;
- Demonstrate detailed knowledge of interactions between Greeks and Egyptians;
- Demonstrate a thorough understanding of the role historical events played in the development of Egypt;
- Demonstrate confident skills in historiography and textual analysis.

Method of Assessment

- Essay 1 (1,500 words) – 50%
- Essay 2 (1,500 words) – 50%

Preliminary Reading

Indicative Reading List

Baines, J. & Málek, J. (2005). Atlas of Ancient Egypt, Oxford: Checkmark
 Bernal, J.M. (2012). Black Athena: The Afroasiatic Roots of Classical Civilization, London: Free Association Books
 Boardman, J. (2011). The Greeks Overseas, 4th edn., London: Thames & Hudson
 Munson, R.V. (2013). Herodotus. Oxford: Oxford University Press.
 Shaw, I. (2003) ed. The Oxford History of Ancient Egypt, Oxford: Oxford University Press
 Shaw, I. & Nicholson, P. (2008). The British Museum Dictionary of Ancient Egypt, London: British Museum Press
 Van de Mieroop, M. (2011). A History of Ancient Egypt, Malden, Massachusetts: Wiley-Blackwell

Synopsis

This module is concerned with the interaction between two contiguous but very different peoples, Egypt in the Late Period and Classical Greece. Though the Aegean world had a long history of contact with Egypt, the volume of contact increased dramatically under the XXVI (Saïte) Dynasty, with the foundation of commercial settlements, the development of vigorous trade relations and the arrival of many Greeks as traders, mercenaries and tourists. That contact had profound consequences both in the short and longer term; provided an essential support for the last great dynasty of independent Egypt; aided the rise of the East Greek cities of Ionia; and it influenced the development of Greek sculpture and architecture.

Equally important, it revealed to the Greeks a civilisation, which was deeply impressive, in many ways superior, yet alien. The immediate fruit of that perception lies in the stimulus to Greek thought and history writing, especially through Herodotus (a vital witness to Egyptian religion and society of this age). In the longer term, it shaped the way in which the West perceived Egypt, creating myths about its antiquity, its religion and its wisdom that continues to affect us today, not least in the shaping of traditional Egyptology. The module will be taught from a range of sources, archaeological, papyrological, historical and literary.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL705 Egypt and the Classical World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 under code CL704

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- Demonstrate a systematic understanding of the contacts (material, artistic, cultural and intellectual) between the Greek World and Egypt during the Archaic and Classical periods (Egyptian Dynasties XXV-XXX);
- Make sustained critical historical interpretations of sources;
- Demonstrate extensive understanding of the importance of using interdisciplinary source material, such as historical textual sources and archaeological remains;
- Demonstrate significant understanding of the complexity of interactions between Greeks and Egyptians;
- Make independent judgements regarding the role historical events played in the development of Egypt based on their research;
- Demonstrate substantial skills in historiography and textual analysis including a developed critical awareness.

Method of Assessment

- Essay 1 (2,000 words) – 50%
- Essay 2 (2,000 words) – 50%

Preliminary Reading

Indicative Reading List

Baines, J. & Málek, J. (2005). *Atlas of Ancient Egypt*, Oxford: Checkmark
 Bernal, J.M. (2012). *Black Athena: The Afroasiatic Roots of Classical Civilization*, London: Free Association Books
 Boardman, J. (2011). *The Greeks Overseas*, 4th edn., London: Thames & Hudson
 Munson, R.V. (2013). *Herodotus*. Oxford: Oxford University Press.
 Shaw, I. (2003) ed. *The Oxford History of Ancient Egypt*, Oxford: Oxford University Press
 Shaw, I. & Nicholson, P. (2008). *The British Museum Dictionary of Ancient Egypt*, London: British Museum Press
 Van de Mieroop, M. (2011). *A History of Ancient Egypt*, Malden, Massachusetts: Wiley-Blackwell

Synopsis

This module is concerned with the interaction between two contiguous but very different peoples, Egypt in the Late Period and Classical Greece. Though the Aegean world had a long history of contact with Egypt, the volume of contact increased dramatically under the XXVI (Saïte) Dynasty, with the foundation of commercial settlements, the development of vigorous trade relations and the arrival of many Greeks as traders, mercenaries and tourists. That contact had profound consequences both in the short and longer term; provided an essential support for the last great dynasty of independent Egypt; aided the rise of the East Greek cities of Ionia; and it influenced the development of Greek sculpture and architecture.

Equally important, it revealed to the Greeks a civilisation, which was deeply impressive, in many ways superior, yet alien. The immediate fruit of that perception lies in the stimulus to Greek thought and history writing, especially through Herodotus (a vital witness to Egyptian religion and society of this age). In the longer term, it shaped the way in which the West perceived Egypt, creating myths about its antiquity, its religion and its wisdom that continues to affect us today, not least in the shaping of traditional Egyptology. The module will be taught from a range of sources, archaeological, papyrological, historical and literary.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL706 The Rise and Fall of Athens						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code CL707 (Level 6)

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- Demonstrate critical understanding of the political, social, economic and military history of Greece in the 5th century BC;
- Demonstrate critical ability in historical interpretations of the source material;
- Demonstrate understanding of the importance of using interdisciplinary source material, such as historical textual sources, epigraphic evidence and archaeological remains;
- Demonstrate detailed knowledge of interactions between the different Greek tribes and their political and military alliances and between Greeks and Persians;
- Demonstrate a thorough understanding of the role historical events played in the development of classical Greece;
- Demonstrate confident skills in historiography and textual analysis.

Method of Assessment

- Essay 1 (2,500 words) – 50%
- Essay 2 (2,500 words) – 50%

Preliminary Reading

Indicative Reading List -

- Dillon, M. and Garland, L. (2013). The Ancient Greeks, London and New York: Routledge
Hornblower, S. (2011). The Greek World 479-323 BC, New York: Routledge
Parker, P. (2014). A History of Greece 1300 to 30 BC, Chichester: Wiley Blackwell
Rhodes, P.J. (2010). A History of the Classical Greek World 478-323 BC, Chichester: Wiley Blackwell

Synopsis

This module examines, in detail, Greek history from the end of the Persian invasions to the fall of Athens in 404 BC. The main themes of the module are the rise and fall of the power of Athens, the Peloponnesian War and the role of the Persian Empire in Greek history in the 5th century BC. Particular attention will be paid to the causes of the conflict between Athens and Sparta and to the political and military history of the last three decades of the 5th century BC.

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CL707		The Rise and Fall of Athens				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code CL706 (Level 5)

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- Demonstrate a systematic understanding of the political, social, economic and military history of Greece in the 5th century BC;
- Carry out sustained critical historical interpretations of the source material;
- Demonstrate a complete understanding of the importance of using interdisciplinary source material, such as historical textual sources, epigraphic evidence and archaeological remains;
- Demonstrate a comprehensive understanding of the complexity of interactions between the different Greek tribes and their political and military alliances and between Greeks and Persians;
- Make judgements regarding the role historical events played in the development of classical Greece;
- Demonstrate professional skills in historiography and textual analysis including a developed critical awareness.

Method of Assessment

- Essay 1 (2,500 words) – 50%
- Essay 2 (2,500 words) – 50%

Preliminary Reading

Indicative Reading List -

Dillon, M. and Garland, L. (2013). The Ancient Greeks, London and New York: Routledge
 Hornblower, S. (2011). The Greek World 479-323 BC, New York: Routledge
 Parker, P. (2014). A History of Greece 1300 to 30 BC, Chichester: Wiley Blackwell
 Rhodes, P.J. (2010). A History of the Classical Greek World 478-323 BC, Chichester: Wiley Blackwell

Synopsis *

This module examines, in detail, Greek history from the end of the Persian invasions to the fall of Athens in 404 BC. The main themes of the module are the rise and fall of the power of Athens, the Peloponnesian War and the role of the Persian Empire in Greek history in the 5th century BC. Particular attention will be paid to the causes of the conflict between Athens and Sparta and to the political and military history of the last three decades of the 5th century BC.

CL708		Greek Philosophy: Plato and Aristotle				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Articulate answers to key questions in ancient philosophy (e.g., what is virtue?, what is knowledge?, what are the first causes and principles of reality?; what is nature? what is the nature of mimesis?);
- 2 Understand the importance and implications of central issues of ancient philosophy within their historical context, the field of philosophy, and modern scholarly literature;
- 3 Comprehend the conceptual nuances of key ancient Greek terms without relying on English translations and appreciate the ambiguity and limits of knowledge;
- 4 Demonstrate critical, specific and in-depth analyses of these issues;
- 5 Engage reflectively with other people's analyses and interpretations of primary and secondary sources.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate skills in critical analysis and argument, both through their reading and through listening to others;
- 2 Make complex ideas understandable in their philosophical writing;
- 3 Make complex ideas understandable by developing appropriate communication skills;
- 4 Work autonomously and to take responsibility for their learning.

Method of Assessment

Main assessment methods:

- Essay (2,000 words) – 50%
- Exercises (2,000 words) – 40%
- Seminar Participation – 10%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Aristotle. (2009). *Nicomachean Ethics*. Ed. Lesley Brown. Oxford: Oxford World's Classics.
Kirk. G.S., J.E. Raven & M. Schofield (eds) (1983). *Presocratic Philosophers*. Cambridge: Cambridge University Press.
Long, A.A. & D.N. Sedley (eds). (2008). *The Hellenistic Philosophers*. Cambridge: Cambridge University Press.
Plato. (2002). *Five Dialogues: Euthyphro, Apology, Crito, Meno, Phaedo*. Ed. J. Cooper. Indianapolis, IN: Hackett Publishing Company.
Plato. (1992). *Republic*. Ed. C.D.C. Reeve. Indianapolis, IN: Hackett Publishing Company.
Sophocles. (2001). *Antigone*. Ed. P. Woodruff. Indianapolis, IN: Hackett Publishing Company.

Pre-requisites

None

Restrictions

None

Synopsis *

This module introduces some of the major works in ancient philosophy in relation to ethics, aesthetics, political theory, ontology and metaphysics. Students will study substantial portions of primary texts by the Presocratics, Plato, Aristotle the Epicureans, Stoics and/or the Skeptics. The emphasis throughout will be on the philosophical significance of the ideas studied. The module will concentrate on understanding key philosophical arguments and concepts within the context of the ancient intellectual tradition. This means that students will gain a critical distance from normative and modern definitions of philosophical terms in order to understand how ancient philosophy generally approached questions and problems with different suppositions and conceptions of reality, reason and the purpose of human existence.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL709 Greek Philosophy: Plato and Aristotle						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Autumn or Spring

Also available under code CL708 (Level 5)

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module Level 6 students will also be able to:

1. Articulate detailed and nuanced answers to key questions in ancient Greek philosophy (e.g., what is virtue?, what is knowledge?, what are the first causes and principles of reality?, what is nature? what is the nature of mimesis?);
2. Show deep understanding of the importance and implications of the central issues of ancient philosophy within their historical context, the field of philosophy, and modern scholarly literature;
3. Devise sustained, critical and evaluative arguments related to the interpretation and analysis of these issues;
4. Engage reflectively with current research related to primary and secondary sources; and
5. Understand the conceptual nuances of key ancient Greek terms without relying on English translations and appreciate the ambiguity and limits of knowledge.

Method of Assessment

Essay (3,000 words) – 50%

Exercises – 40%

Seminar Participation – 10%

Preliminary Reading

Indicative Reading List

Aristotle. (2009). *Nicomachean Ethics*. Ed. Lesley Brown. Oxford: Oxford World's Classics.

Kirk, G.S., J.E. Raven & M. Schofield (eds) (1983). *Presocratic Philosophers*. Cambridge: Cambridge University Press.

Long, A.A. & D.N. Sedley (eds). (2008). *The Hellenistic Philosophers*. Cambridge: Cambridge University Press.

Plato. (2002). *Five Dialogues: Euthyphro, Apology, Crito, Meno, Phaedo*. Ed. J. Cooper. Indianapolis, IN: Hackett Publishing Company.

Plato. (1992). *Republic*. Ed. C.D.C. Reeve. Indianapolis, IN: Hackett Publishing Company.

Sophocles. (2001). *Antigone*. Ed. P. Woodruff. Indianapolis, IN: Hackett Publishing Company.

Pre-requisites

None

Synopsis *

This module provides an introduction to some of the major works in ancient philosophy in relation to ethics, aesthetics, political theory, ontology and metaphysics. Students will study substantial portions of primary texts by the Presocratics, Plato, Aristotle, the Epicureans, Stoics and/or the Skeptics. The emphasis throughout will be on the philosophical significance of the ideas studied. The module will concentrate on understanding key philosophical arguments and concepts within the context of the ancient intellectual tradition. This means that students will gain a critical distance from normative and modern definitions of philosophical terms in order to understand how ancient philosophy generally approached questions and problems with different suppositions and conceptions of reality, reason and the purpose of human existence.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL710		Advanced Latin Plus				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate thorough knowledge and understanding of unadapted Latin texts;
- Demonstrate systematic knowledge of Latin grammatical terms and inflection systems to the reading of unadapted Latin texts;
- Demonstrate knowledge of specialised Latin vocabulary appropriate to their chosen area of study;
- Conduct independent research in Latin literature, using appropriate scholarly sources including reference works and commentaries;
- Comment confidently on thematic and stylistic points of interest in the reading of unadapted Latin texts.

Method of Assessment

- Essay (4,000 words) – 60%
- Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List -

Lucretius (ed. C. Newlands), (2011). *Status: Silvae II*, Cambridge: Cambridge University Press

Pliny the Younger (ed. C. Whitton), (2013). *Epistles Book II*. Cambridge: Cambridge University Press

Pre-requisites

Prerequisite: CLAS7230 – Early Latin Prose in the Original; CLAS7250 – Early Latin Verse in the Original; CLAS7460 (Later Latin Prose in the Original); or CLAS7480 – Later Latin Verse in the Original; or equivalent level of ability

Synopsis <span style =

Students will participate in the close reading and interpretation of Latin prose and/ or verse texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL711		Advanced Ancient Greek Plus				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate thorough knowledge and understanding of unadapted Ancient Greek texts;
- Demonstrate systematic knowledge of Ancient Greek grammatical terms and inflection systems to the reading of unadapted Ancient Greek texts;
- Demonstrate knowledge of specialised Ancient Greek vocabulary appropriate to their chosen area of study;
- Conduct independent research in Ancient Greek literature, using appropriate scholarly sources including reference works and commentaries;
- Comment confidently on thematic and stylistic points of interest in the reading of unadapted Ancient Greek texts.

Method of Assessment

- Essay (4,000 words) – 60%
- Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List -

Thucydides (ed. J.R. Rusten), (1989). *The Peloponnesian War Book II*, Cambridge: CUP

Sophocles (ed. S.L. Schein), (2013) *Sophocles: Philoctetes*, Cambridge: CUP

Pre-requisites

Prerequisite: CLAS7150 – Early Greek Prose in the Original; CLAS7170 – Early Greek Verse in the Original; CLAS7420 – Later Greek Prose in the Original; or CLAS7440 – Later Greek Verse in the Original; or equivalent level of ability

Synopsis <span style =

Students will participate in the close reading and interpretation of Greek prose and/ or verse texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL713 Athenian Power Plays						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Articulate responses to key questions about the nature and value of the dramatic evidence for 5th century Athenian history;
- 2 Understand the importance and implications of ancient drama within its historical context;
- 3 Comprehend the conceptual nuances (and ambiguities) of key ancient Greek terms used within the dramas studied and prevalent in the political discussions of the time;
- 4 Demonstrate critical, specific and in-depth analyses of these issues;
- 5 Engage reflectively with other people's analyses and interpretations of primary and secondary sources.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate skills in critical analysis and argument, both through their reading and through listening to others;
- 2 Demonstrate their ability to make complex ideas clearly understandable in their writing;
- 3 Work autonomously and to take responsibility for their learning.

Method of Assessment

Main assessment methods:

- Essay (3,000 words) – 60%
- Commentary (2,000 words) – 40%

Reassessment method:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Collard, C. (2008), Aeschylus Oresteia. Oxford: Oxford University Press.

Davie, J. (1998), Euripides Suppliant Women, Trojan Women in Electra and Other Plays. London: Penguin.

De Selincourt, A. (2003) Herodotus: The Histories (especially Books 6-9) in The Histories Revised. London: Penguin.

Sommerstein, A. (2003), Aristophanes Acharnians, Lysistrata in Aristophanes Lysistrata and Other Plays. London: Penguin.

Warner, R. (2000). Thucydides History of the Peloponnesian War. London: Penguin.

Pre-requisites

None

Restrictions

None

Synopsis *

This module explores 5th-century Athenian history through the plays that were put on stage during this period of war and political upheaval. Greek tragedies and comedies produced during this tumultuous period (472-405 BC) offer us some of the most enticing, yet challenging, evidence for the state of Athenian politics and attitudes to contemporary events (especially war and empire). In this module, the evidence of key plays will be set against other forms of historical evidence to illuminate the complex relationship between the types of evidence that survive and the nature of 'making history'.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL714 Athenian Power Plays						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	

Availability

Autumn & Spring

Also available under code CL713 (Level 5)

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

1. Articulate detailed and nuanced responses to key questions about the nature and value of the dramatic evidence for 5th century Athenian history;
2. Demonstrate deep understanding of the importance and implications of ancient drama within its historical context;
3. Understand the conceptual nuances (and ambiguities) of key ancient Greek terms used within the dramas studied and prevalent in the political discussions of the time;
4. Devise sustained, critical and evaluative arguments related to the interpretation of these issues;
5. Engage reflectively with current research related to primary and secondary sources.

Method of Assessment

Essay (2,000 words) – 60%

Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List

Collard, C. (2008), Aeschylus Oresteia. Oxford: Oxford University Press.

Davie, J. (1998), Euripides Suppliant Women, Trojan Women in Electra and Other Plays. London: Penguin.

De Selincourt, A. (2003) Herodotus: The Histories (especially Books 6-9) in The Histories Revised. London: Penguin.

Sommerstein, A. (2003), Aristophanes Acharnians, Lysistrata in Aristophanes Lysistrata and Other Plays. London: Penguin.

Warner, R. (2000). Thucydides History of the Peloponnesian War. London: Penguin.

Pre-requisites

None

Synopsis *

This module explores 5th-century Athenian history through the plays which were put on stage during this period of war and political upheaval. Greek tragedies and comedies produced during this tumultuous period (472-405 BC) offer us some of the most enticing, yet challenging, evidence for the state of Athenian politics and attitudes to contemporary events (especially war and empire). In this module, the evidence of key plays will be set against other forms of historical evidence to illuminate the complex relationship between the types of evidence which survive and the nature of 'making history'.

CL716 Early Greek Prose in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	

CL719 Later Greek Prose in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 6 under code CL720

Contact Hours

Three hours per week for 10 weeks.

Learning Outcomes

On successfully completing the module Level 5 students will be able to demonstrate:

11.1 knowledge and understanding of the prose text(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.2 analytical and critical skills for the study of stylistic features specific to prose, thematic points of interest in the prose text(s) studied, and the treatment of prose conventions established in earlier examples of the genre.

11.3 their skills in close reading and translation of Greek prose of this later period.

11.4 an ability to recognise the principles of the Greek language being applied by this/these later author(s) in his/their prose text(s).

11.5 an awareness of the potential semantic range of individual Greek words within prose writing from this period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Beck, M. (ed.)(2014) A Companion to Plutarch. Malden, Mass: Blackwell.

Pelling, C. B. R. (ed.)(1988) Plutarch's Life of Antony. Cambridge: CUP.

Pre-requisites

Level 5 Pre-requisite: Beginners' Greek, or AS or A level Greek or an equivalent qualification.

Restrictions

Level 5 Pre-requisite: Beginners' Greek, or AS or A level Greek or an equivalent qualification.

Synopsis >*

Students will participate in the close reading and interpretation of Greek prose texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL720 Later Greek Prose in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 5 under code CL719

Contact Hours

Three hours per week for 10 weeks.

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

11.6 an in-depth knowledge and understanding of the prose text(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.7 analytical and critical skills for the study, on a sophisticated level, of stylistic features specific to prose, thematic points of interest in the prose text(s) studied, and the treatment of prose conventions established in earlier examples of the genre.

11.8 high-level skills in close reading and fluent translation of Greek prose of this later period.

11.9 an ability to comment on the manipulation of grammar and syntax by the author(s) for literary effect in prose from this period.

11.10 understanding of the semantic range of individual Greek words within prose writing from this period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Beck, M. (ed.)(2014) A Companion to Plutarch. Malden, Mass: Blackwell.

Pelling, C. B. R. (ed.)(1988) Plutarch's Life of Antony. Cambridge: CUP.

Pre-requisites

Level 6 Pre-requisite: Successful completion of Intermediate Greek or an equivalent qualification, or successful completion of either Early Greek Prose in the Original (Level 5) or Early Greek Verse in the Original (Level 5)

Restrictions

Level 6 Pre-requisite: Successful completion of Intermediate Greek or an equivalent qualification, or successful completion of either Early Greek Prose in the Original (Level 5) or Early Greek Verse in the Original (Level 5).

Synopsis *

Students will participate in the close reading and interpretation of Greek prose texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL721 Later Greek Verse in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 6 under code CL722

Contact Hours

Three hours per week for 10 weeks

Learning Outcomes

On successfully completing the module Level 5 students will be able to demonstrate:

11.1 knowledge and understanding of the poem(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.2 analytical and critical skills for the study of stylistic features specific to poetry, thematic points of interest in the poem(s) studied, and the treatment of poetic conventions established in earlier examples of the genre.

11.3 their skills in close reading and translation of Greek verse texts of this later period.

11.4 an ability to recognise the principles of the Greek language being applied by this/these later poet(s) in his/their poem(s) from this period.

11.5 an awareness of the potential semantic range of individual Greek words within poetry from this later period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Hunter, R. L. (ed.)(1989), Apollonius of Rhodes Argonautica Book III. Cambridge: CUP

Papanghelis, T. D. and A. Rengakos (eds) (2001), A Companion to Apollonius Rhodius. Leiden: Brill.

Pre-requisites

Level 5 Pre-requisite: Beginners' Greek, or AS or A level Greek or an equivalent qualification.

Restrictions

Level 5 Pre-requisite: Beginners' Greek, or AS or A level Greek or an equivalent qualification.

Synopsis >*

Students will participate in the close reading and interpretation of Greek verse texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL722 Later Greek Verse in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 5 under code CL721

Contact Hours

Three hours per week for 10 weeks

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

11.6 an in-depth knowledge and understanding of the poem(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.7 analytical and critical skills for the study, on a sophisticated level, of stylistic features specific to poetry, thematic points of interest in the poem(s) studied, and the treatment of poetic conventions established in earlier examples of the genre.

11.8 high-level skills in close reading and fluent translation of Greek verse texts from this later period.

11.9 an ability to comment on the manipulation of grammar and syntax by the poet(s) for literary effect in poetry from this period.

11.10 understanding of the semantic range of individual Greek words within poetry from this period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Hunter, R. L. (ed.) (1989), Apollonius of Rhodes Argonautica Book III. Cambridge: CUP

Papanghelis, T. D. and A. Rengakos (eds) (2001), A Companion to Apollonius Rhodius. Leiden: Brill.

Pre-requisites

Level 6 Pre-requisite: Successful completion of Intermediate Greek or an equivalent qualification, or successful completion of either Early Greek Prose in the Original (Level 5) or Early Greek Verse in the Original (Level 5) or Later Greek Prose in the Original (Level 5)

Restrictions

Level 6 Pre-requisite: Successful completion of Intermediate Greek or an equivalent qualification, or successful completion of either Early Greek Prose in the Original (Level 5) or Early Greek Verse in the Original (Level 5) or Later Greek Prose in the Original (Level 5)

Synopsis <span style =

Students will participate in the close reading and interpretation of Greek verse texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL727 Later Latin Prose in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 6 under code CL728

Contact Hours

Three hours per week for 10 weeks

Learning Outcomes

On successfully completing the module Level 5 students will be able to demonstrate:

11.1 knowledge and understanding of the prose text(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.2 analytical and critical skills for the study of stylistic features specific to prose, thematic points of interest in the prose text(s) studied, and the treatment of prose conventions established in earlier examples of the genre.

11.3 their skills in close reading and translation of Latin prose of this later period.

11.4 an ability to recognise the principles of the Latin language being applied by this/these later author(s) in his/their prose text(s).

11.5 an awareness of the potential semantic range of individual Latin words within prose writing from this period (and awareness of previous usage of key words in earlier examples of the genre)

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Whitton, C (ed.)(2013) Pliny the Younger Epistles Book II. Cambridge: CUP.

Winsbury, R. (2014) Pliny the Younger. A Life in Roman Letters. London and New York: Bloomsbury Academic

Pre-requisites

Level 5 Pre-requisite: Beginners' Latin, or AS or A level Latin or an equivalent qualification.

Restrictions

Level 5 Pre-requisite: Beginners' Latin, or AS or A level Latin or an equivalent qualification.

Synopsis *

Students will participate in the close reading and interpretation of Latin prose texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL728 Later Latin Prose in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 5 under code CL727

Contact Hours

Three hours per week for 10 weeks

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 11.6 an in-depth knowledge and understanding of the prose text(s) within its/their cultural context and in relation to the earlier examples of the genre.
- 11.7 analytical and critical skills for the study, on a sophisticated level, of stylistic features specific to prose, thematic points of interest in the prose text(s) studied, and the treatment of prose conventions established in earlier examples of the genre.
- 11.8 high-level skills in close reading and fluent translation of Latin prose of this later period.
- 11.9 an ability to comment on the manipulation of grammar and syntax by the author(s) for literary effect in prose from this period.
- 11.10 understanding of the semantic range of individual Latin words within prose writing from this period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Whitton, C (ed.) (2013) Pliny the Younger Epistles Book II. Cambridge: CUP.

Winsbury, R. (2014) Pliny the Younger. A Life in Roman Letters. London and New York: Bloomsbury Academic

Pre-requisites

Level 6 Pre-requisite: Successful completion of Intermediate Latin or an equivalent qualification, or successful completion of either Early Latin Prose in the Original (Level 5) or Early Latin Verse in the Original (Level 5)

Restrictions

Level 6 Pre-requisite: Successful completion of Intermediate Latin or an equivalent qualification, or successful completion of either Early Latin Prose in the Original (Level 5) or Early Latin Verse in the Original (Level 5)

Synopsis <span style =

Students will participate in the close reading and interpretation of Latin prose texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL729 Later Latin Verse in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 6 under code CL730

Contact Hours

Three hours per week for 10 weeks

Learning Outcomes

On successfully completing the module Level 5 students will be able to demonstrate:

11.1 knowledge and understanding of the poem(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.2 analytical and critical skills for the study of stylistic features specific to poetry, thematic points of interest in the poem(s) studied, and the treatment of poetic conventions established in earlier examples of the genre.

11.3 their skills in close reading and translation of Latin verse texts of this later period.

11.4 an ability to recognise the principles of the Latin language being applied by this/these later poet(s) in his/their poem(s) from this period.

11.5 an awareness of the potential semantic range of individual Latin words within poetry from this later period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Watson, L. and P. Watson (ed.) (2003) *Martial Select Epigrams*. Cambridge: CUP.

Fitzgerald, W. (2007), *Martial: the world of the epigram*. Chicago: University of Chicago Press.

Pre-requisites

Level 5 Pre-requisite: Beginners' Latin, or AS or A level Latin or an equivalent qualification.

Restrictions

Level 5 Pre-requisite: Beginners' Latin, or AS or A level Latin or an equivalent qualification.

Synopsis <span style =

Students will participate in the close reading and interpretation of Latin verse texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

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CL730 Later Latin Verse in the Original						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available at Level 5 under code CL729

Contact Hours

Three hours per week for 10 weeks

Learning Outcomes

On successfully completing the module Level 6 students will be able to demonstrate:

11.6 an in-depth knowledge and understanding of the poem(s) within its/their cultural context and in relation to the earlier examples of the genre.

11.7 analytical and critical skills for the study, on a sophisticated level, of stylistic features specific to poetry, thematic points of interest in the poem(s) studied, and the treatment of poetic conventions established in earlier examples of the genre.

11.8 high-level skills in close reading and fluent translation of Latin verse texts from this later period.

11.9 an ability to comment on the manipulation of grammar and syntax by the poet(s) for literary effect in poetry from this period.

11.10 understanding of the semantic range of individual Latin words within poetry from this period (and awareness of previous usage of key words in earlier examples of the genre).

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Watson, L. and P. Watson (ed.) (2003) *Martial Select Epigrams*. Cambridge: CUP.

Fitzgerald, W. (2007), *Martial: the world of the epigram*. Chicago: University of Chicago Press.

Pre-requisites

Level 6 Pre-requisite: Successful completion of Intermediate Latin or an equivalent qualification, or successful completion of either Early Latin Prose in the Original (Level 5) or Early Latin Verse in the Original (Level 5) or Later Latin Prose in the Original (Level 5)

Restrictions

Level 6 Pre-requisite: Successful completion of Intermediate Latin or an equivalent qualification, or successful completion of either Early Latin Prose in the Original (Level 5) or Early Latin Verse in the Original (Level 5) or Later Latin Prose in the Original (Level 5)

Synopsis *

Students will participate in the close reading and interpretation of Latin verse texts. Translation of the text(s) from the original will enhance understanding of its construction by the author(s) and invite reflection on the use of stylistic and linguistic features (and their effect). This understanding may be further developed through the study of the literary and cultural context within which the text was produced.

CL731 Classical Studies and Ancient History in the Classroom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 28

Total Placement Hours: 40

Private Study Hours: 232

Total Study Hours: 300

Cost

Some travel may be required by students taking this module.

In this instance, it should be noted that the University is unable to cover the cost of any such journey.

Department Checked

Yes

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an ability to present subject-related material in a coherent manner to a variety of audiences;
- 2 Implement and evaluate a specific idea or project in a classroom situation;
- 3 Understand the place of Classical Studies and Ancient History in education;
- 4 Demonstrate the ability to develop (and reflect on) practical teaching skills.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Act within a team, especially providing assistance to others in a responsible and professional manner, and at the same time, maintain effective working relationships within a working environment;
- 2 Demonstrate communication skills, both one to one and with an audience;
- 3 Demonstrate ability to make effective use of source materials, as well as IT skills, to support activities;
- 4 Demonstrate organisational, prioritisation, time management and negotiating skills;
- 5 Demonstrate self-analysis, problem-solving and critical evaluation;

Method of Assessment

Main assessment methods

- Essay (2,000 words) – 25%
- Report (3,000 words) – 50%
- Portfolio (selection of class assignments and teaching materials) – 25%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative reading list:

Capel, S. (2010) *Getting the Buggers to Behave*. New York: Continuum.

Capel, S. (2009) *Learning to Teach in the Secondary School*. London: Routledge.

Rogers, B. (2011) *Classroom Behaviour: A Practical Guide to Effective Teaching, Behaviour Management and Colleague Support*. London: Sage.

Willis, D. (2007) *Doing task-based teaching*. Oxford: Oxford University Press.

Websites:

<http://www.education.gov.uk/>

<http://www.education.gov.uk/schools/teachingandlearning/curriculum/secondary>

Pre-requisites

This module requires a selection process and the maximum number of students to take the module is ten.

Interviews will take place during the spring term of Stage 2, at the time students are making option choices.

In order for students to be shortlisted for an interview, their data should evidence that they have an attendance record no lower than 60%, but preferably higher. Similarly, their overall academic achievement should be within the 2(i) classification or higher. In addition, marks for key subjects in their corresponding programme of study should be within the 2(i) classification or higher.

Synopsis <span style =

This module is aimed at those students who would like to follow a career as Primary or Secondary School teachers but is also suitable to those who would like to combine an academic course with work experience. Placements in a school environment will enhance the students' employment opportunities as they will acquire a range of skills. It will also provide students with the opportunity to develop their knowledge and understanding of Classical Studies and Ancient History in the primary or secondary school context. The university sessions and schoolwork will complement each other. At the university sessions students will benefit from the opportunity to discuss aspects related to their placement and receive guidance.

Students will normally make visits to a school, where each student will have a designated teacher-mentor who will guide their work in school. They will observe sessions taught by their designated teacher and possibly other teachers. Initially, for these sessions students will concentrate on specific aspects of the teachers' tasks, and their approach to teaching a whole class. As they progress, it is expected that their role will be, to some extent, teaching assistants, by helping individual pupils who are having difficulties or by working with small groups. They may teach brief or whole sessions with the whole class or with a small group of students where they explain a topic related to the school syllabus. They may also talk about aspects of University life.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL732 War and Imperialism in Ancient Rome c.350-100 BC						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Articulate the main events, issues and themes in the history of the Roman Republic from the commencement of imperial expansion to 100 BC;
- 2 Demonstrate a conceptual understanding of the complex processes relating to administrative, constitutional, social, economic and religious change in the Roman Republic during this period;
- 3 Thoughtfully examine special features of the period such as the evolution of the imperial bureaucracy and the working of the mechanism of patronage, both in the centre and the provinces;
- 4 Demonstrate an understanding of the relevant different kinds of evidence (official, literary, visual and archaeological) and be able to show familiarity with and assess and use of the key documents, and have an understanding of the uses of the different categories of evidence in the investigation of historical problems;
- 5 Construct historical arguments, orally and in writing, which deploy established techniques of the discipline, such as independence of thought and knowledge of the ancient sources, literary and otherwise;
- 6 Demonstrate familiarity with the ancient sources, historical, literary and documentary, and have an understanding of inscriptional evidence for the history of the Roman Republic.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate the skills necessary for documentary and textual analysis;
- 2 Demonstrate initiative to undertake research and reading;
- 3 Demonstrate their communication skills using a variety of methods.

Method of Assessment

Main assessment methods

Essay (2,500 words) – 70%

Short Critical Assessment (1,200 words) – 30%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module examines in detail the history of the Roman Republic from 350 BC through to 100 BC, and provides both a survey of a major period of Roman history and an opportunity to study in greater depth the political, social, and economic consequences of the development of Rome's imperial ambitions in the Mediterranean. Students will read widely in the ancient sources, historical, literary and documentary. Students will read widely from a range of works including Polybius, Plutarch, Livy, Appian, Cicero, and Sallust.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL733 War and Imperialism in Ancient Rome c.350-100 BC						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available at Level 5 under code CL732

Contact Hours

The module will be taught by means of a one-hour seminar and a one-hour lecture per week

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- Articulate the main events, issues and themes in the history of the Roman Republic from the commencement of the imperial expansion to 100 BC;
- Demonstrate a thorough critical analysis of the complex processes relating to administrative, constitutional, social, economic and religious change in the Roman Republic during this period and be aware of how each of these factors affects the other;
- Critically, analyse special features of the period such as the evolution of the imperial bureaucracy and the working of the mechanism of patronage, both in the centre and the provinces;
- Demonstrate the ability to discriminate and incorporate various kinds of evidence (official, literary, visual and archaeological) in written and oral work, and show knowledge of key documents, and have developed independence to use the different categories of evidence in the investigation of historical problems;
- Demonstrate familiarity with and an analytical use of the ancient sources, historical, literary and documentary, and have an understanding of inscriptional evidence for the history of the Roman Republic;
- Construct historical arguments, orally and in writing, which demonstrate a critical understanding of inscriptional evidence for imperial history.

Method of Assessment

- Essay (2,500 words) – 70%
- Short Critical Assessment (1,200 words) – 30%

Preliminary Reading

Indicative Reading List.

Astin, A.E., Walbank, F.W. and Frederiksen, M.W. (1987) *The Cambridge Ancient History VIII: Rome and the Mediterranean to 133 BC* (CUP, Cambridge).
 Brunt, P. (1993) *Social Conflicts in the Roman Republic* (Norton, London).
 DeRose Evans, J. (2013). *A Companion to the Archaeology of the Roman Republic* (Blackwell, Oxford).
 Flower, H.I. (2014) *The Cambridge Companion to the Roman Republic* (CUP, Cambridge).
 Harris, W.V. (1995) *War and Imperialism in the Republican Rome* (Clarendon, Oxford).
 Hopkins, K. (1981) *Conquerors and Slaves* (CUP, Cambridge).
 Rosenstein, N and Morstein-Marx, R. (2010) *A Companion to the Roman Republic* (Blackwell, Oxford).
 Woolf, G. (2013) *Rome: An Empire's Story* (OUP, Oxford).

Synopsis

This module examines in detail the history of the Roman Republic from 350 BC through to 100 BC, and provides both a survey of a major period of Roman history and an opportunity to study in greater depth the political, social, and economic consequences of the development of Rome's imperial ambitions in the Mediterranean. Students will read widely in the ancient sources, historical, literary and documentary.

Students will read widely from a range of works including: Polybius, Plutarch, Livy, Appian, Cicero, and Sallust.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL734 History of the Roman Empire from Augustus to Domitian						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available at Level 5 under code CL587

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Articulate the main events, issues and themes in the history of the Roman Empire from the commencement of the Principate of Augustus to the death of the Emperor Domitian in AD 96 and to critically evaluate their significance.
 Demonstrate an ability to devise arguments to evaluate the functioning of the complex processes relating to administrative, constitutional, social, economic and religious change in the Roman Empire during this period.
 Critically evaluate historical interpretations of special features of the period such as the evolution of the imperial bureaucracy and the working of the mechanism of patronage, both in the centre and the provinces.
 Evaluate the use of the relevant different kinds of evidence (official, literary, visual and archaeological) and show critical awareness of the use of key documents, and have developed an ability to use the different categories of evidence to critique the investigation of historical problems in the history of the Roman Empire.
 Construct historical arguments, orally and in writing, which demonstrate analytical ability, independence of thought and knowledge of the ancient sources, literary and otherwise and be able to critically evaluate their own arguments developed from these sources.
 Be familiar with the ancient sources, historical, literary, documentary, and inscriptional evidence and be aware of the limits of our knowledge in the development of academic argumentation;

Method of Assessment

Critical Source analysis (800 words) – 25%
 Short Popularising Assessment (800 words) – 25%
 Essay (1,500 words) – 50%

Preliminary Reading

Indicative list, current at time of publication.

Alston, R.A. (1998) Aspects of Roman History AD 14-96, Abingdon: Routledge.
 Garnsey, P. & Saller, R. (2015) The Roman Empire, 2nd edition, London: Bloomsbury.
 Lewis, N. & Reinhold, M. (1990) Roman civilisation: A Sourcebook, Vol II: The Empire, 3rd edition, New York: Harper & Row.
 Millar, F. (1981) The Roman Empire and its Neighbours, 2nd ed, London: Duckworth.
 Potter, D.S. (2010) A Companion to the Roman Empire, Oxford: Blackwells.
 Sherck R.L. (1988) The Roman Empire: Augustus to Hadrian, Cambridge: CUP.
 Wells, C.M. (1992) The Roman Empire, 2nd edition, London: Fontana.

Synopsis *

This module examines in detail the history of the Roman Empire from the commencement of the Principate of Augustus in 30 BC to the death of the Emperor Domitian in AD 96. It will also provide both a survey of a major period of Roman imperial history and an opportunity to study in greater depth the administrative, social, economic and religious developments of this period. Students will read widely from the ancient sources, historical, literary and documentary, and will be introduced to the inscriptional evidence for imperial history. This module will concentrate on the main administrative, social, economic and religious developments throughout the period rather than on the details of political and military history. Students will read widely in the major ancient sources, including Tacitus, Pliny and Suetonius, and will be introduced to the inscriptional and documentary evidence for imperial history.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL735 Advanced Topics in Classical Studies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Autumn or Spring

Also available at Level 6 under code CL736

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

1. Outline and understand the key principles of selected authors, artists and topics in classical studies and how these principles developed in antiquity. These topics are likely to change from one year to the next, but may include Greek and Roman drama, history, philosophy, art and their reception.
2. Apply the methods of textual, visual and material analysis, and the conceptual frameworks that result, to related topics outside of the culture and literature Graeco-Roman antiquity;
3. Critically evaluate and understand current methods of interpretation within classical studies and in related fields; Manage their learning through the use of primary sources and current research in classical & archaeological studies.

Method of Assessment

Final Project (2,500 words) – 50%

Close Analysis Assignment 1 (500 words) – 15%

Close Analysis Assignment 2 (500 words) – 15%

Seminar Participation (in line with participation criteria) – 20%

Preliminary Reading

Indicative Reading List

Aristotle, *Nicomachean Ethics*. 2009. (Tr.) L. Brown. Oxford: Oxford University Press.
 Euripides, *Bacchae*. 1998. (Tr.) P. Woodruff. Indianapolis, IN: Hackett Publishing.
 Herodotus, *Histories*. 2008. (Tr.) C. Dewald. Oxford: Oxford University Press.
 Osborne, R. *Archaic and Classical Greek Art*. 1998. Oxford: Oxford University Press.
 Plato, *Symposium*. 1989. (Tr.) P. Woodruff. Indianapolis, IN: Hackett Publishing.
 Xenophon, *Symposium*. 2013. (Tr.) E.C. Marchant. Cambridge, MA: Harvard University Press.

Pre-requisites

None

Synopsis <span style =

This module takes a critical and interdisciplinary approach to modern interpretations of ancient literature, culture and art. After first developing a rich and detailed view of a key theme in classical studies (e.g. inebriation, madness, divine signs, humour, emotion, ugliness, the senses), the module will then explore how its central theme is addressed both in the ancient world and in twenty-first century debates.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL736 Advanced Topics in Classical Studies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Private Study Hours: 260
 Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Show systematic critical understanding, through clear expression, of selected authors and topics in classical studies;
- 2 Demonstrate developed skills in exegesis, critical analysis, and assessment of a selection of texts and artefacts from ancient Greece and Rome;
- 3 Show systematic understanding of the interpretations of and the relationships between, topics covered in classes. These topics are likely to change from one year to the next, but may include Greek and Roman drama, history, philosophy, art and their reception;
- 4 Manage their learning through the use of primary sources and current research in classical & archaeological studies.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Evaluate critically material discussed in class;
- 2 Apply their knowledge of methods of inquiry to new areas of knowledge;
- 3 Communicate clearly and logically using a variety of methods.

Method of Assessment

Main assessment methods:

- Close Analysis Assignment 1 (500 words) – 15%
- Close Analysis Assignment 2 (500 words) – 15%
- Seminar Participation (in line with participation criteria) – 20%
- Final Project (2,500 words) – 50%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

This reading list will change depending on the subject taught, but would include primary texts, as this indicative list demonstrates.

Aristotle, *Nicomachean Ethics*. 2009. (Tr.) L. Brown. Oxford: Oxford University Press.
 Euripides, *Bacchae*. 1998. (Tr.) P. Woodruff. Indianapolis, IN: Hackett Publishing.
 Herodotus, *Histories*. 2008. (Tr.) C. Dewald. Oxford: Oxford University Press.
 Osborne, R. *Archaic and Classical Greek Art*. 1998. Oxford: Oxford University Press.
 Plato, *Symposium*. 1989. (Tr.) P. Woodruff. Indianapolis, IN: Hackett Publishing.
 Xenophon, *Symposium*. 2013. (Tr.) E.C. Marchant. Cambridge, MA: Harvard University Press.

Pre-requisites

None

Restrictions

None

Synopsis *

This module takes a critical and interdisciplinary approach to modern interpretations of ancient literature, culture and art. After first developing a rich and detailed view of a key theme in classical studies (e.g. inebriation, madness, divine signs, humour, emotion, ugliness, the senses), the module will then explore how its central theme is addressed both in the ancient world and in twenty-first century debates.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL737 The Hellenistic World: History and Material Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Also available as Level 6 under code CL738

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Articulate responses to key questions about the nature and value of the historical evidence for Hellenistic history;
 Demonstrate understanding of the importance and implications of Hellenistic political, social, economic and cultural history;
 Comprehend the nature and extent of interaction between the incoming Graeco-Macedonians and the indigenous Near Eastern populations (e.g. in politics, society, the economy, religion and in cultural life);
 Demonstrate critical, specific and in-depth analyses of these issues;
 Engage reflectively with other people's analyses and interpretations of primary and secondary sources relating to the Hellenistic period.

Method of Assessment

Essay 1 (1,500 words) – 40%
 Essay 2 (1,500 words) – 40%
 Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List

Errington, R.M., (2008). A History of the Hellenistic World 323-30 BC. Malden: Blackwell.
 Erskine, A., (2003). A Companion to the Hellenistic World, Oxford: Blackwell.
 Hammond, N.G.L., (1997). The Genius of Alexander the Great, London: Duckworth.
 Shipley, G., (2000). The Greek World after Alexander, 323-30 B.C. London: Routledge.
 Whitehorne, J.E.G., (1994). Cleopatra, London: Routledge.

Synopsis <span style =

This module is concerned with the Hellenistic period, which saw an expansion of the Greek world into the Near East and, as a result, the profound political and cultural transformation of the whole of the Eastern Mediterranean. The Hellenistic world played a crucial role not just in the transmission of classical Greek civilisation but also in the shaping of the Roman Empire and its culture, particularly in the Eastern Mediterranean. For these reasons, it is a key period in the development of Greek, Roman and later European civilisations. The module intends to provide a general survey of the political, social, economic and cultural history of the Eastern Mediterranean in the period between 336 and 30 BC, following on from the classical Greek and in part dovetailing with and in part preparing the ground for the Roman historical modules. The module will be taught from a range of sources, historical, literary, papyrological, epigraphic and archaeological. Particular attention will be paid to the interaction between the incoming Graeco-Macedonian and indigenous local populations and the formation of new states and cultures.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL738 The Hellenistic World: History and Material Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Total Private Study Hours: 130
 Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Articulate detailed and nuanced responses to key questions about the nature and value of the historical evidence for Hellenistic history;
- 2 Demonstrate detailed understanding of the importance and implications of Hellenistic political, social, economic and cultural history;
- 3 Demonstrate thorough understanding of the nature and extent of interaction between the incoming Graeco-Macedonians and the indigenous Near Eastern populations (e.g. in politics, society, the economy, religion and in cultural life);
- 4 Devise sustained, critical and evaluative arguments related to the interpretation of these issues;
- 5 Engage reflectively with current research related to primary and secondary sources relating to the Hellenistic period.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate comprehensive skills in critical analysis and argument both through their reading and through listening to others;
- 2 Demonstrate their ability to make complex ideas understandable in their writing, and focussed on precision and clarity;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning.

Method of Assessment

Main assessment methods:

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Presentation (15 minutes) – 20%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List:

Errington, R.M. (2008). A History of the Hellenistic World 323-30 BC. Malden: Blackwell.
 Erskine, A. (2003). A Companion to the Hellenistic World, Oxford: Blackwell.
 Hammond, N.G.L. (1997). The Genius of Alexander the Great, London: Duckworth.
 Shipley, G. (2000). The Greek World after Alexander, 323-30 B.C. London: Routledge.
 Whitehorne, J.E.G. (1994). Cleopatras, London: Routledge.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module is concerned with the Hellenistic period, which saw an expansion of the Greek world into the Near East and, as a result, the profound political and cultural transformation of the whole of the Eastern Mediterranean. The Hellenistic world played a crucial role not just in the transmission of classical Greek civilisation but also in the shaping of the Roman Empire and its culture, particularly in the Eastern Mediterranean. For these reasons, it is a key period in the development of Greek, Roman and later European civilisations. The module intends to provide a general survey of the political, social, economic and cultural history of the Eastern Mediterranean in the period between 336 and 30 BC, following on from the classical Greek and in part dovetailing with and in part preparing the ground for the Roman historical modules. The module will be taught from a range of sources, historical, literary, papyrological, epigraphic and archaeological. Particular attention will be paid to the interaction between the incoming Graeco-Macedonian and indigenous local populations and the formation of new states and cultures.

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CL739 Virgil's Aeneid						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Autumn or Spring

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Articulate responses to key questions about the nature and value of ancient epic;

Understand the importance and implications of ancient epic within its historical context;

Demonstrate critical, specific and in-depth analyses of the variety of voices and themes contained within the epic;

Engage reflectively with other people's analyses and interpretations of primary and secondary sources.

Method of Assessment

Essay 1 (2,000 words) – 40%

Essay 2 (3,000 words) – 60%

Preliminary Reading

Indicative Reading List

Cairns, F. (1990). *Virgil's Augustan Epic*. Cambridge: Cambridge University Press.

Camps, W.A. (1969). *Introduction to Virgil's Aeneid*. Oxford: Oxford University Press.

Harrison, S. (ed.). (1990). *Oxford Readings in Vergil's Aeneid*. Oxford: Clarendon Press.

Johnson, W.R. (1976). *Darkness Visible: A Study of Vergil's Aeneid*. Berkeley: University of California.

Virgil. (2003). *The Aeneid*, tr. D. West. London: Penguin.

Zanker, P. (1988). *The Power of Images in the Age of Augustus*. Ann Arbor: University of Michigan Press.

Pre-requisites

None

Synopsis *

Virgil composed the Aeneid in order to provide Rome with an epic equal to any that Homer produced. Commonly regarded as one the greatest epics of the ancient world, the Aeneid is the story of the foundation of Rome; a tale of exile, war, passionate love and the deepest humanity. We will analyse, comment on and explore the epic, book by book. This will be intertwined with a thematic approach, investigating issues concerning the gods, fate, morality, art and gender.

CL750 Early Greece and the Formation of the Classical World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 8.6 Articulate detailed and nuanced responses to key questions about the nature and value of evidence for early Greek history;
- 8.7 Demonstrate deep understanding of the importance and implications of Greek polis-formation, colonisation, and Persian expansion within its historical context;
- 8.8 Demonstrate understanding of the conceptual nuances (and ambiguities) of key ancient Greek terms used within the period;
- 8.9 Devise sustained, critical and evaluative arguments related to the interpretation of these issues;
- 8.10 Engage reflectively with current research related to early Greek history.

Method of Assessment

- Essay (2,000/3,000 words) – 60%
- Examination (two hours) – 40%

Preliminary Reading

Indicative Reading List

De Sélincourt, A. (2003). *Herodotus: The Histories*. London: Penguin.
 Dewald, C. and J. Maricola (2006). *The Cambridge Companion to Herodotus*. Cambridge: Cambridge University Press.
 Dillon, M. (2010). *Ancient Greece Social and Historical Documents from Archaic Times to the Death of Alexander the Great*. London: Routledge.
 Garner, M. (2015). *Proxeny and Polis*. Oxford: Oxford University Press.
 Harrison, T. (2011). *Writing Ancient Persia*. London: Duckworth.
 Osborne, R. (1996). *Greece in the Making, 1200-479 BC*. London: Routledge.

Synopsis <span style =

The module is concerned with the history, archaeology and culture of the ancient Graeco-Roman world, and covers the period from c. 776-479 BC. Among the subjects examined in detail are the growth of the formation of the Greek polis (city-state, a central feature of the civilisation of Greece and Rome), the impact of colonisation on the Greek world, and the circumstances for the invasion of Greece by the contemporary Persian world-empire.

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CL752 Gods, Heroes and Mystery Cults: Religion in Ancient Greece						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Autumn or Spring

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate comprehensive knowledge of the archaeology and the historical sources on ancient Greek cults from the 10th–2nd centuries BC;
2. Demonstrate a comprehensive understanding of the development of Greek religious architecture in relation to the needs of religious rites and cult practices;
3. Demonstrate systematic understanding when assessing the strengths and weaknesses of the archaeological evidence and historical sources dealing with religious practice and cult for the periods covered;
4. Demonstrate independent learning skills and discuss with confidence aspects of ancient Greek religion, beliefs of the cosmos and the divine;
5. Using established techniques, accurately identify artistic representations of the major gods, goddesses, and heroes of ancient Greece, their spheres of influence, character, relationships, exploits, and worship.

Method of Assessment

Presentation (20 minutes) – 20%

Essay (3,000 words) – 80%

Preliminary Reading

Indicative Reading List

Alcock, S. and Osborne, R. (eds) (1999). *Placing the Gods. Sanctuaries and Sacred Space in Ancient Greece*. Oxford: Clarendon Press.
 Antonaccio, C.M. (1995). *An Archaeology of Ancestors: Tomb, Cult and Hero Cult in Early Greece*. Lanham: Rowman and Littlefield Publishers.
 Burkert, W. (1983). *Homo Necans. The Anthropology of Ancient Greek Sacrificial Ritual and Myth*. Berkeley: University of California Press.
 Burkert, W. (1985). *Greek Religion. Archaic and Classical*. Oxford: Blackwell/Cambridge, MA: Harvard University Press.
 Cole, S.G. (2004). *Landscapes, Gender and Ritual Space. The Ancient Greek Experience*. Berkeley and Los Angeles: University of California Press.
 Easterling, P.E. and Muir, J.V. (1985). *Greek Religion and Society*. Cambridge: Cambridge University Press.

Pre-requisites

None

Synopsis */

This module is an introduction to ancient Greek ritual and religion, including the Mystery cults. The module offers a comprehensive introduction to the major gods and goddesses of ancient Greece, spheres of influence, characters, relationships, exploits, and worship. It is concerned with the analysis of religious festivals, cults, beliefs, and the development of religious architecture. The module additionally briefly contrasts Greek religion to Christianity, as an example of investigating how Greek religion differs from, and resembles modern religions. The materials of the module are drawn from archaeology, Greek poets, artists, playwrights, mythographers, and philosophers from the 10th–2nd centuries BC.

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CL753 Advanced Greek Prose						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematic understanding of Greek Prose through coherent and appropriate (1) use of scholarly tools and materials, (2) a detailed reading and (3) translation, all of which require the use appropriate problem-solving skills, ideas and techniques;
- 2 Demonstrate accurate deployment of textual, thematic, and cultural analysis in relation to the text(s) and genre;
- 3 Demonstrate the ability to devise and sustain an argument that takes into account current research related to stylistic features specific to Greek literature, appreciation of thematic points of interest in the text(s) studied, and/or knowledge of genre conventions employed in the work;
- 4 Demonstrate an understanding of the way translation acts as interpretation, which reveals the importance of keeping an open mind about ambiguity and meaning.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the methods and techniques that they have learned to review, and apply their knowledge and understanding;
- 2 Perform sustained critical evaluation of source material and scholarship;
- 3 Frame appropriate questions, identify solutions to problems and form judgements about the material studied;
- 4 Communicate information, ideas, problems and solutions to both specialists and non-specialists.

Method of Assessment

Main assessment methods:

- Essay (2,500 words) – 60%
- Grammar and Translation Exercises (5-7 in total) – 20%
- In-Course Test (40 minutes) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Commentary Exercise

Preliminary Reading

Indicative Reading List

Denyer, N. (2019). Plato: The Apology of Socrates and Xenophon: The Apology of Socrates. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Emde Boas, E. van et al. (2019). The Cambridge Grammar of Classical Greek. Cambridge: Cambridge University Press.
Hornblower, S. (2013). Herodotus: Histories. Book V. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Herrman, J. (2019). Plutarch, Life of Antony. (Cambridge Greek and Latin Classics.) Cambridge: Cambridge University Press.
Liddell, H. G., Scott, R. & Jones, S. (1996). Greek English Lexicon: With Revised Supplement. Oxford: Clarendon Press.
Thesaurus Linguae Graecae® Digital Library. Ed. Maria C. Pantelia. University of California, Irvine.

Pre-requisites

Prerequisite: Completion of CLAS7560 (Intermediate Greek 2) or equivalent ability must be demonstrated.

Synopsis <span style =

The module provides students with an advanced understanding of Ancient Greek Prose through the reading, translation and interpretation of ancient text(s). Students will gain a systematic understanding of Greek by reading texts in the original with special attention to stylistics, textual criticism and/or thematic development through the use of author- and theme-specific scholarly tools and publications. The emphasis in this module will be on the development of critical skills that aid in the analysis of the text(s) as literature within a broader literary and cultural context.

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CL755 Intermediate Greek 1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their knowledge and critical understanding of Ancient Greek;
- 2 Demonstrate their developed methodological and critical problem-solving skills in reading and translating Ancient Greek;
- 3 Demonstrate analytical and critical skills for the study of Ancient Greek literature;
- 4 Demonstrate an ability to recognise the principles of Greek grammar applied in the text(s) and use translation tools appropriately to solve problems;
- 5 Demonstrate an awareness of the semantic range of individual Ancient Greek words in context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply their knowledge and skills to initiate critical analysis of new information and make sound judgments about its meaning;
- 2 Reflect on the limits of their knowledge and how this influences their performance, and self-diagnose where remedial work is necessary;
- 3 Develop lines of argument based on a critical analysis of the sources;
- 4 Effectively and coherently communicate in a variety of forms.

Method of Assessment

Main assessment methods:

- In-Course Test (40 minutes) – 20%
- Grammar and Translation Exercises (7-10 in total) – 60%
- Take-home Grammar and Translation Assignments (5-7 in total) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Interpretation Exercise

Preliminary Reading

Indicative Reading List

Carey, C. (2008). *Lysias: Selected Speeches*. Cambridge: Cambridge University Press.
 Miller, A.M. (2005). *Xenophon's Symposium*. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Rose, G. (1989). *Plato: Apology*. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Scodel, R. (1986). *Lysias: Orations 1 and 3*. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Hansen, H. and Quinn, G.M. (2006). *Greek, an intensive course*. New York: Fordham University Press.
 Dickey, E. (2016). *An Introduction to the Composition and Analysis of Greek Prose*. Cambridge: Cambridge University Press.

Pre-requisites

Prerequisite: Completion of CLAS3600 (Greek for Beginners 2) or equivalent ability must be demonstrated.

Synopsis <span style =

The module focuses on solidifying students' knowledge of Ancient Greek grammar and vocabulary through exercises and by reading texts in the original. Students will participate in the close reading and interpretation of Greek literary texts through translation. This enhances their understanding of the key themes and ideas in the text.

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CL756		Intermediate Greek 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their knowledge and critical understanding of the principles of Ancient Greek through reading, translation, and use of appropriate translation tools;
- 2 Demonstrate knowledge and understanding of the text(s) within its/their literary and cultural context;
- 3 Demonstrate knowledge and understanding of problems pertaining to the study of ancient texts, including questions of authorship, genre, and theme;
- 4 Apply their knowledge of Greek grammar and semantics to their interpretation(s) of the text(s).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply their knowledge and skills to initiate critical analysis of new information and make sound judgments about its meaning;
- 2 Reflect on the limits of their knowledge and how this influences their performance, and self-diagnose where remedial work is necessary;
- 3 Develop lines of argument based on a critical analysis of the sources;
- 4 Effectively and coherently communicate in a variety of forms.

Method of Assessment

Main assessment methods:

- In-Course Test (40 minutes) – 20%
- Grammar and Translation Exercises (7-10 in total) – 60%
- Take-home Grammar and Translation Assignments (5-7 in total) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Interpretation Exercise

Preliminary Reading

Indicative Reading List

Ambrose, J. W., A.D. Wooley (1992). Euripides' Helen. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Casey, E., S. Nimis, E. Hayes (2014). Lucian, True History book 1. Dickinson College Commentary
 Causey, B. (1995). Euripides' Bacchae. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Macleod, C.W. (2008). Homer Iliad 24. Cambridge: Cambridge University Press.
 Mastroratte, D. (2002). Euripides: Medea. Cambridge: Cambridge University Press.
 Rose, G.P. (1995). Plato Republic 1. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Sheets, G.A. (1993). Herodotus Book 1. Bryn Mawr Commentaries. Indianapolis: Hackett Publishing.
 Emde Boas, E. van et al. (2019). The Cambridge Grammar of Classical Greek. Cambridge: Cambridge University Press.

Pre-requisites

Prerequisite: Completion of CLAS7550 (Intermediate Greek 1) or equivalent ability must be demonstrated.

Synopsis */

In addition to consolidating intermediate knowledge of grammar and vocabulary, this module emphasises close reading and interpretation of Ancient Greek literary texts in their literary and cultural contexts.

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CL757 Advanced Greek Verse						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematic understanding of Greek Verse through coherent and appropriate (1) use of scholarly tools and materials, (2) a detailed reading and (3) translation, all of which require the use appropriate problem-solving skills, ideas and techniques;
- 2 Demonstrate accurate deployment of textual, thematic, and cultural analysis in relation to the text(s) and genre;
- 3 Demonstrate the ability to devise and sustain an argument that takes into account current research related to stylistic features specific to Greek literature, appreciation of thematic points of interest in the text(s) studied, and/or knowledge of genre conventions employed in the work;
- 4 Demonstrate an understanding of the way translation acts as interpretation, which reveals the importance of keeping an open mind about ambiguity and meaning.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the methods and techniques that they have learned to review, and apply their knowledge and understanding;
- 2 Perform sustained critical evaluation of source material and scholarship;
- 3 Frame appropriate questions, identify solutions to problems and form judgements about the material studied;
- 4 Communicate information, ideas, problems and solutions to both specialists and non-specialists.

Method of Assessment

Main assessment methods:

- Essay (2,500 words) – 60%
- Grammar and Translation Exercises (5-7 in total) – 20%
- In-Course Test (40 minutes) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Commentary Exercise

Preliminary Reading

Indicative Reading List

Budelmann, F. (2018). *Greek Lyric: A Selection*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Emde Boas, E. van et al. (2019). *The Cambridge Grammar of Classical Greek*. Cambridge: Cambridge University Press.
Gibert, J.C. (2019). *Euripides Ion*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Hunter, R. (2015). *Apollonius of Rhodes Argonautica Book 4*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Liddell, H. G., Scott, R. & Jones, S. (1996). *Greek English Lexicon: With Revised Supplement*. Oxford: Clarendon Press.
Thesaurus Linguae Graecae® Digital Library. Ed. Maria C. Pantelia. University of California, Irvine.

Pre-requisites

Prerequisite: Completion of CLAS7560 (Intermediate Greek 2) or equivalent ability must be demonstrated.

Synopsis *

The module provides students with an advanced understanding of Ancient Greek Verse through the reading, translation and interpretation of ancient text(s). Students will gain a systematic understanding of Greek by reading texts in the original with special attention to stylistics, textual criticism and/or thematic development through the use of author- and theme-specific scholarly tools and publications. The emphasis in this module will be on the development of critical skills that aid in the analysis of the text(s) as literature within a broader literary and cultural context.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL758 Advanced Latin Prose						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Private Study Hours: 130
 Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematic understanding of Latin Prose through coherent and appropriate (1) use of scholarly tools and materials, (2) a detailed reading and (3) translation, all of which require the use appropriate problem-solving skills, ideas and techniques;
- 2 Demonstrate accurate deployment of textual, thematic, and cultural analysis in relation to the text(s) and genre;
- 3 Demonstrate the ability to devise and sustain an argument that takes into account current research related to stylistic features specific to Latin literature, appreciation of thematic points of interest in the text(s) studied, and/or knowledge of genre conventions employed in the work;
- 4 Demonstrate an understanding of the way translation acts as interpretation, which reveals the importance of keeping an open mind about ambiguity and meaning.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the methods and techniques that they have learned to review, and apply their knowledge and understanding;
- 2 Perform sustained critical evaluation of source material and scholarship;
- 3 Frame appropriate questions, identify solutions to problems and form judgements about the material studied;
- 4 Communicate information, ideas, problems and solutions to both specialists and non-specialists.

Method of Assessment

Main assessment methods:

- Essay (2,500 words) – 60%
- Grammar and Translation Exercises (5-7 in total) – 20%
- In-Course Test (40 minutes) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Commentary Exercise

Preliminary Reading

Indicative Reading List

Gildersleeve, B.L. & Lodge, G. (1998). *Latin Grammar*. London: Bloomsbury Press.
 Glare, P.G.W. (1982). *Oxford Latin Dictionary*. Oxford: Clarendon Press.
 Hurley, D.W. (2001). *Suetonius Diuus Claudius*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
 White, P. (2019). *Augustine: Confessions Books 5-9*. (Cambridge Greek and Latin Classics.). Cambridge: Cambridge University Press.
 Whitton, C. (2013). *Pliny the Younger Epistles Book 2*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
 Thesaurus Linguae Latinae (TLL) Online. (2009). Berlin, Boston: De Gruyter.

Pre-requisites

Prerequisite: Completion of CLAS7610 (Intermediate Latin 2) or equivalent ability must be demonstrated.

Synopsis <span style =

The module provides students with an advanced understanding of Latin Prose through the reading, translation and interpretation of ancient text(s). Students will gain a systematic understanding of Latin by reading texts in the original with special attention to stylistics, textual criticism and/or thematic development through the use of author- and theme-specific scholarly tools and publications. The emphasis in this module will be on the development of critical skills that aid in the analysis of the text(s) as literature within a broader literary and cultural context.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

CL759 Advanced Latin Verse						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematic understanding of Latin Verse through coherent and appropriate (1) use of scholarly tools and materials, (2) a detailed reading and (3) translation, all of which require the use appropriate problem-solving skills, ideas and techniques;
- 2 Demonstrate accurate deployment of textual, thematic, and cultural analysis in relation to the text(s) and genre;
- 3 Demonstrate the ability to devise and sustain an argument that takes into account current research related to stylistic features specific to Latin literature, appreciation of thematic points of interest in the text(s) studied, and/or knowledge of genre conventions employed in the work;
- 4 Demonstrate an understanding of the way translation acts as interpretation, which reveals the importance of keeping an open mind about ambiguity and meaning.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the methods and techniques that they have learned to review, and apply their knowledge and understanding;
- 2 Perform sustained critical evaluation of source material and scholarship;
- 3 Frame appropriate questions, identify solutions to problems and form judgements about the material studied;
- 4 Communicate information, ideas, problems and solutions to both specialists and non-specialists.

Method of Assessment

Main assessment methods:

- Essay (2,500 words) – 60%
- Grammar and Translation Exercises (5-7 in total) – 20%
- In-Course Test (40 minutes) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Commentary Exercise

Preliminary Reading

Indicative Reading List

Christenson, D.M. *Plautus Amphitruo*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Gildersleeve, B.L. & Lodge, G. (1998). *Latin Grammar*. London: Bloomsbury Press.
Glare, P.G.W. (1982). *Oxford Latin Dictionary*. Oxford: Clarendon Press.
Harrison, S. (2017). *Horace Odes Book 2*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Heyworth, S.J. (2019). *Ovid Fasti Book 3*. (Cambridge Greek and Latin Classics) Cambridge: Cambridge University Press.
Thesaurus Linguae Latinae (TLL) Online. (2009). Berlin, Boston: De Gruyter.

Pre-requisites

Completion of CLAS7610 (Intermediate Latin 2) or equivalent ability must be demonstrated

Synopsis

The module provides students with an advanced understanding of Latin Verse through the reading, translation and interpretation of ancient text(s). Students will gain a systematic understanding of Latin by reading texts in the original with special attention to stylistics, textual criticism and/or thematic development through the use of author- and theme-specific scholarly tools and publications. The emphasis in this module will be on the development of critical skills that aid in the analysis of the text(s) as literature within a broader literary and cultural context.

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CL760		Intermediate Latin 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Private Study Hours: 120
 Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their knowledge and critical understanding of the principles of Latin;
- 2 Demonstrate their developed methodological and critical problem-solving skills in reading and translating Latin;
- 3 Demonstrate analytical and critical skills for the study of Latin literature;
- 4 Demonstrate an ability to recognise the principles of Latin grammar applied in the text(s) and use translation tools appropriately to solve problems;
- 5 Demonstrate an awareness of the semantic range of individual Latin words in context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply their knowledge and skills to initiate critical analysis of new information and make sound judgments about its meaning;
- 2 Reflect on the limits of their knowledge and how this influences their performance, and self-diagnose where remedial work is necessary;
- 3 Develop lines of argument based on a critical analysis of the sources;
- 4 Effectively and coherently communicate in a variety of forms.

Method of Assessment

Main assessment methods:

- In-Course Test (40 minutes) – 20%
- Grammar and Translation Exercises (7-10 in total) – 60%
- Take-home Grammar and Translation Assignments (5-7 in total) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Interpretation Exercise

Preliminary Reading

Indicative Reading List

Edwards, C. (2019). *Seneca: Selected Letters*. Cambridge: Cambridge University Press
 Francese, C. (2011). *Caesar: Selections from the Gallic War*. Carlisle, PA: Dickinson College Commentaries
 Greenough, J.B., G.L. Kittredge, A.A. Howard, B.L. D'Ooge (1903). *Allen and Greenough's New Latin Grammar for Schools and Colleges*. Boston: Grinn & Co The Atheneum Press
 Keller, A. and S. Russell (2004). *Learn to Read Latin*. New Haven: Yale University Press
 Mulligan, B. (2013). *Cornelius Nepos: Life of Hannibal*. Carlisle, PA: Dickinson College Commentaries
 Quinn, K. (1998). *Catullus: The Poems*. London: Macmillan

Pre-requisites

Prerequisite: Completion of CLAS3650 (Latin for Beginners 2) or equivalent ability must be demonstrated.

Synopsis *

The module focuses on solidifying students' knowledge of Latin grammar and vocabulary through exercises and by reading texts in the original. Students will participate in the close reading and interpretation of Latin literary texts through translation. This enhances their understanding of the key themes and ideas in the text.

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CL761		Intermediate Latin 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Private Study Hours: 120
 Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their knowledge and critical understanding of the principles of Latin through reading, translation, and use of appropriate translation tools;
- 2 Demonstrate knowledge and understanding of the text(s) within its/their literary and cultural context;
- 3 Demonstrate knowledge and understanding of problems pertaining to the study of ancient texts, including questions of authorship, genre, and theme;
- 4 Apply their knowledge of Latin grammar and semantics to their interpretation(s) of the text(s).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply their knowledge and skills to initiate critical analysis of new information and make sound judgments about its meaning;
- 2 Reflect on the limits of their knowledge and how this influences their performance, and self-diagnose where remedial work is necessary;
- 3 Develop lines of argument based on a critical analysis of the sources;
- 4 Effectively and coherently communicate in a variety of forms.

Method of Assessment

Main assessment methods:

- In-Course Test (40 minutes) – 20%
- Grammar and Translation Exercises (7-10 in total) – 60%
- Take-home Grammar and Translation Assignments (5-7 in total) – 20%

Reassessment methods:

- 100% Grammar, Translation, and Interpretation Exercise

Preliminary Reading

Indicative Reading List

Greenough, J.B., G.L. Kittredge, A.A. Howard, B.L. D'Ooge (1903). *Allen and Greenough's New Latin Grammar for Schools and Colleges*. Boston: Grinn & Co The Atheneum Press
 Jones, B. (2000). *Suetonius: Vespasian*. London: Bloomsbury Publishing.
 Ramsey, J.T. (2007). *Sallust: Bellum Catilinae*. Oxford: Oxford University Press.
 Shackleton Bailey, D.T. (2008). *Cicero: Select Letters*. Cambridge: Cambridge University Press
 Turpin, W. (2012). *Ovid: Amores Book 1*. Carlisle: Dickinson College Commentaries
 Watson, L. & P. Watson (2003). *Martial: Select Epigrams*. Cambridge: Cambridge University Press.
 Woodcock, E.C. (1959). *A New Latin Syntax*. Bristol: Bristol Classical Press

Pre-requisites

Prerequisite: Completion of CLAS7600 (Intermediate Latin 1) or equivalent ability must be demonstrated.

Synopsis */

In addition to consolidating advanced knowledge of grammar and vocabulary, this module emphasises close reading and interpretation of Latin literary texts in their literary and cultural contexts.

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CL763 The Rise and Fall of Athens						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate critical understanding of the political, social, economic and military history of Greece in the 5th century BC;
- 2 Demonstrate critical ability in historical interpretations of the source material;
- 3 Demonstrate understanding of the importance of using interdisciplinary source material, such as historical textual sources, epigraphic evidence and archaeological remains;
- 4 Demonstrate detailed knowledge of interactions between the different Greek tribes and their political and military alliances and between Greeks and Persians;
- 5 Demonstrate a thorough understanding of the role historical events played in the development of classical Greece;
- 6 Demonstrate confident skills in historiography and textual analysis.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate a thorough understanding of library and web-based sources;
- 2 Demonstrate confident general critical skills;
- 3 Demonstrate competence in working both independently and in groups;
- 4 Demonstrate confident communication skills.

Method of Assessment

Main assessment methods:

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Presentation (15 minutes) – 20%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Dillon, M. and Garland, L. (2013). The Ancient Greeks, London and New York: Routledge.
Hornblower, S. (2011). The Greek World 479-323 BC, New York: Routledge.
Parker, P. (2014). A History of Greece 1300 to 30 BC, Chichester: Wiley Blackwell.
Rhodes, P.J. (2010). A History of the Classical Greek World 478-323 BC, Chichester: Wiley Blackwell.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module examines, in detail, Greek history from the end of the Persian invasions to the fall of Athens in 404 BC. The main themes of the module are the rise and fall of the power of Athens, the Peloponnesian War and the role of the Persian Empire in Greek history in the 5th century BC. Particular attention will be paid to the causes of the conflict between Athens and Sparta and to the political and military history of the last three decades of the 5th century BC.

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CL764		Homeric Epic				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Show a knowledge and understanding of central concepts in the world of Homeric epic;
- 2 Critically evaluate Homeric epic and approaches to it (acknowledging the critical implications of the limitations to our knowledge);
- 3 Understand the opportunities and challenges involved in the use of conventions in Homeric epic;
- 4 Demonstrate an ability to think critically and communicate about epic as a genre;
- 5 Identify key debates in academic scholarship on Homeric epic, and be able to take an individual standpoint.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the skills needed for academic study and enquiry through independent study within a structured and managed environment;
- 2 Select, gather and synthesise relevant information to gain a coherent understanding, be involved in problem-solving, and reach conclusions independently;
- 3 Extract key elements from complex data, select appropriate methodologies and show awareness of the consequences of the unavailability of evidence;
- 4 Construct arguments and communicate ideas using the appropriate academic conventions;
- 5 Demonstrate an ability in problem-solving, taking responsibility for the own learning, use of IT resources, and working on a task collaboratively.

Method of Assessment

Main assessment methods

- Practical Criticism (1,500 words) – 40%
- Essay (2,500 words) – 60%

Reassessment methods

- Reassessment Essay (3,000 words) – 100%

Preliminary Reading

Indicative Reading List

Burgess, Jonathan S. (2015) *Homer* (London: I.B. Tauris & Co)
Griffin, Jasper (1980) *Homer* (Oxford: Clarendon Press)
Lloyd, Michael (2004) 'The Politeness of Achilles: Off-Record Conversation Strategies in Homer and the Meaning of "Kertomia." The Journal of Hellenic Studies 124 p75–89
Rutherford, Richard (1996) *Homer* (Oxford: Oxford University Press)
Schein, Seth (1984) *The Mortal Hero: An Introduction to Homer's Iliad* (Berkeley, CA: University of California Press)

Pre-requisites

None

Restrictions

None

Synopsis *

Homeric epic forms the foundation of literature in the Western tradition, its study therefore enriches our cultural understanding of both the ancient Greek past and our present. This module explores Homeric epic through the study of the Iliad and/or the Odyssey. Students will be introduced to the key concepts of the world of epic, such as xenia (guest friendship), kleos (reputation), and kudos (glory). They will also learn to recognise, and analyse the meaning of, epic conventions, such as stock epithets, type scenes, and formulaic repetition. These concepts and conventions will enhance the examination of the central themes of the Homeric epic, such as the hero, women, ethnicity, gods, war, peace, poetry, and mortality.

CL765 Early Greece and the Formation of the Classical World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Articulate detailed and nuanced responses to key questions about the nature and value of evidence for early Greek history;
- 2 Demonstrate deep understanding of the importance and implications of Greek polis-formation, colonisation, and Persian expansion within its historical context;
- 3 Demonstrate understanding of the conceptual nuances (and ambiguities) of key ancient Greek terms used within the period;
- 4 Devise sustained, critical and evaluative arguments related to the interpretation of these issues;
- 5 Engage reflectively with current research related to early Greek history.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate comprehensive skills in critical analysis and argument;
- 2 Demonstrate a comprehensive awareness of complex ideas and making them understandable in their writing, and focussed on precision and clarity;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning.

Method of Assessment

Main assessment methods:

Essay 1 (1,500 words) – 45%
Essay 2 (1,500 words) – 45%
Presentation (5 minutes) – 10%

Reassessment methods:

100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The module is concerned with the history, archaeology and culture of the ancient Graeco-Roman world, and covers the period from c. 776-479 BC. Among the subjects examined in detail are the growth of the formation of the Greek polis (city-state, a central feature of the civilisation of Greece and Rome), the impact of colonisation on the Greek world, and the circumstances for the invasion of Greece by the contemporary Persian world-empire.

CL768 Advanced Topics in Ancient History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Total Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Show systematic critical understanding, through clear expression, of selected topics in ancient history and the relevant sources in all their variety;
2. Demonstrate developed skills in critical analysis, interpretation, and assessment of a selection of texts and artefacts from the ancient world;
3. Show systematic understanding of the interpretations of and the relationships between topics covered in classes. These topics are likely to change from one year to the next, but may include politics and law, social and intellectual history, literary culture, and art in the ancient world as well as their reception;
4. Manage their learning through the use of primary sources and current research in ancient history and related disciplines.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Evaluate critically material discussed in class;
2. Apply their knowledge of methods of inquiry to new areas of knowledge;
3. Communicate clearly and logically using a variety of methods.

Method of Assessment

Main assessment methods:

Close Analysis (1,000 words) – 20%

Final Project (4,000 words) – 65%

Presentation (15 minutes) – 15%

Reassessment methods:

100% Coursework (4,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module takes a critical and interdisciplinary approach to ancient history and modern interpretations of ancient history. After first developing a rich and detailed view of a key theme in ancient history (e.g. politics, law, migration, colonisation, violence, inequality and social justice, race and ethnicity, the environment), the module will then explore how its central theme can be studied for the ancient world and how it is addressed in twenty-first century debates.

CL770 Egypt and the Classical World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate detailed knowledge of the contacts (material, artistic, cultural and intellectual) between the Greek World and Egypt during the Archaic and Classical periods (Egyptian Dynasties XXV-XXX);
- 2 Demonstrate critical understanding of the historical interpretations of the sources;
- 3 Demonstrate critical understanding of the importance of using interdisciplinary source material, such as historical textual sources and archaeological remains;
- 4 Demonstrate detailed knowledge of interactions between Greeks and Egyptians;
- 5 Demonstrate a thorough understanding of the role historical events played in the development of Egypt;
- 6 Demonstrate confident skills in historiography and textual analysis.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a confident understanding of library and web-based sources;
- 2 Demonstrate assured critical skills;
- 3 Demonstrate confidence in working independently and in groups;
- 4 Demonstrate confident communication skills in a variety of media.

Method of Assessment

Main assessment methods:

- Essay 1 (1,500 words) – 45%
- Essay 2 (1,500 words) – 45%
- Presentation (5 minutes) – 10%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Baines, J. & Málek, J. (2005). Atlas of Ancient Egypt, Oxford: Checkmark.
Bernal, J.M. (2012). Black Athena: The Afroasiatic Roots of Classical Civilization, London: Free Association Books
Boardman, J. (2011). The Greeks Overseas, 4th edn., London: Thames & Hudson.
Munson, R.V. (2013). Herodotus. Oxford: Oxford University Press.
Shaw, I. (2003) ed. The Oxford History of Ancient Egypt, Oxford: Oxford University Press.
Shaw, I. & Nicholson, P. (2008). The British Museum Dictionary of Ancient Egypt, London: British Museum Press.
Van de Mieroop, M. (2011). A History of Ancient Egypt, Malden, Massachusetts: Wiley-Blackwell.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module is concerned with the interaction between two contiguous but very different peoples, Egypt in the Late Period and Classical Greece. Though the Aegean world had a long history of contact with Egypt, the volume of contact increased dramatically under the XXVI (Saïte) Dynasty, with the foundation of commercial settlements, the development of vigorous trade relations and the arrival of many Greeks as traders, mercenaries and tourists. That contact had profound consequences both in the short and longer term; provided an essential support for the last great dynasty of independent Egypt; aided the rise of the East Greek cities of Ionia; and it influenced the development of Greek sculpture and architecture.

Equally important, it revealed to the Greeks a civilisation, which was deeply impressive, in many ways superior, yet alien. The immediate fruit of that perception lies in the stimulus to Greek thought and history writing, especially through Herodotus (a vital witness to Egyptian religion and society of this age). In the longer term, it shaped the way in which the West perceived Egypt, creating myths about its antiquity, its religion and its wisdom that continues to affect us today, not least in the shaping of traditional Egyptology. The module will be taught from a range of sources, archaeological, papyrological, historical and literary.

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CL771 Advanced Fieldwork Practice: From Site to Publication						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total Contact Hours: 40
 Total Hours on Site: 85
 Total Private Study Hours: 175
 Total Study Hours: 300

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate professional understanding of how to supervise works within archaeological field projects, with regard to their own safety, that of others and in the careful handling of archaeological evidence, showing deep knowledge of pertinent regulations and risk assessment procedures;
- 2 Demonstrate mastery of a range of techniques of archaeological fieldwork or post-excavation analysis;
- 3 Demonstrate mastery of the principles of archaeological recording for a wide range of techniques;
- 4 Provide a professional archaeological report of the work they undertook, with reference to published industry recording standards, of a potentially publishable level.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Deploy a wide range of techniques and methodologies of study;
- 2 Understand complex data systematically and identify and solve associated problems;
- 3 Demonstrate familiarity with advanced concepts which underpin the different branches of the programme pathways;
- 4 Take responsibility for their personal and professional learning and development in relation to the needs of a full project and its complex network of interdependent team members.

Method of Assessment

Main assessment methods:

- Archaeological Report (8,000 words) – 80%
 - Fieldwork Performance – 20%
- Both of the above assessed elements must be passed

Reassessment methods:

- 100% Coursework (5,000 words)

Preliminary Reading

Barker P. (1993). Techniques of Archaeological Excavation, London: Batsford
 Bettess F. (1998). Surveying for Archaeologists, 3rd Edition, Durham: Department of Archaeology Durham University
 Hawker J. M. (1999). A Manual of Archaeological Field Drawing, Hertford: Rescue – The British Archaeological Trust
 Roskams S. (2001). Excavation, Cambridge: Cambridge University Press.
 Watkinson D. and Neal V. (1998). First Aid for Finds, London: Rescue and United Kingdom Institute for Conservation Archaeology Section.
 Westman A. (1994). Archaeological Site Manual, London: Museum of London.

Pre-requisites

None

Restrictions

None

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Synopsis >*

This module will provide a framework for advanced fieldwork training undertaken on University of Kent training excavations, or approved partners, supported by a SECL archaeological fieldwork bursary since 2008, to assist with the costs involved in a participation of 15 working days, normally including social and educational activities, such as a museum trip, on at least one day off, and an orientation day. In the event of these not being provided fieldwork will be confined to Canterbury.

The module will permit three alternative pathways, in excavation, survey, or museum studies. Assessment will be in the form of an illustrated archaeological report, aiming at the publication level used in UK professional archaeology (grey literature), which 1st class students will certainly achieve under our guidance. The report will feature a description of the phasing and chronology of the site and a fully documented account of each type of work undertaken by the student, linking specialist findings to the wider whole.

This work will use high-quality data produced on site during a field school under close supervision by module teachers, who will benefit from the post-dig engagement of the students in project-related data analysis during the autumn term. We have seen this on fieldwork practice, within the strong community bond that fieldwork creates. Students are highly motivated to complete work to a high standard, especially if it is then used by the director with accreditation within a report submitted to the Historic Environment Record.

Project directors who act as teachers on this module will be provided with a checklist of fieldwork tasks to be completed, of which must be completed. Their role in professional coaching of students on site and in the classroom, via extensive feedback will be stressed, informed by national benchmarks of 'proficiency' in different skills as defined by the BAJR Archaeology Skills Passport, endorsed by the Chartered Institute for Archaeologists (CIFA).

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CP502		Fiction and Power				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	
1	Canterbury	Whole Year	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Whole Year	H	30 (15)	80% Exam, 20% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate full awareness of and ability to analyse critically discursive power relations in context (political, ethnic, gendered, etc.);
 Demonstrate an excellent understanding of the interplay between ideology and the imagination, politics and literature;
 Demonstrate an excellent understanding of the interrelation of fact and fiction;
 Demonstrate an excellent understanding of literature in its function as a catalyst and product of identity formation;
 Demonstrate a full awareness of literature in its function as a vehicle of cultural self-reflection;
 Select and synthesise very complex material and develop and defend coherent, persuasive and well-presented arguments both in class and in writing in a comparative context;
 Demonstrate an improved ability to undertake the comparative analysis of literature of outstanding quality.

Method of Assessment

Essay 1 (3,000 words) – 40%
 Essay 2 (3,000 words) – 40%
 Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading List

Grant, L. (2000). *When I Lived in Modern Times*. London: Granta Publications.
 Hanne, M. (1994/1996). "Narrative and Power", in: *The Power of the Story. Fiction and Political Change*. Rev. ed. Providence, RI: Berghahn.
 Ionesco, E. (2015) (1959). *Rhinoceros (Rhinoceros and Other Plays)*. Trans. Derek Prouse. New York: Grove Press.
 Kundera, M. (1995) (1984). *The Unbearable Lightness of Being*. Trans. Michael Henry Heim. London: Faber and Faber.
 Satrapi, M. (2008) (2003). *Persepolis*. Trans. Anjali Singh. London: Vintage.
 Sijie, D. *Balzac and the Little Chinese Seamstress* (2000)
 Solzhenitsyn, A. (2000) (1962) *A Day in the Life of Ivan Denisovich*. Trans. Ralph Parker. London: Penguin.

Synopsis <span style =

This module looks at a group of politically inspired literary texts, comics and films, some of which were produced under the totalitarian regimes which held sway in Europe between 1917 and 1989. Others deal with the Middle East conflict, and the Islamic revolution in Iran and Mao's Cultural Revolution in China, or power relations in other contexts. Most explore ways of challenging and subverting authoritarian power structures and of articulating a critique in what Bertolt Brecht called 'dark times'. But we also focus on less obvious negotiations of fiction and power, especially with respect to the various forms of power to which these texts are subject, in which they participate, and on which they reflect metafictionally. The approach is comparative in various ways as the texts range historically and culturally, as well as across genres and language barriers (Arab, Czech, English, French, German, Italian, Greek, Polish, Russian and Chinese).

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CP510 The Text: Approaches to Comparative Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 42
 Total Private Study Hours: 258
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate literary-critical competence in assessing aspects of textual transmission, literary archetypes, narrative form, strategies of interpretation, symbolism and the like through a linked series of comparative enquiries;
- 2 Identify literary themes, motifs, structures, and authorial strategies and situate these within wider critical perspectives and apply technical terms as appropriate;
- 3 Show they have acquired a good knowledge and critical understanding of the various types of interpretative tools;
- 4 Demonstrate a firm grasp of the essentials of comparative methodology and be able to develop independent critical arguments concerning a wide variety of literary material of varied linguistic and cultural origin;
- 5 Define the fundamentals of a general comparative theory of literature and have specific knowledge of some important schools of criticism, while also becoming aware of the limitations of these approaches as well as their potentialities.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate refined written communication skills;
- 2 Demonstrate confident close reading skills, including the ability to read critically;
- 3 Execute quick and efficient research in the library, assemble the information gleaned, and present the findings to the class;
- 4 Demonstrate the ability to apply relevant theoretical material to the study of literature.

Method of Assessment

Main assessment methods:

- Essay 1 (2,000 words) – 40%
- Essay 2 (3,000 words) – 60%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Culler, J. (1997) *Literary Theory*. Oxford: Oxford University Press
 Gogol, N. (1998) *The Nose*. New York: Penguin
 Hillis Miller, J. (2002) *On Literature*. London: Routledge
 Hutchinson, B. (2018). *Comparative Literature: A Very Short Introduction*. Oxford: Oxford University Press
 Kafka, F. (1972) *Before the Law*. New York: Penguin
 Lodge, D. (ed.), (2000) *Modern Criticism and Theory*, Thirds Edition. New York: Routledge

Pre-requisites

Prerequisite: CPLT3110 – The Tale

Synopsis *

This module is designed to give a theoretically-grounded understanding of Comparative Literature and its methods. Students will have an overview of the brief history, fundamental debates, theories and different areas of focus of the discipline of Comparative Literature, as well as learning about the important schools of literary theory that are relevant to Comparative Literature.

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CP513 Comparative Literature Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Project	
2	Canterbury	Whole Year	H	30 (15)	90% Project, 10% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 270
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate systematic understanding of key aspects of their field of study;
- 2 Deploy accurately established techniques of analysis and enquiry within the discipline of Comparative Literature;
- 3 Demonstrate conceptual understanding that enables them to devise and sustain arguments and to describe and comment upon particular aspects of current research within the discipline of Comparative Literature;
- 4 Manage their own learning, and to make use of scholarly reviews and primary sources appropriate to the discipline of Comparative Literature.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate that they can identify and choose an appropriate topic for personal study;
- 2 Evaluate and engage critically with arguments, assumptions, and abstract concepts;
- 3 Demonstrate that they can study without the discipline of regular classes;
- 4 Show that they can work, study and undertake research independently;
- 5 Successfully organise the work involved in an extensive research project;
- 6 Marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation

Method of Assessment

Main assessment methods:
 • Presentation (15 minutes) – 10%
 • Dissertation (8,000 words) – 90%

Reassessment methods:
 • 100% Project (8,000 words)

Preliminary Reading

This will be different for each student since the topics are of each student's individual choosing.

Restrictions

Compulsory for BA Comparative Literature (Single Honours)

Optional for BA Comparative Literature (Joint Honours) – It is recommended that only students with an average of 65 per cent or higher take this module. The module convenor will establish in an interview that JH students wishing to register are not disadvantaged by taking CP513 before giving them permission to do so.

Synopsis *

The module is predicated on independent research activity. It will build on the skills and experiences acquired through Stages 1 and 2. Students will write a dissertation on a topic of their own choice. The topic must be on a literary or related subject and must have a comparative element. The dissertation gives students the opportunity to satisfy their intellectual curiosity by individually and independently researching a large-scale project of their own choice. Throughout autumn and spring terms students will be given guidance by a chosen supervisor, but the rhythm of research, the writing and frequency of meetings between supervisor and student is left to the individual student to determine. The SWIPE undergraduate conference will give students a chance to present their own work, discuss their and their fellow students' work and to test some of their ideas in a larger context.

CP518 The Book and the Film: Adaptation and Interpretation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

8. The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 8.1 Demonstrate understanding of the principal tools of film criticism and apply these tools in a systematic manner to a range of films in order to achieve a detailed critical understanding of the ways in which the selected films achieve their aesthetic aims;
- 8.2 Demonstrate a systematic and critically informed understanding of visual media alongside written media and develop the relevant modes of comparison;
- 8.3 Distinguish, from a critically informed perspective, why certain texts lend themselves to multiple interpretations, and demonstrate understanding of established critical methodologies and the ability to apply them appropriately;
- 8.4 Interrogate, in a critically informed and systematic manner, the power of the cinema to influence our appreciation of literary works;
- 8.5 Undertake independent research with a view to writing in extenso in both mono-disciplinary and comparative veins;
- 8.6 Show appreciation of both the potential and the limitations of current critical methodologies, especially in the field of adaptation studies;
- 8.7 Take an original and critically informed approach to comparative contexts not widely covered by secondary sources, and display knowledge and critical understanding of these contexts.

9. The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 9.1 Demonstrate understanding of contemporary culture to include a nuanced appreciation of visual media;
- 9.2 Extend comparative analytic skills across media;
- 9.3 communicate effectively to a variety of audiences and/or using a variety of methods;
- 9.4 Demonstrate refined collaborative work skills;
- 9.5 Demonstrate the ability to work within a team and alone;
- 9.6 Demonstrate the ability to make effective use of library resources to view films.

Method of Assessment

Main assessment methods:
Presentation (15 minutes) – 20%
Essay 1 (3,000 words) – 40%
Essay 2 (3,000 words) – 40%

Reassessment methods:
• 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading and Film List

Texts:

Conrad, J. (1992). *Heart of Darkness*, Oxford: Oxford University Press.
Fitzgerald, F.S. (2000). *The Great Gatsby*, London: Penguin.
Parsipour, S. (2011). *Women Without Men*, New York: The Feminist Press.
Schnitzler, A. (2005). *Dream Story*, London: Penguin.

Films:

Eyes Wide Shut. (1999). [Film]. Directed by Stanley Kubrick. USA. Stanley Kubrick Productions.
Apocalypse Now. (1979). [Film]. Directed by Francis Ford Coppola. USA. Omni Zoetrope.
Women Without Men. (2009). [Film]. Directed by Shirin Neshat. USA. IndiePix Films.
The Great Gatsby. (1974). [Film]. Directed by Jack Clayton. USA. Newdon Productions.
The Great Gatsby. (2013). [Film]. Directed by Baz Luhrmann. USA. Village Roadshow Pictures & Bazmark Productions.

Synopsis

The module seeks to explore how novels and plays are adapted and interpreted for the screen. We will analyse how certain texts lend themselves to multiple reshaping, such as Laclos' *Dangerous Liaisons*. We will also analyse lesser-known works that have gone on to become feature films, such as Arthur Schnitzler's *Dream Story*, filmed as *Eyes Wide Shut*. Adaptations directed by internationally recognized filmmakers such as Roman Polanski, Vittorio De Sica, Francis Ford Coppola, Stanley Kubrick, and Pier Paolo Pasolini will be examined with a view to eliciting and understanding their particular approach to, and filmic vision of, written texts.

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CP524		Fiction and Power				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	100% Coursework	
1	Canterbury	Whole Year	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Demonstrate awareness of and ability to analyse discursive power relations (political, ethnic, gendered, etc.);
 Demonstrate an understanding of the interplay between ideology and the imagination, politics and literature;
 Demonstrate an understanding of the interrelation of fact and fiction;
 Demonstrate an understanding of literature in its function as a catalyst and product of identity formation;
 Demonstrate an awareness of literature in its function as a vehicle of cultural self-reflection;
 Select and synthesise complex material and develop and defend arguments both in class and in writing in a comparative context;
 Demonstrate an improved ability to undertake the comparative analysis of literature.

Method of Assessment

Essay 1 (3,000 words) – 40%
 Essay 2 (3,000 words) – 40%
 Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading List

Grant, L. (2000). *When I Lived in Modern Times*. London: Granta Publications.
 Hanne, M. (1994/1996). "Narrative and Power", in: *The Power of the Story. Fiction and Political Change*. Rev. ed. Providence, RI: Berghahn.
 Ionesco, E. (2015) (1959). *Rhinoceros (Rhinoceros and Other Plays)*. Trans. Derek Prouse. New York: Grove Press.
 Kundera, M. (1995) (1984). *The Unbearable Lightness of Being*. Trans. Michael Henry Heim. London: Faber and Faber.
 Satrapi, M. (2008) (2003). *Persepolis*. Trans. Anjali Singh. London: Vintage.
 Sijie, D. *Balzac and the Little Chinese Seamstress* (2000)
 Solzhenitsyn, A. (2000) (1962) *A Day in the Life of Ivan Denisovich*. Trans. Ralph Parker. London: Penguin.

Synopsis *

This module looks at a group of politically inspired literary texts, comics and films, some of which were produced under the totalitarian regimes which held sway in Europe between 1917 and 1989. Others deal with the Middle East conflict, and the Islamic revolution in Iran and Mao's Cultural Revolution in China, or power relations in other contexts. Most explore ways of challenging and subverting authoritarian power structures and of articulating a critique in what Bertolt Brecht called 'dark times'. But we also focus on less obvious negotiations of fiction and power, especially with respect to the various forms of power to which these texts are subject, in which they participate, and on which they reflect metafictionally. The approach is comparative in various ways as the texts range historically and culturally, as well as across genres and language barriers (Arab, Czech, English, French, German, Italian, Greek, Polish, Russian and Chinese).

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CP532 Latin American Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate a critical understanding through close reading and textual analysis of a representative corpus of twentieth- and twenty-first-century Latin American fiction;
- 2 Demonstrate a conceptual understanding of the most significant literary movements in Latin American literature;
- 3 Demonstrate a critical understanding of the way in which Latin American fiction has been shaped by the major cultural, political, and historical events that took place in the twentieth- and twenty-first centuries;
- 4 Critically evaluate the stylistic, conceptual, and formal aspects of Latin American fiction;
- 5 Demonstrate an analytical understanding of the intellectual context of Latin American fiction and its relationship with World literature.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate the ability to conduct literary research using appropriate critical sources;
- 2 Demonstrate refined written communication skills, including the structuring of an original argument, through the writing of two short essays;
- 3 Demonstrate the ability to read texts closely and critically, and to apply a range of critical terms to literary texts;
- 4 Demonstrate the ability to undertake the critical analysis of literature.

Method of Assessment

Main assessment methods
Essay 1 (1,500 words) – 50%
Essay 2 (1,500 words) – 50%

Reassessment methods
Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course introduces students to the fiction (novels, novellas, and short stories) of some of the most influential twentieth- and twenty-first- century Latin American writers. The module ranges from Borges to the extraordinary literary phenomenon or explosion of the 'Boom generation', the post-Boom novel, and the recently acclaimed Chilean writer Roberto Bolaño (all studied in English translation). The course offers students the unique opportunity to study a fascinating corpus of literature celebrated for its creative innovation, fictional games, puzzles, labyrinths, fabulous and supernatural events, multiple storytellers, and magical realist writing. The course also addresses questions of gender, class, and social, cultural, and technological changes, as well as representations of identity, subjectivity, time, space, and landscape.

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CP533		The Sonnet				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

One weekly two-hour seminar for ten weeks

Learning Outcomes

Upon successful completion of the module students will have:

1. achieved a systematic and critical understanding of the stylistic, conceptual, and formal aspects of the sonnet as a specific and hugely influential poetic form in its development across diverse cultural and linguistic contexts.
2. acquired systematic knowledge, through close reading and textual analysis, of a representative corpus of sonnets from different historical and cultural contexts.
3. gained a critical understanding of the way in which the production, reception, and circulation of poetry is shaped by different historical contexts.
4. attained a critical understanding of the sonnet in comparison to other poetic forms.
5. acquired a systematic and critical understanding of key literary terms, concepts, and theories, including metre, rhetorical devices, translation, reception and the canon.

Method of Assessment

100% coursework

Preliminary Reading

Indicative List:

Giacomo da Lentini
 Petrarch (i.e. Francesco Petrarca)
 Thomas Wyatt
 Pierre de Ronsard
 Edmund Spenser
 Michelangelo Buonarroti
 William Shakespeare
 John Milton
 Andreas Gryphius
 Elizabeth Barrett Browning
 Christina Rossetti
 Rainer Maria Rilke
 Mikhail Lermontov
 Jorge Luis Borges
 Seamus Heaney
 Brian Clark

Cousins, A. D. and Peter Howarth. *The Cambridge Companion to the Sonnet*. Cambridge: CUP, 2011.

John Fuller. *The Sonnet*. London: Methuen, 1972.

Phelan, J. P. *The Nineteenth-century Sonnet*. Basingstoke and New York: Palgrave Macmillan, 2005

Spiller, Michael R. G. *The Development of the Sonnet: An Introduction*. London: Routledge, 1992.

Synopsis <span style =

Since its inception in the thirteenth century, the sonnet has proven to be one of the most enduring poetic forms in western literary history and beyond. Associated, since Petrarch, in particular with love poetry, more recent transformations of the sonnet have not only explored new thematic ground but have continued a constant process of experimentation and innovation within the formal constraints of the genre. In this module, the poetic form of the sonnet will be explored from its very beginnings to the present day. Moreover, sonnet cycles, such as Shakespeare's or Rilke's, will be studied as examples of the thematically guided expansion of the form. In addition to the printed poetic texts, attention will also be given (where applicable) to their artistic transformation in the visual arts, performance, and music. Sonnets to be studied will include samples by poets such as Petrarch, Ronsard, Michelangelo, Shakespeare, Gryphius, Lermontov, Borges, and Rilke as well as lesser known and more unconventional poems.

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CP534 Modern Arabic Literature and the Middle East						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

2 hours per week

Learning Outcomes

On successful completion of the module students will be able to:

1. Demonstrate a comprehensive understanding of the various stages of development of twentieth- and twenty-first-century Arabic literature.
2. Show detailed understanding of the most significant literary movements in the Arabic literature of the Middle East.
3. Display a critical understanding of the ways in which Arabic literature has been shaped by its interaction with the West.
4. Understand the complex interplay between political developments and literary trends and movements.
5. Demonstrate a critical understanding of relevant postcolonial theories and how these can be used to enhance our analyses of literary representations.

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

1. Naguib Mahfuz, Palace Walk: The Cairo Trilogy vol.1 (New York: Anchor Books, 1991).
2. Tayeb Salih, Season of Migration to the North (London: Penguin Classics, 2003).
3. Ghassan Kanafani, Men in the Sun and Other Palestinian Stories (s.p.: Lynne Rienner Publishers, 1998).
4. Hanan al-Shaykh, Women of Sand and Myrrh (London: Bloomsbury, 2010).
5. Deborah Akers and Abubaker A. Bagader (eds), Oranges in the Sun: Contemporary Short Stories from the Arabian Gulf (s.p.: Lynne Rienner Publishers, 2006).
6. Alaa Al Aswany, The Yacoubian Building (London: Harper Perennial, 2007).

Synopsis <span style =

The module introduces students to one of the richest and most stimulating eras of Arabic literary innovation and aims to link literary processes of transformation to current political changes. Exploring how recent Arabic fiction prefigures the 2011 Arab Spring revolution, the module offers students the opportunity to study these works in English translation by analysing creative trends and movements that currently resonate around the region. In addition, the module explores how these emerging Arab voices negotiate links to the past in relation to texts such as The Thousand and One Nights. The module combines the methodological approaches of comparative literature, the sociology of literature and postcolonial theory and explores concepts such as cultural identity, gender, diaspora and historiography.

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CP535 Crime Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Develop critically informed knowledge of crime fiction and its sub-genres in a global context;
 Acknowledge and appreciate different stages in the development of crime fiction as a genre;
 Demonstrate knowledge and critical understanding of the cinematic adaptation of literary texts;
 Critically interrogate the historical, social, and political contexts of crime fiction;
 Understand theoretical conceptions of text, paratext, and intertextuality/intermediality;
 Appreciate the function of different forms of publication (evolution of mass media, serialisation, etc.) in relation to crime fiction and its social function;
 Demonstrate knowledge of changing reception contexts and appreciate their significance;
 Critically evaluate notions of 'popular fiction' and markers of literary success.

Method of Assessment

Essay 1 (1,000 words) – 25%
 Peer Review of Essay 1 (500 words) – 10%
 Essay 2 (2,500 words) – 40%
 Mini Project (1,000 words) – 25%

Preliminary Reading

Indicative Reading List

Edgar Allan Poe, "The Murders in the Rue Morgue" (1841)
 Arthur Conan Doyle, "A Scandal in Bohemia" (1891; and film versions)
 Raymond Chandler, Farewell My Lovely (1940; and film versions)
 Georges Simenon, Maigret and the Headless Corpse (1955)
 Maj Sjöwall and Per Wahlöö, The Laughing Policeman (1968)
 Walter Mosley, Devil in a Blue Dress (1995; and film)
 Jo Nesbø, The Snowman (2007; and film version)

Synopsis <span style =

Arguably one of the most popular literary genres world-wide, crime fiction is no longer considered merely the somewhat disreputable vehicle for the largely escapist evocation of a faint cold fear thrilling through its readers' veins. It is now frequently recognised to be oscillating between the reinstatement of the status quo and its subversion. The different sub-genres of crime fiction not only have numerous power relationships for their subject matter but are themselves both the products and the articulations of shifting power relationships. Given the subversive potential crime fiction is supposed to have, targeting a broad readership and generally addressing questions of human behaviour, societal norms, tensions, and 'aberrations', it has become an experimental arena, not only for its practitioners and its arguably less sophisticated readers but also for scholars.

The texts to be discussed in this module chart significant lines of development within the genre and its sub-genres. Originating in England, America, France, Belgium, Switzerland, Sweden, South Africa, the Netherlands, Norway, and Germany, they range from classical British detective fiction to the hard-boiled detective story to the police procedural and to historical crime fiction and include also a particular focus on the ethnic detective and the changes this concept has undergone. In addition to the original book or serial versions, film adaptations will also be considered in some instances.

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CP594 Travel, Exile and Displacement						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate systematic understanding of key critical issues involved in travel, exile and their literary narration, especially from ethnographic perspectives;
- Demonstrate a conceptual understanding of a wide range of travel and exilic narratives from four different continents (Europe, Asia, Africa, and South America);
- Discuss and assess the aesthetic and ideological aspects of travel literature, displaying the ability to make cogent literary-critical judgments based on rigorous textual analysis, and an awareness of the critical scholarship on the subject;
- Evaluate critically and cogently the ways in which narratives of travel, exile, and ethnographic fiction transcend fixed categories of genre, and to devise and sustain arguments based upon judgments about literary genres in general;
- Interrogate and problematise Eurocentric and exoticising perspectives of Asian, African, and Latin America countries, particularly the question of the ethnographic gaze, by referring to what the critics Mary Louise Pratt and Edward Said have theorised as 'imperial eyes' and 'Orientalism' respectively.

Method of Assessment

100% Coursework:

Essay (3,000 words) – 80%

Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading List

Benjamin, W. Berlin Childhood around 1900

Flaubert, G. Flaubert in Egypt (extracts)

Gao, X. Soul Mountain

Kuki, S. Paris Mindscapes

Lévi-Strauss, C. Tristes tropiques

Michaux, H. A Barbarian in Asia

Nightingale, F. Letters from Egypt

Pre-requisites

None

Synopsis <span style =

This module explores the notions of exile, travel, and the question of ethnographic gaze by focusing on an international corpus of nineteenth- and twentieth-century texts that concern the transnational movement of European and non-European writers across the globe. Travel trajectories will be studied in relation to the specific historical and cultural contexts out of which the texts originated and that concern complex issues of race, identity, gender, and imperial history. Writers examined include Gustave Flaubert, Florence Nightingale, Henri Michaux, Claude Lévi-Strauss, Gao Xingjian, Kuki Shuzo, Walter Benjamin, etc.

The course aims to provide students with an international and comparative methodology for studying the phenomenon of travel, exile, and ethnographic narratives. Students will also be equipped with a critical framework that will allow them to interrogate and problematise Eurocentric and exoticising perspectives of Asian, African, and Latin American countries, particularly what the critics Mary Louise Pratt and Edward Said have theorised as 'imperial eyes' and 'Orientalism' respectively.

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CP609 Transatlantic Modernism and the European Avant-Garde						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

2 hours per week

Learning Outcomes

By the end of this module, students will:

- a) Have gained a systematic understanding of the cultural contexts out of which the European avant-garde emerged in the late nineteenth and early twentieth centuries;
- b) Be able to identify the reasons for, and the precise nature of, the avant-garde reaction against nineteenth-century realism;
- c) Have high-level understanding of the specifically avant-garde and modernist treatment of a range of topics, including sexuality, identity, the unconscious, the primitive, and myth and history;
- d) Be able to analyse the various formal characteristics of avant-garde and modernist texts, including interior monologue, allusion, fragmentation, impersonality, and the transgression of generic norms, and demonstrate sophisticated awareness of the importance of these characteristics in other literary contexts;
- e) Have obtained a systematic and critical understanding of both older and current avant-garde and modernism scholarship as well as cogent appreciation of how particular critical approaches are shaped by particular socio-historical circumstances; they will also appreciate both the limitations, potentialities and complexities of these literary approaches.

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List

Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*

Marcel Proust, *Swann's Way*

André Breton, *Nadja*

James Joyce, *A Portrait of the Artist as a Young Man*

T. S. Eliot, *The Waste Land*

Virginia Woolf, *To the Lighthouse*

Franz Kafka, *The Trial*

Synopsis <span style =

The module will begin with the study of some of the major avant-garde movements (including Expressionism, Futurism, Imagism, Vorticism, Dada, and Surrealism) that sprang up in the first two decades of the twentieth century. Students will read a range of short manifestos and literary works by Tristan Tzara, Filippo Marinetti, T. E. Hulme, Wyndham Lewis, T. S. Eliot, Ezra Pound, André Breton, and others. Once both the diversity and the international nature of modernism have been considered, students will go on to look in depth at a series of major modernist writers from different national backgrounds, and to identify what these writers share, what distinguishes them from one another, and, in some cases, what sets them in violent opposition. The aim here will be to give students a sense of the plurality of modernisms and the conflicts that were internal to the movement. Although the focus will be on some of the most significant individual works of modernist literature (for instance, Proust's *Swann's Way*, Kafka's *The Trial*, Joyce's *Portrait of the Artist as a Young Man*, and Eliot's *The Waste Land*), shorter texts, both literary and critical/theoretical, will also constitute the recommended reading in preparation for seminars. Seminal essays by major commentators on the modernist movement such as Walter Benjamin, Georg Lukács, and Theodor Adorno will constitute part of the primary reading. The aim throughout will be to strike a balance between close reading and the consideration of the more general theoretical and political issues at stake in the modernist 'revolution of the word'. Students will also be encouraged to explore the ways in which modernism finds expression in the visual arts, particularly in Expressionism, Cubism, and Abstraction.

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CP611		Postmodernism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

The module will be taught by means of a weekly two-hour seminar

Learning Outcomes

On successful completion of the module students will be able to:

1. show knowledge and critical understanding of the cultural contexts from which postmodernism has emerged and the nature of its relation to those contexts
2. demonstrate the ability to apply accurately a range of theories regarding the precise nature of the postmodernist turn and its relation to the modernism against or through which it defines itself, and to be able to interrogate and explore these theories critically
3. understand the specifically postmodernist treatment of a range of key topics, including identity, gender difference, history, image and reality, and the simulacrum, along with the limitations and complexities of these treatments
4. be able to describe and comment upon the various formal characteristics of postmodernist texts, including the use of mise-en-abyme, self-referentiality, play, pastiche, and the deconstruction of meta-narratives and meta-languages

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

- Italo Calvino, *If on a Winter's Night a Traveller* trans. William Weaver (Vintage, 1992)
- Angela Carter, *The Passion of New Eve* (Virago, 1982)
- Carlos Fuentes, *The Death of Artemio Cruz*, trans. Alfred MacAdam (FSG Classics, 2009)
- Thomas Pynchon, *The Crying of Lot 49* (Vintage, 1996)
- Alain Robbe-Grillet, *In the Labyrinth*, trans. Christine Brooke-Rose (Oneworld Classics, 2012)
- W.G. Sebald, *The Rings of Saturn*, trans. Michael Hulse (Vintage, 2002)

Pre-requisites

It is highly recommended that students have completed CP609

Restrictions

Available to Stage 3 students only

Synopsis */

The module will begin by studying some of the major early postmodern writers such as Charles Olson and Alain Robbe-Grillet. This will be followed by a comparative analysis of second-generation postmodern literature in both Europe and the United States, including writers such as Italo Calvino and Thomas Pynchon. The module will also reference postmodern texts in other media such as film (the 'Free Cinema' movement) and the visual arts (most notably, Pop Art). Almost from its inception, postmodernism has been subject to theorization and to a highly charged debate over its status as either a radical and liberating movement or as a mere symptom of 'late capitalism' and a media-saturated culture in which 'the medium is the message'. Students will study some of the key theoretical documents on the postmodern, including extracts from the work of Jean Baudrillard, Fredric Jameson and Jean-François Lyotard.

CP624 The Shoah in Literature, Film and Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

- Demonstrate thorough knowledge of the cultural contexts out of which nationalism, racism and anti-Semitism emerged in the nineteenth and early twentieth centuries;
- Demonstrate critical understanding of the Shoah and its representations in cultural production in its various cultural and historical contexts;
- Theorise the therapeutic effects of literary and artistic representations of traumatic events;
- Confidently identify the reasons for, and the precise nature of, literary and artistic negotiations of memory, remembrance and memorialisation;
- Assertively address theoretical debates on the interrelation of 'fact' and 'fiction' and the nature of 'literature';
- Engage in a detailed discussion of generic definitions of 'Holocaust Literature', the 'Literature of Atrocities', etc.;
- Demonstrate meticulous understanding of the various formal characteristics as well as the literary, artistic and ethical conundrums of representations of the Shoah.

Method of Assessment

100% coursework:

- Essay 1 (1,000 words) – 15%
- Essay 2 (2,000 words) – 25%
- Individual Project (1,000 words) – 15%
- Group Project (2,000 words) – 25%
- Presentation (20 minutes) – 20%

Preliminary Reading

Albahari, David. Götz and Meyer, translated by Ellen Elias-Bursac (1998; London: Vintage, 2005).
Auslander, Shalom. Hope: A Tragedy (New York: Riverhead, 2012).
Foer, Jonathan Safran. Everything is Illuminated (2002; London: Penguin, 2003).
Levi, Primo. If This is a Man. The Truce, translated by Stuart Woolf (1947; London: Abacus, 2004).
Michaels, Anne. Fugitive Pieces (1996; London: Bloomsbury, 2009).
Reich, Tova. My Holocaust (2006; New York: Harper, 2008).
Spiegelman, Art. The Complete Maus (1986, 1992; London: Penguin, 2003).
Weiss, Peter. The Investigation, translated by Alexander Gross (1964; London: Marion Boyars, 2010).

Pre-requisites

None

Synopsis <span style =

In the immediate aftermath of the cataclysmic events of the Shoah, the philosopher and sociologist Theodor W. Adorno interrogated the meaning of 'culture' after the failure of culture. In contemporary discourse, the Shoah has long since been turned into a marketable icon of suffering. Indeed, the encroachment on the victims' memory of what has contentiously been called the 'Holocaust industry' or, with a gruesome pun, 'Shoah business', is frequently perceived as threatening to pervert remembrance of this singular event in history. Ever since Adorno's often quoted and frequently misunderstood 'dictum' that it is barbaric to write poetry 'after Auschwitz' (1949), a discussion about the value and the significance of the representation of the Shoah in cultural production has been engaged in. Many of the concerns focused on in this debate remain controversial, among them the questions of the memory of the Shoah and its medial representations, and of the potentially therapeutic value of confronting the emotional trauma of genocide in cultural production. In this module, students will enter into these debates by enquiring into the ability of narrative, in literature, film and other forms of memorialisation, to represent the 'unrepresentable', by exploring the use of these narratives as 'history', and by investigating the so-called 'Americanisation' of the Shoah. In addition, they will enquire into the historical and cultural contexts of the Shoah.

CP627 Science Fiction: History and Innovation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Contact Hours

2 hours per week

Learning Outcomes

On successful completion of the module students will be able to:

1. demonstrate knowledge and understanding of key works of science fiction in relation to their national, cultural and historical contexts
2. engage a set of key interdisciplinary approaches to the study of science fiction as a global art-form
3. demonstrate knowledge of the development of science fiction in relation to other genres and to critically assess this understanding

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

J.G. Ballard, *The Atrocity Exhibition*, HarperPerennial, 1979
 Adolfo Bioy Casares, *The Invention of Morel*, NYRB Classics, 2003
 Philip K. Dick, *The Three Stigmata of Palmer Eldritch*, Gollancz, 2011
 Stanislaw Lem, *The Futurological Congress*, Harcourt, 1985
 Arkady and Boris Strugatsky, *Roadside Picnic*, Gollancz, 2012
 Jules Verne, *From the Earth to the Moon*, Wordsworth, 2011
 H.G. Wells, *The First Men in the Moon*, Penguin, 1993
 Yevgeny Zamyatin, *We*, Penguin, 1972

Synopsis <span style =

This module examines the development of science fiction from the second half of the nineteenth century to its current global status in both serious and popular culture. It explores how science fiction has developed via the interaction of different genres, different media and different national cultures. The module begins with the work of Jules Verne and H.G. Wells since their fiction is at the root of international variants of science fiction. Special attention will be paid to the comparative analysis of science fiction from the Americas, Western and Eastern Europe, and the former Soviet Union. Consideration will also be given to the relationship of literature to film, especially surrounding topics such as aliens and alienation, genetic engineering, artificial intelligence, dystopia and apocalypse.

CP629 Rethinking Gender: From the Bronte Sisters to Eimear McBride						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Contact Hours

Total Study Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate an acute awareness of diverse aesthetic strategies for representing love, desire and the body in a number of different texts written by women from various cultural and linguistic backgrounds;
 Demonstrate critical understanding the importance of the specific cultural, linguistic and historic contexts from which the texts spring and their impact upon the particular representational choices;
 Show an understanding of the complexities that inform the treatment of issues of love, desire, gender, sexual morality, sexuality and representations of the body in the respective texts;
 Demonstrate detailed understanding of the importance of prose fiction as a mirror of ideologies in general;
 Demonstrate critical understanding of the significance of images and representations of women proliferated through literature in particular;
 Show thorough understanding of key concepts of feminist theory.

Method of Assessment

Essay 1 (2,000 words) – 40%

Essay 2 (3,000 words) – 60%

Preliminary Reading

Any edition:

de Beauvoir, S. The Second Sex

Brontë, C. Jane Eyre

Brontë, E. Wuthering Heights

Djebar, A. Fantasia

Duras, M. The Lover

Erneaux, A. A Frozen Woman

Jelinek, E. The Piano Player

Wollstonecraft, M. A Vindication of the Rights of Woman

Synopsis >*

This module investigates representations of gender and identity in a selection of texts by women writers from different temporal, cultural, and linguistic backgrounds. In particular, it seeks to explore the way in which representations of "self" and "other", love and desire, madness and motherhood reflect the respective socio-cultural contexts and the situation of women therein. Corporeal aesthetics, patterns of behaviour labelled as feminine or masculine, representations of transgressive conduct, and relations of power will be investigated, drawing on classic feminist theory and historiography (Wollstonecraft, Beauvoir, Irigaray, Butler, Moi, Badinter), psychoanalytical thought (Freud), narratology (Genette), genre-theory (Bakhtin) subject-theory (Sartre, Levinas, Derrida) and studies in visual culture (Barthes, Sontag, Mulvey). Students will be asked to engage with the significance of images and representations of women and men proliferated through literature. These representations provide or question role models and perpetuate or problematise stereotypical versions of female/male goals and aspirations. Furthermore, emphasis will be placed on close readings of the selected literary works, on cultural differences and variations, and on how conceptions of sex and gender are changing in the course of time.

CP636 Age of Capital: From Realism to Decadence						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Contact Hours

The module will be taught by means of a two-hour seminar for ten weeks, which will be comprised of small group work and a student presentation.

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate familiarity with significant examples of nineteenth-century European fiction;
- 8.2 Display knowledge and critical understanding of the intellectual and historical contexts for an understanding of 'realism', 'naturalism' and 'decadence';
- 8.3 Critically assess different approaches to the literary representation of social reality;
- 8.4 Compare nineteenth-century European fiction with the legacy of Romanticism and the beginnings of Modernism;
- 8.5 Demonstrate close reading and analytical skills, including the application of critical thinking to the study of literature;
- 8.6 Conduct independent research, including critical responses to the primary reading list for the module.

Method of Assessment

100% coursework

Preliminary Reading

Indicative list:

- Balzac, H. de (1991) *Père Goriot*, London: Penguin
 Eliot, G. (1999) *The Mill on the Floss*, London: Penguin
 Huysmans, J-K. (2003) *Against Nature*, London: Penguin Books
 Tolstoy, L. (2001) *Anna Karenina*, London: Penguin
 Wilde, O. (2008) *The Picture of Dorian Gray*, Oxford: Oxford World's Classics
 Zola, E. (2004) *Germinial*, London: Penguin

Synopsis

The module examines the development of nineteenth-century European fiction against the backdrop of the Industrial Revolution and its social and cultural effects. It argues that the emergence of realism, naturalism and decadence as literary movements constituted not only responses to social change but were also artistic revolutions in themselves. A representative selection of writers, including Balzac, Eliot, Zola and Huysmans, will be studied. The module will also make reference to poetry (Baudelaire, Swinburne) where necessary and to the visual arts of the period. Themes will include: modes of literary production, class and economic conditions, gender, sexuality and desire, science and technology, religion and aesthetics, and the social positions of men and women.

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CP641 SWIPE Undergraduate Conference						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Six 2-hour workshops, individual supervision meetings and a two-day conference.

Learning Outcomes

• Since the conference papers will not be tied to the particular thematic concerns of any given period- or problem-focused module, these cannot easily be specified but need to be worked out according to the thematic focus of individual conference papers.

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

- Bradbury, Andrew (2000/2005). Successful Presentation Skills. 2nd ed. London: Kogan Page.
- McCarthy, Patsy and Caroline Hatcher (2002). Presentation Skills: The Essential Guide for Students. London: SAGE.
- Further texts corresponding to individual subjects.

Restrictions

Stage 3 students only

Not available as a Wild module

Not available to Erasmus or Short Term Students

Synopsis *

The SWIPE (Student Work-in-Progress Exposition) undergraduate conference module is designed particularly for undergraduate students working on their final-year dissertations or other extended coursework, but is open to all third year students. The conference will provide students with an opportunity to conduct independent research. In addition, it will give them a chance to discuss their and their fellow students' work and to test some of their ideas in a larger context. The conference aims to foster the ongoing academic dialogue within Comparative Literature, the disciplines joined in LLB and the School of European Culture and Languages as a whole as well as with the larger scholarly community of the University of Kent at Canterbury and its other campuses. By giving students an opportunity of being introduced to, and partaking in, one of the prevalent forms of professional academic dialogue, the SWIPE conference is designed as a preparation for students' further participation in exciting academic debates and to invite them to consider the challenges and opportunities of postgraduate studies. At the same time, it will serve to hone transferable skills useful in students' professional careers in other sectors of public life (organisation, presentation, communication and the demonstration of self-confidence). To ensure a certain thematic coherence and provide students with some orientation while still leaving them a wide-ranging spectrum of thematic concerns from which to choose their subjects, a specific, but not limiting, conference title will be chosen every year (to be advertised in the current stage 2 and 3 handbooks). Titles like "Violence", "Love", "Death", "Silence" or "Resistance" are envisaged. Students' participation will not be limited to the six workshops and the presentation of their paper but will also include the complete organisation of the conference; with respect to the latter, the module convenor's role is restricted to giving guidance, advice and, whenever necessary, help.

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CP644 Creatures of the Night: Vampires in Literature and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Show knowledge and critical of understanding of a range of different nineteenth, twentieth, and twenty-first century representations of vampires in literature and film;
- 2 Demonstrate detailed understanding of the cultural, literary, political and historical contexts that shape the representations of vampires in specific works;
- 3 Reflect critically on the persistent metaphorical allure of the figure of the vampire in popular culture, and apply insights gained from this reflection in other literary and cultural contexts;
- 4 Critically assess the distinctive features and symbolical meanings of nineteenth, twentieth, and twenty-first-century representations of vampires;
- 5 Examine the ways in which writers and directors have deployed the figure of the vampire to explore questions relating to a diverse range of subjects, including sexuality, immortality, being an outsider, addiction and monstrosity, and assess the strengths and weaknesses of the comparative approach in answering these questions.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate refined essay-writing and argument-construction skills;
- 2 Demonstrate excellent close reading and analytical skills;
- 3 Conduct independent research and demonstrate the associated independent learning styles.

Method of Assessment

Main assessment methods
Essay 1 (2,000 words) – 40%
Essay 2 (2,500 words) – 60%

Reassessment methods
Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module introduces students to a range of nineteenth, twentieth, and twenty-first century literary and cinematic representations of vampires from different cultural backgrounds. It explores the reasons for the abiding allure of the figure of the vampire both in popular culture and in literary fiction.

The module will examine the ways in which vampires function as polyvalent symbols of specifically modern preoccupations, for the emergence and popularity of vampire tales is intricately bound up with the advent and wider cultural ramifications of modernity. What do vampires represent in each of the works discussed? What hidden desires and anxieties do they allow authors and filmmakers to express? The vampire is an allegorically highly potent figure that is suspended between life and death and between animal and human existence. Vampires frequently serve as foils to discuss more contentious matters, in particular questions relating to sexuality, gender roles, class, immortality and the desire for everlasting youth, being an outsider, and addiction.

CP646 Prize Winners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 Recognise and analyse the cultural contexts from which notions of literary quality emerge;
- 2 Appreciate the problems of successful, respectively abortive, canon formation in its earliest stages;
- 3 Follow critical debates in the most influential national and international feuillets and to form an opinion of their own by critically engaging with them;
- 4 Demonstrate confidence in talking about recent literary texts and in joining literary debates;
- 5 Understand the politics of literary production and marketing, and the economic, social, and cultural forces by which it is driven;
- 6 Analyse literary texts in their individual production and changing reception contexts (including the shifting appreciation of aesthetic and moral values);
- 7 Apply literary and cultural theories to the study of literature;
- 8 Demonstrate a perspective on the history of the discipline of literary studies.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate the ability to undertake the comparative analysis of texts;
- 2 Demonstrate improved oral communication skills;
- 3 Demonstrate refined written communication skills, including the structuring of an original argument;
- 4 Demonstrate an ability to read closely and critically, and to apply a range of critical terms to texts;
- 5 Demonstrate familiarisation with the mechanisms of the shaping of public opinion.

Method of Assessment

Main assessment methods

Short Essay (1,000 words) – 30%
Extended Essay (2,000 words) – 50%
Presentation (15 minutes) – 10%
Presentation Write-up (500 words) – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

The award of literary prizes is a highly potent tool of cultural policy that frequently determines the wider national and international impact of a literary work. As such it is of crucial relevance to the study of comparative literature in a number of ways: the award of literary prizes reflects the beginnings of the successful or, as the case may be, the (ultimately) abortive formation of literary canons; moreover, it affords insights into processes of cultural production and marketing and reveals in which ways political and economic agendas are tied up with these processes; it also offers a perspective on transnational and transcultural aspects of the production and reception of literature and indicates shifting notions of the social function of literature and the writer; literature is thus understood as a cultural product in ever changing contexts which is frequently subject to external forces of which literary prizes become indicators or even 'enforcers'.

This module will investigate with the methods of literary and cultural studies the development of a number of major literary awards which have achieved global significance, among them the Nobel Prize for Literature, the Man Booker Prize, the Pulitzer Prize (for Fiction), the Prix Goncourt, and the Friedenspreis des Deutschen Buchhandels. (This list may be modified according to precedent to accommodate the topical relevance of individual award winners in the future.) Seminars will develop a historical perspective by scrutinising and analysing award winners of the past and their most recent counterparts in their different production and marketing contexts as well as in changing reception contexts: seminars will include the close reading of individual works as well as their critical reception, and the analysis of marketing strategies in various media (e.g. reports in culture magazines, reviews, displays in book shops, translations, etc.); final winners will be interpreted in the context of the respective long and short lists from which they emerged; historical developments will be taken into account, for instance by investigating 'forgotten' prize winners in comparison with those who, largely through the agency of academic intervention, 'made it' into the canon; the module thus also offers an insight into the history of the discipline of literary studies.

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CP647		Prize Winners				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate coherent and detailed knowledge of the cultural contexts from which notions of literary quality emerge;
Demonstrate systematic understanding of the problems of successful, respectively abortive, canon formation in its earliest stages

Critically appreciate critical debates in the most influential national and international feuilletons and to form an opinion of their own by critically engaging with them;

Demonstrate conceptual understanding enabling them to talk about recent literary texts and join in literary debates;

Demonstrate systematic understanding of the politics of literary production and marketing, and the economic, social, and cultural forces by which it is driven;

Deploy accurately established techniques of the analysis of literary texts in their individual production and changing reception contexts (including the shifting appreciation of aesthetic and moral values);

Apply conceptual understanding of literary and cultural theories relating to the study of literature;

Demonstrate coherent and detailed knowledge of the history of the discipline of literary studies.

Method of Assessment

Short Essay (1,000 words) – 30%

Extended Essay (2,000 words) – 50%

Presentation (15 minutes) – 10%

Presentation Write-up (500 words) – 10%

Preliminary Reading

Indicative Reading List:

Mario Vargas Llosa (winner in 2010); for instance: *The War of the End of the World* (1981)

Paul Johann Ludwig Heyse (winner in 1910); for instance: *L'Arrabiata* (1853)

Salman Rushdie, *Midnight's Children* (1981; "Booker of Bookers" in 1993)

Howard Jacobson, *The Finkler Question* (2010)

André Malraux, *Man's Fate* (1933)

Marie NDiaye, *Three Strong Women* (2009)

Synopsis <span style =

The award of literary prizes is a highly potent tool of cultural policy that frequently determines the wider national and international impact of a literary work. As such it is of crucial relevance to the study of comparative literature in a number of ways: the award of literary prizes reflects the beginnings of the successful or, as the case may be, the (ultimately) abortive formation of literary canons; moreover, it affords insights into processes of cultural production and marketing and reveals in which ways political and economic agendas are tied up with these processes; it also offers a perspective on transnational and transcultural aspects of the production and reception of literature and indicates shifting notions of the social function of literature and the writer; literature is thus understood as a cultural product in ever changing contexts which is frequently subject to external forces of which literary prizes become indicators or even 'enforcers'.

This module will investigate with the methods of literary and cultural studies the development of a number of major literary awards which have achieved global significance, among them the Nobel Prize for Literature and the Man Booker Prize the Prix Goncourt (This list may be modified according to precedent to accommodate the topical relevance of individual award winners in the future.) Seminars will develop a historical perspective by scrutinising and analysing award winners of the past and their most recent counterparts in their different production and marketing contexts as well as in changing reception contexts: seminars will include the close reading of individual works as well as their critical reception, and the analysis of marketing strategies in various media (e.g. reports in culture magazines, reviews, displays in book shops, translations, etc.); final winners will be interpreted in the context of the respective long and short lists from which they emerged; historical developments will be taken into account, for instance by investigating 'forgotten' prize winners in comparison with those who, largely through the agency of academic intervention, 'made it' into the canon; the module thus also offers an insight into the history of the discipline of literary studies.

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CP650 Decadence in Fin-de-Siecle Europe						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

2 hours per week

Learning Outcomes

By the end of the module students will be able to:

1. identify significant examples of decadent art and literature from late nineteenth-century Europe
2. demonstrate a coherent and detailed knowledge of literary and artistic decadence as an intellectual movement as well placing the moment within an historical context
3. critically assess different versions of decadence in the work of European artists and writers
4. critically evaluate decadence in terms of the Romantic legacy and the beginnings of Modernism

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List -

Knut Hamsun, Hunger, trans. Sverre Lyngstad (Canongate, 2006)

Joris-Karl Huysmans, Against Nature, trans. Robert Baldick, ed. Patrick McGuinness (Penguin, 2003)

Frank Wedekind, Lulu, trans. Wes Williams, ed. Nicholas Wright (Nick Hern Books, 2001)

Oscar Wilde, The Picture of Dorian Gray, ed. Isobel Murray (Oxford World's Classics, 1994)

Restrictions

Available to Stage 3 students only

Synopsis <span style =

The module explores the development of decadence in late nineteenth-century Europe as an artistic response, a philosophic expression and a social critique. Taking the work of Charles Baudelaire and the failed revolutions of 1848 as its starting-points, the module examines decadence as both a symptom of political and artistic frustration and as a psychological investigation of what Max Weber would later term 'the disenchantment of the world'. Key themes will include the role of the artist, nature versus artifice, fantasy and desire, sexuality, social morality versus personal freedom, and death. The module will not only explore decadence in terms of different literary genres (fiction, drama, poetry) but also in the visual arts of the period.

CP652 Postcolonial Images of Africa and South Asia: Identity, Gender, Empire						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate the ability to undertake the comparative analysis of literature to enhance their ability to undertake independent research;
- 2 Appreciate the central concepts of Postcolonial reading perspectives and theories and to understand their origin in anti-colonial liberation discourses;
- 3 Follow critical debates in Postcolonial studies and to form an opinion of their own by critically engaging with them;
- 4 Demonstrate confidence in distinguishing why certain literature of Africa, South Asia and Latin America lends itself to Postcolonial readings;
- 5 Analyse selected literary texts in their individual contexts within a collective image that is paradigmatic of the Postcolonial condition: alienation, marginalisation, dislocation;
- 6 Interrogate the intersection of feminism, postcolonialism and the writing act;
- 7 Consider the particularities of each writer in terms of race, class, gender, historical context and writing language;
- 8 Observe the mode of translation as a space of historical, cultural, political and philosophical exchange.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate information, ideas, problems, and solutions orally to both specialist and non-specialist audiences;
- 2 Demonstrate refined written communication skills, including devising and sustaining an original argument;
- 3 Demonstrate conceptual understanding of a range of critical opinions;
- 4 Demonstrate their teamwork skills by collaborating with fellow students;
- 5 Demonstrate confidence in initiating and participating in group discussions with specialists and non-specialists;
- 6 Demonstrate an ability to undertake independent research, making use of scholarly reviews and primary sources.

Method of Assessment

Main assessment methods

Presentation (20 minutes) – 20%

Essay (3,000 words) – 80%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

This is a module about the intersection of colonial power relations, anti-colonialism, postcolonialism, feminism, and identity politics in literature that interrogates the influence of imperialism on a sense of self. It considers the writing of a number of authors from Algeria, Morocco, Nigeria, Cuba and India. In light of the complex relationship between coloniser and colonised, we consider the ideology of many of these writers, as well as the ways in which their politics are articulated in their writing, whether fiction or non-fiction. We also examine to what extent this literature is representative of other postcolonial concerns such as nationhood and national consciousness, hybridity and assimilation, and exile and alienation within the larger context of cultural theory. Particularly significant is our interrogation of the violence inscribed in both the colonial system and the colonised's fight for independence as seen from the perspective of Frantz Fanon in *Black Skin, White Masks* (1952), *A Dying Colonialism* (1959), and *The Wretched of the Earth* (1961).

Studying the primary and secondary texts in English, we bring awareness to the reading scene of the translation process as an important development in the transnational study of comparative literature in a globalised world. In so doing, we acknowledge the significance of indigenous languages and dialects as signifiers of subject-hood in conflict with the coloniser's language. By exploring a variety of anti-colonial resistance and liberation discourses in relation to the development of current postcolonial thinking, the module also offers an insight into the history of the discipline of Postcolonial studies.

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CP654 Modern Tragedy: From Strindberg to Mamet						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of one weekly two-hour seminar for ten weeks, which will be comprised of small group work and a student presentation.

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate critical understanding of significant examples of modern tragedy from the late nineteenth and twentieth centuries;
- 8.2 Display an understanding of the relationship between literary innovation and historical context;
- 8.3 Demonstrate familiarity with the key critical concepts to the understanding of tragedy as a literary genre from Aristotle to more current theoretical approaches;
- 8.4 Compare the recurring elements of tragic form between different historical periods, geographical regions and linguistic traditions;
- 8.5 Demonstrate close reading and analytical skills, including the application of critical thinking to the study of literature;
- 8.6 Conduct independent research, including critical responses to the primary reading list for the module.

Method of Assessment

100% coursework

Preliminary Reading

(Indicative list, current at time of publication. Reading lists will be published annually)

- Beckett, S. (2009) *Endgame*, London: Faber and Faber
- Brecht, B. (1983) *Mother Courage and Her Children*, London: Methuen
- Churchill, C. (2008) *Top Girls*, London: Bloomsbury
- Ibsen, H. (2000) *Hedda Gabler*, in *Plays: Two*, London: Methuen
- Mamet, D. (2004) *Glengarry Glen Ross*, London: Methuen
- Strindberg, A. (1976) *Miss Julie*, in *Plays: One*, London: Methuen

Synopsis <span style =

Since its inception in Ancient Greece and its first theorization by Aristotle in the *Poetics*, tragedy has been considered the highest literary genre, treating some of the most profound philosophical questions such as the limits of personal and social freedom, the relationship of the individual to society, and the nature of justice. This module will examine how the conventions of the genre were adapted to meet the challenges of representing new social conditions and understandings of reality from the late nineteenth century onwards. It will begin by exploring the innovations of naturalistic drama (Ibsen, Strindberg) before moving onto the 'high' Modernism of writers such as Beckett and Brecht, before concluding with the work of contemporary dramatists such as Churchill and Mamet. The module will also examine the work of modern and contemporary theorists of tragedy including Adorno, Nietzsche, Steiner, Szondi and Williams.

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CP655 Don Juan and Casanova: The Art of Seduction in Literature - Music and F						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse critically a selection of representations of Don Juan and Casanova as archetypes of the male seducer in literature, music, and film;
- 2 Demonstrate a systematic understanding of the gender-historical and wider philosophical questions that are at stake in such representations;
- 3 Demonstrate detailed understanding of what motivates the creation of these archetypes, such as the projection of male/female anxieties concerning sexuality or conflicting relations between individual and society;
- 4 Engage at an advanced critical level with the literary texts, music, and films discussed through close interpretations of these works;
- 5 Demonstrate systematic knowledge of key theoretical concepts relevant to the study of Don Juan and Casanova;
- 6 Demonstrate a systematic and critical understanding of recent criticism relating to texts, films and music studied on the module.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate confident communication skills using a variety of methods;
- 2 Demonstrate refined written communication skills, including the structuring of an original argument;
- 3 Demonstrate the ability to read closely and critically, and to apply a range of critical terms to literary texts; as well as film and music;
- 4 Engage critically and systematically with recent criticism;
- 5 Demonstrate the ability to undertake the comparative analysis of literature and other media, and to appreciate both the complexities and limitations of this approach to literary study.

Method of Assessment

Main assessment methods

Presentation (20 minutes) – 20%

Essay (3,000 words) – 80%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Synopsis <span style =

Don Juan and Casanova are archetypes of the male seducer who, in the Western European tradition, stand for different interpretations of excessive passion. Don Juan hunts for virgins, nuns, and other women who are difficult to get (in that they belong to other men). Casanova, in turn, was attracted to the easy accessibility of moments of intense pleasure, which, although within potential reach to all, only few knew how to enjoy.

In this module we shall chart the metamorphoses of these two almost mythical figures since their emergence in seventeenth-century Spain and eighteenth-century Italy to explore the relationship between literature, music, film, and the erotic within different cultural and historical contexts. In our close analyses of plays, novellas, opera, and film, we will engage with the works of Freud and Jung, and we will consider gender as both a structure of power and, for Casanova, as a potentially fluid construct. More broadly, we will consider the historical, social and political contexts that frame various incarnations of Don Juan and Casanova, and we will use these central figures to answer important questions about the depiction of society, religion, sexuality, and morality.

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CP656 Shakespeare's Afterlives						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Accurately deploy techniques of close reading and textual analysis in order to come to a systematic understanding of a range of Shakespeare's plays and their twentieth-century appropriations;
- 2 Demonstrate a systematic understanding of key aspects of recent critical approaches to Shakespeare's plays and adaptations of his plays;
- 3 Engage critically with and comment upon these critical approaches as well as to understand the specific cultural, historical and political contexts from which these approaches emerge;
- 4 Demonstrate detailed and high-level understanding of the intertextual relations between texts, and how Shakespeare's plays have been adapted to new historical and cultural circumstances across the world;
- 5 Evaluate the various ways in which world writers 'talked back' to Shakespeare, and how they responded to his canonical discourse with reverence and irreverence, sympathy and antipathy, and homage and parody;
- 6 Demonstrate an ability to assess comparatively the literary, political, historical, and cultural legacy of Shakespeare's plays in different world-wide locations;
- 7 Demonstrate a cogent understanding of the theory of intertextuality and broader approaches to the 'translation' of literary works as cultural acts of adaptation and appropriation, and to appreciate the complexities and limitations of these approaches.

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate confident oral communication skills;
- 2 Demonstrate refined written communication skills, including the structuring of an original argument;
- 3 Demonstrate the ability to read closely and critically, and to apply a range of critical terms to literary texts;
- 4 Devise and sustain arguments and to solve problems by engaging critically with current critical approaches and methodologies;
- 5 Demonstrate the ability to undertake the comparative analysis of literature, and to understand both the potentialities and the pitfalls of this approach to the discipline.

Method of Assessment

Main assessment methods

Presentation (20 minutes) – 25%

Essay (3,000 words) – 75%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Synopsis <span style =

How have twentieth-century writers across the world negotiated and appropriated Shakespeare's omnipresent cultural influence? How have they revised, reinvented, and reimagined his legacy in Europe, Asia, and the Americas (North, Central, and South)? This module focuses on a selection of Shakespeare's most influential plays (Hamlet, King Lear, Macbeth, and The Tempest) in order to examine how their thematic, historical, and cultural concerns have been transplanted to a wide range of global locations including the Caribbean, Germany, Japan, a farm in the USA, and the Argentine Pampas. The module also engages with theoretical notions related to the act of appropriating Shakespeare, including the theory of intertextuality, the Benjaminian concept of the 'afterlife' of a text, and Genette's study of the 'palimpsest' as a text derived from a pre-existent text. In addition, the module will reflect on issues of race, gender, and cultural identity embedded in the adaptations of the bard in the various world contexts in which his work has been complexly modernized and redeployed.

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CP658		Nordic Literature and Film				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate systematic knowledge and critical understanding of some major texts of the Nordic tradition, from the Norse sagas through the period of National Romanticisms up to the present day (including film and drama);
 Demonstrate an understanding of the cultural, literary, regional/national, and historical contexts of these works. In addition, students will be able to show appreciation of the ways in which the different traditions of the Nordic countries inter-relate within these contexts;
 Exhibit the analytical skills required to critically assess, evaluate and explain the distinctive literary features of Nordic literature with reference to the above listed contexts;
 Critically analyse questions pertaining to form, style and structure explored by these texts;
 Evaluate how traditional forms of Nordic literature compare and contrast with contemporary writing from the region; that is, students will be able to demonstrate an ability to apply critical and theoretical frameworks in contexts other than those in which they were first encountered.

Method of Assessment

Essay 1 (1,500 words) – 40%

Essay 2 (2,000 words) – 60%

Preliminary Reading

Indicative Reading List

Høeg, P. (1996). *Miss Smilla's Feeling for Snow*, London: Vintage

Hamsun, K. (2000). *Hunger*, London: Dover Publications

Ibsen, H. (2013). *A Doll's House*, London: Methuen

The Kalevala (Oxford: Oxford World's Classics, 2008)

Moberg, V. (1995). *The Last Letter Home (Emigrant Novels)*, Minnesota Historical Society Press

Rossel, S.H. (1981). *A History of Scandinavian Literature, 1870-1980*, University of Minnesota Press

Sture Ureland, P. and Ian Clarkson, (2009). *Scandinavian Language Contracts*, Cambridge: CUP

Films and TV Dramas:

The Girl with the Dragon Tattoo (*Män som hatar kvinnor*) Dir. Niels Arden Oplev

The Killing (*Forbrydelsen*) Dir. Søren Sveistrup

Synopsis */

This module examines literary works ranging from folk tales and sagas through the respective periods of national Romanticism to the present day written in the principal Nordic languages (Danish, Finnish, Norwegian, Swedish), and will also explore some films from the region. The texts will be studied in English translations, and the films will be in the original language with English subtitles. Some of the themes to be extracted from these texts and explored in more detail include Romanticism, exile, nationalism and post-nationalism, world literatures, translation and adaptation. Nordic crime fiction and its adaptations as TV dramas and films will also be examined, exploring reasons for the genre's popularity (both within and beyond the region). The module will investigate how Nordic literature and film have developed diachronically, how the literatures of the various Nordic countries interact and interrelate, and how contemporary texts are rewriting and renegotiating the historical linguistic, geographic, ethnic and cultural borders of the region.

CP659		Comparative Literature and English & Linguistics in the Classroom				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 28

Total Placement Hours: 40

Private Study Hours: 232

Total Study Hours: 300

Cost

Some travel may be required by students taking this module.

In this instance, it should be noted that the University is unable to cover the cost of any such journey.

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Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Present subject related ideas and concepts concisely and coherently within a classroom setting;
- 8.2 Devise, develop and evaluate a specific idea or project;
- 8.3 Understand the importance of professional responsibility and of following professional guidelines;
- 8.4 Understand the National Curriculum and the role of Comparative Literature and English Language & Linguistics within the Curriculum;
- 8.5 Display knowledge of the organisation within schools and the management of people within them.

Method of Assessment

100% coursework

Preliminary Reading

Indicative Reading List

General:

Capel, S.A., Leask, M. and Turner, T. (2012) *Learning to Teach in the Secondary School: A Companion to School Experience*, London: Routledge
Leibling, M. (2005) *The A-Z of Learning: Tips and Techniques for Teachers*, New York: Routledge
Nicholls, G. (2004) *An Introduction to Teaching a Handbook for Primary and Secondary School Teachers*, 2nd. ed., London: RoutledgeFalmer

Specific:

Adams, A. and Brindley, S. (2007) *Teaching Secondary English with ICT*, Maidenhead: Open University Press
Evans, C. (2009) *Teaching English: Developing as a Reflective Secondary Teacher*, London: Sage
Fleming, M. and Stevens, D. (2004) *English Teaching in Secondary School: Linking Theory and Practice*, 2nd edition, London: David Fulton Publishers
Goodwin, A. (1998) *Literary and Media Texts in Secondary English New Approaches*, London: Cassell
Pike, M.A. (2004) *Teaching Secondary English*, London: Thousand Oaks

Websites

<http://www.education.gov.uk/>
<http://www.education.gov.uk/schools/teachingandlearning/curriculum/secondary>

Pre-requisites

This module requires a selection process and the maximum number of students to take the module is 8. In order for students to be shortlisted for an interview, their data should evidence that they have an attendance record no lower than 60%, but preferably higher. Similarly, their overall academic achievement should be within the 2(i) classification or higher. In addition, marks for key subjects in their corresponding programme of study should be within the 2(i) classification or higher.

The Partnership Development Office together with the course convenor will provide initial ambassador training. Students will work in a school, with a nominated teacher, for ten half-days during the Autumn Term and will have the opportunity to promote their subject in a variety of ways. The Course Convenor will place students in appropriate schools, either primary or secondary. Students can also find their own placements, however these have to be approved by the Course Convenor who will formalise the placements with the schools.

Restrictions

This module requires a selection process and the maximum number of students to take the module is 8. In order for students to be shortlisted for an interview, their data should evidence that they have an attendance record no lower than 60%, but preferably higher. Similarly, their overall academic achievement should be within the 2(i) classification or higher. In addition, marks for key subjects in their corresponding programme of study should be within the 2(i) classification or higher.

The Partnership Development Office together with the course convenor will provide initial ambassador training. Students will work in a school, with a nominated teacher, for ten half-days during the Autumn Term and will have the opportunity to promote their subject in a variety of ways. The Course Convenor will place students in appropriate schools, either primary or secondary. Students can also find their own placements, however these have to be approved by the Course Convenor who will formalise the placements with the schools.

Synopsis *

This module is aimed at those students who would like to follow a career as Primary or Secondary School teachers, but is also suitable to those who would like to combine an academic course with work experience. Placements in a school environment will enhance the students' employment opportunities as they will acquire a range of skills. It will also provide students with the opportunity to develop their knowledge and understanding of Comparative Literature and English Language & Linguistics in the primary or secondary school context. The university sessions and weekly school work will complement each other. At the university sessions students will benefit from the opportunity to discuss aspects related to their weekly placement and receive guidance.

Students will spend one half-day per week for ten weeks in a school where each student will have a designated teacher-mentor who will guide their work in school. They will observe sessions taught by their designated teacher and possibly other teachers. Initially, for these sessions students will concentrate on specific aspects of the teachers' tasks, and their approach to teaching a whole class. As they progress, it is expected that their role will be to some extent as teaching assistants, by helping individual pupils who are having difficulties or by working with small groups. They may teach brief or whole sessions with the whole class or with a small group of students where they explain a topic related to the school syllabus. They may also talk about aspects of University life. They must keep a weekly journal reflecting on their activities at their designated school.

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CP662 Writing Literature: Creative and Analytical Approaches						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Establish connections between the critical analysis of literary texts and creative writing practice;
 Identify and critically evaluate innovative techniques and aesthetic devices found in a range of literary texts;
 Experiment with how such an understanding can be applied in creative writing practice;
 Develop an awareness of the challenges that face creative writers both from the point of view of the literary scholar and the practising creative writer;
 Gain a deep critical understanding of a range of literary features and techniques and their functions;
 Plan and execute short pieces of creative writing that put into practice their theoretical understanding of literary devices and techniques.

Method of Assessment

Essay (2,000 words) – 60%

Creative Writing Portfolio (2,000 words) – 40%

Preliminary Reading

Indicative Reading List

The seminar leader will provide short extracts for each seminar drawn from a selection of English, American, German, French and Russian literary texts.

Students will be asked to obtain any edition of the following:

Lodge, D. (2011). *The Art of Fiction*. London: Vintage

Prose, F. (2012). *Reading like a Writer*. London: Union Books

Wood, J. (2009). *How Fiction Works*. London: Vintage

Synopsis <span style =

This module encourages students to establish connections between the critical analysis of literary texts and creative writing practice. Adopting a 'learning by doing'-driven analytical approach, students will engage both theoretically and practically with a selection of literary features and techniques. By reading closely a wide-ranging selection of short literary sample texts that encompass older and contemporary texts originally written in English as well as translations of texts written in languages other than English, we will analyse topics including character, point of view, setting, voice, style, structure, openings, and endings. We will also pay close attention to questions of translation and cultural specificity, and to the challenges of working with translations in a creative writing context.

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CP663 Playfulness, Games and Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Identify and gain a deep critical understanding of literary stylistics, strategies, themes and modes of literary production that engage with the notions of play and game;
- Demonstrate a broad theoretical understanding of the ideas of play, games, leisure, recreation, and how different writers and thinkers have articulated them;
- Engage thematically and comparatively with a broad range of literary texts from different linguistic and cultural backgrounds and in a broad chronological scope;
- Employ diverse theories and methods for literary analysis of literary production that engage with the notions of play and game;
- Demonstrate a broad understanding of the relation between literature, aesthetics, and culture;
- Relate literature to contemporary views and debates about play and work, game culture, artistic creativity, and cultural differences.

Method of Assessment

Essay (2,500 words) – 80%

Presentation (15 minutes) – 20%

Preliminary Reading

Any edition of the following:

Ovid, Amores
Wen Zhenheng, On Superfluous Things (1620-27)
Diderot, The Nun (1796)
Lewis Carroll, Through the Looking Glass (1871)
Max Ernst, The Hundred Headless Woman (1929)
Vladimir Nabokov, The Luzhin Defense (1964)
Georges Perec, Life a user's manual (1978) (extracts)
computer gaming programme AlphaGo/Deep Mind
Ai Weiwei, Hansel and Gretel (artwork, 2017)

Pre-requisites

None

Synopsis <span style =

How is literature playful, and how does literary playfulness relate to the experience of play that is embedded in everyday life and across different cultures? By considering comparatively a broad selection of literary texts ranging from antiquity to contemporary times, we examine diverse themes and strategies relating to play. These include the humorous and ironic eroticism in Ovid's *ars amatoria*, masquerade and transvestism in Chinese poetry, language games and 'nonsense' writing in Lewis Carroll, Dada collages and Surrealist automatic writing, postwar Oulipo writers' formal experimentation, the integration of games such as chess and riddles in literary creation, and contemporary digital texts and conceptual artworks that provide a gaming experience to their audience. We will read these texts with specific questions about ludic writing techniques and the reader's experience of ludic literature in mind.

Throughout the module we will consider different notions and forms of play: as the negation of work, free and spontaneous action, technical games with rules, ritualistic spectacle, theatrical role-playing, or a mode of aesthetic experience. Drawing upon key theories about play and games offered by thinkers such as Huizinga, Caillois, and Bateson to articulate the different aspects of playful literature, we will also explore how the question of play provides a conceptual framework for comparison across different cultures and historical periods. Students will also gain insight into contemporary debates about playful participatory modes of literary production, gaming culture, and the exercise of one's creativity and imagination when navigating through a plethora of information and resources in daily life.

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CP665 Travel, Exile and the Ethnographic Gaze						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate systematic understanding of key critical issues involved in travel, exile and their literary narration, especially from ethnographic perspectives;
- Demonstrate a conceptual understanding of a wide range of travel and exilic narratives from four different continents (Europe, Asia, Africa, and South America);
- Discuss and assess the aesthetic and ideological aspects of travel literature, displaying the ability to make cogent literary-critical judgments based on rigorous textual analysis, and an awareness of the critical scholarship on the subject;
- Evaluate critically and cogently the ways in which narratives of travel, exile, and ethnographic fiction transcend fixed categories of genre, and to devise and sustain arguments based upon judgments about literary genres in general;
- Interrogate and problematise Eurocentric and exoticising perspectives of Asian, African, and Latin America countries, particularly the question of the ethnographic gaze, by referring to what the critics Mary Louise Pratt and Edward Said have theorised as 'imperial eyes' and 'Orientalism' respectively.

Method of Assessment

Essay (3,000 words) – 80%

Presentation (20 minutes) – 20%

Preliminary Reading

Specific editions are not prescribed for the texts listed below, as the issue of different translations will be addressed as part of the module:

Benjamin, W. *Berlin Childhood around 1900*
 Flaubert, G. *Flaubert in Egypt* (extracts)
 Gao, X. *Soul Mountain*
 Kuki, S. *Paris Mindscapes*
 Lévi-Strauss, C. *Tristes tropiques*
 Michaux, H. *A Barbarian in Asia*
 Nightingale, F. *Letters from Egypt*

Pre-requisites

None

Synopsis *

This module explores the notions of exile, travel, and the question of ethnographic gaze by focusing on an international corpus of nineteenth- and twentieth-century texts that concern the transnational movement of European and non-European writers across the globe. Travel trajectories will be studied in relation to the specific historical and cultural contexts out of which the texts originated and that concern complex issues of race, identity, gender, and imperial history. Writers examined include Gustave Flaubert, Florence Nightingale, Henri Michaux, Claude Lévi-Strauss, Gao Xingjian, Kuki Shuzo, Walter Benjamin, etc.

The course aims to provide students with an international and comparative methodology for studying the phenomenon of travel, exile, and ethnographic narratives. Students will also be equipped with a critical framework that will allow them to interrogate and problematise Eurocentric and exoticising perspectives of Asian, African, and Latin American countries, particularly what the critics Mary Louise Pratt and Edward Said have theorised as 'imperial eyes' and 'Orientalism' respectively.

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CP666 In Search of Shelter: Refugee Narratives & the Politics of Displacement						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Critically analyse literary representations by and about refugees from different social, cultural and political contexts;
 Demonstrate a systematic understanding of the historical and political questions that are raised by such representations;
 Demonstrate detailed understanding of themes that are pertinent to the study of the figure of the refugee, especially concerning ideas of home, hospitality and the foreign other;
 Engage at an advanced critical level with the literary texts discussed through close interpretations of these works;
 Demonstrate a strong understanding of the various political agendas that shape such narratives;
 Demonstrate systematic knowledge of key theoretical concepts from refugee and forced migration studies, mobility studies and border studies;
 Demonstrate a systematic and critical understanding of recent criticism relating to the texts studied on the module.

Method of Assessment

Presentation (20 minutes) – 20%

Essay (3,000 words) – 80%

Preliminary Reading

Indicative Reading List

Exodus 1-40. Holy Bible: King James Edition.

Virgil. (1990). *The Aeneid*. London: Penguin.

Marcellinus, A. *Historiae*, Book 31. Available Online.

Blassim, H. (2009). 'The Reality and the Record.' In *The Madman of Freedom Square*. Manchester: Comma Press.

Shire, Warsan. 'Home' and 'Conversations about Home (at the Deportation Centre)' (Published online).

Tan, S. (2006). *The Arrival*. London: Lothian.

Various authors. (2018). *Shatila Stories*. London: Peirene Press.

Synopsis <span style =

The current refugee crisis has brought widespread attention to the precarious situation of the refugee. While representations of refugees and migrants in literary texts can be traced back to antiquity, the current era of globalisation and international conflict has created a sense of urgency, resulting in an abundance of new literary works that are devoted to the figure of the refugee. Focusing on themes including forced displacement, home and hospitality, this module examines literature by and about refugees from as far afield as Lebanon, Iraq, Korea, Palestine and Vietnam.

This module explores the complexities associated with forced migration and refugee populations. It analyses tensions between the global and the local in the age of globalisation and considers whether we might view the current crisis as an articulation of the religious, cultural and racial tensions between East and West. Perhaps most importantly, the module will consider how literature might be an appropriate vehicle for articulating the humanity of those affected. Finally, students will consider the role of the refugee-as-author and question whether and how personal experiences of the authors might affect both narrative form and reader response.

The current crisis has led to the formation of new fields of study. Over the course of the module, students will engage with key theoretical concepts from mobility studies and border studies; they will also be introduced to the emerging field of refugee and forced migration studies, which examines the phenomenon of the refugee from a range of disciplinary perspectives, including anthropology, law, human rights, politics, literature and film.

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CP667 Politics and Power in Literature and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate awareness of and ability to analyse discursive power relations (political, ethnic, gendered, etc.);
- 2 Demonstrate an understanding of the interplay between ideology and the imagination, politics and literature;
- 3 Demonstrate an understanding of the interrelation of fact and fiction;
- 4 Demonstrate an understanding of literature in its function as a catalyst and product of identity formation;
- 5 Demonstrate an awareness of literature in its function as a vehicle of cultural self-reflection.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate refined communication skills, including the structuring of an original argument, through the writing of essays which will enable students to write a cogent discussion, developing an independent argument;
- 2 Demonstrate and improve ability to read closely and critically, and to apply a range of critical terms to texts.
- 3 Engage critically and systematically with recent criticism

Method of Assessment

Main assessment methods:
• Essay 1 (2,000 words) - 40%
• Essay 2 (2,500 words) - 60%

Reassessment methods:
• 100% Coursework (3,000 words)

Preliminary Reading

Annaud, J [Dir.]. (1997). 7 Years in Tibet. [DVD]. USA: Mandalay Entertainment.
Atogun, O. (2016). Taduno's Song. Edinburgh: Canongate.
Beecher-Stowe. (1852). Uncle Tom's Cabin. London: Global Classics.
Hanne, M. (1994/1996). "Narrative and Power", in: The Power of the Story. Fiction and Political Change. Oxford: Berghahn, pp.1-42.
Ionesco, E. (1959). Rhinoceros (Rhinoceros and Other Plays). Chicago: Avalon.
Kundera, M. (1984). The Unbearable Lightness of Being. London: Faber.
Solzhenitsyn, A. (1962). A Day in the Life of Ivan Denisovich. London: Vintage.
Vonnegut, K. (1969). Slaughterhouse-Five. London: Vintage.

Synopsis <span style =

This module gives students the opportunity to examine literature and film that is politically and ideologically orientated. The central focus will be on the ways in which literature represents, reflects on, and participates in structures of power.

Examples will be taken from around the world. Over the course of the module, we may read accounts of slavery in America, the rise and fall of Fascism in Europe, the postcolonial politics of Nigeria, the subsumption of Tibet, and the fall out of Russian Communism.

This approach will allow us to think about dynamics of power from a global perspective and will give us the chance to think about the role of literature and film in a world framed by competing ideologies and seemingly endless political tensions.

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CP668 The Devil in Literature and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Total Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Analyse critically a selection of representations of the Devil;
- 2 Demonstrate a systematic understanding of the historical and wider philosophical questions that are at stake in such representations;
- 3 Reflect critically on the persistent metaphorical allure of the Devil in literary accounts;
- 4 Engage at an advanced critical level with the literary texts, discussed through close interpretations of these works;
- 5 Demonstrate systematic knowledge of key theoretical concepts relevant to the figure of the Devil;
- 6 Demonstrate a systematic and critical understanding of recent criticism relating to texts studied on the module.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate confident communication skills;
- 2 Demonstrate refined written communication skills, including the structuring of an original argument;
- 3 Demonstrate the ability to read closely and critically, and to apply a range of critical terms to literary texts;
- 4 Engage critically and systematically with recent criticism;
- 5 Demonstrate the ability to undertake the comparative analysis of literature and other media, and to appreciate both the complexities and limitations of this approach to literary study.

Method of Assessment

Main assessment methods:

- Presentation (20 minutes) – 20%
- Essay (3,000 words) – 80%

Reassessment methods:

- 100% Coursework (3,000 words)

Preliminary Reading

Anon, Bible, 'The Book of Genesis' and 'The Book of Revelation'
 Mikhail Bulgakov, (2007/1966) *The Master and Margarita*. London: Penguin.
 Corelli, M. (2020/1895) *The Sorrows of Satan*. London: Feedbooks.
 Dante, 'Inferno,' from *The Divine Comedy* (2003/1472). London: Penguin.
 Gaiman, N. and Pratchett, T. (2006/1990) *Good Omens*. London: Transworld.
 Goethe, J.W. (2007/1829) *Faust*. Hertfordshire: Wordsworth.
 Lewis, C. S. (1942) *The Screwtape Letters*. London: Harperone.
 Marlowe, C. (2005/1592) *Dr Faustus*. London: Norton Critical.
 Milton, J. (2008/1667) *Paradise Lost*. Oxford: Oxford UP.

Synopsis *

From the time of the Bible, the figure of the devil has haunted the Western cultural landscape. Understood as the embodiment of evil, a figure of temptation, and a potential foil to God, the Devil works as a complex ethical symbol. Far from being limited to their biblical origins, Satanic characters are often used as symbolic currency, employed as a means of critiquing existing social structures and, often, challenging the status quo.

The fascination sparked by the notion of pure evil and unbridled malevolence has resulted in an abundance of literary and artistic accounts. Maximilian Rudwin goes so far as to claim that 'Lacking the devil, there would simply be no literature.' (1931) This module will explore the religious, moral and political meanings behind the appearance of the Devil across a range of literary texts and films; the aim is to trace the ways in which the figure has evolved over time and across cultures. Come and join us on a journey into hell!

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FR5001 Transformations of Paris						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a critical appreciation of a wide range of literary, visual, and filmic works produced in France and representing Paris and its transformations from the 19th to the 21st centuries;
- 2 Explore the literary, artistic, filmic and historical background of different works; assess and critically analyse the complex links between Paris as a real city and its representation by writers, artists, and filmmakers;
- 3 Undertake critical analysis relating to French literary texts and other cultural artefacts;
- 4 Evaluate the appropriateness of different analytical approaches to French poetry, painting, fiction and film, and apply these techniques effectively in a coherent argument.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate effective communication skills and organise information in a clear and coherent fashion;
- 2 Write cogent, well-constructed essays supported by textual evidence;
- 3 Demonstrate a well-developed capacity to take responsibility for their own personal and professional learning and development;
- 4 Synthesise and critically evaluate information from a number of sources (problem solving);
- 5 Deploy a range of IT skills with a high degree of effectiveness, such as use of online search-engines, word-processing text with footnotes, basic formatting, searching databases and text files.

Method of Assessment

Main assessment methods

Critical Writing Exercise (500 words) – 20%

Presentation (20 minutes) – 20%

Essay (2,400 words) – 60%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

FREN3300 or FREN3000 or demonstrable equivalent French language proficiency.

Synopsis <span style =

Among the capital cities of Europe, Paris has a particularly rich and exciting history. It played, for example, a key role during the revolution of 1789 and subsequent political upheavals in the course of the 19th century. This module explores the different and evolving representations of Paris from the 19th century to the present day. The changing cityscape of Paris will be examined as mediated through architecture, films, visual arts (Impressionist and Cubist paintings of Paris), poetry, and fiction. Thematic focuses of the module include: conditions of life in Paris across the centuries; architectural changes, including the major transformations brought about by Baron Haussmann's city planning in the mid-nineteenth century; immigrant experience in Paris; social and urban change.

FR5002 Encore! Music and Society in Modern French Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a nuanced awareness of key aspects of French (and in some instances Belgian) culture, history and society in relation to music as a cultural product, and a critical understanding of the ways in which this has developed across the decades;
- 2 Demonstrate critical understanding of French society from the eighteenth century to the present in relation to music as well as music production, dissemination, consumption, and representation;
- 3 Apply concepts and principles derived from the analysis of musical products to achieve a critical understanding of French and Belgian social, political and cultural history;
- 4 Demonstrate the ability to closely read lyrics, critically evaluate textual sources, and analytically evaluate their limitations;
- 5 Demonstrate awareness of the importance of music in processes of inculturation, acculturation and the dissemination of socio-political ideas.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse primary materials as appropriate, using up-to-date theoretical frameworks and relating works to the relevant socio-historical context;
- 2 Use a range of established techniques to carry out independent analysis and research on cultural products and present their findings;
- 3 Demonstrate critical thinking skills;
- 4 Undertake independent research in the library, using appropriate academic databases online;
- 5 Synthesise and critically evaluate information from a number of sources, deploying key techniques from the discipline.

Method of Assessment

Main assessment methods

Creative response and reflection (500 words) – 20%

Essay Plan (500 words) – 20%

Essay (2,000 words) – 60%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

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Pre-requisites

FREN3300 or FREN3000 or demonstrable equivalent French language proficiency.

Synopsis */

This module introduces students to key concepts in the analysis of musical products such as opera, traditional songs, pop and counter-culture songs. It will also introduce students to the use of music in literature in France from the eighteenth century to the present. It will do so by considering a selection of relevant cultural products from a variety of sources, such as eighteenth- and nineteenth-century opera (e.g. Jean-Philippe Rameau; Georges Bizet), literature on music (e.g. Balzac's 'Sarrasine'), major French and Belgian twentieth-century chanson artists (e.g. Edith Piaf, Jacques Brel, Georges Brassens) and contemporary singers and rappers (e.g. Stromae, Baloji, Damso).

The module will use musical products as a point of access to understand French and in some cases Belgian culture and history and analyses how these mirror, criticise and try to change French social, cultural and political beliefs. A recurring theme will be how French and francophone music mirrors and interrogates the relationship of Europe with other cultures, notably through the lens of colonialism and its aftermaths. Gender and class will also recur as themes. Special attention will be given throughout the module to the textual and literary aspect of musical products, focusing on close readings of libretti and lyrics.

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FR539 History of the French Language						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	60% Project, 20% Coursework, 20% Exam	
1	Canterbury	Autumn	H	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate confidence when identifying the processes that have brought about linguistic standardisation in France, and show how they operate today;
- 2 Demonstrate and apply comprehensive understanding when using the basic vocabulary of general and historical linguistics;
- 3 Critically evaluate the views of linguists and non-linguists regarding variation and change in the modern language (e.g. by challenging traditional notions of 'good' language);
- 4 Confidently identify and roughly date texts in French from the period 850-2000, on the basis of recognisable linguistic indicators.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Initiate and participate in discussion of issues raised within the wider field of study;
- 2 Demonstrate confident and professional communication skills;
- 3 Write cogent, well-constructed essays supported by primary and secondary sources.

Method of Assessment

Main assessment methods
Critical Writing Exercise (500 words) – 20%
Essay (2,500 words) – 60%
Presentation (15 minutes) – 20%

Reassessment methods
Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

Prerequisite: FREN6480 – French Upper Intermediate B2, or FREN6520 – French Intermediate B1-B2 (Intensive)

Synopsis <span style =

This module will view French as a case study in language standardization. How did a despised dialect of late Latin grow in stature to become a nationally and internationally prestigious standard language? We begin by outlining Haugen's model of standardisation, and the processes are that associated with them. Starting with Selection of Norms, we consider the earliest French texts and show how they differ from Latin and from Modern French, and look at evolving medieval attitudes to dialects and Classical Latin. As French gradually replaces Latin, we consider Elaboration of Function and Codification, before moving to Acceptance (or perhaps imposition?) of French as a national language in the wake of the Revolution. The latter part of the course looks at language maintenance and the role of normative institutions in controlling or resisting change.

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FR546		Short Narrative Fiction in French				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a critical understanding of a range of narrative fiction from the eighteenth and nineteenth centuries;
- Demonstrate their analytical skills relating to the study of narrative technique and structure;
- Demonstrate their analytical skills relating to close reading and evaluation of literary texts;
- Demonstrate their reading speed in French.

Method of Assessment

Essay (2,000 words) – 40%

Presentation (15 minutes) – 20%

Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading:

Diderot, Supplément au Voyage de Bougainville (any edition)

Flaubert, Un cœur simple (any edition)

Maupassant Boule de Suif (any edition), Le Horla (any edition)

Nerval, Sylvie (any edition)

Voltaire, L'Ingénu (any edition), Candide (any edition)

Pre-requisites

None

Synopsis *

This module will introduce a selection of short narrative fiction in French drawn from the eighteenth and nineteenth centuries. It will reflect on the techniques and forms used by a number of authors and inquire whether short fictions tend to display common features. The authors chosen use the form in a wide variety of ways, from illustrating a philosophical position to dramatising an ethical dilemma or even questioning the conventions of fiction themselves. The texts will be considered with some reference to concepts drawn from general theory of narrative.

FR561		Contemporary French Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	15 (7.5)	80% Exam, 20% Coursework	

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2	Canterbury	Autumn	H	15 (7.5)	100% Coursework
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2	Canterbury	Spring	H	15 (7.5)	100% Coursework
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Contact Hours

Total Contact Hours: 20
 Total Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate a critical and detailed appreciation of some of the key issues raised in contemporary French cinema and cinematic discourse;
- 2 Demonstrate a coherent understanding of the relationship between cinematographic form and content;
- 3 Demonstrate a knowledge of technical terms relating to cinema;
- 4 Demonstrate their ability to critically analyse and describe filmic narratives and the ways in which they are made;
- 5 Demonstrate their appreciation of the differences/similarities between the filmic and the literary;
- 6 Demonstrate comprehensive appreciation of cultural diversity;
- 7 Demonstrate their ability to search for vividness and detail in contemporary French cinema.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Write cogent, well-constructed essays, developing sustained arguments, and supported by textual evidence;
- 2 Give finely-honed presentations, and run seminars independently;
- 3 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;
- 4 Synthesise and critically evaluate information from a number of sources (problem solving);
- 5 Make effective use of information technology (e.g. word processing, library searches).

Method of Assessment

Main assessment methods:

- Critical Writing Exercise (500 words) – 20%
- Essay (2,700 words) – 60%
- Presentation (20 minutes) – 20%

Reassessment methods:

- 100% Coursework (2,500 words)

Preliminary Reading

Films:

Chacun cherche son chat (Cédric Klapisch, 1996)
 Irma Vep (Olivier Assayas, 1996)
 Beau travail (Claire Denis, 1999)
 Harry, un ami qui vous veut du bien (Dominik Moll, 2000)
 Sous le sable (François Ozon, 2000)
 Les Glaneurs et la glaneuse (Agnès Varda, 2000)
 Caché (Michael Haneke, 2005)
 Les Chansons d'amour (Christophe Honoré, 2007)

Pre-requisites

None

Synopsis *

This module examines some of the key works of French cinema since 1990. All of the films will be studied within their cultural background and within the context of French cinema history. Students will be invited to develop important themes such as race and national identity, changing perceptions of Paris and the banlieue, and symptoms of social crisis. The aim of the module is to show how French filmmakers have had to invent new forms and styles of film in order to be able to address the specific issues raised by life in modern-day France.

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FR566 French: Second Year Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	15 (7.5)	100% Coursework	
1	Canterbury	Whole Year	I	15 (7.5)	100% Project	

Contact Hours

Total Contact Hours: 6

Learning Outcomes

On successfully completing the module students will be able to:

- Undertake extensive pieces of analytical and critical writing about French culture and literature;
- Carry out detailed analysis of a French author, cultural theme or works;
- Engage in close reading and critical evaluation of films, literary works or historical texts in French;
- Engage in independent research about French culture and literature;

Method of Assessment

Extended Essay (6,000 words) – 100%

Preliminary Reading

This will vary according to the topic chosen

Pre-requisites

Prerequisite for Joint Honours: Students must have achieved at least 60% average at Stage 1 and must also be taking at least 30 credits worth Culture and Literature optional modules in French at Stage 2

Synopsis *

The module is an opportunity to embark on extended written analysis of a chosen area of study, related to, but not part of, another stage two French non-language module. It culminates in the presentation of an essay, normally in English, of 6,000 words.

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FR567 French: Final Year Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	
1	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 6

Private Study Hours: 294

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Undertake comprehensive, detailed research on a specific area of French culture or language;
- 2 Demonstrate in-depth and advanced subject knowledge of a particular area of French studies;
- 3 Engage with primary and secondary source material in a scholarly way, demonstrating the ability to understand concepts and debates relevant to the study of French culture and demonstrate a critical understanding of their assumptions, implications, limitations or contradictions.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Identify an appropriate topic for personal study;
- 2 Work, study and undertake systematic and analytical research independently;
- 3 Organise the work involved in an extensive research project;
- 4 Marshall complex knowledge and present it clearly and logically in the substantive form of a dissertation;

Method of Assessment

Main assessment methods

Dissertation (10,000 words) – 100%

Reassessment methods

Reassessment Instrument: 100% Project

Preliminary Reading

Indicative Reading List

Denscombe, M. (1998). The Good Research Guide, Buckingham: Open University.

Rudestam, K. and Newton, R. (1992). Surviving Your Dissertation: A Comprehensive Guide to Content and Process, London: Sage.

Pre-requisites

None

Restrictions

This module is not available to joint honours students

Synopsis *

This module is intended to introduce undergraduate students to independent research and provide the opportunity for sustained, detailed study of a topic of their choosing. The topic chosen must relate to a specific aspect of French culture or language. Originality and feasibility are important aspects of writing dissertations and topics must be scrutinised and approved in advance by the module convenor or dissertation supervisor. Students can expect guidance from the module convenor and an academic supervisor throughout the process, including one-to-one tutorials.

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FR590		Professional French				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
3	Canterbury	Spring	I	15 (7.5)	70% Coursework, 30% Exam	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Function, in French, on a social and general professional level within a general business context;
- 2 Communicate effectively in writing and orally in predictable situations in a professional context (Common European Framework of Reference indicative level: B1/B2);
- 3 Understand and accurately use vocabulary and forms of expression of the contemporary general French business context.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate and work as part of a team on a research and presentation project;
- 2 Problem-solve by undertaking independent research in the library collections and using appropriate academic databases online;
- 3 Demonstrate transferable skills necessary for employment at the appropriate level in the target language: oral and written communication, organisation of events, participation in meetings, liaison with colleagues and customer care.

Method of Assessment

Main assessment methods

Sur Table In-Course Test (45 minutes) – 20%

Written Assignment 1 (350 words) – 30%

Written Assignment 2 (300 words) – 30%

Group presentation (15 minutes) – 20%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

FREN3000 or equivalent language level.

Restrictions

Not available for French native speakers.

Synopsis <span style =

Students are taken through essential aspects of the conduct of business in France (and French-speaking countries), both learning about those aspects and becoming familiar with specific features of the French language encountered in a professional context. In terms of key skills, business skills and language skills, encourages the practice of meticulous accuracy.

As an option, students may register for the Diplôme de français professionnel Affaires B1 (DFP B1) of the Chambre de Commerce et d'Industrie de Paris Ile-de-France (CCIP). The syllabus of FREN5900 closely follows some of the pedagogical requirements of the business French programme of the CCIP.

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FR592		French for Business				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
3	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Function confidently in French on a social and professional level within a general professional context and be confident to undertake further professional training;
- 2 Communicate effectively in writing and orally in everyday situations in a professional context, including producing summaries/précis of business or economic texts (Common European Framework of Reference indicative level: B2/C1);
- 3 Understand and accurately use an extended vocabulary and specialised forms of expression and register of the contemporary French business context.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate and work as part of a team on a research and presentation project;
- 2 Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
- 3 Demonstrate transferable skills necessary for employment at the appropriate level in the target language: oral and written communication, marshalling information and being able to summarise it, playing an active role in meetings and other professional events.

Method of Assessment

Main assessment methods

Assignment 1 (500 words) – 25%

Assignment 2 (400 words) – 35%

Group Presentation (20 minutes) – 20%

Sur Table In-Course Test (45 minutes) – 20%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

FREN6480 – French Upper Intermediate B2 (or equivalent language level)

Synopsis *

Students will be introduced to the francophone business environment, and will learn to be operational in such a context. As well as learning about essential aspects of companies and specific features of the French language encountered in such an environment, students will broaden their knowledge of current events and economic issues through the use of a dossier of contemporary texts/articles, which will be exploited in a variety of ways: résumé (précis-writing), analyse de document (questions about the text), or free composition. In terms of key skills, business skills and language skills, this module encourages the practice of meticulous accuracy.

Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

As an option, students may register for the Diplôme de français professionnel Affaires B2 (DFP Affaires B2) of the Chambre de Commerce et d'Industrie de Paris Ile-de-France (CCIP). The syllabus of FREN5920 closely follows some of the pedagogical requirements of the business French programme of the CCIP.

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FR593 Paris: Myth and Reality in the 19th century						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	60% Project, 20% Coursework, 20% Exam	
1	Canterbury	Autumn	I	15 (7.5)	80% Exam, 20% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a critical appreciation of a wide range of literary and visual works produced in France during the nineteenth century;
- Explore the literary, artistic and historical background of different works, and assess and critically analyse the complex links between Paris as a real city and its representation by writers and artists;
- Demonstrate their analytical skills relating to close reading and evaluation of French literary texts;
- Demonstrate their reading speed in French.

Method of Assessment

Critical Writing Exercise (500 words) – 20%

Essay (2,400 words) – 60%

Presentation (20 minutes) – 20%

Preliminary Reading

Any edition:

Balzac - 'Le Père Goriot'

Baudelaire - 'Tableaux Parisiens' in 'Les Fleurs du Mal'

Maupassant - 'Bel-Ami'

Zola - 'Nana'

Pre-requisites

None

Synopsis *

Among the capital cities of Europe, Paris has a particularly rich and interesting history. In the revolution of 1789 and subsequent political upheavals in the course of the nineteenth century (1830, 1848, 1870-71), the city played a key role in deciding the fate of the nation. In the same period, it grew dramatically in size and emerged as a modern metropolis. Widely divergent views were expressed as to the wholesomeness of city living; opinion differed equally violently among writers as to the benefits to be derived from the explosive growth of the city. The module will examine conditions of life in the real Paris of the 19th Century and in particular the radical and highly controversial changes to the face of the city brought about during the Second Empire under the direction of Baron Haussmann. The main focus of the module, however, will be the images of the city as mediated in contemporary fiction (Balzac and Zola amongst others), poetry (Baudelaire) and painting (Manet's vision of city life).

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FR594 Paris: Myth and Reality in the 20th century						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a critical appreciation of a wide range of literary and filmic works produced in France during the twentieth century;
- Explore the literary, filmic and historical background of different works, and assess and critically analyse the complex links between Paris as a real city and its representation by writers and filmmakers;
- Demonstrate their analytical skills relating to close reading and evaluation of literary texts;
- Plan and write an essay analysing cultural and historical questions as they are articulated in French poetry, painting, fiction and film.

Method of Assessment

Essay (2,000 words) – 40%

Presentation (20 minutes) – 20%

Examination (2 hours) – 40%

Preliminary Reading

Any edition:

Apollinaire, Guillaume (1913). *Alcools*.
 Gary, Romain. (1975). *La Vie devant soi*.
 Jeunet, Jean-Pierre. (2001). *Le Fabuleux Destin d'Amélie Poulain*
 Modiano, Patrick. (2002). *La Petite Bijou*
 Nimier, Marie. (2010). *Les Inséparables*
 Pineau, Gisèle. (2000). *L'Exil selon Julia*
 Truffaut, François. (1959). *Les 400 coups*

Pre-requisites

None

Synopsis */

Among the capital cities of Europe, Paris has a particularly rich and exciting history. It played, for example, a key role during the revolution of 1789 and subsequent political upheavals in the course of the 19th century. This module explores the different and evolving representations of Paris of the 20th century in the context of modernity and postmodernity. Although the main focus of the course will be literary, including poetry and fiction, there will also be examination of the changing landscape of the capital as mediated through film and in visual art (Cubist paintings of Paris). Thematic focuses of the module include: immigrant experience in Paris; young protagonists' quest for identity in Paris; social and urban change.

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FR598 Occupation and Resistance in the French Novel						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a critical appreciation of a range of literary works inspired by the period of the Occupation and the Resistance in France;
- Explore the literary and historical background of different French works, and assess and critically analyse the complex links between events and the fiction itself;
- Demonstrate their cogent analytical skills relating to close reading and evaluation of literary texts;
- Demonstrate their reading speed in French.

Method of Assessment

Essay (2,400 words) – 60%

Presentation (15 minutes) – 20%

Critical Writing Exercise (500 words) – 20%

Preliminary Reading

Any edition:

Camus – Lettres à un ami allemand

Duras – La Douleur

Némirovsky – Suite française

Modiano – Livret de famille

Vercors – 'Le silence de la mer' (in: Le Silence de la mer)

Pre-requisites

None

Synopsis *

This module will examine ways in which this turbulent and divisive period of French history is reflected in imaginative writing. Some texts are nearly contemporaneous with events; others reflect collective memory of the Occupation across generations. Questions raised will include: problems of realistic description and of narrative technique; the relationship of the individual to events beyond his/her control; conflicting loyalties and responsibilities; Resistance and occupation as metaphor; the mode *rétro* in French fiction since the 1960s. A certain amount of historical background reading will be essential.

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FR599 Description of Modern French						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Autumn	I	15 (7.5)	60% Project, 20% Coursework, 20% Exam	
1	Canterbury	Autumn	I	15 (7.5)	80% Exam, 20% Coursework	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read International Phonetic Alphabet (IPA) script, and produce a broad phonemic transcription of spoken French;
- 2 Confidently use and understand the basic vocabulary of general linguistics as applied to French (phonetics, phonology, morphology, syntax, register etc.);
- 3 Critically evaluate the views of linguists and non-linguists regarding change in the modern language;
- 4 Comment authoritatively on variation within the French language (with regards to differences in prestige, style, register, spoken v. written usage etc.).

9. The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate effectively and work as part of a team;
- 2 Write cogent, well-constructed essays supported by textual evidence;
- 3 Give presentations and run seminars independently;
- 4 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;
- 5 Synthesise and critically evaluate information from a number of sources;
- 6 Make effective use of information technology (e.g. word processing, library searches).

Method of Assessment

Main assessment methods

Essay (2,000 words) – 40%
Group presentation (20 minutes) – 20%
Examination (2 hours) – 40%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

Written and spoken French are now, arguably, so far apart as to constitute distinct varieties. Unlike most French modules, this module will take the latter as its starting point. The phonology (sound system) will first be explored, and basic transcription skills acquired, with consideration of recent and ongoing changes in the general system known as français standard. The module will then move on to consider the gap between written and spoken French grammar, notably in such areas as the tense/mood system, morphosyntax or pronouns, grammatical gender and agreement, and verb classification. The treatment of neologisms, and particularly the status of franglais in contemporary French, will also be considered. Although the module will provide students with some basic tools of linguistic description, no background in Linguistics is required or assumed.

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FR601 Mothers and Daughters in Women's Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	60% Project, 20% Coursework, 20% Exam	
1	Canterbury	Autumn	H	15 (7.5)	80% Exam, 20% Coursework	
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Critically analyse issues surrounding the relationships between mothers and daughters who become writers (such as identity and evolving representations);
 Demonstrate a critical appreciation of issues raised by women writers;
 Evaluate the role of the family in French society;
 Demonstrate their analytical skills relating to close reading and evaluation of literary texts;
 Demonstrate their efficient reading speed in French.

Method of Assessment

Examination (2 hours) – 40%
 Essay (2,200 words) – 40%
 Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading List

Colette: Sido
 Françoise Sagan: Bonjour Tristesse
 Marie Cardinal: Les Mots pour le dire
 Marguerite Duras: L'Amant
 Nathalie Sarraute: Enfance
 Annie Ernaux: Une femme

Synopsis *

The module is designed to acquaint students with samples of the main trends within the work of Twentieth Century women writers by paying close attention to the relations between mothers and their daughters who become writers. Each novel chosen is one of personal analysis of the often-violent relationship between the mothers and their daughters who turn to writing in a search for identity and liberation from the mother or maternal figure of their youth. Students analyse the texts in order to evaluate how the picture of the mother has evolved. We will pay close attention to the underlying theme of the progression of the role of women in French society. Each text will also provide us with a variety of specific themes to discuss which will enable us to better understand the changes which French women have faced during this century.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

FR613 The Reader and the Text						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	15 (7.5)		
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

One weekly two-hour seminar for 10 weeks

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Accurately assimilate concepts such as the ideal, the real and the implied reader, following critical reflection on these topics;
- 8.2 Explore in detail and relativise author-centred methods of literary interpretation by taking account of reader-response theory;
- 8.3 Demonstrate cogent analytical skills for the study of narrative technique and structure;
- 8.4 Demonstrate a critical appreciation of a range of experimental literature of the twentieth century;
- 8.5 Demonstrate their analytical skills relating to close reading and evaluation of literary texts;
- 8.6 Demonstrate their efficient reading speed in French.

Method of Assessment

- Critical Writing Exercise (500 words) – 20%
- Essay (2,700 words) – 60%
- Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading:

Balzac: Le Colonel Chabert (any edition)

Butor: La Modification (any edition)

Gide: Les Faux-Monnayeurs (any edition); Journal des Faux-Monnayeurs (any edition)

Robbe-Grillet: La Jalousie (any edition), Pour un nouveau roman (any edition)

Sarraute: Les Fruits d'Or (any edition)

Pre-requisites

Students registering for this module will need to have proficiency in the target language at level B2/C1, as the module is taught partly in the target language

Synopsis *

This module aims to examine literature from an unusual angle by concentrating on the importance of the figure of the reader for the interpretation of novels. Often novels address the reader directly; some novels are written in the second person, as if the reader were a central character. Sometimes novels involve 'self-reflexive' or 'self-referential' elements that force the reader to reflect on his/her own expectations of literature. When novels invoke the reader in these various ways, they invite us to reflect on the text – how it comes to exist, who it is for, what is its message or purpose – in new and challenging ways. The module also concentrates on the 'nouveau roman', which involves sustained reflection on these and related questions.

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FR615		Sociolinguistics of French				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
2	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
2	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
2	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Accurately interpret correlations between linguistic data and extralinguistic parameters in French and other languages;
- 8.2 Design sociolinguistic projects and conduct independent fieldwork;
- 8.3 Demonstrate critical and informed awareness of variation in French at different levels (e.g. lexicon, syntax, phonology);
- 8.4 Use descriptive linguistic and sociolinguistic terminology (e.g. variable, indicator, age-grading, stereotype, hypercorrection) with confidence.

Method of Assessment

- Linguistic Commentary (500 words) – 20%
- Essay (2,700 words) – 60%
- Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading:

- Armstrong, N. (2001) Social and Stylistic Variation in Spoken French: A comparative Approach. Amsterdam: John Benjamins.
- Ball, R. (1997) The French-Speaking World: a practical introduction to sociolinguistic issues. Routledge.
- Battye, A. & Hintze, M-A & Rowlett, P. (2000). The French Language Today. London: Routledge.
- Walter, H. (1994) French Inside and Out. London: Routledge.
- Wardhaugh, R. (1998) An Introduction to Sociolinguistics.

Synopsis <span style =

This module is designed to make students aware of varieties of modern French other than the standard language. It will focus on issues associated with linguistic inequality and encourage students to investigate variation in contemporary French for themselves. There can be few countries where linguistic prescriptivism is as deep-rooted as it is in France. The Académie française pronounces on le bon usage, while the education system is hostile to regional varieties. To focus exclusively on standard French, however, is to ignore a rich diversity of language at a number of levels. This module will attempt to redress the balance by considering such issues as regional and socio-situational variation within modern French, as well as variation according to sex, class, or age. Other issues to be considered will be the relationship between français régional and dialect, the role of franglais, language policy and attitudes, and the position of French outside France. A background in Linguistics will not be assumed.

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FR620 Memory and Childhood in 20th Century French Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	80% Coursework, 20% Exam	
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Explore in depth a range of twentieth-century literary works in French that reflect on the nature of childhood, memory, and memories of childhood;

Reflect critically on the role and significance of memory and childhood in a variety of literary genres;

Demonstrate a critical understanding of the narratological import of the relationship between the fictional and the autobiographical;

Demonstrate a critical appreciation of the ways in which memory can bear upon literary form;

Demonstrate confident analytical skills for the study of narrative technique and structure;

Demonstrate their ability to read in French.

Method of Assessment

Critical Writing Exercise (500 words) – 20%

Essay (2,400 words) – 60%

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List:

Ernaux, A. (2007). *La Place*. Paris: Gallimard.

Germain, S. (2001). *L'Enfant Méduse*. Paris: Gallimard.

Kofman, S. (2005). *Rue Ordener, rue Labat*. Paris: Galilée.

Perec, G. (2001). *W ou le souvenir d'enfance*. Paris: Denoël.

Proust, M. (2001) *Combray*. In: *Du côté de chez Swann*. Paris: Gallimard.

Pre-requisites

Prerequisite: FREN3300 – French Beginners A1-A2 (Intensive) or equivalent level of ability

Synopsis <span style =

It is commonly accepted that identity or a sense of self is constructed by and through narrative – the stories we tell each other and ourselves about our lives. This module explores the complex relationships that exist between memory, nostalgia, writing and identity in a range of twentieth-century autobiographical and first- and third-person fictional works in French. These texts foreground issues of childhood, memory, history, and trauma in the construction of identity.

FR621 Writing on Art: Text and Image in Modern French Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
2	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	
3	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic appreciation of the differences and similarities between the manner in which French writers of the late eighteenth and nineteenth centuries seek to populate their texts with works of art, particularly paintings, through discussion of texts by Denis Diderot, Honoré de Balzac, Charles Baudelaire, Emile Zola and Marcel Proust;
- 2 Demonstrate a coherent understanding of the literary guises in which works of art, particularly, paintings, can be made to appear;
- 3 Demonstrate their critical understanding of a particular and vivid form of the relationship between fictional text and 'world';
- 4 Demonstrate their critical appreciation for some of the ways in which the literary and the non-literary intersect;
- 5 Demonstrate a professional ability to analyse and describe fictional narratives, particularly those containing descriptions of works of art;
- 6 Demonstrate their ability to read confidently in French.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Participate in discussion making their own critical, reflective contributions to the discussion and listening to and respecting the contributions of others;
- 2 Communicate confidently and effectively, and work as part of a team;
- 3 Write professional, well-constructed essays, developing sustained arguments, and supported by textual evidence;
- 4 Give finely honed presentations and run seminars confidently and independently;
- 5 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;
- 6 Synthesise and critically evaluate information from a number of sources;
- 7 Make extensive use of information technology.

Method of Assessment

Main assessment methods:

Essay Plan (500 words) – 20%
Essay (2,750 words) – 60%
Screencast/Presentation – 20%

Reassessment method:

Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading:

Balzac, H. de. (2005). *Le Chef d'œuvre inconnu*. Paris: Gallimard
Baudelaire, C. (2010). *'Le Peintre de la vie moderne'*. Paris: Fayard
Diderot, D. (2008). *Salon de 1767*. Paris: Hermann
Proust, M. (2003). *Marcel Proust, A la recherche du temps perdu*. Paris: Gallimard (Extracts to be provided)
Zola, E. (2006). *L'Œuvre*. Paris: Gallimard

Pre-requisites

FREN6480 – French Upper Intermediate B2, or FREN6520 – French Intermediate B1-B2 (Intensive).

Synopsis

The mutual influence of the visual arts and literature is both a major theme of French culture and an important area of current academic research. The eighteenth-century 'philosophe' Denis Diderot (1713–1784) was the first major French author to write at length about painting, and he bequeathed to later writers such as Charles Baudelaire (1821–1867) a new literary genre, the 'salon'. This module explores how visual and textual materials (including paintings, photographs, novels, poems and essays) interact across a range of historical periods and artistic movements in modern France, enriching students' understanding of both the visual arts and literature.

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FR632		Modern French Theatre				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

One weekly two-hour seminar for ten weeks

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate enhanced knowledge and critical understanding of representative works produced by major playwrights working in France during the first half of the twentieth century;
- 8.2 Demonstrate developed analytical skills relating to close reading and evaluation of literary texts;
- 8.3 Demonstrate developed knowledge and awareness of stagecraft, performance and the history and founding principles of theatre, in order to enrich and diversify their appreciation and analysis of texts written for the theatre;
- 8.4 Demonstrate improved reading speed in French.

Method of Assessment

60% Coursework, 40% Exam

Preliminary Reading

Indicative Reading:

Anouilh, J. (1937). *Le Voyageur sans Bagage*. Paris: Gallimard.
 Apollinaire, G. (1917). *Les Mamelles de Tirésias*. Paris: Gallimard.
 Cocteau, J. (1934). *La Machine Infernale*. Paris: Bernard Grasset.
 Cocteau, J. (1938). *Les Parents Terribles*. Paris: Gallimard.
 Giraudoux, J. (1946). *La Folle de Chaillot*. Paris: Bernard Grasset.
 Ionesco, E. (1954). *La Cantatrice Chauve*. Paris: Gallimard.
 Ionesco, E. (1959). *Rhinocéros*. Paris: Gallimard.
 Sartre, J. (1947). *Huis Clos*. Paris: Gallimard.

Pre-requisites

Students registering for this module will need to have proficiency in the target language at level B1/B2, as the module is taught partly in the target language

Restrictions

This module is not available as a wild module.

Synopsis *

This module allows students to study plays by major French writers and to explore the techniques they used, both verbal and visual, to renew the art of theatre during the first half of the twentieth century. It will include plays in French by major authors such as Apollinaire, Cocteau, Sartre and Ionesco. Taking one play each week, the syllabus will be approached in broadly chronological order, with emphasis given to diversity but also to continuing links and developments, such as the use and influence of popular culture, politics and classical mythology.

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FR637 Travels to Japan in Modern French Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a detailed and critical appreciation of a range of French cultural products from the 19th and 20th centuries (novels, travel writing, paintings, and cinema);
- Demonstrate analytical skills for the study of structure, prose and cinematic technique, the portrayal of national cultures and the nature of intercultural understanding as expressed in literature;
- Demonstrate confident skills relating to close reading and evaluation of French literary texts and of images of French culture;
- Demonstrate the ability to confidently deploy conceptual and critical arguments effectively in French and in English;
- Demonstrate their ability to read French quickly, and to listen and understand spoken French accurately.

Method of Assessment

Critical Writing Exercise (500 words) – 20%

Essay (2,500 words) – 60%

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading:

Dossier of Impressionist and post-Impressionist paintings (any edition)

CORNEAU, A. Stupeur et tremblements [Film]

LOTI, P. 1887 [1990]. Madame Chrysanthème. Ed. Bruno Vercier. Paris: Flammarion

NOTHOMB, A. 1999. Stupeur et tremblements. Paris: J'ai Lu

RESNAIS, A. 1959. Hiroshima mon amour [Film]. Directed by Alain Resnais. Pathé

ROUBAUD, J. 2014. Tokyo infra-ordinaire. Paris: Tripode

Pre-requisites

FREN6480 – French Upper Intermediate B2, or FREN6520 – French Intermediate B1-B2 (Intensive)

Synopsis *

This course examines the portrayal of Japan in French and Belgian writing and culture from the 19th, 20th and 21st centuries. Since Japan was opened to the West in the mid-19th century, there has been a tradition of French literary japanophilia. The course will permit a critical evaluation of the evolution of French 'japonisme', from its exoticist beginnings in the work of Pierre Loti, through early 20th century theories of exoticism. We will examine the portrayal of contemporary Japan in Amélie Nothomb's and Jacques Roubaud's work. 'Japoniste' images by French Impressionist painters will also be studied, as will Resnais's post-war film Hiroshima mon amour and a cinematic adaptation of Nothomb's work. The study of these texts and images will involve the exploration of themes such as intercultural understanding (or the lack thereof); the idealisation or demonisation of the other; the nature of 'Orientalism'; and the way in which French writers and artists turn to the foreign culture in order to critique their own culture.

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FR638 French Detective Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate detailed knowledge and understanding of French detective writing and the development of this genre from the 19th century onwards;
- Demonstrate analytical and critical skills for the study of structure, prose technique, cinema, and the rules of genre and be able to critically evaluate the appropriateness or otherwise of these skills when it comes to approaching and perhaps resolving questions within the subject;
- Demonstrate assured and accurate skills in close reading and evaluation of literary texts and of film, and be able to transfer and apply these skills in various contexts;
- Participate in discussion (in French), make their own contributions to the discussion, and listen to and respect the contributions of others;
- Demonstrate an improved ability to communicate effectively in French and in English;
- Demonstrate their ability to read French quickly, and to listen and understand spoken French accurately.

Method of Assessment

Essay (2,000 words) – 40%
Presentation (15 minutes) – 20%
Examination (2 Hours) – 40%

Preliminary Reading

Indicative Reading:

Boileau-Narcejac. [1952] (2010). *Celle qui n'était plus*. Paris: Folio
Clouzot, H-G. (1955). *Les Diaboliques* [Film]. Filmsonor
Daeninckx, D. [1984] (2010). *Meurtres pour mémoire*. Paris: Folio
Leroux, G. [1907] (2014). *Le Mystère de la Chambre Jaune*. Paris: J'ai Lu
Podalydes, B. (2003). *Le Mystère de la Chambre Jaune*. [Film]. Canal+
Poe, E.A., translated by Baudelaire, C. [1856] (2004). Excerpts from *Histoires Extraordinaires*. Paris: Folio
Vargas, F. [2002]. *Salut et liberté*. Paris: J'ai Lu

Pre-requisites

Prerequisite: FREN3000 (French Lower Intermediate B1) or equivalent level of ability up to Level B1 of the CEFR

Synopsis

Detective fiction is an extremely popular genre whose basic template can give rise to a multitude of approaches, settings, plots and values. This course is designed to give students an overview of the tradition of French crime fiction as it has evolved from the mid-19th century to the early 21st century. Short crime fiction, full crime novels, and film will be analysed. Close attention will be paid to generic conventions, and how they alter over time. Questions of social order and disorder will be central to our enquiry. We will also study the extent to which detective novels mount a critique of contemporary society. All texts will be studied in French. Tuition is given partly in English and partly in French.

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FR645 Desire in the Text: Romanticism to Decadence						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a detailed and critical appreciation of a range of prose and poetry produced in France during the 19th century;
- Demonstrate analytical skills for the study of structure, prose and poetic technique, the portrayal of desire and its critical connections to aspects of modernity;
- Demonstrate their skills relating to close reading and evaluation of literary texts;
- Demonstrate their reading and listening speeds in French.

Method of Assessment

Essay (2,400 words) – 60%

Presentation (20 minutes) – 20%

Critical Writing Exercise (500) words – 20%

Preliminary Reading

Indicative Reading:

Balzac, H de. (1846), *La Cousine Bette* (Paris: Livre de Poche, 1978)
 Chateaubriand, F-R de. (1802), *Atala*. René. *Le Dernier Abencerage* (Paris: Gallimard, 1984)
 Flaubert, G. (1857), *Madame Bovary* (Paris: Flammarion, 1986)
 Rachilde [pseud. Marguérie Eymery-Vallette], *Monsieur Vénus* (Paris: Flammarion, 1977)
 Sand, G. (1832), *Indiana* (Paris: Gallimard, 1984)

Pre-requisites

None

Synopsis */

This module presents a broadly chronological survey of canonical works of French literature of the nineteenth century centred on the theme of desire. More specifically, these works explore contemporary codes of love and marriage, shifting gender identities, capitalism, consumerism, moral, social and sexual transgression, alienation, lethargy, and death. The module takes fiction of the Romantic era as its starting point, exploring the frustration of desire associated with the 'mal du siècle' (the disillusionment and melancholy experienced by (primarily) young adults in the early nineteenth century). It concludes with naturalist and 'decadent' works of the fin de siècle, which are concerned with a discrepancy between desire and a generalised depletion of the energy required to fulfil it. The module identifies desire (whether satisfied, unfulfilled or conspicuously absent) as a central preoccupation in French cultural production of the nineteenth century. It also examines the extent to which desire is a strategy for expressing contemporary concerns and anxieties around specific aspects of modern life with which the human subject was coming rapidly and problematically to terms.

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FR646		Crossing Borders: Travel in Modern French				Writing
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate a detailed and critical appreciation of a range of travel writing produced by French writers during the 19th and 20th century;
- 2 Demonstrate confident and coherent analytical skills for the study of structure, prose and poetic technique, the portrayal of travel and its critical connections to aspects of (post)modernity;
- 3 Accurately evaluate of literary texts by close reading of literary passages;
- 4 Demonstrate their ability to read French quickly, and to listen and understand spoken French accurately.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate the ability to communicate information and arguments effectively and coherently;
- 2 Write cogent, well-constructed essays, developing sustained arguments, and supported by textual evidence;
- 3 Demonstrate the ability for self-managed learning in the preparation of further study;
- 4 Effectively and critically analyse cultural products, within the framework of sustained, evidence-based arguments.

Method of Assessment

Main assessment methods

Essay (2,250 words) – 60%

Presentation (15 minutes) – 20%

Critical Writing Exercise (500 words) – 20%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

Prerequisite: FREN6480 – French Upper Intermediate B2, or FREN6520 – French Intermediate B1-B2 (Intensive)

Synopsis *

This module will explore the evolution of the notion of travel in modern French thought and literature by looking at a wide range of French travel writing in prose as well as poetry, essays, and travel diaries from the late 19th century to the late 20th century. The objective is to show how travel writing questions the relevance of myths about travel itself (often seen as a means to discover new worlds and to allow different cultures to blend) or about the other and otherworldliness. It is also to explore how the act of traveling and the act of writing can work together to cross borders linguistic, but also cultural and stylistic nature.

FR647		French Advanced C1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60

Private Study Hours: 240

Total Study Hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended translation skills, as developed in the first and second years;
- 2 Demonstrate consolidated and extended ability to accurately recognise and use a range of registers in French, and gained enhanced sensitivity to the equivalent English registers;
- 3 Demonstrate perfected linguistic skills by means of studying grammatical and lexical subtleties of the French language;
- 4 Analyse and demonstrate a deep and cogent understanding of topics related to language and cultural studies, and the complex inter-relationships between such topics, in both French and English;
- 5 Demonstrate the benefit of having had regular oral practice in French on an extensive range of topics, including academic topics, at an advanced level.
- 6 Demonstrate a thorough and critical understanding of the theoretical and practical problems involved with translation from English into French and vice versa.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended ability to identify and analyse concepts, and the relation between concepts, in both the target language and English;
- 2 Demonstrate the ability to converse in the target language on a range of topics, including academic topics, at an advanced level;
- 3 Demonstrate enhanced skills of oral as well as written presentation and self-expression;
- 4 Demonstrate the ability to engage in independent study and research through a variety of methods (including the use of dictionaries and grammars);
- 5 Demonstrate advanced translation skills.
- 6 Demonstrate advanced written compositional skills in the target language.

Method of Assessment

Main assessment methods:

- Online Translation In-Course Test (80 minutes) – 10%
- Audio-visual Comprehension Assignment (Equivalent to 1,000 words) – 10%
- Essay (700 words) – 10%
- English to French Translation Assignment (500 Words) – 10%
- French to English Translation Assignment (500 Words) – 10%
- Project (700 words) – 10%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment method:

Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List Only

- Armstrong, N. (2005) Translation, Linguistics, Culture: A French-English Handbook. Bristol: Multilingual Matters.
- Chuquet, H. and Paillard, M. (2004) Approche linguistique des problèmes de traduction anglais-français. Paris: Ophrys.
- Hawkins, R. and Towell R. (2015) French Grammar and Usage, 4th edition, Oxford: Routledge.
- Hawkins, R. and Towell R. (2015) Practicing French Grammar, 4th edition, Oxford: Routledge.
- Hervey, S. and Higgins, I. (2002) Thinking French Translation: a course in translation method: French-English, second edition. Oxford: Routledge.
- Vinay, J.-P. and Darbelnet, J. (2013) Stylistique Comparée du Français et de l'anglais. Paris: Didier.

Pre-requisites

Prerequisite: FREN6480 (French Upper Intermediate B2) or FREN6520 (French Intermediate B1-B2); or equivalent ability to B2 of the CEFR must be demonstrated.

Restrictions

FREN6470 can only be taken by students who have been dispensed from the Languages Year Abroad (LANG0001), or who have failed the Year Abroad, and will therefore be enrolled on the BA French Studies.

Synopsis

The module develops advanced proficiency in writing, speaking and comprehending French. It concentrates on translation into French and English and the development of analytical skills in the production of written and spoken French. Translation exercises confront students with a variety of advanced texts in different styles and registers, and encourage accuracy and critical reflection as well as acquisition and consolidation of grammatical structures. The language skills component combines discursive writing on advanced topics with the development of proper oral competence through discussion. Conversation classes with a native speaker develop presentational ability, and enable students to speak fluently and idiomatically at the advanced level.

Students of French who did not spend a year abroad in a Francophone country are nevertheless expected to achieve a near-native level of French by the end of their degree. Familiarity with the language, as spoken and written at professional level – for example in journalism or literature – is expected, together with a well-stocked vocabulary, a reasonable command of idiom in common use and a sense of linguistic appropriateness to context.

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FR648 French Upper Intermediate B2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60
 Private Study Hours: 240
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary and improved knowledge and critical understanding of the French language;
- 2 Demonstrate perfected skills in French speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will have learned how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show a sophisticated knowledge of French through translation and essay writing, and by summarising and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of French on current issues and course topics;
- 6 Demonstrate the ability to write in a good and grammatically correct French, using a variety of registers and a complex vocabulary, paraphrasing and translating from English to French.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Demonstrate the ability to use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

Essay (600 words) – 15%
 English to French Translation Assignment (400 words) – 15%
 Guided Comprehension Assignment (500 words) – 15%
 Audio-visual Comprehension In-Course Test (40 minutes) – 15%
 Written Examination (3 hours) – 30%
 Oral Examination (10-15 minutes) – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

Prerequisite: FREN3000 (French Lower Intermediate B1); or equivalent ability to B1 of the CEFR must be demonstrated.

Restrictions

This module is not available for bilingual students and French native (or near native) speakers with secondary education in a Francophone country. Not available as a 'wild' module choice.

Synopsis *

This module is an intermediate level module. Its aims are to strengthen and widen the linguistic knowledge provided in FREN3000 (French Lower Intermediate B1), to consolidate students' vocabulary and improve their knowledge of written and spoken French through immersion in a variety of texts, and to practise translation skills both from and into French.

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FR649 French Advanced C1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60
Private Study Hours: 240
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended translation skills, as developed in the first and second years;
- 2 Demonstrate consolidated and extended ability to accurately recognise and use a range of registers in French, and demonstrate enhanced sensitivity to the equivalent English registers;
- 3 Demonstrate perfected linguistic skills by means of studying grammatical and lexical subtleties of the French language;
- 4 Analyse and demonstrate a deep and cogent understanding of topics related to language and cultural studies, and the complex inter-relationships between such topics, in both French and English;
- 5 Demonstrate the benefit of having had regular oral practice in French on an extensive range of topics, including academic topics, at an advanced level.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended ability to identify and analyse concepts, and the relation between concepts, in both the target language and English;
- 2 Demonstrate the ability to converse in the target language on a range of topics, including academic topics, at an advanced level;
- 3 Demonstrate enhanced skills of oral as well as written presentation and self-expression;
- 4 Demonstrate the ability to engage in independent study and research through a variety of methods (including the use of dictionaries and grammars);
- 5 Demonstrate advanced translation skills.

Method of Assessment

Main assessment methods:

Online Translation In-Course Test (80 minutes) – 20%
Audio-visual Comprehension Assignment (Equivalent to 1,000 words) – 10%
Essay (700 words) – 10%
English to French Translation Assignment (500 Words) – 10%
French to English Translation Assignment (500 Words) – 10%
Written Examination (3 hours) – 30%
Oral Examination (15 minutes) – 10%

Reassessment methods:

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Armstrong, N. (2005) Translation, Linguistics, Culture: A French-English Handbook. Bristol: Multilingual Matters.
Chuquet, H. and Paillard, M. (2004) Approche linguistique des problèmes de traduction anglais-français. Paris: Ophrys.
Hawkins, R. and Towell R. (2015) French Grammar and Usage, 4th edition, Oxford: Routledge.
Hawkins, R. and Towell R. (2015) Practising French Grammar, 4th edition, Oxford: Routledge.
Hervey, S. and Higgins, I. (2002) Thinking French Translation: a course in translation method: French-English, second edition. Oxford: Routledge.
Vinay, J.-P. and Darbelnet, J. (2013) Stylistique Comparée du Français et de l' anglais. Paris: Didier.

Pre-requisites

FREN6480 (French Upper Intermediate B2) or FREN6520 (French Intermediate B1-B2); or equivalent ability to B2 of the CEFR must be demonstrated.

FREN6490 is compulsory for students who pursue a degree for the BA French. It is open to bilingual students with secondary education in a Francophone country, and French native speakers.

Restrictions

Native speakers of French are required to take FREN6490.

Synopsis *

The module develops advanced proficiency in writing, speaking and comprehending French. It concentrates on translation into French and English and the development of analytical skills in the production of written and spoken French. Translation exercises confront students with a variety of advanced texts in different styles and registers, and encourage accuracy and critical reflection as well as acquisition and consolidation of grammatical structures. The language skills component combines discursive writing on advanced topics with the development of proper oral competence through discussion. Conversation classes with a native speaker develop presentational ability, and enable students to speak fluently and idiomatically at the advanced level.

FR652 French Intermediate B1-B2 (Intensive)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 80
Private Study Hours: 220
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary, improved knowledge and critical understanding of the French language;
- 2 Demonstrate enhanced skills in French speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will know how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show knowledge of French through translation and essay writing, and by summarising material and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of French on course topics;
- 6 Demonstrate the ability to write grammatically correct French, in formal and informal contexts.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

Essay (600 words) – 15%
English to French Translation Assignment (400 words) – 15%
Guided Comprehension Assignment (500 words) – 15%
Audio-visual Comprehension In-Course Test (40 minutes) – 15%
Written Examination (3 hours) – 30%
Oral Examination (15 minutes) – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

FREN3300 (FR330), or equivalent ability to A2 of the CEFR must be demonstrated

Synopsis <span style =

This module is the natural follow-on for those who have, in the previous academic year, successfully taken an intensive beginners French course such as FR330, and who have covered the basics of grammar, acquired a stock of high frequency vocabulary and reached a degree of proficiency beyond GCSE and approaching A-level (A2 waystage in terms of the Common European Framework of Reference).

This module is designed to allow students, upon completion, to demonstrate a level of ability up to B2 threshold, turning students into independent users of French in both oral and written contexts. The course is thus also designed to prepare students for their year abroad and independent life in France as a foreign country. This module is an intensive course, which develops the student's active and passive aural and written skills.

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GE503 German Advanced C1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended translation skills, as developed in the first and second years;
- 2 Demonstrate consolidated and extended ability to accurately recognise and use a range of registers in German, and gained enhanced sensitivity to the equivalent English registers;
- 3 Demonstrate perfected linguistic skills by means of studying grammatical and lexical subtleties of the German language;
- 4 Analyse and demonstrate a deep and cogent understanding of topics related to language and cultural studies, and the complex inter-relationships between such topics, in both German and English;
- 5 Demonstrate the benefit of having had regular oral practice in German on an extensive range of topics, including academic topics, at an advanced level.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended ability to identify and analyse concepts, and the relation between concepts, in both the target language and English;
- 2 Demonstrate the ability to converse in the target language on a range of topics, including academic topics, at an advanced level;
- 3 Demonstrate enhanced skills of oral as well as written presentation and self-expression;
- 4 Demonstrate the ability to engage in independent study and research through a variety of methods (including the use of dictionaries and grammars);
- 5 Demonstrate advanced translation skills.

Method of Assessment

Main assessment methods:

- Online Translation In-Course Test (80 minutes) – 20%
- Audio-visual Comprehension Assignment (Equivalent to 1,000 words) – 10%
- Essay (700 words) – 10%
- English to German Translation Assignment (500 Words) – 10%
- German to English Translation Assignment (500 Words) – 10%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment methods:

Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading:

Duden-Verlag Deutsches Universalwörterbuch, Neue Rechtschreibung (most recent edition) (Mannheim: Duden)
 Hammer's German Grammar and Usage (most recent edition) (Oxford: Routledge)

Pre-requisites

GRMN5070 – German Upper Intermediate B2; or GRMN5160 – German Intermediate B1-B2; or equivalent ability to B2 of the CEFR must be demonstrated.

GRMN5030 is compulsory for students who pursue a degree for the BA German. It is open to bilingual students with secondary education in a German-speaking country, and German native speakers.

Native speakers of German are required to take GRMN5030. Bilingual students with secondary education in a German-speaking country, who have been dispensed from the Languages Year Abroad (LANG0001), will be evaluated to determine whether the extra work involved in GRMN6000 is of benefit to them.

Synopsis *

The module develops advanced proficiency in writing, speaking and comprehending German. It concentrates on translation into German and English and the development of analytical skills in the production of written and spoken German. Translation exercises confront students with a variety of advanced texts in different styles and registers, and encourage accuracy and critical reflection as well as acquisition and consolidation of grammatical structures. The language skills component combines discursive writing on advanced topics with the development of proper oral competence through discussion. Conversation classes with a native speaker develop presentational ability, and enable students to speak fluently and idiomatically at the advanced level.

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GE506 German Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 6

Private Study Hours: 294

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Undertake comprehensive, detailed research on a specific area of German culture or language;
- 2 Demonstrate in-depth and advanced subject knowledge of a particular area of German studies;
- 3 Engage with primary and secondary source material in a scholarly way, demonstrating the ability to understand concepts and debates relevant to the study of German culture and demonstrate a critical understanding of their assumptions, implications, limitations or contradictions.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Identify an appropriate topic for personal study;
- 2 Work, study and undertake systematic and analytical research independently;
- 3 Organise the work involved in an extensive research project;
- 4 Marshall complex knowledge and present it clearly and logically in the substantive form of a dissertation.

Method of Assessment

Main assessment methods

Dissertation (10,000 words) – 100%

Reassessment methods

Reassessment Instrument: 100% Project

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Optional for BA German (Single Honours); BA German Studies (Single Honours). It is not available on Joint Honours programmes. Not available as a wild module.

Synopsis <span style =

This module is intended to introduce undergraduate students to independent research and provide the opportunity for sustained, detailed study of a topic of their choosing. The topic chosen must relate to a specific aspect of German culture or language. Originality and feasibility are important aspects of writing dissertations and topics must be scrutinised and approved in advance by the module convenor or dissertation supervisor. Students can expect guidance from the module convenor and an academic supervisor throughout the process, including one-to-one tutorials.

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GE507 German Upper Intermediate B2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60
 Private Study Hours: 240
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary and improved knowledge and critical understanding of the German language;
- 2 Demonstrate perfected skills in German speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will have learned how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show a sophisticated knowledge of German through translation and essay writing, and by summarising and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of German on current issues and course topics;
- 6 Demonstrate the ability to write in a good and grammatically correct German, using a variety of registers and a complex vocabulary, paraphrasing and translating from English to German.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Demonstrate the ability to use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

Essay (600 words) – 15%
 English to German Translation Assignment (400 words) – 15%
 Guided Comprehension Assignment (500 words) – 15%
 Audio-visual Comprehension In-Course Test (40 minutes) – 15%
 Written Examination (3 hours) – 30%
 Oral Examination (10-15 minutes) – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

GRMN3010 (German Lower Intermediate B1); or equivalent ability to B1 of the CEFR must be demonstrated.

Synopsis <span style =

This module is an intermediate level module. Its aims are to strengthen and widen the linguistic knowledge provided in GRMN3010 (German Lower Intermediate B1), to consolidate students' vocabulary and improve their knowledge of written and spoken German through immersion in a variety of texts, and to practise translation skills both from and into German.

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GE516 German Intermediate B1 - B2 (Intensive)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 80
Private Study Hours: 220
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary, improved knowledge and critical understanding of the German language;
- 2 Demonstrate enhanced skills in German speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will know how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show knowledge of German through translation and essay writing, and by summarising material and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of German on course topics;
- 6 Demonstrate the ability to write grammatically correct German, in formal and informal contexts.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

Essay (600 words) – 15%
English to German Translation Assignment (400 words) – 15%
Guided Comprehension Assignment (500 words) – 15%
Audio-visual Comprehension In-Course Test (40 minutes) – 15%
Written Examination (3 hours) – 30%
Oral Examination (15 minutes) – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

GRMN3290 (German Beginners A1-A2), or equivalent ability to A2 of the CEFR must be demonstrated

Synopsis <span style =

This module is the natural follow-on for those who have, in the previous academic year, successfully taken an intensive beginners German course such as GRMN3290 (German Beginners A1-A2 (Intensive)), and who have covered the basics of grammar, acquired a stock of high frequency vocabulary and reached a degree of proficiency beyond GCSE and approaching A-level (A2 waystage in terms of the Common European Framework of Reference).

This module is designed to allow students, upon completion, to demonstrate a level of ability up to B2 threshold, turning students into independent users of German in both oral and written contexts. The course is thus also designed to prepare students for their year abroad and independent life in Germany as a foreign country. This module is an intensive course, which develops the student's active and passive aural and written skills.

GE553 From Gutenberg to Facebook:How Technology and Media Shaped German Histo						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	

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1	Canterbury	Spring	I	15 (7.5)	100% Coursework
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

8. The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 8.1 Demonstrate critical knowledge and understanding of key episodes in German history and the impact that developments in technology and media have had on it;
- 8.2 Demonstrate competence in applying this knowledge within new and differing contexts (e.g. as regards cultural and political impacts of technological innovation, the significance of the relationship between technology and media for developments and transformations of the public sphere);
- 8.3 Critically analyse a range of relevant primary sources, including historic documents, literature, visual materials, films and multimedia;
- 8.4 Understand and critically engage with historiographical as well as political debates relating to the impact of technology and media on German culture.

9. The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 9.1 Carry out independent research, including critical responses to the primary reading;
- 9.2 Evaluate information critically, interpreting a variety of evidence in a critical manner;
- 9.3 Synthesise information from a number of sources in order to gain a coherent understanding of the subject;
- 9.4 Devise and sustain arguments and solved problems by engaging with recent critical ideas and approaches;
- 9.5 Express complex ideas and arguments in writing, but also in audio-visual and digital form;
- 9.6 Demonstrate enhanced information technology skills.

Method of Assessment

Main assessment methods
Essay (2,000 words) – 50%
Blog Post (500 words) – 25%
Podcast or Videocast (15 Minutes) – 25%

Reassessment methods
Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

This module provides a unique perspective on German cultural history alongside key developments in technology and media. It draws on cutting-edge research in German studies as well as history, philosophy and media theory. Topics span from the 1400s to the present day and include: 1) How the invention of the printing press enabled the Protestant Reformation; 2) How German literature was born from the culture of letter writing in the Eighteenth Century; 3) The pivotal role of newspapers for a German national conscience in the 1900s; 4) How the radio paved the way for Nazi dictatorship; 5) The effects of television in overcoming German post-war division; 6) Social Media's impact on the emergence of right-wing populism.

Students will engage with a range of historical documents, literary texts, audio as well as visual media, and analyse their impact on German culture and politics. There will be the opportunity for students to present their work in both traditional and innovative forms of assessment (short videos, podcasts and blogs). Besides a deep analytical engagement with the culturally transformative effects of technology and media, students will gain practical skills in the expression and presentation of their ideas, using a variety of conventional as well as digital means.

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GE571 The Lyric Imagination						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate an understanding of 20th century German-language poetry;
2. Demonstrate a general understanding of a range of different poetic genres;
3. Demonstrate the skills needed for the close analysis of poetry;
4. Read poetry both thematically and stylistically, and place it generally in its political and historical context.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Apply the skills needed for academic study and enquiry;
2. Evaluate information critically;
3. Synthesise information from a number of sources in order to gain a coherent understanding of the subject;
4. Analyse, evaluate and interpret a variety of evidence in a critical manner
5. Study and reach conclusions independently;
6. Formulate original opinions on the basis of sound factual knowledge.

Method of Assessment

Main assessment methods:

Commentary (2,000 words) – 45%
Essay (2,000 words) – 45%
Presentation (10 minutes) – 10%

Reassessment methods:
100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading List:

Bachmann, I. (2001). *Sämtliche Gedichte*, Munich: Piper.
Brecht, B. (1960-61). *Gedichte*, Frankfurt a. M.: Suhrkamp.
Celan, P. (1975). *Gedichte in zwei Bänden*, Frankfurt a. M.: Suhrkamp.
Hofmannsthal, H. (1984). *Sämtliche Werke*, volume 1: *Gedichte 1*, volume 2: *Gedichte 2*, Frankfurt a. M.: Fischer.
Rilke, R. M. (2006). *Die Gedichte*, Munich: Insel.
Trakl, G. (2001). *Fünfzig Gedichte*, Stuttgart: Reclam.

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated

Synopsis <span style =

This module will explore the development of German-language poetry in the 20th century. The methodology will comprise three main strands: the thematic, the stylistic and the politico-historical. Individual poets will be read in terms of what they write, how they write and why they write (i.e. the context of historical and political events). The module will introduce students to a range of poetic styles and movements: starting with the fin-de-siècle and Impressionist poetry, the module will move through Expressionism, war poetry, anti-war poetry, holocaust poetry, political poetry of East and West Germany, the poetry of exile and return and contemporary post-Wende poetry, to name but a few of the periods covered.

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GE572 The Lyric Imagination						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available at Level 5 (GRMN5710)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate an understanding of 20th century German-language poetry and be able to compare different poems;
 Demonstrate a systematic understanding of a range of different poetic genres;
 Demonstrate the skills needed for the close analysis of poetry and deploy them accurately;
 Read poetry both thematically and stylistically, and place it systematically in its political and historical context.

Method of Assessment

Commentary (2,000 words) – 45%

Essay (2,000 words) – 45%

Presentation (10 minutes) – 10%

Preliminary Reading

Indicative Reading List

Bachmann, I. (2001). *Sämtliche Gedichte*, Munich: Piper.

Brecht, B. (1960-61). *Gedichte*, Frankfurt a. M.: Suhrkamp.

Celan, P. (1975). *Gedichte in zwei Bänden*, Frankfurt a. M.: Suhrkamp.

Hofmannsthal, H. (1984). *Sämtliche Werke*, volume 1: *Gedichte 1*, volume 2: *Gedichte 2*, Frankfurt a. M.: Fischer.

Rilke, R. M. (2006). *Die Gedichte*, Munich: Insel.

Trakl, G. (2001). *Fünfzig Gedichte*, Stuttgart: Reclam.

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated

Synopsis <span style =

This module will explore the development of German-language poetry in the 20th century. The methodology will comprise three main strands: the thematic, the stylistic and the politico-historical. Individual poets will be read in terms of what they write, how they write and why they write (ie. the context of historical and political events). The module will introduce students to a range of poetic styles and movements: starting with the fin-de-siècle and Impressionist poetry, the module will move through Expressionism, war poetry, anti-war poetry, holocaust poetry, political poetry of East and West Germany, the poetry of exile and return and contemporary post-Wende poetry, to name but a few of the periods covered.

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GE573 The German Novelle						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Total Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

1. Demonstrate knowledge and critical understanding of nineteenth-century German literature;
2. Demonstrate knowledge and critical understanding of issues of genre;
3. Demonstrate the ability to critically analyse closely short stories;
4. Demonstrate the ability to read stories both thematically and stylistically, as well as how to place them in their relevant contexts;

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

1. Apply the skills needed for academic study and enquiry;
2. Evaluate information critically, interpreting a variety of evidence in a critical manner;
3. Synthesise information from a number of sources in order to gain a coherent understanding of the subject;
4. Study and reach conclusions independently;
5. Formulate original opinions in a self-critical manner on the basis of sound factual knowledge and from a balanced perspective.

Method of Assessment

Main assessment methods:

Essay 1 (2,000 words) – 50%
 Essay 2 (2,000 words) – 50%

Reassessment methods:
 100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading
 Kleist, H. (1984). *Das Erdbeben in Chili*. Stuttgart: Reclam.
 Chamisso, A. (1980). *Peter Schlemihls wundersame Geschichte*. Stuttgart: Reclam.
 Hoffmann, E.T.A. (1991). *Der Sandmann*. Stuttgart: Reclam.
 Eichendorff, J. (1967). *Das Marmorbild*. Stuttgart: Reclam.
 Büchner, G. (1987). *Lenz*. Stuttgart: Reclam.
 Grillparzer, F. (1979). *Der arme Spielmann*. Stuttgart: Reclam.
 Stifter, A. (1994). (stories from) *Bunte Steine*. Stuttgart: Reclam.
 Storm, T (1963). *Der Schimmelreiter*. Stuttgart: Reclam.

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated

Synopsis */

Students will learn to analyse literary texts and respond critically to a challenging body of work, with a particular emphasis on commentaries and close reading. Both their linguistic and their analytical skills will be developed through sustained exposure to a representative cross-section of one of the key genres in German literature, the Novella. The module will trace the emergence of the short prose narrative around 1800 and examine its adaptation during the nineteenth century, when realism asserted itself and became the subject of critical controversy. It will look at the major writers of the period to see what scope the development of realism offered them for artistic variation and psychological depth. Their works will be studied as reflections of the societies and regions to which they belonged and as indications of the profound political and economic changes occurring during the period.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

GE574 The German Novelle						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available under code GE573 (Level 5)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate knowledge and critical understanding of nineteenth-century German literature;
- 8.2 Demonstrate knowledge and critical understanding of issues of genre;
- 8.3 Demonstrate the ability to critically analyse closely short stories;
- 8.4 Demonstrate the ability to read stories both thematically and stylistically, as well as how to place them in their relevant contexts;

In addition, on successfully completing the module Level 6 students will also be able to:

- 8.5 Demonstrate comprehensive awareness of the social, political, historical, and literary background of the nineteenth-century German-speaking world.

Method of Assessment

- Essay 1 (2,000 words) – 40%
- Essay 2 (3,000 words) – 60%

Preliminary Reading

Indicative Reading List

Kleist, *Das Erdbeben in Chili* [1807] (Reclam, 1984)
 Fouqué, *Undine* [1811] (Reclam, 1953)
 Chamisso, *Peter Schlemihls wundersame Geschichte* [1814] (Reclam, 1980)
 Hoffmann, *Der Sandmann* [1817] (Reclam, 1991)
 Eichendorff, *Das Marmorbild* [1819] (Reclam, 1967)
 Büchner, *Lenz* [1835] (Reclam, 1987)
 Grillparzer, *Der arme Spielmann* [1847] (Reclam, 1979)
 Stifter, (stories from) *Bunte Steine* [1853] (Reclam, 1994)
 Storm, *Der Schimmelreiter* [1888] (Reclam, 1963)

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated

Synopsis <span style =

Students will learn to analyse literary texts and respond critically to a challenging body of work, with a particular emphasis on commentaries and close reading. Both their linguistic and their analytical skills will be developed through sustained exposure to a representative cross-section of one of the key genres in German literature, the Novella. The module will trace the emergence of the short prose narrative around 1800 and examine its adaptation during the nineteenth century, when realism asserted itself and became the subject of critical controversy. It will look at the major writers of the period to see what scope the development of realism offered them for artistic variation and psychological depth. Their works will be studied as reflections of the societies and regions to which they belonged and as indications of the profound political and economic changes occurring during the period.

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GE580 German Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Available in both Autumn or Spring Term

Contact Hours

Total Contact Hours: 6

Private Study Hours: 144

Total Study Hours: 150

Learning Outcomes

On successfully completing the module students will be able to:

- Undertake extensive pieces of analytical and critical writing about German culture and literature;
- Carry out detailed analysis of a German author, cultural theme or works;
- Engage in close reading and critical evaluation of films, literary works or historical texts in German;
- Engage in independent research about German culture and literature.

Method of Assessment

- Extended Essay (7,000 words) – 100%

Preliminary Reading

Indicative Reading List

This will vary in accordance with the chosen topic.

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated.

Synopsis <span style =

Each extended essay will require a different programme of study, depending on the topic (chosen by the student in close consultation with the supervisor). Typically, the work will be divided into three periods: (1) gathering information and identifying the essay's exact focus, (2) writing up individual chapters and discussing these with a supervisor, and (3) putting the extended essay into its final form and observing the conventions necessary for this type of work.

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GE584 Order and Madness: Classical German Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Availability

Also available at Level 6 (GE585)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module level 5 students will be able to:

Demonstrate critical knowledge and understanding of core topics in classical German literature, e.g. 'Sturm und Drang', the significance of the major literary forms (drama, prose fiction, poetry) at this time, and the different uses to which these forms were put;

Demonstrate competence in applying this understanding within new and differing contexts (e.g. to see formal innovation in relation to cultural-historical context);

Demonstrate the ability to analyse key texts (both primary and secondary) critically and to assess different genres of writing from the period 1775 to the first decade of the nineteenth century;

Demonstrate close reading and analytical skills, including the application of critical thinking to the study of German literature.

Method of Assessment

Essay (2,000 words) – 50%

Presentation (10 minutes) – 10%

Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List

Any edition:

Goethe, Die Leiden des Jungen Werthers (Bristol Classical Texts)

Goethe, Faust I (Deutscher Klassiker Verlag)

Goethe, Römische Elegien (Reclam)

Friedrich Hölderlin, Poems and Fragments (Penguin bilingual edition)

Heinrich von Kleist, Sämtliche Erzählungen (Deutscher Klassiker Verlag)

J. M. R. Lenz, Die Soldaten and Der Hofmeister (Reclam)

Schiller, Die Räuber (Bristol Classical Texts)

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated

Synopsis <span style =

This module examines a selection of essential texts drawn from the period from 1775 to the first years of the nineteenth century, in which German literature achieved European stature. It looks at innovation and newly emerging confidence in the treatment of the major literary forms (prose fiction, drama, and lyric poetry). But it also studies the currents of violence, passion and madness which these forms were used to convey in an era defined by the iconoclasm of the Sturm und Drang movement and by revolutionary upheaval in France. We will look at the original angry young men of German literature (Werther, Die Räuber), dramas of love and betrayal (Faust), as well as prose fiction which retains its power to shock and puzzle even today (Kleist). The texts studied treat desire, problematic relationships of power and gender, and the crisis of individuals caught up in the painful birth of European modernity.

GE585 Order and Madness: Classical German Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate critical knowledge and understanding of core topics in classical German literature, e.g. 'Sturm und Drang', the significance of the major literary forms (drama, prose fiction, poetry) at this time, and the different uses to which these forms were put;
2. Demonstrate close reading and analytical skills, including the application of critical thinking to the study of German literature.
3. Demonstrate confident and efficient close reading and analytical skills, including the application of critical thinking to the study of literature;
4. Demonstrate thorough, detailed, and systematic knowledge and understanding of core texts of the German canon;
5. Demonstrate a systematic understanding of the relationship between major German authors and cultural-historical as well as social-historical conditions;

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate refined communication skills and reasoned argumentation;
2. Carry out independent research, including critical responses to the primary reading;
3. Demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of coursework, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
4. Analyse, discuss and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis;

Method of Assessment

Main assessment methods:

Essay (2,000 words) – 50%
Presentation (10 minutes) – 10%
Examination (2 hours) – 40%

Reassessment method:
100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading List

Any edition:

Goethe, Die Leiden des Jungen Werthers (Bristol Classical Texts)
Goethe, Faust I (Deutscher Klassiker Verlag)
Goethe, Römische Elegien (Reclam)
Friedrich Hölderlin, Poems and Fragments (Penguin bilingual edition)
Heinrich von Kleist, Sämtliche Erzählungen (Deutscher Klassiker Verlag)
J. M. R. Lenz, Die Soldaten and Der Hofmeister (Reclam)
F. Schiller, Die Räuber (Bristol Classical Texts)

Pre-requisites

GRMN3010 – German Language Level B1; or equivalent Level B1 of CEFR must be demonstrated

Synopsis <span style =

This module examines a selection of essential texts drawn from the period from 1775 to the first years of the nineteenth century, in which German literature achieved European stature. It looks at innovation and newly emerging confidence in the treatment of the major literary forms (prose fiction, drama, and lyric poetry). But it also studies the currents of violence, passion and madness which these forms were used to convey in an era defined by the iconoclasm of the Sturm und Drang movement and by revolutionary upheaval in France. We will look at the original angry young men of German literature (Werther, Die Räuber), dramas of love and betrayal (Faust), as well as prose fiction which retains its power to shock and puzzle even today (Kleist). The texts studied treat desire, problematic relationships of power and gender, and the crisis of individuals caught up in the painful birth of European modernity.

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GE587 Life After Modernism? An Introduction to Postmodernist Literature in Ge						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Also available under GE588 (Level 6)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

Demonstrate a critical understanding of core parameters in German-language literature between 1965 and the present, e.g. the effect of the culture industry and entertainment on aesthetic production, the deconstruction of textual coherence, and these topics' relation to a socio-political context;

Demonstrate critical understanding of formal innovation in relation to a defined historical context;

Demonstrate the ability to analyse key texts (both primary and secondary) critically and to assess different genres of contemporary writing in German;

Demonstrate close reading and analytical skills, and reflect critically on the form and nature of literary texts;

Demonstrate a systematic understanding of the relationship between major contemporary German and Austrian authors and cultural-historical as well as social-historical conditions.

Method of Assessment

- Essay (Level 5: 2,500 words; Level 6: 3,000 words) – 60%
- Take-Home Assignment (Level 5: 1,000 words; Level 6: 1,500 words) – 20%
- Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading:

Artmann, H.C. Schauerromane. Piper

Flašar, M.M. Ich nannte ihn Krawatte. Wagenbach

Gardi, T. Broken German. Droschl

Setz, C. Indigo. Suhrkamp (excerpts)

Süskind, P. Das Parfum. Diogenes (excerpts)

Synopsis *

To understand contemporary German-language literature of the twenty-first century, one has to critically engage with and reflect on the social and historical context of aesthetic developments in the world of the distant and more recent past. With a fast-changing European identity in the context of globalisation, political and social challenges are reflected in literary paradigm shifts and a reconfigured German literary field.

This module introduces a number of contemporary texts in German and provides methods for the analysis of these heterogeneous texts and new forms of authorial self-representation, based on key theoretical texts like Roland Barthes' "Death of the Author", "Text and Pleasure" or Michel Foucault's "What is an Author" to outline principle changes of literary production and authorship after 1965.

Narrative techniques like pastiche, intertextuality, the deconstruction of textual coherence and ironic representations of ideological concepts by means of combining contradictory genres will be analysed and put into the socio-political context of German-speaking countries also with reference to the global dimension of contemporary writing.

GE588 Life after Modernism? An introduction to Contemporary Literature in Ger						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to

Demonstrate a critical understanding of, and be able to coherently articulate a position on core parameters in German-language literature between 1965 and the present, e.g. the effect of the culture industry and entertainment on aesthetic production, the deconstruction of textual coherence, and these topics' relation to a socio-political context;
 Demonstrate confident and cogent understanding of formal innovation in relation to a defined historical context by introducing literary theoretical concepts to the discussion;
 Demonstrate the ability to analyse key texts (both primary and secondary) critically and to assess different genres of contemporary writing in German and to place and discuss them meaningfully in the cultural context;
 Demonstrate close reading and analytical skills, and reflect critically on the form and nature of literary texts with reference to the theoretical concepts discussed in class;
 Demonstrate a critical understanding of the relationship between major contemporary German and Austrian authors and cultural-historical as well as social-historical conditions and to articulate their own ideas about this relationship.

Method of Assessment

Essay (3,000 words) – 60%

Take-Home Assignment (1,500 words) – 20%

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List

Any edition of the following:

Artmann, H.C. (1997). Schauerromane. Munich: Piper

Flašar, M.M. (2012). Ich nannte ihn Krawatte. Berlin: Verlag Klaus Wagenbach

Gardi, T. (2016). Broken German. Graz: Droschl

Setz, C. (2012). Indigo. Frankfurt a. M.: Suhrkamp (excerpts)

Süskind, P. (1985). Das Parfum. Zurich: Diogenes (excerpts)

Synopsis */span>

To understand contemporary German-language literature and culture of the twenty-first century, we have to critically engage with and reflect on the social and historical context of aesthetic developments in the world of the distant and more recent past. With concepts of national and cultural identity changing fast in Europe and in the global context, political and social challenges are made visible in literary paradigm shifts and are reflected in a reconfiguring German literary field.

In 2000, the notion of 'broken German' as a representation of literary language was still inconceivable. However, with the surge of migrant literature in the first two decades of the 21st century it would become a controversial and ground-breaking new aesthetic category when a novel of the same name was entered into the competition for one of the most prestigious literary awards in German language, the 'Ingeborg Bachmann Preis'. The use of language as a tool of power is central to our understanding of our societies and their demographic make-up. Literature and the Arts have always mirrored social, political and historical developments, and German-language literary history after the 1960s is a fascinating and representative example for prismatic responses to cultural reality. Theoretical concepts like 'postmodernism' help us to contextualise these responses in order to ultimately explain the human condition.

This module introduces a range of contemporary texts and other works of art (including song and film) in German and provides methods for the analysis of these heterogeneous texts and new forms of authorial self-representation, based on key theoretical texts like Roland Barthes' "Death of the Author", Frederic Jameson's "Postmodernism and Consumer Society" or Michel Foucault's "What is an Author" to outline principle changes of literary production and authorship after 1965.

Narrative techniques like pastiche, intertextuality, the deconstruction of textual coherence and ironic representations of ideological concepts by means of combining contradictory genres will be analysed and put into the socio-political context of German-speaking countries with reference to the global dimension of contemporary writing.

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GE589 Wien-Berlin: Tales of Two Cities						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Availability

Available under GE589 (Level 5) or GE590 (Level 6)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

8.1 Demonstrate a detailed and critical knowledge and understanding of the recent cultural and political history of two major German-speaking cities, Vienna and Berlin;

8.2 Demonstrate competence in applying this knowledge within new and differing contexts (e.g. as regards the city as a lieu de mémoire and the relationship between representations of the city to current debates in German-speaking countries about multiculturalism, migration and national identity);

8.3 Demonstrate detailed knowledge of selected twentieth-century prose works and films that represent the city and city life in Vienna and Berlin;

8.4 Demonstrate critical understanding of the ways in which urban development and theories of urbanity have contributed to modern German culture, in particular to literature and film;

8.5 Demonstrate close reading and analytical skills, including the application of critical thinking to the study of literature and film.

Method of Assessment

- Essay (2,000 words) – 40%
- Presentation (15 minutes) – 20%
- Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List

Aichinger, I, (1948), Die größere Hoffnung (extracts)

Albert, B, (1999), Nordrand

Bachmann, B, (1961), 'Unter Mördern und Irren'

Döblin, A, (1929), Berlin Alexanderplatz (extracts)

Özdamar, E.S, (2001), Der Hof im Spiegel

Roth, J, (1919/1920), Symptome der Zeit newspaper articles from 1919/20, taken from Joseph Roth, Werke I: Das journalistische Werk 1915-1923 (ed. Klaus Westermann, Cologne 1989)

Wenders, W, (1987) Himmel über Berlin

Synopsis *

This module focuses on the recent history of Vienna and Berlin, the cultural capitals of the German-speaking world. Many of the key events and movements that influenced Europe over the past century are intimately linked to these two cities, from the collapse of the Habsburg Empire, the development of extremist left- and right-wing parties in the interwar period to the division and re-uniting of Europe as embodied by the Berlin Wall. Changes and continuities in the political, social and physical topography of Vienna and Berlin will be traced by studying representations of both cities in a range of texts and films from the early twentieth to the early twenty-first century. Alongside feature films and prose genres such as short stories and reportage, the module will also consider theoretical texts on the city and the contribution of urban life to modern German-language culture. Central themes are the interplay of individual and collective, urban anonymity and liberation versus alienation and uniformity, multiculturalism and migration.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

GE590 Wien-Berlin. Tales of Two Cities						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Availability

Available under GE589 (Level 5) or GE590 (Level 6)

Contact Hours

One weekly two-hour joint lecture and seminar for ten weeks

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

8.6 Demonstrate a systematic understanding of the relation between literary and cinematic representation and changing socio-historical conditions.

8.7 Carry out and display understanding of additional research and critical thinking in both written assessments and seminar topics that show an appreciation of the uncertainty, ambiguity and limits of knowledge.

8.8 Demonstrate independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources.

8.9 Demonstrate a comprehensive appreciation of key aspects of current critical approaches and theories on representations of the city and the ability to comment upon these approaches as well as to understand the specific cultural, historical and political contexts from which they emerge.

Method of Assessment

- Essay (2,000 words) – 40%
- Presentation (15 minutes) – 20%
- Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List

Aichinger, I, (1948), Die größere Hoffnung (extracts)

Albert, B, (1999), Nordrand

Bachmann, B, (1961), 'Unter Mördern und Irren'

Döblin, A, (1929), Berlin Alexanderplatz (extracts)

Özdamar, E.S, (2001), Der Hof im Spiegel

Roth, J, (1919/1920), Symptome der Zeit newspaper articles from 1919/20, taken from Joseph Roth, Werke I: Das journalistische Werk 1915-1923 (ed. Klaus Westermann, Cologne 1989)

Wenders, W, (1987) Himmel über Berlin

Synopsis *

This module focuses on the recent history of Vienna and Berlin, the cultural capitals of the German-speaking world. Many of the key events and movements that influenced Europe over the past century are intimately linked to these two cities, from the collapse of the Habsburg Empire, the development of extremist left- and right-wing parties in the interwar period to the division and re-uniting of Europe as embodied by the Berlin Wall. Changes and continuities in the political, social and physical topography of Vienna and Berlin will be traced by studying representations of both cities in a range of texts and films from the early twentieth to the early twenty-first century. Alongside feature films and prose genres such as short stories and reportage, the module will also consider theoretical texts on the city and the contribution of urban life to modern German-language culture. Central themes are the interplay of individual and collective, urban anonymity and liberation versus alienation and uniformity, multiculturalism and migration.

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GE591 German Expressionism 1910-1925						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Also available at Level 6 (GRMN5920)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge and critical understanding of Expressionism and its major characteristics as they are manifested across literature and the visual arts;
 Demonstrate knowledge of a number of representative Expressionist texts in close detail, as well as some of the main manifestos and critical statements regarding Expressionism;
 Demonstrate cogent understanding of the cultural, aesthetic, national, and historical contexts of these works;
 Exhibit the analytical skills required to assess, evaluate and explain the distinctive literary features of Expressionism;
 Analyse questions pertaining to form, style and structure explored by the relevant texts;
 Evaluate how the salient characteristics of Expressionism vary – whilst exhibiting 'family resemblances' – across the genres of literature and painting.

Method of Assessment

Essay 1 (2,000 words) – 50%

Essay 2 (2,000 words) – 50%

Preliminary Reading

Indicative Reading List:

Kafka, F., Short stories including 'Die Verwandlung', 'Das Urteil', 'Ein Landarzt' (any edition)

Kaiser, G. Die Bürger von Calais (any edition)

Toller, E. Masse-Mensch (Reclam: Stuttgart, 2010)

Synopsis */

This module explores one of the major contributions of Germanic culture to modernism. Straddling the period immediately before, during, and after the First World War, Expressionism emerged as a reaction against the mechanising forces of modern industrial society, seeking nothing less than a 'renewal of mankind'. With compelling intensity, the Expressionists developed an immediately recognisable style that found an audience across Europe. This module looks at works from a range of genres: from poetry to drama, from prose (both fiction and manifestos) to painting, Expressionism was a key strand of international modernism across the Arts, embracing figures as diverse as Georg Kaiser, Kurt Pinthus, Else Lasker-Schüler, Franz Kafka, and Oskar Kokoschka. A century later, it remains one of the most important – and most idiosyncratically Germanic – of all modern artistic movements.

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GE592 German Expressionism 1910 - 1925						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Total Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

1. Demonstrate knowledge and critical understanding of Expressionism and its major characteristics as they are manifested across literature and the visual arts;
2. Demonstrate knowledge of a number of representative Expressionist texts in close detail, as well as some of the main manifestos and critical statements regarding Expressionism;
3. Demonstrate cogent understanding of the cultural, aesthetic, national, and historical contexts of these works;
4. Carry out additional research and demonstrate critical thinking in both written assessments and seminar topics that shows an appreciation of the uncertainty, ambiguity and limits of knowledge;
5. Demonstrate comprehensive critical and analytical skills in their approach to key texts.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

1. Demonstrate their written communication skills and the ability to devise and sustain complex arguments through two pieces of coursework;
2. Demonstrate critical reading skills, including the application of relevant theoretical frameworks (the aesthetics of Expressionism) to complex texts;
3. Demonstrate their ability to carry out independent research;
4. Demonstrate greater independence in applying the methods and techniques that they have learned, in particular by initiating and carrying out research projects of their own devising;
5. Demonstrate the ability to undertake independent learning (exercising initiative and personal responsibility).

Method of Assessment

Main assessment methods:

Essay 1 (2,000 words) – 40%
 Essay 2 (3,000 words) – 60%

Reassessment method:
 100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading List

Kafka, F., Short stories including 'Die Verwandlung', 'Das Urteil', 'Ein Landarzt' (any edition)
 Kaiser, G. Die Bürger von Calais (any edition)
 Toller, E. Masse-Mensch (Reclam: Stuttgart, 2010)

Synopsis <span style =

This module explores one of the major contributions of Germanic culture to modernism. Straddling the period immediately before, during, and after the First World War, Expressionism emerged as a reaction against the mechanizing forces of modern industrial society, seeking nothing less than a 'renewal of mankind'. With compelling intensity, the Expressionists developed an immediately recognizable style that found an audience across Europe. This module looks at works from a range of genres: from poetry to drama, from prose (both fiction and manifestos) to painting, Expressionism was a key strand of international modernism across the Arts, embracing figures as diverse as Georg Kaiser, Kurt Pinthus, Else Lasker-Schüler, Franz Kafka, and Oskar Kokoschka. A century later, it remains one of the most important – and most idiosyncratically Germanic – of all modern artistic movements.

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GE594 Applied Language Skills-Writing in German in the Public & Professional						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Recognise and apply German writing styles and communicative patterns in different professional and public contexts, e.g. in legal, academic and political registers, in the classroom, in a commercial environment and in a media/journalistic context; Deploy a range of established critical knowledge in the production of German idiomatic texts; Identify and critically analyse different linguistic criteria and aspects of the German language (for example register, sentence structure, tonal range) including an array of rhetorical and genre strategies necessary to produce idiomatically correct German texts; Recognise and apply linguistic & stylistic criteria of electronic/digital text production in German;

Method of Assessment

Examination (3 hours) – 40%
Group Project (1,000 words) – 30%
Assignment 1 (500 words) – 10%
Assignment 2 (500 words) – 10%
Assignment 3 (500 words) – 10%

Preliminary Reading

Indicative Reading List:

Aitchison, J. (1991). *Language Change: Progress or Decay?* 2nd edition, Cambridge: CUP
Baumert, A. (2011). *Professionell texten*, 3rd edition, Munich: DTV
Crystal, D. (2001). *Language and the Internet*, Cambridge: CUP
Der Duden – Stilwörterbuch (2010). 9th edition, Leipzig: Verlag Bibliographisches Institut
Knorr, D., Jakobs, E.-M. (eds.) (1997). *Textproduktion in elektronischen Umgebungen*. Frankfurt a. M.: Peter Lang
Lord, R. (2005). *Culture Shock: Germany. A Survival Guide to Customs and Etiquette*. Portland (Oregon): Graphic Arts Centre Publishing
Runkehl, J., Schlobinski, P., Siever, T. (1998). *Sprache und Kommunikation im Internet*. In: *Muttersprache*. Vierteljahresschrift für deutsche Sprache. 2.
Smith, B. (1991). *German Philosophy: Language and Style*. Topoi.

Pre-requisites

GRMN5070 – German Upper Intermediate B2; or equivalent Level B1 of CEFR must be demonstrated

Synopsis *

This module introduces students to the forms and varieties of modern written German through engagement with a wide variety of print and digital media. It explores the similarities and differences between different dimensions of German as it is used today, for example in the media, in teaching and in business. Students taking this module will examine the rhetorical patterns underlying all of these forms of communication, and will thereby improve their own language skills. Emphasis is placed on using a variety of resources (news media, websites, blogs) to build up a thorough awareness of the modern German language in context, and on encouraging students to work together in using up-to-date resources in producing German texts. In particular, the module aims to prepare students for their graduate life and for the uses of written German that will be expected of them on work placements, in their graduate jobs and in the German public sphere.

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GE595 German for Business						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Total Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

1. Function confidently in German on a social and professional level within a general professional context and be confident to undertake further professional training;
2. Communicate effectively to a variety of audiences and/or using a variety of methods in everyday situations in a professional context, including producing summaries/précis of business or economic texts (Common European Framework of Reference indicative level: B2/C1);
3. Understand and accurately use an extended vocabulary and specialised forms of expression and register of the contemporary German business context.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

1. Communicate and work as part of a team on a research and presentation project;
2. Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
3. Demonstrate transferable skills necessary for employment at the appropriate level in the target language: communication skills, marshalling information and being able to summarise it, playing an active role in meetings and other professional events.

Method of Assessment

Main assessment methods:

Assignment 1 (400 words) – 30%
 Assignment 2 (500 words) – 40%
 Group Presentation (20 minutes) – 30%

Reassessment method:
 100% Coursework (3,000 words)

Preliminary Reading

Indicative reading list:

Buscha, A., Matz, J., Raven, S. and Szita, S. (2016). Entscheidungen: Deutsch als Geschäfts- und Verhandlungssprache. Leipzig: Schubert.
 Durrell, M. (2017). Hammer's German Grammar and Usage. Sixth edition. London: Routledge.
 Eismann, V. (2006). Training berufliche Kommunikation: B2-C1 - Erfolgreich am Telefon und bei Gesprächen im Büro: Kursbuch mit CD. Berlin: Cornelsen.

Pre-requisites

GRMN5070 – German Upper Intermediate B2 or GRMN5160 – German Intermediate B1-B2, (or equivalent to language level B2 of the CEFR must be demonstrated).

Synopsis <span style =

This module will introduce students to the German business environment, and will learn to be operational in such a context. As well as learning about essential aspects of companies and specific features of the German language encountered in such an environment, students will broaden their knowledge of current events and economic issues through the use of a dossier of contemporary texts/articles, which will be exploited in a variety of ways: CVs, document analysis, or free composition. In terms of key skills, business skills and language skills, this module encourages the practice of meticulous accuracy. Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

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GE596		Professional German				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Function, in German, on a social and general professional level within a general business context;
2. Communicate effectively to a variety of audiences and/or using a variety of methods in predictable situations in a professional context (Common European Framework of Reference indicative level: B1/B2);
3. Understand and accurately use vocabulary and forms of expression of the contemporary general German business context.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Communicate and work as part of a team on a research and presentation project;
2. Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
3. Demonstrate transferable skills necessary for employment at the appropriate level in the target language: communication skills, organisation of events, participation in meetings, liaison with colleagues and customer care.

Method of Assessment

Main assessment methods:

Assignment 1 (400 words) – 30%
Assignment 2 (500 words) – 40%
Group Presentation (20 minutes) – 30%

Reassessment method:
100% Coursework (3,000 words)

Preliminary Reading

Indicative reading list:

Durrell, M. (2017). Hammer's German Grammar and Usage. Sixth edition. London: Routledge.
Moritz, U., Rodi, M. and Rohrmann, L. (2018). Linie 1 B1 /B2: Deutsch in Alltag und Beruf. Kurs- und Übungsbuch mit Audios und Videos (Linie 1: Deutsch in Alltag und Beruf). Stuttgart: Klett.
Rohrer, H. and Schmidt, C. (2013) Kommunizieren im Beruf: 1000 nützliche Redewendungen. Lehr- und Arbeitsbuch. Stuttgart: Klett.
Wergen, J. (2017). PONS Bürokommunikation Deutsch: Mustertexte, Textbausteine und Übungen für jeden geschäftlichen Anlass. Stuttgart: Pons.

Pre-requisites

GRMN3290 – German Beginners A1-A2 (or equivalent to language level A2 of the CEFR must be demonstrated)

Synopsis *

Students are taken through essential aspects of the conduct of business in Germany (and German-speaking countries), both learning about those aspects and becoming familiar with specific features of the German language encountered in a professional context. In terms of key skills, business skills and language skills, encourages the practice of meticulous accuracy.

Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

GE600		German Advanced C1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60
Private Study Hours: 240
Total Study hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate consolidated and extended translation skills, as developed in the first and second years;
2. Demonstrate consolidated and extended ability to accurately recognise and use a range of registers in German, and gained enhanced sensitivity to the equivalent English registers;
3. Demonstrate perfected linguistic skills by means of studying grammatical and lexical subtleties of the German language;
4. Analyse and demonstrate a deep and cogent understanding of topics related to language and cultural studies, and the complex inter-relationships between such topics, in both German and English;
5. Demonstrate the benefit of having had regular oral practice in German on an extensive range of topics, including academic topics, at an advanced level.
6. Demonstrate a thorough and critical understanding of the theoretical and practical problems involved with translation from English into German and vice versa.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate consolidated and extended ability to identify and analyse concepts, and the relation between concepts, in both the target language and English;
2. Demonstrate the ability to converse in the target language on a range of topics, including academic topics, at an advanced level;
3. Demonstrate enhanced skills of oral as well as written presentation and self-expression;
4. Demonstrate the ability to engage in independent study and research through a variety of methods (including the use of dictionaries and grammars);
5. Demonstrate advanced translation skills.
6. Demonstrate advanced written compositional skills in the target language.

Method of Assessment

Main assessment methods:

- Online Translation In-Course Test (80 minutes) – 10%
- Audio-visual Comprehension Assignment (Equivalent to 1,000 words) – 10%
- Essay (700 words) – 10%
- English to German Translation Assignment (500 words) – 10%
- German to English Translation Assignment (500 words) – 10%
- Project (700 words-equivalent) – 10%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment methods:

Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Duden-Verlag Deutsches Universalwörterbuch, Neue Rechtschreibung (most recent edition) (Mannheim: Duden).

Hammer's German Grammar and Usage (most recent edition) (Oxford: Routledge).

Pre-requisites

Prerequisite: GRMN5070 – German Upper Intermediate B2; or GRMN5160 – German Intermediate B1-B2; or equivalent ability to B2 of the CEFR must be demonstrated.

Restrictions

GRMN6000 can only be taken by students who have been dispensed from the Year Abroad (LANG0001), or who have failed the Year Abroad, and will therefore be enrolled on the BA German Studies.

Native speakers of German are required to take GRMN5030. Bilingual students with secondary education in a German-speaking country, who have been dispensed from the Languages Year Abroad (LANG0001), will be evaluated to determine whether the extra work involved in GRMN6000 is of benefit to them.

Synopsis <span style =

The module develops advanced proficiency in writing, speaking and comprehending German. It concentrates on translation into German and English and the development of analytical skills in the production of written and spoken German.

Translation exercises confront students with a variety of advanced texts in different styles and registers, and encourage accuracy and critical reflection as well as acquisition and consolidation of grammatical structures. The language skills component combines discursive writing on advanced topics with the development of proper oral competence through discussion. Conversation classes with a native speaker develop presentational ability, and enable students to speak fluently and idiomatically at the advanced level.

Students of German who did not spend a year abroad in Germany or a German-speaking country are nevertheless expected to achieve a near-native level of German by the end of their degree. Familiarity with the language, as spoken and written at professional level – for example in journalism or literature – is expected, together with a well-stocked vocabulary, a reasonable command of idiom in common use and a sense of linguistic appropriateness to context.

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IT503		Italian Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 6

Private Study Hours: 294

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Undertake comprehensive, detailed research on a specific area of Italian culture or language;
- 2 Demonstrate in-depth and advanced subject knowledge of a particular area of Italian studies;
- 3 Engage with primary and secondary source material in a scholarly way, demonstrating the ability to understand concepts and debates relevant to the study of Italian culture and demonstrate a critical understanding of their assumptions, implications, limitations or contradictions.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Identify an appropriate topic for personal study;
- 2 Work, study and undertake systematic and analytical research independently;
- 3 Organise the work involved in an extensive research project;
- 4 Marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation.

Method of Assessment

Main assessment methods

- Dissertation (10,000 words) – 100%

Reassessment methods

- Reassessment Instrument: 100% Project

Preliminary Reading

Indicative Reading List

Denscombe, M. (1998). The Good Research Guide, Buckingham: Open University;

Rudestam, K. and Newton, R. (1992). Surviving Your Dissertation: A Comprehensive Guide to Content and Process, London: Sage

Pre-requisites

None

Restrictions

Optional for BA Italian (Single Honours); BA Italian Studies (Single Honours). It is not available to joint honours students.

Synopsis <span style =

This module is intended to introduce undergraduate students to independent research and provide the opportunity for sustained, detailed study of a topic of their choosing. The topic chosen must relate to a specific aspect of Italian culture or language. Originality and feasibility are important aspects of writing dissertations and topics must be scrutinised and approved in advance by the module convenor or dissertation supervisor. Students can expect guidance from the module convenor and an academic supervisor throughout the process, including one-to-one tutorials.

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IT506		Italian Advanced C1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	
3	Canterbury	Whole Year	H	30 (15)	70% Coursework, 30% Exam	

Contact Hours

Total Contact Hours: 60
Private Study Hours: 240
Total Study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended translation skills, as developed in the first and second years;
- 2 Demonstrate consolidated and extended ability to accurately recognise and use a range of registers in Italian, and gained enhanced sensitivity to the equivalent English registers;
- 3 Demonstrate perfected linguistic skills by means of studying grammatical and lexical subtleties of the Italian language;
- 4 Analyse and demonstrate a deep and cogent understanding of topics related to language and cultural studies, and the complex inter-relationships between such topics, in both Italian and English;
- 5 Demonstrate the benefit of having had regular oral practice in Italian on an extensive range of topics, including academic topics, at an advanced level.

In addition, students registered for ITAL5740 will be able to:

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended ability to identify and analyse concepts, and the relation between concepts, in both the target language and English;
- 2 Demonstrate the ability to converse in the target language on a range of topics, including academic topics, at an advanced level;
- 3 Demonstrate enhanced skills of oral as well as written presentation and self-expression;
- 4 Demonstrate the ability to engage in independent study and research through a variety of methods (including the use of dictionaries and grammars);
- 5 Demonstrate advanced translation skills.

In addition, students registered for ITAL5740 will be able to:

Method of Assessment

Main assessment methods

Assessment for ITAL5060 will be as follows:

- Online Translation In-Course Test (80 minutes) – 20%
- Audio-visual Comprehension Assignment (Equivalent to 1,000 words) – 10%
- Essay (700 words) – 10%
- English to Italian Translation Assignment (500 words) – 10%
- Italian to English Translation Assignment (500 words) – 10%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Baker, M. (1992). In Other Words; A Coursebook on Translation, (London, Routledge, P306)
Zollo, M. and Wesson, A. (2006). Italian Grammar Made Easy (Abingdon: Hodder Arnold)
Oxford Essential Italian Dictionary (2010). Oxford: Oxford University Press
Collins Italian Dictionary and Grammar (Collins Dictionary and Grammar) 2nd (second) Edition, (2010).

Pre-requisites

ITAL5630 (Italian Upper Intermediate B2) or ITAL5080 (Italian Intermediate B1-B2); or equivalent ability to B2 of the CEFR must be demonstrated.

Synopsis *

The module develops advanced proficiency in writing, speaking and comprehending Italian. It concentrates on translation into Italian and English and the development of analytical skills in the production of written and spoken Italian. Translation exercises confront students with a variety of advanced texts in different styles and registers, and encourage accuracy and critical reflection as well as acquisition and consolidation of grammatical structures. The language skills component combines discursive writing on advanced topics with the development of proper oral competence through discussion. Conversation classes with a native speaker develop presentational ability, and enable students to speak fluently and idiomatically at the advanced level.

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IT508 Italian Intermediate B1-B2 (Intensive)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	
3	Canterbury	Whole Year	I	30 (15)	70% Coursework, 30% Exam	

Contact Hours

Total Contact Hours: 80

Private Study Hours: 220

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary, improved knowledge and critical understanding of the Italian language;
- 2 Demonstrate enhanced skills in Italian speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will know how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show knowledge of Italian through translation and essay writing, and by summarising material and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of Italian on course topics;
- 6 Demonstrate the ability to write grammatically correct Italian, in formal and informal contexts.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

- Essay (600 words) – 15%
- English to Italian Translation Assignment (400 words) – 15%
- Guided Comprehension Assignment (500 words) – 15%
- Audio-visual Comprehension In-Course Test (40 minutes) – 15%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Cusimano, L. & Ziglio, L. (2015). Nuovo Espresso Volume 3, Alma Edizioni, Firenze.
Oxford Essential Italian Dictionary (2010). Oxford: Oxford University Press.

Pre-requisites

IT301 (Italian Beginners A1-A2), or equivalent ability to A2 of the CEFR must be demonstrated.

Synopsis *

This module is the natural follow-on for those who have, in the previous academic year, successfully taken an intensive beginners Italian course such as ITAL3010 (Italian Beginners A1-A2 (Intensive)), and who have covered the basics of grammar, acquired a stock of high frequency vocabulary and reached a degree of proficiency beyond GCSE and approaching A-level (A2 waystage in terms of the Common European Framework of Reference).

This module is designed to allow students, upon completion, to demonstrate a level of ability up to B2 threshold, turning students into independent users of Italian in both oral and written contexts. The course is thus also designed to prepare students for their year abroad and independent life in Italy as a foreign country. This module is an intensive course, which develops the student's active and passive aural and written skills.

IT542 Italian Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	15 (7.5)	100% Project	

Contact Hours

Expected number of contact hours will be 3-4, spread across a variable number of tutorials agreed between the student and the supervisor. Tutors will offer guidance, but ultimately students will set their own pace.

Learning Outcomes

By the end of the module, students will be able to:

1. Show an ability to undertake independent research, present information on the chosen subject, and show understanding of primary Italian sources.
2. Show evidence of having engaged with the technical and ethical issues in the collection, handling and storing of data.
3. Evaluate and interpret data, develop lines of argument, and make judgments in accordance with the central theories and analytical concepts in language studies and its sub-fields.
4. Demonstrate knowledge of the main methods of enquiry and analysis in language-related studies.
5. Demonstrate detailed knowledge of a particular area of Italian Studies.
6. Engage in critical reflection, verbal discussion and written and interpretative analysis of key material.
7. Assess the merits of contrasting theories and explanations, including those from other disciplines, and begin to appreciate the limitations and ambiguities surrounding the subject.

Method of Assessment

100% Coursework.

Preliminary Reading

This will vary in accordance with the chosen topic.

Pre-requisites

Prerequisites: IT301 or IT308.

Synopsis <span style =

This will depend on the subject matter and the advice of the supervisor. The subject will be broadly within the field of Italian Studies.

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IT548 Italian Cinema and Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate a systematic, details and cogent understanding of contemporary and classic works of Italian literature and their cinematic adaptations;
 Demonstrate an ability to describe and comment on major critical debates on Italian cinema and literature, and relate Italian film adaptations to a wider European and extra-European context;
 Deploy accurately established and discipline-specific techniques of analysis and enquiry in the exploration of Italian literary and cinematic products in their socio-historical context;
 Make use of high-level secondary material, including articles from peer-reviewed journals and other reputable sources, with a view to understanding the uncertainty and ambiguity surrounding the discipline;
 Assess the narrative techniques of film, the structure of montage and literary value of a screenplay in the works of Italian film-makers inspired by books.

Method of Assessment

Essay 1 (2,000 words) – 50%

Essay 2 (2,000 words) – 50%

Preliminary Reading

Indicative Reading:

Ammaniti, N. (2001) *Io non ho paura*. Turin: Einaudi.
 Baricco, A. (1994) *Novecento. Un monologo*. Milan: Feltrinelli.
 Collodi, C. (2002 [1883]) *Le avventure di pinocchio*. Stora di un burattino. Pontedera: Bandecchi & Vivaldi.
 Saviano, R. (2006) *Gomorra*. Turin: Einaudi.

Film:

Gomorra (2008). [Film]. Italy: Matteo Garrone, Domenico Procacci.
Io non ho paura (2003). [Film] Italy: Gabriele Salvatores, Cattleya.
La leggenda del pianista sull'oceano (1998). [Film] Italy: Giuseppe Tornatore, Sciarlò.
Pinocchio (2006). [Film] Italy: Roberto Benigni, Cecchi Gori group.

Pre-requisites

None

Synopsis *

This module discusses contemporary adaptations from different Italian textual sources (e.g. children's tales, novels, non-fiction) under the following main aspects:

As "parallel" works which supplement the original literary texts. Films expand, update and adjust the themes of the original literary texts to the historical, social and cultural context in which the adaptations are made;

As works of literary criticism. The way the narrative of a film adaptation is structured and the way a film chooses to selectively focus on some particular episodes and themes is evidence of how the film director critically analyses the literary text and "re-writes" it in the form of a screenplay and in the editing of the material filmed;

As an altogether "new" product that structurally differs from the original literary source. Cinema's language relies on signifying images or visual signs that are irreducible to those of written and spoken languages;

Finally, we will analyse the impact that filmmaking had on the art of writing, assessing the extent to which contemporary novels are often already written with the big screen in mind.

We will focus on emblematic contemporary adaptations such as Collodi's *Pinocchio*, adapted, among others, by Roberto Benigni, Baricco's *Novecento*, adapted by Tornatore (*La leggenda del pianista sull'oceano*), Ammaniti's *Io non ho paura*, adapted by Gabriele Salvatores, and Saviano's *Gomorra*, adapted by Matteo Garrone for the big screen and by Stefano Sollima for the television.

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IT552 Italian Short Story						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge and critical understanding of key works of some of the most important Italian writers of the second half of the 20th century and early 21st century;

Display skills of close critical readings of selected Italian short stories;

Show knowledge of the literary and cultural movements that influenced the authors being studied;

Relate the set short stories to their particular historical background and the radical social transformations that took place in Italy during the second half of the 20th century, and to apply this knowledge in various scholarly contexts.

Method of Assessment

Essay 1 (1,500 words) – 40%

Essay 2 (1,500 words) – 40%

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List

Lahiri, J. (2019). The Penguin Book of Italian Short Stories. London/New York/Victoria/Toronto: Penguin Classics.

March, Russell (2009). The Short Story: An Introduction. Edinburgh: Edinburgh University Press

Roberts, N. (1999). Short Stories in Italian: Racconti in Italiano. London/New York/Victoria/Toronto: Penguin Classics.

Shaw, V. (1983). The Short Story: A Critical Introduction. Abingdon/New York: Routledge.

Winther, P., J. Lothe and H. Skei (2004). The Art of Brevity: Excursions in Short Fiction Theory and Analysis. Columbia: University of South Carolina Press

Synopsis */span>

This module provides a general overview of literature in modern Italy, focusing on works by a number of the most important Italian authors of the 20th century, such as Italo Calvino, Alberto Moravia, Leonardo Sciascia and Natalia Ginzburg, as well as emerging contemporary authors. It will explore the characteristics of the short story as a specific literary genre and the various ways in which it has been used to depict and reflect upon the social, political and cultural upheavals Italy has experienced during this period.

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IT556 Catching the Tide: Cultural Renewal in 20th Century Italy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge and critical understanding of the European spirit of cultural innovation in the first 50 years of the 20th century and Italy's contribution to it.

Demonstrate insight into key works of modern Italian literary and visual arts.

Relate particular authors, not studied elsewhere in the curriculum, to their historical period by analysis of their works; i.e. to apply critical knowledge outside of the context in which it was first encountered.

Evaluate critically the 'artistic imperative' to review even the most celebrated heritage in response to social and cultural renewal in Europe and beyond.

Assess the contribution of the visual arts to the social and cultural debates which have taken place in 20th century Italy, and to understand both the potential and the limitations of these kinds of cultural analysis.

Assess the narrative techniques of film; the structure of montage and the literary value of a screenplay in the works of Italian film-makers inspired by books.

Focus on the literary components of a film (the narrative structure of the montage and the value of a screenplay as a literary text).

Appreciate the role of both cinema and literature as witness to and primary source documentation of recent historical events crucial to the nation's perception of itself.

Come to detailed understanding of process of adaptation by engage literary texts prior to studying the respective film adaptations.

Method of Assessment

100% Coursework:

Essay 1 (1,500 words) – 40%

Essay 2 (1,500 words) – 40%

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading:

Any edition:

Federico Fellini, *La dolce vita*

Ennio Flaiano, *'Un marziano a Roma'*

Pier Paolo Pasolini, *Teorema*

Luigi Pirandello, *Sei personaggi in cerca d'autore*

Italo Svevo, *La coscienza di Zeno*

Pre-requisites

None

Restrictions

Also available as a 'Wild' module

Synopsis *

Despite her incomparable heritage, Italy experienced for many centuries a sense of cultural provincialism, with the world's intellectual curiosity switching to Paris, London, New York, and other centres of innovation. This module focuses on the clear connections between rapid socio-economic and socio-political change and the thrust for cultural modernity that made 20th century Italy once more a key contributor to the literary and visual arts in Europe and beyond. A wide variety of Italian 'texts' of the first half of the 20th century will be taken into consideration, including novels, plays, short stories and films.

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IT563 Italian Upper Intermediate B2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	
4	Canterbury	Whole Year	I	30 (15)	70% Coursework, 30% Exam	

Contact Hours

Total Contact Hours: 60

Private Study Hours: 240

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary and improved knowledge and critical understanding of the Italian language;
- 2 Demonstrate perfected skills in Italian speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will have learned how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show a sophisticated knowledge of Italian through translation and essay writing, and by summarising and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of Italian on current issues and course topics;
- 6 Demonstrate the ability to write in a good and grammatically correct Italian, using a variety of registers and a complex vocabulary, paraphrasing and translating from English to Italian.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Demonstrate the ability to use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

- Essay (600 words) – 15%
- English to Italian Translation Assignment (400 words) – 15%
- Guided Comprehension Assignment (500 words) – 15%
- Audio-visual Comprehension In-Course Test (40 minutes) – 15%
- Written Examination (3 hours) – 30%
- Oral Examination (10-15 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Bali, M., Ziglio, L. (2014). Nuovo Espresso Volume 2, Alma Edizioni, Firenze.

De Giuli, A., Guastalla, C., & Massimo Naddeo, C. (2014). Nuovo Magari B2. Alma Edizioni, Firenze.

Nocchi, S. (2002). Italian Grammar in Practice, Alma Edizioni Firenze.

Tartaglione, R. (2001). Grammatica Italiana, Alma Edizioni Firenze.

Oxford Essential Italian Dictionary (2010). Oxford: Oxford University Press.

Pre-requisites

ITAL3080 (Italian Lower Intermediate B1); or equivalent ability to B1 of the CEFR must be demonstrated.

Synopsis */

This module is an intermediate level module. Its aims are to strengthen and widen the linguistic knowledge provided in ITAL3080, to consolidate students' vocabulary and improve their knowledge of written and spoken Italian through immersion in a variety of texts, and to practise translation skills both from and into Italian.

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IT564 Istantanea: Visual Culture in Contemporary Italy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate the technical and artistic competency to read visual material;
- 2 Demonstrate their visual literacy;
- 3 Systematically analyse visual masterpieces within their social, historical and cultural context, and as their products;
- 4 Demonstrate comprehensive understanding of visual culture (ads, propaganda, social documentary, fashion, etc.) in Italy;
- 5 Evince the relationship between visual culture and the dominant philosophical and political trends.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the skills needed for academic study and enquiry at a high level;
- 2 Evaluate information critically;
- 3 Synthesise information from different sources to gain deep and structured understanding of the subject;
- 4 Make use of advanced problem-solving skills;
- 5 Analyse and interpret visual products in a critical manner;
- 6 Study and reach conclusions independently and formulate original opinions.

Method of Assessment

Main assessment methods

- Essay 1 (1,000 words) – 35%
- Essay 2 (2,000 words) – 65%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Hill, S. P. and Minghelli, G. (2014). *Stillness in Motion. Italy, Photography and the Meanings of Modernity*. Toronto:

University of Toronto Press

Mirzoeff, N. (2009). *An Introduction to Visual Culture*. London: Routledge

Pelizzari, M.A. (2011). *Photography in Italy*. London: Reaktion Books

Sturken, M. and Cartwright, L. (2009). *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press

Pre-requisites

None

Synopsis *

This module aims at developing students' visual literacy within the context of Italian studies, by teaching the skills necessary for the reading of visual materials. Contextually, it aims at developing and enhancing the critical response of students to such imagery, with particular focus on their social, cultural and political context.

This module will analyse the relationship between visual culture, society, politics and history. It will analyse topics such as the portrayal of the Risorgimento; Lombroso's criminological and anthropometric use of photography; pseudo-anthropological photography in colonialist exploits, racism and eugenics; Fascist propaganda; futurism and modernism; neo-realist documentary photography and its influence on photojournalism of the 1960s-70s; the paparazzi, fashion and advertisement; photography and the contemporary visual arts; digital photography and social networks. By means of a close reading of visual materials, the students will gain a profound understanding of the practices—ideological, political, commercial, aesthetic, and social—that produce such materials within the modern Italian cultural context.

IT571 Learning Italian Through Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

2 hours per week

Learning Outcomes

On successful completion of the module, students will be able to:

1. Demonstrate extended and enhanced advanced-level reading skills in Italian through critical reading of a number of narrative texts
2. Show detailed knowledge and understanding of the Italian language in its variety of structures and registers.
3. Critically analyse a number of short stories by Italian contemporary writers, extracting arguments, summarizing and expressing opinions
4. Show sophisticated awareness of the distinctive aspects of Italian culture, looking at them systematically from an intercultural perspective and applying their knowledge of the culture within different contexts.
5. Refine, extend and consolidate linguistic competence through creative and critical use of literary texts
6. To develop accurate and rigorous interpretative and analytical skills and demonstrate them through their application to narrative texts

Preliminary Reading

Indicative Reading:

Primary Texts

- Italo Calvino's *Gli amori difficili*
- Leonardo Sciascia's *Il mare color del vino*
- Dino Buzzati's *Sessanta racconti*
- Giuseppe Pontiggia's *Vite di uomini non illustri*
- Dacia Maraini's *Buio*
- Luigi Malerba's *Le galline pensierose* and *Le pietre volanti*
- Andrea Camilleri, Giancarlo De Cataldo and Carlo Lucarelli's *Giudici*

Secondary Texts

- C. Guastalla, *Giocare con la letteratura*, ALMA EDIZIONI, 2008
- S. Bendini, P. Calmanti, *Antologia italiana per stranieri*, Guerra Edizioni, 2011.
- A. Tamponi, *Italiano a modello*, Bonacci Ed., 2008.
- M. Arnaudo, *La pagina breve*, Cideb, 2008

Pre-requisites

IT508 or IT563 or equivalent. Co-requisite: IT506

Synopsis <span style =

Literature is an unrivalled tool to teach a language. As well as expanding language awareness, it provides authentic material, personal involvement, and cultural enrichment.

This module, primarily designed for last year students at an advanced level, integrates language and literature in order to provide learners with a chance to perfect their mastery of the Italian language and practice a variety of language skills, while introducing them to some among the most representative texts of contemporary Italian fiction.

The approach will be linguistic, thematic and intercultural. The chosen literary texts will be used in order to analyse the peculiar features of the Italian language as well as to encourage self-reflection, interaction, and cross-cultural confrontation. Texts to be dealt with include: Italo Calvino's *L'avventura di un lettore*, Leonardo Sciascia's *Il lungo viaggio*, Dino Buzzati's *Sette piani*, Giuseppe Pontiggia's *Vitali Antonio*, Dacia Maraini's *Il Bambino Grammofono* e *l'Uomo Piccione*, Luigi Malerba's *Le galline pensierose* and *Le pietre volanti* (extracts), Andrea Camilleri's *Il giudice Surra*.

This module is subject to change, pending faculty approval.

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IT576 The Make-Up: Representations of Gender in Contemporary Italy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical understanding of Italian culture in relation to the representation of gender diversity and roles, and of the way in which aspects have developed across the decades;
- 2 Demonstrate knowledge and critical understanding of Italian society today specifically with regards to gender roles and related issues, and how this is relevant to a critical understanding of gender roles within the European context;
- 3 Deploy established Italian cultural studies concepts and techniques to undertake a critical analysis of Italian cultural history;
- 4 Demonstrate critical knowledge of the main methods of enquiry in gender studies and evaluate critically the appropriateness of different approaches to textual and visual analysis within the context of Italian cultural studies.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Critically analyse primary materials using established theoretical frameworks and critically relating works to the relevant socio-historical context;
- 2 Carry out independent and critical analysis on cultural topic presenting it to specialist and non-specialist audiences effectively in various form;
- 3 Develop critical thinking and collaborative problem-solving skills;
- 4 Demonstrate critical awareness of the importance of gender-related issues (e.g. gender inequality) as these apply to a variety of contexts;

Method of Assessment

Main assessment methods

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Presentation (15 minutes) – 20%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

- Bracke, M. (2014), *Women and the Reinvention of the Political: Feminism in Italy, 1968-1983*, London: Routledge.
- Butler, J. (2004), *Undoing Gender*, London: Routledge.
- Guerrina, R. (2014), "(Re)Presenting Women: Gender and the Politics of Sex in Contemporary Italy", Childs, S. and Celis, K. (eds.), *Gender, Conservatism and Political Representation*, Colchester, United Kingdom: ECPR Press, pp. 161-182.
- Pickering-lazzi, R. (1995), *Mothers of Invention: Women, Italian Fascism, and Culture*. London: University of Minnesota Press.
- Tambo, M. (2014), *The Lost Wave: Women and Democracy in Postwar Italy*, New York: Oxford University Press.
- Wilson, P. (2004), *Gender, Family and Sexuality: The Private Sphere in Italy, 1860-1945*, London: Palgrave Macmillan.

Synopsis <span style =

This module introduces students to key concepts in the analysis of social, cultural and artistic representation of gender within the contemporary Italian context. It does so by considering a selection of relevant works from a variety of media, such as, for instance, neorealist and fantastic literature of the post-war years; feminist writings of the 1970s (e.g. Dacia Maraini's novel *Donna in Guerra*, 1975); contemporary cinema (e.g. Ferzan Ozpetek's *Le fate ignoranti*, 2001; Donatella Maiorca's *Viola di mare*, 2009). The module takes as its focus the gendered basis of social and political control as evident in constructions of subjectivity and sexuality exercised – for instance – through the media, while also analysing works that present themselves as a reaction to such control.

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IT577 Italian Regional Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate critical understanding that the idea of a 'national cinema' is an artificial construct, determined by industrial, cultural and economic factors;
- 2 Demonstrate critical understanding that regional differences have had a significant impact on Italian identities and on Italian cinematic and cultural production;
- 3 Demonstrate in depth knowledge of film production outside of Rome (e.g. Turin and Naples);
- 4 Analyse in depth the differences between several different regional cinemas, both in terms of their mode of production and of style or content;
- 5 Critically engage with a number of films and critical texts in their original language.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Deploy systematic knowledge and understanding of the subject matter in cogently argued written essays;
- 2 Undertake advanced, independent and specialised research in the Library and on the Web, engaging critically with relevant scholarship;
- 3 Take responsibility for personal and professional learning and development.

Method of Assessment

Main assessment methods

- Essay 1 (1,500 words) – 50%
- Essay 2 (1,500 words) – 50%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

- Bertellini, G. (2013) 'Southern (and Southernist) Italian Cinema', Italian Silent Cinema: A Reader, John Libbey Publishing, pp. 123-134.
- Bonaria Urban, M. (2013) Sardinia on Screen: The Construction of the Sardinian Character in Italian Cinema. Amsterdam/ New York: Rodopi.
- Cucco, M. (2013) 'The State to the Regions: The Devolution of Italian Cinema', Journal of Italian Cinema and Media Studies, 1:3, pp. 253-277.
- Ferrero-Regis, T. (2009) Recent Italian Cinema: Spaces, Contexts, Experiences. Leicester: Troubadour.
- Marlow-Mann, A. (2011) The New Neapolitan Cinema. Edinburgh: Edinburgh University Press.
- Sorlin, P. (1996) Italian National Cinema. London/ New York: Routledge.
- Vitali, V. and Willemsen, P. (2006) Theorising National Cinema. London: BFI.

Pre-requisites

ITAL5080 (Italian Intermediate B1-B2 (Intensive) or ITAL5630 (Italian Upper Intermediate B2) or demonstrable equivalent Italian language proficiency

Synopsis <span style =

This course complicates the notion that there is a unifying concept of an Italian national cinema. Specifically, it will examine particular instances of filmic production operating outside of the national and cinematic capital of Rome, examining both the factors determining and constraining the emergence of such filmmaking practices, and the ways in which the films they produce may differ from those produced in the capital and associated with an Italian national cinema.

To achieve this, the module will focus on a number of case studies, such as:

- The cinema of Naples, analysed in relation to the question of Neapolitan identity and cultural difference.
- The cinema of Turin, as a product of deliberate regional funding and cultural heritage strategies.
- The cinema of Sicily, seen in relation to the problematising of cultural stereotypes.
- How certain 'national' film productions have dealt with the problematic notion of Italian national/regional identity.

IT578 Musica Maestro! Music and Society in Modern Italy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of key aspects of Italian culture, history and society in relation to music as a cultural product, and the ways in which this has developed across the decades;
- 2 Demonstrate critical understanding of Italian society from the mid-nineteenth century to the present in relation to music as well as music production, dissemination, consumption, and representation;
- 3 Apply concepts and principles derived from the analysis of musical products to achieve a critical understanding of Italian cultural history;
- 4 Demonstrate the ability of closely reading lyrics, of critically evaluating textual sources, and of analytically evaluating their limitations.
- 5 Demonstrate awareness of the importance of music in processes of inculturation, acculturation and dissemination of socio-political ideas;

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse primary materials as appropriate, using the up-to-date theoretical frameworks and relating works to the relevant socio-historical context;
- 2 Carry out independent analysis and research on cultural products and present their findings in oral and written form;
- 3 Demonstrate critical thinking skills;
- 4 Undertake independent research in the library, using appropriate academic databases online.

Method of Assessment

Main assessment methods

- Essay 1 (1,000 words) – 40%
- Essay 2 (2,000 words) - 60%

Reassessment methods

This module will be reassessed by 100% coursework.

- Reassessment Essay (3,000 words) – 100%

Preliminary Reading

Indicative Reading List

Banti, A. (1996). *Lavinia Fuggita: Racconti*. Milan: Mondadori.

Carter, T. (2015). *Understanding Italian Opera*. Oxford: Oxford University Press.

Così, C. and Ivaldi, F. (2011) *Fabrizio De Andrè. Cantastorie tra parole e musica*, Rome: Carocci.

Còveri, L. (1996). *Parole in musica: lingua e poesia nella canzone d'autore italiana: saggi critici e antologia di testi di cantautori italiani*. Novara: Interlinea.

Kalinak, K. (2010). *Film Music: A Very Short Introduction*. Oxford: Oxford University Press.

Fornari, F. (1984) *Psicoanalisi della musica*. Milan: Longanesi.

Morricone, E. and Miceli, S. (2013). *Composing for the Cinema: The Theory and Praxis of Music in Film*. Lanham: Scarecrow Press.

Pre-requisites

IT301 Italian Beginners Intensive A1-A2 (Intensive), or the equivalent demonstration of Italian language at least Level A2 of the CEFR

Synopsis

This module introduces students to key concepts in the analysis of musical products such as opera, traditional songs, pop and counter-culture songs. It also introduces students to the use of music in literature and film in Italy from mid-nineteenth century to the present. It does so by considering a selection of relevant cultural products from a variety of sources, such as nineteenth-century opera (e.g. Giuseppe Verdi; Giacomo Puccini), literature on music (e.g. Anna Banti's *Lavinia Fuggita*; Alessandro Baricco's *Novecento*), 1960s 'cantautori', Italian progressive rock bands and political impegno (e.g. Fabrizio De Andrè, Banco del Mutuo Soccorso, Area), soundtrack composers (e.g. Ennio Morricone), and contemporary singers (e.g. Simone Cristicchi, Caparezza, etc.). The module uses musical products as a point of access to understand Italian culture and history and analyses how these mirror, criticise and try to change Italian social, cultural and political beliefs. Special attention will be given to the textual and literary aspect of musical products, focusing on close readings of lyrics.

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IT579 Italy in the World, the World in Italy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate cogent understanding of the impact of Italian culture in the world;
 Demonstrate cogent understanding of the impact of migrant cultures on Italy;
 Comprehensively analyse, using a cultural studies approach, a variety of different media;
 Critically engage with the issues raised by the encounter between Italy and others cultures, as exemplified by specific case studies.

Method of Assessment

Essay 1 (1,500 words) – 50%

Essay 2 (1,500 words) – 50%

Preliminary Reading

Indicative Reading List

Ben-Ghiat, R. (2008) Italian Colonialism. Houndmills/New York: Palgrave MacMillan.
 Bondanella, P. (2006) Hollywood Italians: Dagos, Palookas, Romeos, Wise Guys and Sopranos. New York: Continuum.
 Giuliani, G. (2019) Race, Nation and Gender in Modern Italy. Intersectional Representations in Visual Culture. Houndmills/New York: Palgrave MacMillan.
 O'Healy, Á. (2018) Migrant Anxieties: Italian Cinema in a Transnational Frame. Bloomington: Indiana University Press.
 Parati, G. (2014) Migration Italy: The Art of Talking Back in a Destination Culture. Toronto: University of Toronto Press.
 Parati, G. (2017) Migrant Writers and Urban Space in Italy. Proximities and Affect in Literature and Film. Houndmills/New York: Palgrave MacMillan.

Pre-requisites

ITAL5080 (Italian Intermediate B1-B2 (Intensive)) or ITAL5630 (Italian Upper Intermediate B2) or demonstrable equivalent Italian language proficiency.

Synopsis *

This module examines the relationship between Italy and other cultures around the world from two perspectives: the impact of Italians and Italian culture outside of Italy, and the influence of immigration and migrant cultures on Italy. It will explore a range of topics, such as Italian colonialism, transnationalism, Italian-American communities, stereotypes of Italianity, immigrant experiences in Italy, and Italian responses to immigration. These will be studied by applying a cultural studies approach to a variety of different media, such as: literature, cinema, photography and music.

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IT580		Italian for Business				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Total Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Function confidently in Italian on a social and professional level within a general professional context and be confident to undertake further professional training;
- 2 communicate effectively to a variety of audiences and/or using a variety of methods in everyday situations in a professional context, including producing summaries/précis of business or economic texts (Common European Framework of Reference indicative level: B2/C1);
- 3 Understand and accurately use an extended vocabulary and specialised forms of expression and register of the contemporary Italian business context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate and work as part of a team on a research and presentation project;
- 2 Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
- 3 Demonstrate transferable skills necessary for employment at the appropriate level in the target language: communication skills, marshalling information and being able to summarise it, playing an active role in meetings and other professional events.

Method of Assessment

Main assessment methods

- Assignment 1 (400 words) – 30%
- Assignment 2 (500 words) – 40%
- Group Presentation (20 minutes) – 30%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

Pre-requisite: ITAL5630 – Italian Upper Intermediate B2 or ITAL5080 – Italian Intermediate B1-B2, (or equivalent to language level B2 of the CEFR must be demonstrated)

Synopsis */

This module will introduce students to the Italian business environment, and will learn to be operational in such a context. As well as learning about essential aspects of companies and specific features of the Italian language encountered in such an environment, students will broaden their knowledge of current events and economic issues through the use of a dossier of contemporary texts/articles, which will be exploited in a variety of ways: CVs, document analysis, or free composition. In terms of key skills, business skills and language skills, this module encourages the practice of meticulous accuracy. Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

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IT581 Professional Italian						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Total Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Function, in Italian, on a social and general professional level within a general business context;
- 2 Communicate effectively to a variety of audiences and/or using a variety of methods in predictable situations in a professional context (Common European Framework of Reference indicative level: B1/B2);
- 3 Understand and accurately use vocabulary and forms of expression of the contemporary general Italian business context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate and work as part of a team on a research and presentation project;
- 2 Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
- 3 Demonstrate transferable skills necessary for employment at the appropriate level in the target language: communication skills, organisation of events, participation in meetings, liaison with colleagues and customer care.

Method of Assessment

Main assessment methods

- Assignment 1 (400 words) – 30%
- Assignment 2 (500 words) – 40%
- Group Presentation (20 minutes) – 30%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

ITAL3010 – Italian Beginners A1-A2 (or equivalent to language level A2 of the CEFR must be demonstrated)

Synopsis <span style =

Students are taken through essential aspects of the conduct of business in Italy (and Italian-speaking countries), both learning about those aspects and becoming familiar with specific features of the Italian language encountered in a professional context. In terms of key skills, business skills and language skills, encourages the practice of meticulous accuracy.

Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

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IT582 Italian Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	60 (30)	100% Coursework	

Contact Hours

Total Contact Hours: 100

Private Study Hours: 500

Total Study Hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, shopping, local geography, employment);
- 2 Understand and translate into English short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, timetables) related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment);
- 3 Communicate verbally and in writing in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- 4 Demonstrate knowledge and understanding of key cultural aspects connected to the Italian language;
- 5 Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate problem-solving in individual and team work;
- 2 Use resources independently;
- 3 Manage their time and prioritise workloads;
- 4 Use information technology effectively.

Method of Assessment

Main assessment methods

Reading and Writing Online Test (50 minutes) – 25%

Audio-Visual Comprehension Online Test (50 minutes) – 25%

Oral In-Course Test (20 minutes) – 20%

Language Skills Online Test (50 minutes) – 30%

Reassessment methods

Like-for-like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Compulsory for Year in a Language [Italian]

Not available as a 'Wild' module

Synopsis *

This module is intended for absolute beginners in Italian. It will begin by covering the basics of grammar, allowing students to acquire a stock of high frequency vocabulary and reach a degree of proficiency at pre-intermediate level. The emphasis in this course is on acquiring a sound knowledge of the structure of the language as well as basic vocabulary and cultural insights while developing the speaking, listening, reading and writing skills.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

IT583 Italian Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	60 (30)	100% Coursework	

Contact Hours

Total Contact Hours: 100

Private Study Hours: 500

Total Study Hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate enhanced knowledge and critical understanding of the Italian language at intermediate level;
- 2 Demonstrate enhanced skills in Italian speaking, listening, reading, writing and translation at intermediate level;
- 3 Critically assess sources of information which will be useful in Italy, i.e. students will know how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Converse with a native speaker of Italian expressing critical viewpoints.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate problem-solving in individual and team work;
- 2 Use resources independently;
- 3 Manage their time and prioritise workloads;
- 4 Use information technology effectively.

Method of Assessment

Main assessment methods

Written Take Home Assignment (1,500 words) – 40%

Audio-Visual Comprehension Online Test (50 minutes) – 20%

Oral In-Course Test (20 minutes) – 20%

Language Skills Online Test (50 minutes) – 20%

Reassessment methods

Like-for-like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Compulsory for Year in a Language [Italian]

Not available as a 'Wild' module

Synopsis <span style =

This module is the natural follow-on for those who have taken the intensive Italian beginners course as part of the Year in Italian, where they have covered the basics of grammar, acquired a stock of high frequency vocabulary and reached a degree of proficiency at pre-intermediate level. The module is designed to allow students, upon completion, to demonstrate a level of ability at intermediate level, turning students into independent users of Italian, in both oral and written contexts. The course is thus also designed to prepare students for independent life in Italy. It is an intensive course, which develops the student's active and passive aural and written skills.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

LA300 Learning Portuguese 1A (Beginners)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Three seminars per week

Learning Outcomes

By the end of the module students should be able to perform at Level A1/A2 of the Common European Framework and:

- 1) understand short, simple messages and announcements;
- 2) read short simple texts and find specific information;
- 3) communicate in simple, routine situations.

Method of Assessment

100% Coursework.

Preliminary Reading

Indicative Reading List:

Português XX1, Tavares Edições Técnicas Lidel, ISBN: 9727571387; + Livro do Aluno 1.

Restrictions

Available as a wild module.

Synopsis *

Key grammatical structures and cultural background will be taught through the means of purpose designed Portuguese language course books, video and audio materials. Students will also have access to these materials and Portuguese television channels for self-study in the media lab.

LA301 Learning Portuguese 1B (Beginners)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Three hours per week.

Learning Outcomes

By the end of the module students should be able to perform at Level A2 of the Common European Framework. Upon successful completion of the module students should be able to:

- 1) understand short, simple messages and announcements;
- 2) read short simple texts and find specific information;
- 3) communicate in simple, routine situations;
- 4) write simple notes, messages and short personal letters.

Method of Assessment

100% Coursework.

Preliminary Reading

Indicative Reading List:

Português XX1, Livro do Aluno. 2 Tavares Edições Técnicas Lidel, ISBN: 9727573088.

Preliminary Reading: B. Fausto- A concise History of Brazil and J. Rocha- Brazil in Focus.

Pre-requisites

LA300 Learning Portuguese 1A or equivalent.

Restrictions

Available as a wild module.

Synopsis *

Key grammatical structures and cultural background will be taught through the means of purpose designed Portuguese language course books, video and audio materials. Students will also have access to these materials and Portuguese television channels for self-study in the media lab.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

LA302 Mandarin Chinese Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
7	Canterbury	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read and hand write approximately 150 Mandarin Chinese characters;
2. Demonstrate a familiarity with basic Mandarin Chinese vocabulary equivalent to a beginners level;
3. Demonstrate a basic understanding of the main points of standard materials in the target language related to basic topics in everyday life;
4. Express and exchange basic information in the target language in areas of immediate need or on very familiar topics;
5. Demonstrate a knowledge and understanding of the life and multiple cultures of the target language countries within the context of that area of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
2. Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test, speaking (Oral)– 20%
Assignment: Language Skills– 80%

Reassessment methods

100% Coursework (Equivalent to 1450 characters in Mandarin Chinese)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Progression

Students who complete this module successfully can progress onto WOLA3030 Mandarin Chinese Elementary.

Restrictions

This module is not available for native speakers or near native speakers of Mandarin Chinese with secondary education in China.

If you have studied Mandarin Chinese before you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk.

Synopsis <span style =

The curriculum content is intended to give students some familiarity, at a level comparable to A1 level on CEFR, with everyday life, activities and the culture in Mandarin Chinese speaking countries. Topics for listening, speaking, reading and writing will focus on an introductory level of communication skills used in everyday life including greetings and introductions, talking about oneself and getting to know each other. Basic skills useful to people visiting China will be taught including describing preferred drinks and daily activities. An introductory level of Chinese culture will be covered such as social interaction and geography including major cities.

The cultural aspects of the above topic areas will be taught in seminars, by means of Mandarin Chinese course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

LA303 Mandarin Chinese Elementary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
7	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read and write approximately an additional 200 Mandarin Chinese characters;
2. Demonstrate a familiarity with Mandarin Chinese vocabulary equivalent to an elementary level;
3. Demonstrate a basic understanding of sentences and frequently used expressions in the target language related to areas of most immediate environment;
4. Express and exchange basic information in areas of immediate need or on familiar topics in the simple terms in the target language;
5. Demonstrate a knowledge and understanding of the life and cultures of the target language countries within the context of the area of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
2. Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods
In Course Test, Speaking (Oral) – 20%
Assignment: Language Skills– 80%

Reassessment methods
100% Coursework (Equivalent to 1,450 Mandarin Chinese Character)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3020 (Mandarin Chinese Beginners); or equivalent Level A1 of CEFR must be demonstrated

Progression

Students who complete this module successfully can progress onto WOLA5510 Mandarin Chinese Pre-Intermediate

Restrictions

This module is not available for native speakers or near native speakers of Mandarin Chinese with secondary education in China.

If you have studied Mandarin Chinese before you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk.

Synopsis <span style =

The curriculum content is intended to give students some familiarity, at a level comparable to lower A2 level on CEFR, with everyday life, activities and the Chinese culture. Topics for listening, speaking, reading and writing will focus on an elementary level of communication skills to explain very simple factual information on personal and very familiar topics such as talking about food, time, asking and giving simple opinions on familiar topics. Basic skills useful to people visiting China will be taught including expressing how to go to/come to somewhere and taking transports. An elementary level of Chinese culture will be covered such as festivals, geography including major cities and famous places.

The cultural aspects of the above topic areas will be taught in seminars, by means of course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

LA304 Japanese Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read and write Japanese Kana letters;
2. Demonstrate a familiarity with basic Japanese vocabulary equivalent to a Beginners level;
3. Demonstrate a basic understanding of the main points of standard materials in the target language related to basic and familiar topics in everyday life;
4. Express and exchange basic information in the target language in areas of immediate need or on very familiar topics;
5. Demonstrate a knowledge and understanding of the life and culture in Japan within the context of that area of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
2. Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test: Speaking (Max. 3 minutes) – 20%
 Language Skills (Equivalent to 1,000 Japanese characters) words – 40%
 Cultural Research and Writing (300 Japanese characters) – 40%

Reassessment methods

100% Coursework (Equivalent to 1,300 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Progression

Students who complete this module successfully can progress onto WOLA3050 Japanese Elementary.

Restrictions

This module is not available for native speakers or near native speakers of Japanese with secondary education in Japan.

If you have studied Japanese before you should get in touch with our Japanese Tutor, Ms Mano Suzuki:
 M.Suzuki@kent.ac.uk

Synopsis <span style =

The curriculum content is intended to give students some familiarity, at a level comparable to A1 level on CEFR, with everyday life, activities and the culture in Japan. Topics for listening, speaking, reading and writing will focus on an introductory level of communication skills used in everyday life including greetings and introductions, talking about oneself and getting to know each other. Basic skills useful to people visiting Japan will be taught including describing locations and shopping. An introductory level of Japanese culture will be covered such as social interaction and geography including major cities.

The cultural aspects of the above topic areas will be taught in seminars, by means of course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

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LA305 Japanese Elementary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Cost

Core textbooks: £30-£80 approximately.

*Students who took WOLA3040 do not need to purchase two of the three core textbooks for this module as the same ones are used in the module.

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read and write Japanese characters equivalent to an elementary level;
2. Demonstrate a familiarity with Japanese vocabulary equivalent to an elementary level;
3. Demonstrate a basic understanding of sentences and frequently used expressions in the target language related to areas of most immediate environment;
4. Express and exchange basic information in the target language in areas of immediate need or on familiar topics in simple terms;
5. Demonstrate a knowledge and understanding of the life and culture in Japan within the context of the area of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
2. Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test: Speaking (Max. 3 minutes) – 20%
Language Skills (Equivalent to 1,100 Japanese characters) – 40%
Cultural research and Writing (350 Japanese characters) – 40%

Reassessment methods

100% Coursework (Equivalent to 1,450 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3040 (Japanese Beginners); or equivalent level must be demonstrated

Progression

Students who complete this module successfully can progress onto WOLA5530 Japanese Pre- Intermediate in Autumn term of the next academic year.

Restrictions

Placement Test:

If you have studied Japanese before, but you have not taken one of our lower level modules, you need to take a placement test, which is available on the link below. The test is used as a guide to assess your knowledge of Japanese. Please submit the mark sheet and the questionnaire to the convenor of the relevant module. The convenor will contact you for further information if necessary.

<https://www.kent.ac.uk/cewl/courses/world/world-lang-modules.html>

Synopsis *

The curriculum content is intended to give students some familiarity, at a level comparable to lower A2 level on CEFR, with everyday life, activities and the culture in Japan. Topics for listening, speaking, reading and writing will focus on an elementary level of communication skills to explain very simple factual information on personal and very familiar topics such as talking about family, friends, one's house, hometown and university, and expressing past events and activities. Basic skills useful to people visiting Japan will be taught including ordering food, making very simple enquiries and asking for locations. An introductory level of Japanese culture will be covered such as festivals, geography including major cities and famous places.

The cultural aspects of the above topic areas will be taught in seminars, by means of course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

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LA307 Arabic Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read and write Arabic;
- 2 Demonstrate a familiarity with Arabic vocabulary equivalent to a Beginners level;
- 3 Demonstrate a basic understanding of the main points of standard materials in the target language related to basic and familiar topics in everyday life;
- 4 Express opinions and exchange basic information in the target language on very familiar topics;
- 5 Demonstrate a knowledge and understanding of the life and multiple cultures of the target language countries within the context of that area of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
- 2 Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods
Assignment, Language Skills – 80%
In Course Test, Speaking – 20%

Reassessment methods
100% Coursework (Equivalent to 100 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Progression

Students who complete this module successfully can progress onto LA308 (WOLA3080) Arabic Elementary.

Restrictions

This module is not available for native speakers or near native speakers of Arabic.

If you have studied Arabic before you should get in touch with our Arabic Tutor, Dr Maggie Awadalla:
M.Awadalla@kent.ac.uk

Synopsis <span style =

The curriculum content is intended to give students some familiarity, at a level comparable to A1 level on CEFR, with everyday life, activities and the culture in Arabic speaking countries. Topics for listening, speaking, reading and writing will focus on an introductory level of communication skills used in everyday life including greetings and introductions, talking about oneself and getting to know each other. Basic skills useful to people visiting the areas, where the target language is spoken, including going out and buying objects will be taught. An introductory level of Arabic culture will be covered such as social interaction and geography including major cities.

The cultural aspects of the above topic areas will be taught in seminars, by means of Arabic language course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

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LA308		Arabic Elementary				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Read and write Arabic to an elementary level;
2. Demonstrate a familiarity with Arabic vocabulary equivalent to an elementary level;
3. Demonstrate a basic understanding of sentences and frequently used expressions in the target language related to areas of most immediate environment;
4. Express and exchange basic information in the target language in areas of immediate need or on familiar topics in simple terms;
5. Demonstrate a knowledge and understanding of life and multiple cultures of the target language countries within the context of the area of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
2. Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods
Assignment: Language Skills – 80%
In Course Test, Speaking – 20%

Reassessment methods
100% Coursework Equivalent to 250 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3070 (Arabic Beginners); or equivalent Level A1 of CEFR must be demonstrated

Progression

Students who complete this module successfully can progress onto WOLA5490 Arabic Pre-Intermediate.

Restrictions

This module is not available for native speakers or near native speakers of Arabic.

If you have studied Arabic before you should get in touch with our Arabic Tutor, Dr Maggie Awadalla:
M.Awadalla@kent.ac.uk

Synopsis <span style =

The curriculum content is intended to give students some familiarity, at a level comparable to lower A2 level on CEFR, with everyday life, activities and the Arabic culture. Topics for listening, speaking, reading and writing will focus on an elementary level of communication skills to explain simple factual information on personal and familiar topics such as talking about distance between places, duration of time. Basic skills useful to people visiting the Arab world will be taught including topics related to travelling. An elementary level of the Arabic culture will be covered such as geography including major cities and famous places.

The cultural aspects of the above topic areas will be taught in seminars, by means of Arabic language course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

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LA309 Russian Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Read and write basic Russian words;
- 2 Demonstrate a familiarity with basic Russian vocabulary equivalent a Beginners level;
- 3 Demonstrate a basic understanding of the main points of standard materials in the target language related to basic and familiar topics in everyday life;
- 4 Express and exchange basic information in the target language in areas of immediate need or on very familiar topics;
- 5 Demonstrate knowledge and understanding of the life and cultures of the target language countries within the context of the area of study.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Communicate simple ideas independently;
- 2 Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods

- In-Course Test: Writing (45 minutes) – 20%
- In-Course Test: Speaking (Max. 3 minutes) – 20%
- Assignment: Reading Aloud (Max. 2 minutes) – 20%
- Assignment: Language Skills (Equivalent to 500 words) – 40%

Reassessment methods

100% Coursework (Equivalent to 600 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Progression

Students who complete this module successfully can progress onto LA310 (WOLA3100) Russian Elementary.

Restrictions

This module is not available for native speakers or near native speakers of Russian with secondary education in Russia.

If you have studied Russian before you should get in touch with our Russian Tutor, Ms Olga Godsell:
O.V.Godsell@kent.ac.uk.

Synopsis <span style =

The curriculum will focus on communication in the immediate environment. The content is intended to give students some familiarity, at a level comparable to A1 level on CEFR, with everyday life, activities.

Topics for listening, reading, speaking and writing will include: greetings and introductions; numbers; shopping and ordering in restaurants. Students will also be exposed at introductory level to Russian life and culture.

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LA310 Russian Elementary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Read and write basic Russian words;
- 2 Demonstrate a familiarity with basic Russian vocabulary equivalent to an elementary level;
- 3 Demonstrate a basic understanding of sentences and frequently used expressions in the target language related to areas of most immediate environment;
- 4 Express and exchange information in the target language in areas of immediate need or on familiar topics;
- 5 Demonstrate a knowledge and understanding of the life and culture of the target language country within the context of the area of study.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
- 2 Demonstrate basic intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In-Course Test: Writing (45 minutes) – 20%
 In-Course Test: Speaking (Max. 3 minutes) – 20%
 Assignment: Cultural Research and Writing (250 words in Russian) – 30%
 Assignment: Language Skills (Equivalent to 500 words) – 30%

Reassessment methods
 100% Coursework (Equivalent to 600 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3090 (Russian Beginners); or equivalent Level A1 of CEFR must be demonstrated

Restrictions

This module is not available for native speakers or near native speakers of Russian with secondary education in Russia.

If you have studied Russian before you should get in touch with our Russian Tutor, Ms Olga Godsell:
 O.V.Godsell@kent.ac.uk.

Synopsis

The curriculum will focus on communication in the immediate environment. The content is intended to give students some familiarity, at a level comparable to lower A2 level on CEFR, on everyday life, activities, and relevant culture in Russia.

Topics for listening, speaking, reading and writing will include: time and days of activities, hobbies, interests,; skills useful for people visiting Russia including sightseeing, at the airport, visiting particular cities and places of historical and/or cultural interest, using public transport.

The cultural aspects of the above topic areas will be taught in seminars, by means of course books, audio materials and online resources and through sharing experiences of a tutor and students.

Students will have access to these materials and additional resources on Moodle. A range of resources is also available at the library.

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LA500 Learning Portuguese 2A - Intermediate Portuguese						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Understand messages and announcements;
- 8.2 Read short stories and find specific information;
- 8.3 Communicate in routine situations;
- 8.4 Maintain social conversation;
- 8.5 Recognise understand and elaborate different types of written text (messages, postcards, formal and informal letters, recipes, small newspaper articles, etc.).

Method of Assessment

- Written Coursework (300 words) – 20 %
- Reading In-Course Test – (45 minutes) – 20 %
- Writing In-Course Test – (45 minutes) – 20 %
- Listening In-Course Test – (45 minutes) – 20%
- Oral In-Course Test (5 minutes) – 20%

Preliminary Reading

Indicative Reading List:

Tavares, Ana (2006), Português XXI (Level 2 – StudentBook). Lisboa/Porto: Lidel
 Tavares, Ana (2006), Português XXI (Level 2 – ExerciseBook). Lisboa/Porto: Lidel
 Hutchinson, Amélia and Janet Lloyd (2003), Portuguese: an Essential Grammar, 2nd ed., New York/London: Routledge.

Pre-requisites

Prerequisite: HISP3010 (Learning Portuguese 1B – Beginners' Portuguese), or equivalent level.

Synopsis *

Key grammatical structures and cultural background will be taught through the means of purpose designed Portuguese language course books, video and audio materials. Students will also have access to these materials and Portuguese television channels for self-study in the media lab.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

LA501 Learning Portuguese 2B - Intermediate Portuguese						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Understand messages and announcements;
- 8.2 Read short stories and find specific information;
- 8.3 Communicate in routine situations;
- 8.4 Maintain social conversation;
- 8.5 Recognise understand and elaborate different types of written text (messages, postcards, formal and informal letters, recipes, small newspaper articles, etc.).

Method of Assessment

- Written Coursework (300 words) – 20 %
- Reading In-Course Test – (45 minutes) – 20 %
- Writing In-Course Test – (45 minutes) – 20 %
- Listening In-Course Test – (45 minutes) – 20%
- Oral In-Course Test (5 minutes) – 20 %

Preliminary Reading

Indicative Reading List:

Tavares, Ana (2006),Português XXI (Level 2 – StudentBook). Lisboa/Porto: Lidel, ISBN: 978-972-757-550-3.

Tavares, Ana (2006),Português XXI (Level 2 – ExerciseBook). Lisboa/Porto: Lidel, ISBN: 978-972-757-312-7.

Hutchinson, Amélia andJanet Lloyd (2003), Portuguese: anEssentialGrammar, 2nd ed., New York/London: Routledge.

Pre-requisites

Co-requisite: HISP5000 (Learning Portuguese 2A – Intermediate Portuguese), or equivalent level

Synopsis *

Key grammatical structures and cultural background will be taught through the means of purpose designed Portuguese language course books, video and audio materials. Students will also have access to these materials and Portuguese television channels for self-study in the media lab.

LA514 Year Abroad Module						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	120 (60)	100% Coursework with Pass/Fail Elements	
1	Canterbury	Whole Year	H	120 (60)	Pass/Fail Only	
2	Canterbury	Whole Year	H	120 (60)	Pass/Fail Only	

Contact Hours

Students will follow one of three options:

- a) either studying at a foreign university,
- b) or working as a teaching assistant,
- c) or working abroad in some other approved capacity.

Both joint and single honours students may opt to spend one semester studying at a foreign university and one semester working.

Single honours students spend the entire year in one country; joint honours students either spend the year in one country, or split it between two.

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Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and understanding of the relevant language, and of the culture of the relevant country;
- 2 Demonstrate understanding of the relevant civilisation and contemporary society based on first-hand experience;
- 3 Utilise advanced communication skills (reading, writing, listening and speaking) in the target language;
- 4 Analyse, evaluate and interpret a variety of texts and other cultural products in the target language in a critical manner;
- 5 Synthesise information from a wide range of sources in order to gain a coherent understanding of the subject.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate an ability to utilise problem-solving skills related to everyday and academic or professional life in a foreign country;
- 2 Demonstrate intercultural awareness acquired through everyday experience of an interaction with foreign communities;
- 3 Demonstrate an ability to mediate and display qualities of empathy in an intercultural context
- 4 Demonstrate an ability to study and/or to work independently;
- 5 Demonstrate an ability to take responsibility for personal and professional learning and development;
- 6 Demonstrate a developed independence and self-reliance while accommodating to and living in a foreign country.

Method of Assessment

Main assessment methods

Students who study abroad will pass the period abroad by:

- i. Achieving passes in at least two-thirds of the credits taken as part of the FT load. Such passes must be confirmed by the official transcript of the partner provider.

Students who work abroad will pass the period by:

- ii. Passing a report written in the target language (5,000 words for a full year or 2,500 words for half a year). The report will be assessed by Modern Languages staff.

With respect to the student's programme of study at Kent.

iii. Students who do not pass two-thirds of the credits will be required to retrieve the failure by undertaking a further piece (or pieces) of assessment at Kent sufficient to redeeming the failure of the period abroad. The format of the retrieval will be decided by the assessing School but the additional assessment(s) will test the achievement of the relevant learning outcomes;

iv. If students pass the additional assessment(s) set as per iii. above, a pass will be recorded for the period abroad;

v. If students fail the additional assessment(s) set as per iii. above, a fail will be recorded for the period abroad;

vi. Where a student fails the period abroad they will be eligible for the appropriate alternative exit award, or may transfer to an appropriate degree without a period abroad; (Nb. see point viii below);

vii. Where documented concessionary circumstances exist that prevent the student from successfully completing the period of study abroad requirements, as per points i – iii above, the student will be eligible for the appropriate alternative exit award, or may transfer to an appropriate degree without a period abroad, or may be offered a deferral opportunity to repeat the whole period abroad as if for the first time.

viii. There will be no compensation, no condonement and no concessionary adjustment of any marks awarded by the partner provider;

ix. Credit awarded will be on a pass/fail basis.

Reassessment methods

Please see section 13.1 for full details around reassessment where possible.

Pre-requisites

Completion of Stage 1 and Stage 2

Restrictions

Only students going on a compulsory year abroad as part of a language programme will be registered for this module.

Synopsis >*

Students either undertake study at a relevant University outside of the UK or work abroad (either as British Council language teaching assistants or in some other approved capacity).

LA520 Learning Portuguese (Advanced A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Recognise and use a range of registers in Portuguese;
- 8.2 Demonstrate refined listening comprehension skills;
- 8.3 Demonstrate sophisticated linguistics skills by means of studying more complex grammatical structures and expanding their lexical in Portuguese through reading texts from a variety of genres and registers;
- 8.4 Analyse texts in Portuguese from a variety of genres in order to acquire key structures;
- 8.5 Converse in Portuguese on a range of topics, including academic topics, at a low advanced level;
- 8.6 Demonstrate confident oral and written skills in Portuguese.

Method of Assessment

- Written Coursework (600 words) – 20 %
- Reading In-Course Test – (40 minutes) – 20 %
- Writing In-Course Test – (40 minutes) – 20 %
- Listening In-Course Test – (40 minutes) – 20%
- Oral In-Course Test (5 minutes) – 20 %

Preliminary Reading

Indicative Reading List:

Bechara, E., 2003. Moderna gramática portuguesa. 37ª. Edição revisada e ampliada. RJ: Editora Lucerna.

Bosi, A., 1987. Cultura brasileira: temas e situações. São Paulo: Ed. Ática.

Lima, E. E. O. F. & Lunes, S. A., 2005. Português via Brasil: um curso avançado para estrangeiros. São Paulo: EPU. (Coursebook).

Masip, V., 2000. Gramática de português como língua estrangeira: fonologia, ortografia e morfossintaxe. São Paulo: Editora Pedagógica e Universitária.

Pre-requisites

Prerequisite: HISP5001 (Learning Portuguese 2B) or equivalent level.

Synopsis

The module aims to develop students' language skills in Portuguese (listening, speaking, reading and writing) to an advanced level of ability and help them gain further insight into aspects of the culture and society of the Portuguese-speaking countries. They will consolidate their knowledge of tenses in the indicative and the subjunctive and learn to use more complex sentences and structures as well as idioms and expressions. They will be working with longer texts from a range of media, including lectures, TV news and current affair programmes and films, and short literary texts.

LA521 Learning Portuguese (Advanced B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

By taking this module, you will be able:

- 8.1 Recognise and use a range of registers in Portuguese;
- 8.2 Demonstrate refined listening comprehension skills;
- 8.3 Demonstrate sophisticated linguistics skills by means of studying more complex grammatical structures and expanding their lexical in Portuguese through reading texts from a variety of genres and registers;
- 8.4 Analyse texts in Portuguese from a variety of genres in order to acquire key structures, rhetorical devices and idioms;
- 8.5 Converse in Portuguese on a range of topics, including academic topics, at an advanced level;
- 8.6 Demonstrate confident oral and written skills in Portuguese.

Method of Assessment

- Written Coursework (600 words) – 20 %
- Reading In-Course Test – (40 minutes) – 20 %
- Writing In-Course Test – (40 minutes) – 20 %
- Listening In-Course Test – (40 minutes) – 20%
- Oral In-Course Test (5 minutes) – 20 %

Preliminary Reading

Indicative Reading List:

Bechara, E., (2003). Moderna gramática portuguesa. 37ª. Edição revisada e ampliada. RJ: Editora Lucerna.
 Bosi, A., (1987). Cultura brasileira: temas e situações. São Paulo: Ed. Ática.
 Lima, E. E. O. F. & Lunes, S. A., (2005). Português via Brasil: um curso avançado para estrangeiros. São Paulo: EPU.
 Masip, V., (2000). Gramática de português como língua estrangeira: fonologia, ortografia e morfossintaxe. São Paulo: Editora Pedagógica e Universitária.

Pre-requisites

Co-requisite: HISP5004 (Learning Portuguese: Advanced A) or equivalent level.

Synopsis */

The module aims to develop students' language skills in Portuguese (listening, speaking, reading and writing) to a higher advanced level of ability and help them gain further insight into aspects of the culture and society of the Portuguese-speaking countries. They will learn to use more complex sentences and structures such as the passive voice and compound sentences and will further expand their vocabulary. By the end of this module they will be expected to understand in more detail a variety of texts from a range of genres, from the media, including TV programmes and films, and short literature texts.

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LA538 Mandarin Chinese Lower Advanced						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 60
 Total Private Study Hours: 240
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 demonstrate a familiarity with commonly used authentic/colloquial Mandarin Chinese phrases and expressions comparable to lower advanced level;
- 2 demonstrate a strong understanding of standard speech spoken at a normal rate and follow complex lines of argument on familiar topics.
- 3 demonstrate an understanding of the main points of TV news, current affairs programmes and short films in standard dialect on familiar topics;
- 4 communicate with a degree of fluency: take an active part in discussions in familiar contexts by providing relevant explanations and arguments to sustain views;
- 5 demonstrate a deep understanding of the life and multiple cultures of the target language countries.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 communicate complex ideas clearly;
- 2 demonstrate deep intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test, Speaking (max. 15 minutes) – 20%
 Language Skills (Equivalent to 2,000 words) – 40%
 Cultural research and Writing (1,000 Mandarin Chinese characters) – 40%

Reassessment methods
 100% Coursework (Equivalent to 2,000 Mandarin Chinese Character)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5620 Mandarin Chinese Upper Intermediate or equivalent must be demonstrated.

Restrictions

If you have studied Mandarin Chinese before, but you have not taken one of our lower-level modules, you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk.

Synopsis <span style =

The curriculum will focus on ordinary people's lives in China and current affairs and issues around the world. One topic is covered each week or every two weeks, focusing on:

- * new phrases and expressions which are practiced during seminars to improve students understanding of the language and the embedded culture elements.
- * formal and colloquial expressions will be introduced to help students to be able to confidently understand and convey information about themselves and their environment, and express their feelings and wishes, across the four linguistic skills.
- * topics relevant to the modern world and contemporary Chinese society will be studied in depth to improve students' language ability to account for and sustain views clearly by providing relevant explanations and arguments for and against particular points of view.

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LA547 Japanese Lower Advanced						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 60
Total Private Study Hours: 240
Total Study Hours: 300

Cost

Core textbook: £36-£45 approximately.

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate a familiarity with Japanese characters comparable to lower-advanced level;
2. Demonstrate an understanding of the key points of standard speech and text on a range of social subjects widely discussed in a real life in Japan;
3. Express key points and structured opinions on complex subjects, using language flexibly and effectively with a broad range of lexical and grammatical features in an appropriate style;
4. Demonstrate an understanding and appreciation of Japanese culture.

The intended generic learning outcomes
On successfully completing the module students will be able to:

1. Communicate complex ideas clearly and independently;
2. Demonstrate deeper intercultural awareness and understanding.

Method of Assessment

Main assessment methods
In Course Test: Speaking (Max. 10 minutes) – 20%
Language Skills (Equivalent to 2,200 Japanese characters) – 40%
Cultural research and Writing (700 Japanese characters) – 40%

Reassessment methods
100% Coursework (Equivalent to 3,000 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5580 Japanese Upper Intermediate or equivalent

Restrictions

Placement Test:

If you have studied Japanese before, but you have not taken one of our lower level modules, you need to take a placement test, which is available on the link below. The test is used as a guide to assess your knowledge of Japanese. Please submit the mark sheet and the questionnaire to the convenor of the relevant module. The convenor will contact you for further information if necessary.

<https://www.kent.ac.uk/cewl/courses/world/world-lang-modules.html>

Synopsis <span style =

The curriculum will focus on a range of topics students encounter in a real life in Japan, or will face when working in the country in the future. Topics include social subjects and current affairs which are widely discussed in Japan. Students also learn how to explain and discuss the main points of their own academic subjects. Various styles of readings and authentic audio materials will be used and discussions on the topics take place in seminars.

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LA549 Arabic Pre-Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 read and write and type in Arabic;
- 8 demonstrate a familiarity with Arabic vocabulary equivalent to upper pre-intermediate;
- 3 demonstrate a good understanding of the main points of standard materials on familiar matters in the target language regularly encountered in everyday life.
- 4 express opinions and exchange information in the target language on topics such as friendships, hobbies and travel, etc simple terms and initiate and sustain close simple, routine exchanges without undue effort.
- 5 demonstrate knowledge and a critical understanding of the life and multiple cultures of the target language countries.

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
- 2 Demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 Assignment, Language Skills 80%
 In Course Test, Speaking 20%

Reassessment methods
 100% Coursework (Equivalent to 500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3080 or equivalent must be demonstrated

Progression

Students who complete this module successfully can progress onto WOLA5500 Arabic Lower Intermediate.

Restrictions

If you have studied Arabic before you should get in touch with our Arabic Tutor, Dr Maggie Awadalla: M.Awadalla@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be able to demonstrate the ability to take a more active role in and greater ability to sustain communication. Students will be able to express how they feel and opinions in simple terms and initiate and sustain close simple, routine exchanges without undue effort.

Topics at a pre-intermediate level (comparable to an upper A2 level on the CEFR) will include everyday communication skills such as asking and giving directions, talking about family life.

The cultural aspects of the above topic areas will be taught through seminars and the means of Arabic language course books, video, audio materials.

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LA550 Arabic Lower Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 read and write and type in Arabic;
- 2 demonstrate an understanding of the main points of clear standard texts on familiar matters in the target language regularly encountered in university, work and leisure and with a degree of flexibility using a range of simple vocabulary and structures and demonstrating the use and understanding of more complex/intermediate level language with some precision;
- 3 express opinions and exchange information in the target language on familiar and/or routine topics such as personal experiences, events, travel in the Arab world, etc.;
- 4 demonstrate knowledge and a critical understanding of the life and multiple cultures of the target language countries;
- 5 demonstrate a familiarity with Arabic vocabulary equivalent to lower-intermediate level.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
- 2 Demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 Assignment, Language Skills 80%
 In Course Test, Speaking 20%

Reassessment methods
 100% Coursework (Equivalent to 750 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5490 or equivalent must be demonstrated

Progression

Students who complete this module successfully can progress onto WOLA5540 Arabic Intermediate.

Restrictions

If you have studied Arabic before you should get in touch with our Arabic Tutor, Dr Maggie Awadalla: M.Awadalla@kent.ac.uk

Synopsis *

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be equipped to understand and use Arabic with a degree of flexibility and a range to a lower intermediate language level (comparable overall to a lower B1 level). Students will be able to discuss topics that are familiar or pertinent to everyday life such as everyday conversational skills and interactions including university life, daily routine and study life as a student.

The module will include study of the target language culture and the development of insights into the Arab world. The cultural aspects of the above topic areas will be taught through seminars and the means of Arabic language course books, video, audio materials. There will be a balance between communicative activity and understanding of linguistic structure.

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LA551 Mandarin Chinese Pre-Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 read and write approximately an additional 250 Mandarin Chinese characters;
- 2 demonstrate a familiarity with Mandarin Chinese vocabulary equivalent to pre- intermediate;
- 3 demonstrate a good understanding of the main points of standard materials in the target language related to basic topics in everyday life;
- 4 express opinions and exchange information in the target language on topics, such as personal information, location, shopping experiences, etc. in simple terms and initiate and sustain close simple, routine exchanges without undue effort;
- 5 demonstrate knowledge and a critical understanding of the life and multiple cultures of the target language countries.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 communicate ideas independently;
- 2 demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 In Course Test, Speaking (Oral) – 20%
 Assignment: Language Skills– 80%

Reassessment methods
 100% Coursework (Equivalent to 500 Mandarin Chinese Character)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3030 Mandarin Chinese Elementary or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5520 Mandarin Chinese Lower Intermediate.

Restrictions

If you have studied Mandarin Chinese before, but you have not taken one of our lower-level modules, you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk

Synopsis *

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be able to demonstrate the ability to take a more active role in and greater ability to sustain communication. Students will be able to express how they feel and opinions in simple terms and initiate and sustain close simple, routine exchanges without undue effort.

Topics at a pre-intermediate level (comparable to an upper A2 level on the CEFR) will include everyday communication skills such as asking and giving directions and shopping, skills useful to describe illness, describing people's appearance and personalities.

The cultural aspects of the above topic areas will be taught through seminars and the means of mandarin Chinese language course books, video, audio materials.

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LA552 Mandarin Chinese Lower Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 read and write approximately an additional 250 Mandarin Chinese characters;
- 2 demonstrate a familiarity with Mandarin Chinese vocabulary equivalent to pre-intermediate;
- 3 demonstrate a good understanding of the main points of standard materials in the target language related to basic topics in everyday life;
- 4 express opinions and exchange information in the target language on topics, such as personal information, location, shopping experiences, etc. in simple terms and initiate and sustain close simple, routine exchanges without undue effort;
- 5 demonstrate knowledge and a critical understanding of the life and multiple cultures of the target language countries.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 communicate ideas independently;
- 2 demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 In Course Test, Speaking (Oral) – 20%
 Assignment: Language Skills– 80%

Reassessment methods
 100% Coursework (Equivalent to 750 Mandarin Chinese Character)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5510 Mandarin Chinese Pre-Intermediate or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5600 Mandarin Chinese Intermediate.

Restrictions

If you have studied Mandarin Chinese before, but you have not taken one of our lower-level modules, you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be able to demonstrate the ability to take a more active role in and greater ability to sustain communication. Students will be able to express how they feel and opinions in simple terms and initiate and sustain close simple, routine exchanges without undue effort.

Topics at a pre-intermediate level (comparable to an upper A2 level on the CEFR) will include everyday communication skills such as asking and giving directions and shopping, skills useful to describe illness, describing people's appearance and personalities.

The cultural aspects of the above topic areas will be taught through seminars and the means of mandarin Chinese language course books, video, audio materials.s.

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LA553 Japanese Pre-Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 demonstrate a familiarity with Japanese characters equivalent to pre-intermediate proficiency;
- 2 demonstrate a good understanding of the main points of standard materials on familiar matters in the target language covered in everyday life;
- 3 express opinions and exchange information in the target language on topics such as personal information, locations, directions, occupations etc in simple terms and initiate and sustain close simple, routine exchanges without undue effort.
- 4 demonstrate knowledge and a critical understanding of the life and culture of Japan.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
- 2 Demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test: Speaking (Max. 4 minutes) – 20%
 Language Skills (Equivalent to 1,200 Japanese characters) – 40%
 Cultural research and Writing (400 Japanese characters) – 40%

Reassessment methods

100% Coursework (Equivalent to 1,600 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA3050 Japanese Elementary or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5610 Japanese Lower Intermediate.

Restrictions

If you have studied Japanese before you should get in touch with our Japanese Tutor, Ms Mano Suzuki:
 M.Suzuki@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be able to demonstrate the ability to take a more active role in and greater ability to sustain communication. Students will be able to express how they feel and opinions in simple terms and initiate and sustain close simple, routine exchanges without undue effort.

Topics at a pre-intermediate level (comparable to an upper A2 level on the CEFR) will include everyday communication skills such as asking and giving directions and weekend activities, skills useful to when visiting a doctor, describing people's appearance and personalities.

The cultural aspects of the above topic areas will be taught through seminars and the means of Japanese language course books, video, audio materials.

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LA554		Arabic Intermediate				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 read and hand write and type in Arabic equivalent to an intermediate level;
- 2 demonstrate a familiarity with Arabic vocabulary equivalent to an intermediate level;
- 3 demonstrate a strong understanding of the main points of standard authentic materials in the target language on familiar matters regularly encountered in work, university and leisure;
- 4 express cogent arguments and exchange information, demonstrating a flexible range of vocabulary and structures on topics that are familiar, of personal interest or pertinent to everyday life in the target language.
- 5 demonstrate systemic understanding and acquisition of detailed and coherent knowledge of the life and multiple cultures of the target language countries within the context of study.

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas clearly and independently;
- 2 Demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 Assignment, Language Skills 80%
 In Course Test, Speaking 20%

Reassessment methods
 100% Coursework (Equivalent to 1000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5500 Arabic Lower Intermediate or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5570 Arabic Upper Intermediate.

Restrictions

If you have studied Arabic before you should get in touch with our Arabic Tutor, Dr Maggie Awadalla: M.Awadalla@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working and flexible knowledge of the target language and a firm level of communicative competence and confidence. By the end of the module students will be equipped to understand and use Arabic with a degree of flexibility and a range to an intermediate language level (comparable overall to an upper B1 level on the CEFR).

The curriculum will focus on real-life communication as a university student studying in the Arab world, by using complex expressions in an appropriate style of speaking. This includes talking about entertainments, giving and receiving compliments and gifts. Students will also read and listen to some simple news articles to understand relatively familiar topics in newspapers. Students will be exposed to topics related to travelling and living in the Arab world.

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LA557 Arabic Upper Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 read and write and type in Arabic equivalent to an upper-intermediate level;
- 2 demonstrate a familiarity with Arabic vocabulary equivalent to at upper-intermediate level;
- 3 demonstrate a strong understanding of the main points of standard authentic materials which include a particular point of view;
- 4 communicate on a good range of topics with varieties of expressions in the target language, demonstrating a degree of fluency and an ability to sustain communication with ease;
- 5 demonstrate a deep understanding of the life and multiple cultures of the target language countries on an appropriate level.

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Communicate and formulate ideas clearly and independently;
- 2 Demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 Assignment, Language Skills: 80%
 In Course Test, Speaking (Oral): 20%

Reassessment methods
 100% Coursework (Equivalent to 1300 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5540 Arabic Intermediate or equivalent must be demonstrated.

Restrictions

If you have studied Arabic before you should get in touch with our Arabic Tutor, Dr Maggie Awadalla:
M.Awadalla@kent.ac.uk

Synopsis *

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be equipped to understand and use Arabic demonstrating a range of simple and complex structures and vocabulary to an upper-intermediate language level (comparable overall to a lower B2 level and language skills to adapt to the situation. By the end of the module, students will be able to communicate with a developed degree of effectiveness, fluency and spontaneity. Students also gains communicative skills in requesting course details from a university, registering on a University course, understanding Arab customs and traditions, gender roles and history. Various styles of writings are given. Discussions take place in the class on the topic areas covered in the module.

The module will include study of the target language culture and the development of insights into the culture and civilisation of the countries where the language is spoken.

LA558 Japanese Upper Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 demonstrate a familiarity with Japanese characters equivalent to an upper-intermediate level;
- 2 demonstrate appropriate politeness in relevant social contexts, demonstrating a degree of fluency and an ability to sustain communication with ease;
- 3 demonstrate an understanding of the main points of authentic materials which include a particular point of view;
- 4 put forward and develop cogent arguments on topics that are reasonably familiar using a flexible range of structures and vocabulary with a degree of cohesion and spontaneity;
- 5 demonstrate understanding of the life and culture in Japan on an appropriate level.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate complex ideas clearly and independently;
2. Demonstrate deeper intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test: Speaking (Max. 5 minutes) – 20%
Language Skills (Equivalent to 1,900 Japanese characters) – 40%
Cultural research and Writing (600 Japanese characters) – 40%

Reassessment methods

100% Coursework (Equivalent to 2,500 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5590 Japanese Intermediate or equivalent must be demonstrated.

Restrictions

If you have studied Japanese before you should get in touch with our Japanese Tutor, Ms Mano Suzuki:
M.Suzuki@kent.ac.uk

Synopsis <span style =

The curriculum will focus on living in Japan, by using complex expressions in an appropriate style of communication. Topics covered in this module are job hunting including how to write a CV and make a telephone call in order to seek information for a part time job, making a complaint including a refund/an exchange of goods, and expressing one's opinion in a discussion on formal topics.

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module students will be equipped to understand and use Japanese demonstrating a range of simple and complex structures and vocabulary to an upper-intermediate language level (comparable overall to a lower B2 level and language skills to adapt to the situation. By the end of the module students will be able to communicate with a developed degree of effectiveness, fluency and spontaneity. Students also read and listen to news articles to gain knowledge of social issues and current affairs. Various styles of readings are given such as job description, biography and novel. Discussions take place in the class on the topic areas covered in the module.

The module will include study of the target language culture and the development of insights into the culture and civilisation of the countries where the language is spoken.

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LA559 Japanese Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 demonstrate a familiarity with Japanese characters equivalent to an intermediate level;
- 2 demonstrate a strong understanding of the main points of standard authentic materials on familiar matters regularly encountered in work, university and leisure;
- 3 express and exchange detailed information with an effective logical structure, demonstrating a flexible range of vocabulary and structures on topics that are familiar, of personal interest or pertinent to everyday life;
- 4 demonstrate a systematic understanding and acquisition of detailed and coherent knowledge of aspects of the life and culture in Japan within the context of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate complex ideas clearly and independently;
- 2 Demonstrate deeper intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test: Speaking (Max. 5 minutes) – 20%
Language Skills (Equivalent to 1,700 Japanese characters) – 40%
Cultural research and Writing (500 Japanese characters) – 40%

Reassessment methods

100% Coursework (Equivalent to 2,200 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5610 Japanese Lower Intermediate or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5580 Japanese Upper Intermediate.

Restrictions

If you have studied Japanese before you should get in touch with our Japanese Tutor, Ms Mano Suzuki: M.Suzuki@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working and flexible knowledge of the target language and a firm level of communicative competence and confidence. By the end of the module students will be equipped to understand and use Japanese with a degree of flexibility and a range to an intermediate language level (comparable overall to an upper B1 level on the CEFR).

The curriculum will focus on real-life communication as a university student studying in Japan, by using complex expressions in an appropriate style of speaking. This includes how to make formal requests, ask various permissions, and explain factual information of cities and towns. Students also read and listen to news articles to understand relatively familiar topics in newspapers. Various styles of readings are given such as formal letter, article and website providing factual information, for example, restaurant guide. Discussions take place in the class on the topic areas covered in the module.

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LA560 Mandarin Chinese Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 read and write approximately an additional 250 Mandarin Chinese characters at a level equivalent to an intermediate level;
- 2 demonstrate a familiarity with Mandarin Chinese vocabulary equivalent to an intermediate level;
- 3 demonstrate a strong understanding of the main points of standard authentic materials in the target language on familiar matters regularly encountered in work, university and leisure;
- 4 express cogent arguments and exchange information, demonstrating a flexible range of vocabulary and structures on topics that are familiar, of personal interest or pertinent to everyday life in the target language;
- 5 demonstrate a systematic understanding and acquisition of detailed and coherent knowledge of the life and multiple cultures of the target language countries within the context of study.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 communicate ideas clearly independently;
- 2 demonstrate deeper intercultural awareness and understanding.

Method of Assessment

Main assessment methods
In Course Test, Speaking (Oral) – 20%
Assignment: Language Skills – 80%

Reassessment methods
100% Coursework (Equivalent to 1,000 Mandarin Chinese Character)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5520 Mandarin Chinese Lower Intermediate or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5620 Mandarin Chinese Upper Intermediate.

Restrictions

If you have studied Mandarin Chinese before, but you have not taken one of our lower-level modules, you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working and flexible knowledge of the target language and a firm level of communicative competence and confidence. By the end of the module students will be equipped to understand and use mandarin Chinese with a degree of flexibility and a range to an intermediate language level (comparable overall to an upper B1 level on the CEFR).

The curriculum will focus on real-life communication as a university student studying in China, by using complex expressions in an appropriate style of speaking. This includes expressing general culture related customs such as weddings traditions, Chinese traditional clothes, and Chinese cuisines, renting accommodation, describing a room and negotiating prices. Students also read and listen to some simple news articles to understand relatively familiar topics in newspapers. Students will be exposed to the grammar that are useful when communicating with Mandarin Chinese native speakers for these topic areas.

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LA561 Japanese Lower Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Total Private Study Hours: 120
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 demonstrate a familiarity with Japanese characters equivalent to lower intermediate level;
- 2 demonstrate an understanding of the main points of clear standard texts on familiar matters in the target language regularly encountered in university, part-time work and leisure and with a degree of flexibility using a range of simple vocabulary and structures and demonstrating the use and understanding of more complex/intermediate level language with some precision;
- 3 express opinions and exchange information in the target language on familiar and/or routine topics such as personal experience, outings, local events, showing appreciation with a degree of flexibility and range of vocabulary;
- 4 demonstrate knowledge and a critical understanding of the life and culture of Japan.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Communicate ideas independently;
- 2 Demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods

In Course Test: Speaking (Max. 4 minutes) – 20%
Language Skills (Equivalent to 1,400 Japanese characters) – 40%
Cultural research and Writing (450 Japanese characters) – 40%

Reassessment methods

100% Coursework (Equivalent to 1,800 Japanese characters)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5530 Japanese Pre-Intermediate or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5590 Japanese Intermediate.

Restrictions

If you have studied Japanese before you should get in touch with our Japanese Tutor, Ms Mano Suzuki: M.Suzuki@kent.ac.uk

Synopsis <span style =

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be equipped to understand and use Japanese with a degree of flexibility and a range to a lower-intermediate language level (comparable overall to a lower B1 level). Students will be able to discuss topics that are familiar or pertinent to everyday life such as everyday conversational skills and interactions including casual and polite styles, opinions, gratitude and skills useful to talk about personal trips, kind actions

The module will include study of the target language culture and the development of insights into Japan. The cultural aspects of the above topic areas will be taught through seminars and the means of Japanese language course books, video, audio materials. There will be a balance between communicative activity and understanding of linguistic structure.

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LA562 Mandarin Chinese Upper Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30
 Total Private Study Hours: 120
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 read and write approximately an additional 300 Mandarin characters at an equivalent to upper-intermediate level;
- 2 demonstrate a familiarity with Mandarin Chinese vocabulary equivalent to an upper-intermediate level;
- 3 demonstrate an understanding of the main points of authentic materials which include a particular point of view;
- 4 communicate on a good range of topics with varieties of expressions in the target language, demonstrating a degree of fluency and an ability to sustain communication with ease;
- 5 demonstrate a deep understanding of the life and multiple cultures of the target language countries on an appropriate level.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 communicate complex ideas clearly and independently;
- 2 demonstrate enhanced intercultural awareness and understanding.

Method of Assessment

Main assessment methods
 In Course Test, Speaking (Oral) – 20%
 Assignment: Language Skills – 80%

Reassessment methods
 100% Coursework (Equivalent to 1,300 Mandarin Chinese Character)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

WOLA5600 Mandarin Chinese Intermediate or equivalent must be demonstrated.

Progression

Students who complete this module successfully can progress onto WOLA5380 Mandarin Chinese Lower Advanced.

Restrictions

If you have studied Mandarin Chinese before, but you have not taken one of our lower-level modules, you should get in touch with our Mandarin Tutor, Ms Ru Su: R.Su@kent.ac.uk

Synopsis *

Language modules focus on developing students' communicative competence in four skills (reading, writing, listening and speaking) to equip students with a working knowledge of the target language and a sound level of communicative competence and confidence. By the end of the module, students will be equipped to understand and use Mandarin Chinese demonstrating a range of simple and complex structures and vocabulary to an upper-intermediate language level (comparable overall to a lower B2 level and language skills to adapt to the situation. By the end of the module, students will be able to communicate with a developed degree of effectiveness, fluency and spontaneity. Students also gains communicative skills in requesting course details from a university, registering on a University course, understanding Chinese higher education system and Chinese festivals and traditions. Various styles of readings are given such as job description and curriculum vitae. Discussions take place in the class on the topic areas covered in the module.

The module will include study of the target language culture and the development of insights into the culture and civilisation of the countries where the language is spoken.

LL510 Stylistics and Creative Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework with Compulsory Numeric Elements	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

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2	Canterbury	Spring	H	15 (7.5)	100% Coursework with Compulsory Numeric Elements
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Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematic knowledge and understanding of precise linguistic and stylistic terminology and be able to deploy this terminology in relation to the production of fiction and/or poetry and/or dramatic texts;
- 2 Critically analyse and account for the results and implications of their stylistic and methodological choices as writers in terms of their precise effects on the reader;
- 3 Extrapolate from stylistic examples in order to analyse those characteristics that contribute to individual authorial 'style' and world view;
- 4 Use linguistic and stylistic concepts and analytical techniques to make informed judgments about literary genre;
- 5 Develop conceptual and advanced-level understanding of the interconnections between language and literature;
- 6 Demonstrate a comprehensive understanding of the potential sources of their own material and of the techniques of presentation available to them as creative writers;
- 7 Demonstrate analytical and 'workshopping' (oral criticism in groups) skills and be capable of applying the outcome of seminars and workshops to their own work;
- 8 Editing, proofread, format and type their own work, and be able to account for and analyse editorial changes in rigorous stylistic and linguistic terms;
- 9 Demonstrate confidence and independent learning skills necessary to produce a more sustained piece of creative work, along with an accompanying stylistic analysis (the critical essay).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in critical reflection and written analysis of various core theoretical texts, exemplar texts and secondary critical commentary and to devise and sustain arguments relating to this analysis using ideas and techniques at the forefront of the discipline; students will also gain an appreciation of the uncertainty and ambiguity of language and meaning through engagement with this body of critical and stylistic theory;
- 2 Make judgments about the appropriateness of different theoretical approaches to problem-solving in texts, frame appropriate questions to achieve a solution – or identify a range of solutions - and evaluate the efficacy of such approaches;
- 3 Demonstrate the ability to undertake independent learning (exercising initiative and personal responsibility), use secondary texts with critical discrimination, reflect critically on their own academic work and present cogent arguments in written form

Method of Assessment

Main assessment methods

- Portfolio of Creative Work (2,500 words in total) – 70%
 - Stylistic Commentary (1,000 words) – 30%
- Both of the above assessed components must be passed.

Reassessment methods

- 100% Coursework (3,000 Words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None, although prior completion of LING5500 – Stylistics: Language in Literature is recommended

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Synopsis <span style =

This module proceeds from the premise that the ambition to write creatively presupposes an interest in the 'expressive mechanics' of language. A more in-depth understanding of these processes will benefit the writer in many ways, for example by providing them with a precise taxonomy with which to precisely describe various fictional, poetic and dramatic techniques and by furnishing them with a critical nomenclature which will aid detailed analysis of their own and others' creative work. The module is designed to appeal not just to those with an interest in writing, but to anyone who would like to explore further and in a 'hands on' fashion the insights into the expressive functions of language and text offered by stylistics. Students will be 'doing stylistics' in the broadest sense of that phrase.

A two-pronged approach is adopted, whereby students are at first introduced to various stylistic and narratological concepts and models (e.g. linguistic deviation, deixis, register, focalization, ways of representing thought/speech, and metaphor), then expected to produce creative exercises which implement and explore these concepts (for example, using linguistic deviation to foreground themes and images or using varying focalization to tell a story from different perspectives). Various 'input' texts (poetry, fiction and drama) will also be used as examples of the techniques and concepts under discussion, and some as the basis for textual intervention exercises (critical-creative rewriting). This process culminates in the production of a portfolio of students' creative work (which may be one or more complete stories, a selection of poems, a dramatic text, or a mixture), accompanied by a critical commentary and stylistic analysis which will focus on how an understanding of stylistics and linguistics in general has impacted on the work.

LL512 Language Processing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate critical knowledge and understanding of key psycholinguistic concepts;
Show systematic understanding of the structure of the lexicon in terms of phonological and morphological components;
An ability to distinguish rigorously between comprehension and production in linguistic processing;
Demonstrate competent practical linguistic research skills by undertaking independent research experiments, and analysing and discussing their findings according to scientific protocol.

Method of Assessment

Proposal (800 words) – 30%
Report (2,500 words) – 70%

Preliminary Reading

Indicative Reading List

Aitchison, J. (2012). Words in the Mind: An Introduction to the Mental Lexicon. Oxford, Basil Blackwell Ltd.

Field, J. (2005). Language and the Mind. London: Routledge

Field, J. (2005). Psycholinguistics: A Resource Book for Students. London: Routledge

Harley, T.A. (2013). The Psychology of Language: From Data to Theory. Hove: Psychology Press

Synopsis <span style =

This course will focus on the structure of lexical items, the way in which these different lexical items are stored and the nature of the relation between them. Relevant theoretical work in the fields of psycholinguistics and language processing is outlined and discussed, and students will evaluate the efficacy of these theories based on experimental investigations that they themselves will construct and conduct, for example word association experiments, lexicon decision tasks and parsing phenomena.

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LL513 Language Variation and Change						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate critical understanding and use the conceptual terminology of variationist sociolinguistics (e.g. variable, variant, style, indicator, hypercorrection, age-grading);
 Show how language and social factors are inter-related;
 Demonstrate familiarity with theories of language change;
 Demonstrate critical understanding of the significance of sociolinguistic data as presented in charts and graphs;
 Evaluate critically the social bases for linguistic value judgements;
 Demonstrate critical understanding of the technical (and ethical) problems of sociolinguistic data collection.

Method of Assessment

Essay (2,000 words) – 40%
 Presentation (20 minutes) – 20%
 Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List:

Chambers, J. (2003; 2nd ed) Sociolinguistic Theory. Oxford: Blackwell.
 Chambers, J.; Trudgill, P. & Schilling-Estes, N. (eds) (2002) The Handbook of Language Variation and Change. Oxford: Blackwell.
 Fasold, R. (1990) The Sociolinguistics of Society. Oxford: Blackwell.
 Labov, W. (1996/2001) Principles of Linguistic Change (Vols 1 and 2). Oxford: Blackwell.
 Trudgill, P. (2004) New Dialect Formation: The Inevitability of Colonial Englishes. Oxford: Blackwell.
 Trudgill, P. (2005) Sociolinguistics. Harmondsworth: Penguin.
 Wardhaugh, R. (2005) An Introduction to Sociolinguistics. Oxford: Blackwell

Synopsis <span style =

This module will explore the reasons for the initial exclusion of extralinguistic (i.e. social) data from linguistic theory, and the limitations of traditional dialectology, before exploring some early variationist studies by Trudgill (Norwich) and Labov (Martha's Vineyard; New York) and examining their theoretical bases. It will then examine the advances brought about by network studies (e.g. Lesley Milroy in Belfast), and the extent to which they offer a challenge to traditional assumptions in sociolinguistic methodology, which critically evaluates the so-called sociolinguistic gender pattern. The later lectures focus more specifically on issues of change, looking initially at neogrammarian theories and then the claims of Trudgill, James Milroy and others that certain kinds of change are predictable in specific types of social arrangement.

LL518 Stylistics: Language in Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Select and apply precise linguistic, stylistic and narratological terminology to the study of poetry, prose and drama texts;
Analyse the linguistic and stylistic choices a writer makes which are connected with meaning and effect on the reader;
Extrapolate from linguistic examples and evidence those characteristics that contribute to individual authorial 'style' and worldview, including the effect of social and cultural context on the production of literary meaning;
Demonstrate their understanding of the interconnections and interfaces between English literature and language;
Present, evaluate and interpret both qualitative and quantitative stylistic and linguistic data to develop lines of argument and make sound judgements about literary discourse;
Demonstrate a detailed understanding of concepts relating to literary genre.

Method of Assessment

Essay 1 (1,000 words) – 30%

Essay 2 (2,000 words) – 70%

Preliminary Reading

Indicative Reading List

Culpepper, J., M. Short and P. Verdonk (1988). Exploring the Language of Drama: From Text to Context, London: Routledge.

Simpson, P. (2004). Stylistics: A Resource Book for Students, London: Routledge.

Short, M. and G. Leech (2007). Style in Fiction: A Linguistic Introduction to English Fictional Prose, London: Longman.

Short, M. H. (1986) Exploring the Language of Poems, Plays and Prose, Longman.

Verdonk, P. and J. J. Weber (1996). Twentieth Century Fiction: from Text to Context, London: Routledge.

Synopsis

This module is concerned with the stylistic analysis of literature and is based on the premise that the decision to study literature is also a decision to study the expressive mechanics of language (and vice versa). Attention is given to all three main genres (poetry, prose fiction and drama); thus the module is divided into three blocks according to the kind of text analysed. The first section examines poetry and considers topics such as patterns of lexis, phonetic and metrical organisation and the relationship to meaning; the second looks at fiction through patterns of style variation, inferencing and speech thought presentation; the third examines drama and considers topics such as the patterns in turn-taking and their relationship to the roles and functions of characters, speech act analysis and styles of politeness behaviour. At all stages of the module, the social and cultural context of the works studies will be an important consideration.

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LL519		Syntax 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a solid understanding of core concepts in formal linguistic theory, as well as the fundamentals of empirical enquiry;
- 2 Construct phrase-structure markers, the purpose of which is to provide a comprehensive representation of syntactic constituency and operations;
- 3 Conduct theoretically informed cross-linguistic analyses of data;
- 4 Develop lines of argument and make informed judgements on the basis of cross-linguistic evidence that they will assess the validity of throughout the course;
- 5 Demonstrate their capacity for critical thought, their ability to express these thoughts accurately and to analyse cross-linguistic data;
- 6 Assess the extent to which the linguistic theory they have been introduced to can both describe and explain the syntactic properties of the data they have been presented with.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate written fluency;
- 2 Demonstrate competent time-management skills.

Method of Assessment

Main assessment methods

- In-Course Test (45 minutes) – 20%
- Data Set 1 (equivalent to 2,000 words) – 35%
- Data Set 2 (equivalent to 2,500 words) – 45%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course will introduce students to one aspect of formal linguistics, specifically syntactic theory. Syntax will be defined as one aspect of a person's grammar, to be distinguished from the lexicon, semantics, morphology, and phonology. Focusing on the structure of sentences, the course will examine the principles according to which phrases and structures are formed, as well as speakers' knowledge about the structural well-formedness of the sentences they hear and produce.

Students will gradually learn to draw syntactic trees that can represent the syntactic operations that they will be introduced to. They will learn to conduct syntactic tests on English and cross-linguistic data, thereby becoming versed with the empirical method. The course will combine both minimalist and earlier government and binding work. We will examine the competence/performance distinction, the notion of I-language, poverty of the stimulus arguments, levels of representation, phrase-structure rules, and constituency tests as a means for testing phrase structure, case theory, theta theory, binding and movement.

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LL522 Morphology						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a solid understanding of the fundamentals of empirical inquiry in morphology and of core concepts in morphology;
- 2 Demonstrate the skill of discovering and describing patterns in given data sets, from a variety of languages, in a theoretically-informed way;
- 3 Demonstrate an understanding of the relationship between morphology and other components of the grammar, such as phonology, syntax and semantics;
- 4 Demonstrate lines of argumentation, make informed judgements on the basis of cross-linguistic evidence, and decide between competing analyses of data;
- 5 Demonstrate an understanding of the relevance and usefulness of the cross-linguistic method as a tool to better understand the properties of their own native language (e.g., English).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their capacity for critical thought and their ability to express these thoughts accurately;
- 2 Demonstrate an understanding of how to assess the extent to which their hypotheses are validated by new data and problems given to them;
- 3 Demonstrate improved written fluency;
- 4 Demonstrate improved communicative skills;
- 5 Demonstrate improved time management skills.

Method of Assessment

Main assessment methods

- Essay 1 (equivalent to 1,500 words) – 45%
- Essay 2 (equivalent to 1,500 words) – 55%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course is an introduction to morphology and to the practice of morphological analysis. By focusing on a range of phenomena, including those falling under inflection, derivation, and compounding (both in English and in other languages), the course helps students develop tools for pattern observation in data, description and analysis of word structure, and hypothesis testing. Students will also gain an understanding of the role of morphology in the grammar and how it relates to other components, such as phonology, syntax and semantics.

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LL524 History of British English						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

Confidently to use the basic terminology of historical linguistics (e.g. language shift, selection, elaboration of function, codification, acceptance, push/pull chain, reflex/etymon, phoneme merger/split);

Understand the socio-political reasons why English overcame its rivals to become the dominant language of the British Isles;

Understand the principles of language standardization, and be able to apply them to the analysis of specific languages;

Demonstrate awareness of the changes leading to dialect and language differentiation within the United Kingdom (e.g. the existence of a 'Celtic fringe'; the FOOT/STRUT split in southern but not northern England).

Method of Assessment

Essay (2,500 words) – 60%

Presentation (20 minutes) – 20%

In-Class Test (45 minutes) – 20%

Preliminary Reading

Indicative Reading List

Bragg, M. (2003) *The Adventure of English*. London: Hodder and Stoughton

Burnley, D (1992) *The History of the English Language: A Source Book*. London: Longman.

Culpeper, J. (2005) *History of English*. London: Routledge.

Fennell, B. A. (2008) *A History of English: a Sociolinguistic Approach*. Oxford: Blackwell.

Pre-requisites

None, although prior completion of LING5130 (Language Variation and Change) would be advantageous.

Synopsis */

The module will begin with a consideration of what the term 'English' means, and of what other, potentially rival, languages have been spoken in the British Isles. It will then consider how successive waves of conquest shaped the sociolinguistic situation to one of di- or triglossia, with English one of a number of varieties used in a restricted set of socially determined domains. Using Haugen's standardization model, we will examine the factors that led first to selection and later acceptance of English as the dominant variety, and consider the associated linguistic processes of codification and elaboration of function. Working with short texts from different time-periods, the module will then show how and why grammatical changes occurred in Anglo-Saxon, Old and Middle English (e.g. loss of case marking, gender, weakening of the verbal paradigm) and their consequences for the modern language. We will also consider phonological changes (e.g. the Great English Vowel Shift) and their consequences for dialect differentiation. We will conclude by exploring ongoing change in contemporary English (notably koineization in major cities), and the likely consequences for future English in the British Isles.

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LL526 Syntax II						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate systematic and detailed understanding of the central areas of syntactic thought, as well as the fundamentals of empirical enquiry;
- 2 Demonstrate the skill of constructing phrase-structure markers, the purpose of which is to provide an advanced and comprehensive representation of syntactic constituency and operations;
- 3 Demonstrate advanced-level understanding of the theory and methods that will enable students to develop lines of argument and conduct theoretically informed cross-linguistic analyses of data in a broad variety of contexts;
- 4 Demonstrate their capacity for critical thought, their ability to express these thoughts accurately, to devise and sustain complex and nuanced arguments, to solve complex problems and to analyse cross-linguistic data;
- 5 Assess the extent to which the linguistic theory they have been working with can both describe and explain the syntactic properties of the data they have been presented with in detail and with cogency, displaying high-level conceptual understanding.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate the results of study and work accurately, with well-structured and coherent arguments in an effective and fluent manner;
- 2 Demonstrate the ability to work individually;
- 3 Make use of high-level secondary and primary sources.

Method of Assessment

Main assessment methods

- Technical Assignment 1 (750 words) – 25%
- Technical Assignment 2 (750 words) – 25%
- Technical Assignment 3 (750 words) – 50%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

Baltin, M. and Chris Collins (eds.). (2000). The Handbook of Contemporary Syntactic Theory. London: Wiley-Blackwell
 Carnie, A. (2011). Modern Syntax: A Coursebook. Cambridge: Cambridge University Press
 den Dikken, M. (ed.). (2012). The Cambridge Handbook of Generative Syntax. Cambridge: Cambridge University Press
 Hornstein, N., Jairo Nunes and Kleanthes K. Grohmann. (2005). Understanding Minimalism. Cambridge: Cambridge University Press
 Lasnik, H., Juan Uriagereka and Cedric Boeckx. (2005). A Course in Minimalist Syntax. Malden, MA: Blackwell

Pre-requisites

LING5190 – Syntax I

Synopsis *

The aim of this module is to advance students' knowledge of syntactic theory. As such, the course will expand upon a number of key topics from a broad range of issues introduced in the pre-requisite module, such as binding, the syntax of questions and relative clauses and theta theory. We will also examine the interfaces between syntax and other core areas of linguistic inquiry (semantics/pragmatics/morphology) by focusing on topics such as quantification, ellipsis, and anaphora. Relevant theoretical work will be outlined and discussed and students will have the opportunity to develop their skills in syntactic analysis and argumentation by investigating several empirical phenomena from a wide range of languages. They will also be encouraged to evaluate theoretical claims in the light of the observations drawn. As such, the module will equip students with the theoretical and methodological tools required in the specialised modules and will highlight the crucial role of description in supporting and testing theoretical claims.

LL530 Writing In The Media: A Practical Approach						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate refined and extended knowledge and critical understanding of a range of language contexts, their communicative purposes and settings, participants and processes;
- 2 Show consolidated and systematic understanding of ways of approaching texts and discourse in the light of current theories and their application (e.g. semiotics, multimodality and narratology);
- 3 Show a high level and engage closely, rigorously and in detail with stylistic and discursive features of journalistic texts;
- 4 Demonstrate their ability to accurately describe text and discourse in formal terms (stylistic, rhetorical, and linguistic);
- 5 Show a high-level and in-depth awareness of how different social, political and cultural dimensions of communication operate in the production and reception of journalistic discourse and be able to apply and make use of this knowledge outside of the context in which it was first encountered;
- 6 Demonstrate an enhanced understanding of relevant stylistic, discourse, narrative and cultural theory;
- 7 Produce original writing (reportage) of a high standard (as measured by the assessment criteria), both in terms of style and of content, and showing awareness of the complex contemporary issues which affect journalists, writers and other media workers;
- 8 Account for and analyse editorial changes in appropriate and rigorous theoretical terms, pertaining to theories of discourse analysis, stylistics and cultural systemisations in general.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in critical reflection, and analysis of their own and others' work, as well as the module's various key 'input' texts;
- 2 Demonstrate the ability to undertake independent learning, use secondary texts with critical discrimination and reflect critically on their own and others' work;
- 3 Demonstrate advanced research skills, including information retrieval, reporting, note-taking, interviewing, evaluating and structuring information; this will also involve the development of substantial IT and multimedia skills and the exploration of accompanying ethical issues relating to the collection and storage of data;
- 4 Demonstrate acquisition of advanced-level necessary analytical and "workshopping" skills and be capable of applying the outcome of workshop discussions to their own work;
- 5 Demonstrate advanced drafting, editing, and proofreading skills.
- 6 Demonstrate their ability to communicate information, arguments and analysis effectively across a variety of forms and genres.

Method of Assessment

Main assessment methods

- Portfolio (word count undefined) – 10%
- Two Pieces from the Portfolio (1,500 words total) – 50%
- Critical Commentary (1,500 words) – 40%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

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Pre-requisites

None

Synopsis <span style =

This module is aimed towards students who are considering a career in journalism, freelance writing, publishing and related fields (a substantial proportion of the programme's cohort), but will also be of use to those with a general interest in the area of media and language studies. It enables students on the BA English Language and Linguistics programmes to put into practice the complex theories and methods of analysis they will have explored elsewhere on their programme of study by producing their own portfolio of journalism and media-related writing. It should be emphasised that a consideration of the impact of new media ('multimodality') on the field will form a substantial component of the module's content.

Students will carry out their own research, for example using Canterbury and its environs as their news area, collecting information, arranging and carrying out relevant interviews, and writing up projects. They will produce and submit a portfolio of original journalism in which they demonstrate their ability to use the English language, their understanding of grammar and their ability to structure their writing with the target audience in mind. Accompanying this, students will submit a critical commentary in which they will reflect on how an understanding of relevant discourse, stylistic and cultural theory has influenced their writing.

LL531 Language in Atypical Circumstances						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their knowledge of current key debates within linguistics/language acquisition;
- 2 Consider how different levels of representation interact with each other;
- 3 Understand the difference between atypical language development and atypical language acquired once development is complete;
- 4 Assess the extent to which theoretical and empirical work on atypical linguistic development coincide;
- 5 Demonstrate the ability to analyse transcripts from data from a variety of subjects with particular language impairments, using these data to identify typical characteristics of these disorders;
- 6 Understand the results of social, cognitive and linguistic tests against which subjects' capabilities are measured (e.g. standardised vocabulary, verbal and non-verbal reasoning test; experimental tests designed to tap into particular aspects of linguistic knowledge).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in critical reflection, discussion and analysis of various theoretical approaches and empirical findings and to devise and sustain arguments relating to these analyses;
- 2 Make informed judgments about the efficacy of different theoretical approaches to language development;
- 3 Undertake independent learning (exercising initiative and personal responsibility), use secondary texts with critical discrimination, reflect critically on their own academic work and present coherent arguments both during classroom discussion and in their written work;
- 4 Demonstrate the ability to explain, with confidence and assurance, linguistic notions to interested yet non-specialist audiences.

Method of Assessment

Main assessment methods

- Essay - 2,500 words – 65%
- Poster – 35%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

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<https://kent.rl.talis.com/index.html>

Pre-requisites

LING5190 (LL519) – Syntax 1

Erasmus students must have completed and passed an intermediate level course in generative grammar.

Synopsis <span style =

During this course, students will focus on a core set of linguistic case studies, which will equip students with the ability to:

- Assess the extent to which linguistic capacities interact with psychological ones;
- Recognise the relevance of the distinction between developmental and acquired disorders;
- Critically analyse evidence for/against linguistic principles being operative in child grammars;
- Distinguish between language delay and language deviance with regard to developmental disorders;
- Understand the results of social, cognitive and linguistic tests against which subjects' capabilities are measured.

Main themes will be picked from a variety of topics each year, from the following selection: Levels of Representation; Interaction between 'modules'; British Sign Language; Vocabulary and Syntax in the Aphasia; Morpho-syntactic abilities in SLI, complex syntax in Williams Syndrome, Down Syndrome and Autism, Linguistic savants; Pragmatic knowledge in these disorders; Bi-Lingualism.

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LL533 Topics in Pragmatics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

A one-hour lecture and a one-hour seminar per week

Learning Outcomes

1. Demonstrate coherent and detailed knowledge of significant theories concerning the production and interpretation of meaning in context and the ability to apply and critically evaluate the different methodologies associated with these
2. Demonstrate an awareness of the nature of theory and what constitutes an explanation, as well as an understanding of the limitations of theory
3. Critically approach the debates concerning the distinction between semantic and pragmatic aspects of meaning
4. have refined practical linguistic research skills through discussing pragmatic problems and proposing solutions based on current materials

Method of Assessment

100% coursework

Preliminary Reading

- Huang, Y. (2006). *Pragmatics*. New York: Oxford University Press.
- Jaszczolt, K. (2002). *Semantics and Pragmatics: Meaning in Language and Discourse*. London: Longman.
- Kadmon, N. (2001). *Formal Pragmatics: Semantics, Pragmatics, Presupposition, and Focus*. Oxford: Wiley-Blackwell.
- Noveck, I. & Sperber, D. (2004) *Experimental Pragmatics*. San Diego: Palgrave.
- Sperber, D. & Wilson, D. (1995) (2nd ed.) *Relevance: Communication and Cognition*. Oxford: Blackwell.

Pre-requisites

Semantics and Pragmatics (or former LL516/LL517)

Synopsis <span style =

This module will focus on extending students' critical understanding of pragmatic meaning. Central areas of linguistic pragmatics, such as conversational implicature, maxims of conversation, and principles of politeness and speech acts are outlined, discussed and evaluated critically. The module also explores controversies over the universality of the aforementioned theories, looking more closely at how human interaction is based on different cultural scripts and encouraging students to reflect upon and discuss the cultural influences which impact meaning in a range of intercultural communicative settings. Students will also have the opportunity to evaluate the efficacy of pragmatic theories on the basis of empirical investigations, familiarising themselves with the related methodologies and tools of analysis.

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LL534 Semantics and Pragmatics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge and critical understanding of concepts and terminology used to account for the way in which meaning is conveyed;
 Demonstrate knowledge of significant theories that focus on semantic and pragmatic meaning (theories of concepts, Truth-conditional semantics, Gricean theory, Speech Act theory);
 Characterise core semantic and pragmatic phenomena and critically reflect upon the relationships between these two levels;
 Develop practical linguistic research skills by analysing real data, discussing their findings, and attempting generalisations relevant to the important questions in the field.

Method of Assessment

Take-home Assignment (15000 words) – 65%

In-Course Test (40 minutes) – 20%

Weekly Puzzle – 15%

Preliminary Reading

Indicative Reading List

Birner, B. (2012). Introduction to Pragmatics. Malden: Wiley-Blackwell.
 Grundy, P. (2000) (2nd ed.). Doing Pragmatics. London: Arnold Publishing.
 Horn, L. & Ward, G. (2005). The Handbook of Pragmatics. Oxford: Blackwell.
 Kearns, K. (2011). Semantics. Basingstoke: Palgrave Macmillan (second edition).
 Saeed, J. (2003). Semantics. Oxford: Blackwell.
 Riemer, N. (2010). Introducing Semantics. Cambridge: CUP.
 Yule, G. (1996). Pragmatics. Oxford: Oxford University Press.

Synopsis <span style =

This module will introduce the students to the study of meaning at the levels of semantics and pragmatics. The discussed topics will range from the study of word meaning to the study of sentence meaning and utterance (contextualised) meaning. The module will introduce significant notions and theories for the field of semantics and pragmatics, such as theories of concepts, Truth Conditions, the Gricean theory of conversational implicatures, Speech Act theory, and Politeness theory. The students will have the opportunity to reflect upon real data and analyse the processes of conveying and understanding meaning at the semantics/pragmatics interface.

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LL535 Topics in Semantics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic and critical understanding of the fundamentals of empirical and formal inquiry in formal semantics;
- 2 Demonstrate a systematic advanced-level understanding of some of the mathematical methods that underpin the investigation of linguistic meaning in formal semantics, such as set theory and functions;
- 3 Deploy accurately established modes of analysis and investigation pursuant to the advanced study of meaning, including cross-disciplinary investigations (e.g. exploring connections to philosophy, literature and psychology);
- 4 Demonstrate sophisticated lines of argumentation, make informed judgements, provide analyses of data, and decide between competing analyses of data;
- 5 Demonstrate nuanced appreciation of the complexities, problems and limitations associated with the subject.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their capacity for critical thought and their ability to express these thoughts accurately;
- 2 Demonstrate their critical thinking skills and be able to assess the extent to which their own hypotheses are validated by new data and problems given to them;
- 3 Demonstrate their written fluency at an advanced level;
- 4 Demonstrate their communicative skills and be able to engage with both specialist and non-specialist audiences;
- 5 Demonstrate their time management skills.

Method of Assessment

Main assessment methods

- Assignment 1 (1,200 words) – 45%
- Assignment 2 (1,300 words) – 55%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Chierchia, G., and S. McConnell-Ginet. (2000) *Meaning and Grammar: An Introduction to Semantics*. Cambridge, MA: MIT Press.

Gamut, L.T.F. *Logic, Language and Meaning*. Chicago: Chicago University Press (two volumes).

Heim, I. and A. Kratzer. (1998) *Semantics in Generative Grammar*. Oxford: Blackwell.

Kearns, K. (2011) *Semantics*. Basingstoke: Palgrave.

Partee, B. et al. (1990) *Mathematical Methods in Linguistics*. Dordrecht: Kluwer.

Saeed, J. (2003) *Semantics*. Oxford: Blackwell.

Pre-requisites

LING5560 – Semantics and Pragmatics

Synopsis *

This course builds on the student's knowledge of semantic phenomena, introducing formal approaches and the semantic metalanguage. Students will be provided with a small set of formal tools for the analysis of linguistic meaning. Students will learn to use these tools to probe into the nature of meaning in natural language and into different types of semantic phenomena. Specific topics that will be dealt with include predication, argumenthood, entailment, presupposition, definiteness and quantification.

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LL536 English Language in the Media						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical understanding of key narratological and linguistic theories (genre theory, de Saussure, Genette, Barthes) coming to a systematic understanding of key aspects of this field;
- 2 Assess the applicability of these theories to current media outputs; for example, in terms of advertising, broadsheets, tabloids and other genre;
- 3 Accurately carry out detailed analysis of a range of media discourse genres (including newspaper texts, interviews, stand-up comedy, speeches and multimodal discourse) demonstrating cogent application of the particular linguistic approach under discussion;
- 4 Use narrative and linguistic theory and related scholarly apparatus to make informed critical and evaluative judgments about a wide range of media, and be able to make use of this knowledge outside of the contexts in which it was first encountered;
- 5 Understand how theoretical approaches to the media impact on a wide range of themes and topics, for example: genre, narrative, and concepts of culture and community, gender, politics and ideology, identity;
- 6 Appreciate how their own knowledge and cultural background contributes to their understanding of media discourse.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in critical reflection, verbal discussion and written analysis and devise and sustain arguments relating to these analyses;
- 2 Make judgments about the appropriateness of different theoretical approaches and evaluate the efficacy of such approaches;
- 3 Demonstrate the ability to undertake independent learning (exercising initiative and personal responsibility) and reflect critically on their own academic work;
- 4 Present cogent arguments in written form.

Method of Assessment

Main assessment methods

- Assignment 1 (1,000 words) – 40%
- Assignment 2 (1,500 words) –60%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Aitchison, J. and Lewis, D, (eds) (2003) *New Media Language* London: Routledge.
 Barthes, R, (1977), 'The photographic message', *IMAGE-MUSIC-TEXT*, London: Fontana Press
 Bell, A and Garrett, P (eds), (1998), *Approaches to Media Discourse*, Oxford: Blackwell
 Burke, L T Crowley and Girvin, A (eds), (2000) *The Routledge Language and Cultural Reader*. London: Routledge.
 Durant, A and Lambrou, M, (2009), *Language and Media*. London: Routledge.
 Fulton, H, with Huisman, R, Murphet, J and Dunn, A, (2005), *Narrative and Media*, Cambridge: Cambridge University Press
 Toolan, M, (2001), *Narrative: a critical linguistic introduction*, London: Routledge

Pre-requisites

None

Synopsis *

In this module, students develop a range of skills which will enable them to undertake the narratological and linguistic analysis of media texts (the term 'text' is used broadly here, and will encompass both written and oral sources) taken from a number of sources, including newspapers, magazines and online discourses. Areas covered include: genre theory, register, narrative theory, multimodality, dialogism and discourse analysis. Also discussed are complex and challenging ideas around the notion of words, signs, and grammar in context. Students will develop the ability to approach the language of the media critically and to read the press perceptively so as to understand the importance of the media in a democratic society.

LL537 English Language in the Media 2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical understanding of key semiotic and linguistic theories (including Barthes's notion of mythology, Peirce's semiotics and De Saussure's conception of the linguistic sign) coming to a systematic understanding of key aspects of this field;
- 2 Assess the applicability of these theories to current media outputs; for example, in terms of advertising, broadsheets, tabloids, multimodal discourses and other genre;
- 3 Accurately carry out detailed analysis of a range of media discourse genres (including newspaper texts, magazine advertising, online advertising and multimodal discourses in general) demonstrating cogent application of the particular linguistic approach under discussion with particular emphasis on approaches gleaned from semiotics;
- 4 Use semiotic theory (and rigorous linguistic apparatus more generally) to make informed critical and evaluative judgments about a wide range of media discourse, and be able to make use of this knowledge outside of the contexts in which it was first encountered;
- 5 Understand how theoretical approaches to the media impact on a wide range of themes and topics, for example: genre, narrative, and concepts of culture and community, gender, politics and ideology, identity;
- 6 Appreciate how their own knowledge and cultural background contributes to their understanding of media discourse;
- 7 Understand the ways in which media organisations manipulate and shape, as well as respond to, trends in the wider culture.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in critical reflection, verbal discussion and written analysis of various media texts and secondary critical commentary and to devise and sustain arguments relating to these analyses;
- 2 Make judgments about the appropriateness of different theoretical approaches to media texts and evaluate the efficacy of such approaches;
- 3 Demonstrate the ability to undertake independent learning (exercising initiative and personal responsibility), use secondary texts with critical discrimination, and reflect critically on their own academic work and present cogent arguments in both oral and written form.

Method of Assessment

Main assessment methods

- Examination (2 hours) – 50%
- Semiotic Analysis (1,500 words) – 40%
- Presentation (10 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

Co-requisite: LING5360 – English Language in the Media 1

Synopsis >*

In this module, students continue to develop and explore the themes introduced in LING5360 – English Language in the Media 1.

Here, the focus is on semiotics as applied in the linguistic analysis of a wide range of media discourse types, but with particular emphasis on advertising. Areas covered include: semiotics, the work of Saussure, the British press, multimodality, the new media and social networking. Also discussed are complex and challenging ideas around the notion of words, signs, and grammar in context. Students will further develop the ability to approach the language of the media critically and to read the press perceptively so as to understand the acute importance of the media in a democratic society.

LL539 English Language Teaching 1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of advanced theoretical and practical principles, in the content, methodology, materials, organisation and practice of foreign language classroom teaching;
- 2 Demonstrate refined linguistic awareness;
- 3 Assess student foreign language competence and needs in the skills of reading, writing, listening and speaking;
- 4 Demonstrate systematic knowledge of the academic, theoretical and pedagogical issues involved in devising a syllabus, plan lessons and select materials and teaching strategies appropriate to the needs and interests of the foreign language learners they teach;
- 5 Demonstrate a cogent appreciation, through critical classroom observation of experienced ESOL teachers and personal reflection, of the content, methods, strategies and organisation of classroom work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate the results of their study and pedagogical practice with others, both orally and in writing, in a variety of contexts;
- 2 Demonstrate confident and efficient problem-solving skills;
- 3 Select, present and analyse material in a logical and structured manner;
- 4 Demonstrate time-management skills;
- 5 Demonstrate various IT and library skills and continue to engage in developing an independent learning style.

Method of Assessment

Main assessment methods

- Online Language Analysis Test (45 minute limit) – 20%
- Lesson Plan & Commentary (2,000 words) – 80%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module is useful for anyone who may be considering teaching languages to second language/foreign language learners in the future, with particular emphasis on English for Speakers of Other Languages (ESOL), although it provides a rich variety of transferable skills for any participant. It raises awareness of the English language, introduces lesson planning, classroom organisation, language teaching and feedback. There will be an opportunity to observe ESOL teaching and plan and prepare a lesson. Guidance will be given on writing a lesson plan, using resources and creating materials for foreign language learners. The emphasis is on building strategies and techniques for foreign language teaching and understanding what makes good practice.

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LL540 English Language Teaching 2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of advanced theoretical and practical principles, in the content, methodology, materials, organisation and practice of foreign language classroom teaching;
- 2 Demonstrate development, improvement and refinement of their linguistic awareness;
- 3 Demonstrate an ability to assess student foreign language needs in the four skills of reading, writing, listening and speaking;
- 4 Demonstrate a systematic, detailed and extensive knowledge of the academic, theoretical and pedagogical issues involved in devising a syllabus, planning lessons and selecting materials and teaching strategies appropriate to the needs and interests of the foreign language students they teach;
- 5 Demonstrate a cogent appreciation, through critical classroom observation of experienced ESOL teachers and personal reflection, of the content, methods, strategies and organisation of classroom work;
- 6 Demonstrate practical skills by teaching groups of peers under the supervision of experienced teachers.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate the results of their study and pedagogical practice with others, both orally and writing, in a variety of contexts;
- 2 Demonstrate advanced problem-solving skills;
- 3 Work with others on group tasks, including organising and directing groups;
- 4 Select, present and analyse material in a logical and structured manner;
- 5 Demonstrate time-management skills;
- 6 Reflect on their own learning and self-improvement, and engage in self-assessment;
- 7 Demonstrate various IT and library skills and continue to engage in developing an independent learning style.

Method of Assessment

Main assessment methods

- Lesson Plan Adaptation and Peer-Teaching Practice (15 minutes) – 60%
- Post-lesson Written Evaluation (1,000 words) – 40%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Harmer, J., (2007) How to Teach English, Essex: Pearson Longman

Lindsay, C. and Knight, P., (2006) Learning and Teaching English, Oxford, Oxford University Press

Scrivener, J., (2011) Learning Teaching, Oxford: Macmillan

Pre-requisites

Co-requisite: LING5390 – English Language Teaching 1

Synopsis *

This module is useful for anyone who may be considering teaching languages to second-language/foreign language learners in the future, with particular emphasis on English to Speakers of Other Languages (ESOL), although it provides a rich variety of transferable skills for any participant. It builds on An Introduction to English Language Teaching 1 by increasing the range of skills and considering how to go about teaching specific groups of foreign language learners and assessing their needs. Guidance will be given on writing a syllabus, using resources and creating materials for learners. There will be an opportunity to observe ESOL teaching and to deliver an English lesson.

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LL541 Language and Gender						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

By the end of this module students will be able to:

- 8.1 Demonstrate a systematic and critical understanding of the issues relating to gendered language use;
- 8.2 Demonstrate a systematic advanced-level and critical understanding of the theories that have been proposed to account for gender-related differences in language use;
- 8.3 Deploy critical analysis to data that either refer to speakers in terms of their gender or are gendered (e.g. they come from single-gender or mixed-gender conversations);
- 8.4 Critically evaluate gender views projected by the media;
- 8.5 Demonstrate a nuanced appreciation of the differences between sex, gender, sexual and gender orientation and their effects on language use and language evaluation;
- 8.6 Appreciate the different methodologies used in research on gender.

Method of Assessment

- In-Course Test (45 minutes) – 20%
- Final Project (2,500 words) – 80%

Preliminary Reading

Indicative Reading List:

- Cameron, D. (2007) The myth of Mars and Venus. Do Men and Women Really Speak Different Languages? Oxford: Oxford University Press.
- Coates, J. (2015) Women, men, and language: a sociolinguistic account of gender differences in language. London: Routledge Linguistics Classics.
- Coates, J. & Pichler, P. (2011) Language and Gender: A Reader. Chichester: Wiley-Blackwell.
- Simpson, P. (2009) Language and Power: A Resource Book for Students. London: Routledge English Language Introductions.
- Talbot, M.M. (2010) Language and Gender. Cambridge: Polity Press.

Pre-requisites

None

Synopsis */

This course deals with gender and how it affects and is affected by language. Topics that will be covered include the following: biological sex and social gender; the different social roles of genders and how these are manifested in language structure and language practices (such as discourse and conversation strategies); the theories that have been put forward to explain these linguistic differences; linguistic stereotypes about gender; the language of children; queer speech.

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LL542 Guided Research in Linguistics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 5

Research Time: 45

Private Study Hours: 100

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of the stages of research planning, design, and implementation within an area of linguistics.
- 2 Develop practical research skills, relevant to the collection, handling, and/or analysis of linguistic data.
- 3 Deepen their knowledge of the specific levels of linguistic analysis that are relevant to the research they have undertaken.
- 4 Develop awareness of the ethical considerations and procedures that are involved in linguistic research.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Report on the research process accurately, in a concise and fluent manner.
- 2 Follow research protocols in a responsible and reliable manner.
- 3 Develop problem-solving skills through exposure to the process and step-by-step requirements of a research project.
- 4 Collaborate and communicate effectively with other researchers and research participants.

Method of Assessment

Main assessment methods

- Research Log (6 entries, 200-300 words each) - 35%
- Research Report (1,500 words) – 65%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

To be determined by the supervisor in light of the specific research project to which the student will be contributing.

Reference books:

Field, A. and Hole, G. (2003). How to design and report experiments. London: SAGE.
 Podesva, R. and Sharma, D. (2013). Research Methods in Linguistics. Cambridge: CUP.

Pre-requisites

None

Synopsis <span style =

In this module students will be given the opportunity to gain experience in guided research, contributing to projects run by members of ELL staff, under their supervision. The research project will normally be relevant to a module that the student has taken or is currently taking.

At the beginning of the term, students will meet with the module convenor, who will recommend a project that is suitable to their interests. The assigned work may be affiliated to an on-going departmental research project documenting linguistic varieties. Alternatively, other guided research opportunities may be offered by members of staff carrying out investigations within their individual research interests.

During the course of this module, students will have to complete research tasks set by their supervisor. Students will meet with the supervisor at agreed intervals, in order to set a timetable for the completion of each task. Through these meetings, they will also receive advice and feedback on the progress of their research. Students will keep a log on the research process, which will be monitored by the supervisor. After having successfully completed the set research tasks, students will also write a report on the conducted research, demonstrating both their general understanding of the research process and their specific understanding of the project and the area of linguistic analysis that it belongs to.

LL543 Learning and Teaching Languages						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total contact Hours: 20

Private Study Hours: 130

Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Compare and critically evaluate first language (L1) and second language (L2) language acquisition theories;
- 2 Evaluate a range of L2 teaching methods, approaches, strategies and techniques;
- 3 Analyse the relationship between L2 learning theories and second language teaching and learning methods, approaches, strategies and techniques;
- 4 Examine the relationship between L2 teaching methods, approaches and strategies their educational, social and cultural contexts and individual learning styles;
- 5 Identify, evaluate and critically analyse issues in second language teaching and learning with reference to academic research and good pedagogical practice;
- 6 Select, as appropriate from the range of L2 teaching methods, approaches, strategies, techniques and materials and apply them to a specific language teaching and learning context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop lines of argument and make sound judgments in accordance with basic theories and concepts;
- 2 Manage learning effectively, making use of a broad range of approaches;
- 3 Reflect on and discuss personal attitudes and beliefs;
- 4 Collect, analyse and present data;
- 5 Write in an appropriate format with its attendant conventions.

Method of Assessment

Main assessment methods

- Report (1,500 words) – 40%
- Proposal (2,000 words) – 60%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Cattell, R. (2007) Children's Language, London, Continuum
Brown, H.D. (2006) Principles of Language Learning and Teaching, New York, Longman
Ellis, R. (1997) Second Language Acquisition, Oxford, Oxford University Press
Larsen-Freeman, D. (2000) Techniques and Principles in Language Teaching, Oxford, Oxford University Press
Lightbown, P.M. and Spada, N. (2006), How Languages are Learned, Oxford, Oxford University Press
Mitchell R., Myles, F. and Marsden, E. (2013) Second Language Learning Theories, Abingdon, Routledge

Pre-requisites

None

Synopsis

This module examines the principles on which contemporary second language teaching methods are founded. It will analyse first and second language acquisition theories in the light of current developments in language learning and teaching theories. Students will analyse a range of language teaching methods taking into account the ways in which they reflect acquisition theory. The module will give students the opportunity to compare L2 teaching methods from the perspective of: form, function and meaning and student and teacher roles. This will allow students to evaluate the effectiveness of specific language teaching methods. Students will have the opportunity to discuss the ways in which context directly influences the choice and implementation of L2 teaching methods, and will be able to follow personal interests by investigating language teaching methods in context.

Although the focus is primarily on learning and teaching English, the language acquisition theories and L2 teaching methods examined in this module may also apply to the teaching and learning of any language.

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LL544 First Language Acquisition						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate their understanding of core concepts in linguistic theory, the fundamentals of empirical enquiry and be able to distinguish key theories that have approached the logical problem of language acquisition;

Recognise the milestones that characterise typical patterns of language acquisition and be able to link these to standard measures of linguistic stages;

Evaluate the role of environmental, cognitive and linguistic factors in language acquisition, and the relations between them;

Develop lines of argument and make informed judgements, which support/contest theories, on the basis of empirical evidence that they will have considered throughout the course;

Demonstrate an understanding of how to assess the extent to which a child's language is age- and stage- appropriate.

Method of Assessment

Online Timed Quiz (60 minutes) – 35%

Essay (1,500 words) – 65%

Preliminary Reading

Indicative Reading List:

Aitchison, J (2011). The Articulate Mammal. Unwin Hyman

Boysson-Bardies (2000) How Language Comes to Children. Bradford Books

Cattell, Ray (2007) Children's Language: Consensus and Controversy. London: Cassell.

Foster-Cohen, S (1999) An Introduction to Child Language Development. London, New York: Addison Wesley Longman

Fromkin, V and Rodman, R. (1993) An Introduction to Language. Harcourt Brace Jovanovich College Publishers.

Peccei, J. S (1999) Child Language. London: Routledge

Pinker, S. (1994) The Language Instinct. Penguin.

Synopsis <span style =

This course will start by examining the topic of language acquisition, demarcating the domains for linguistic inquiry. It will challenge everyday assumptions about the way in which children acquire language and introduce key theoretical issues, always assessing the validity of each theory on the basis of empirical evidence. The course will examine the biological basis of language and its localisation and lateralisation, using evidence from both typical and atypical populations. It will evaluate the role of input in language acquisition and the extent to which this facilitates linguistic development. All these issues will be set against an understanding of the normal stages of language acquisition, essentially mapping out the linguistic milestones reached by typically developing children to the age of four. An understanding of the interaction between the components involved (phonology, morphology, semantics, rudimentary structure, pragmatics) will provide the empirical backdrop to assess the efficacy of theoretical models introduced. The course will end, having laid the foundations for students to undertake a higher level of research in this area.

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LL545		Phonetics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and understanding of the central areas of the study of speech and of the problems with the traditional separation of the study of speech into phonetics and phonology;
- 2 Understand how speech sounds are produced and perceived; students should also have an understanding of speech acoustics;
- 3 Display a high level of familiarity with the types of experimental research that contribute to our knowledge of how speech is produced and perceived;
- 4 Demonstrate a cogent understanding of the English language and its varieties;
- 5 Use the International Phonetic Alphabet (IPA) to represent speech sounds and to refer to the IPA for guidance, while being cognizant of the controversies surrounding the use of the IPA and its limitations;
- 6 Interpret visual representations of speech using relevant software (Praat) and demonstrate a critical understanding of the basic functions of Praat (recording and playing files, cutting and pasting speech, doing basic measurements of duration, amplitude and fundamental frequency of speech sounds).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Show critical thinking and analytical skills;
- 2 Demonstrate the ability to undertake independent learning in order to complete their assignments;
- 3 Communicate the results of their study accurately and coherently and in writing, both in and beyond the contexts in which these skills were first acquired;
- 4 Use IT skills to analyse data, take exams, and present information effectively.

Method of Assessment

Main assessment methods
 Problem Set 1 – 50%
 Problem Set 2 – 50%

Reassessment methods
 Reassessment Instrument: 100% Coursework

Preliminary Reading

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Pre-requisites

LING3030 – Sounds of English

Synopsis <span style =

This module deals with the linguistic study of speech. It covers how speech sounds are produced and perceived and what their acoustic characteristics are. Emphasis will be placed on the sound system of English (including dialectal variation) but basics of sound systems across the world's languages will also be briefly covered and contrasted with English. Finally, the course will cover the differences between the traditional "static" view of speech sounds as articulatory postures and the organisation of running speech.

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LL546		Phonology				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20.

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge and understanding of the central areas of the study of speech and of the differences between phonetics and phonology;
 Display a critical understanding of sound system organisation;
 Demonstrate a cogent understanding of the English language and its varieties, and how this variation can lead into different phonological systems;
 Use the International Phonetic Alphabet (IPA) for guidance, while being cognizant of the controversies surrounding the use of the IPA and its limitations;
 Solve intermediate and advanced level phonology problems using appropriate tests and arguments.

Method of Assessment

Main assessment methods

- Problem Set 1 (equivalent to 1,500 words) – 50%
- Problem Set 2 (equivalent to 1,500 words) – 50%

Preliminary Reading

Indicative reading list:

Goldsmith, J.A. (1999) *Phonological Theory: The Essential Readings*. Oxford: Blackwell Publishers.
 Gussenhoven, C. & Jacobs, H. (1998) *Understanding Phonology*. London: Hodder & Arnold.
 Zsiga, E.C. (2013) *The Sounds of Language: An introduction to Phonetics and Phonology*, Oxford Wiley-Blackwell.

Pre-requisites

Prerequisite: LING3030 – Sounds of English

Synopsis *

This module deals with the linguistic study of speech. It covers how speech sounds are organised into sound systems cross-linguistically (often referred to as phonology). Emphasis will be placed on the sound system of English (including dialectal variation) but basics of sound systems across the world's languages will also be covered and contrasted with English for the module will focus on our understanding of phonological systems, their organisation and formal representation.

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LL547 The Phonetics and Phonology of Prosody						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1. Demonstrate detailed knowledge and methodical understanding of the central areas of the study of prosody (stress, rhythm, intonation, loudness);
- 8.2. Understand how prosody is produced and perceived;
- 8.3. Display conceptual understanding of the types of experimental research that contribute to our knowledge of how prosody is produced and perceived;
- 8.4. Demonstrate a cogent understanding of the English language and its varieties;
- 8.5. Use the Autosegmental-Metrical theory to represent prosody, while being cognisant of other theories of the limitations of AM;
- 8.6. Interpret visual representations of speech and of prosody, in particular using relevant software (Praat), and use advanced functions of Praat (recording and playing files, cutting and pasting speech, doing measurements of duration, amplitude and fundamental frequency of speech sounds, creating annotations in Praat, interpreting F0 and amplitude signals; modifying F0 contours).

Method of Assessment

- Group Presentation (10 minutes) – 20%
- Lab Report (3,000 words) – 80%

Preliminary Reading

Indicative reading list:

- Gussenhoven, C. (2004). The Phonology of Tone and Intonation. Cambridge University Press.
 Ladd, D.R. (2008). Intonational Phonology. Cambridge University Press.
 Sun-Ah Jun (ed). (2005). Prosodic Typology: The Phonology of Intonation and Phrasing. Oxford University Press.
 Sun-Ah Jun (ed). (2014). Prosodic Typology II: The Phonology of Intonation and Phrasing. Oxford University Press.

Pre-requisites

Prerequisite: LING5450 – Phonetics

Synopsis *

This module deals with the linguistic study of prosody. It covers how prosody is produced and perceived and how it is encoded in the speech signal. Emphasis will be placed on the study of intonation but the module will also cover stress, phrasing, and speech rhythm; the material will cover both theoretical approaches to prosody and experimental studies that have led to the development of these theories.

LL548 Pragmatics and Intercultural Communication						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate a systematic understanding of central concepts in Pragmatics, recognising different theoretical frameworks within the discipline;

Recognise and evaluate different methodological processes that are used to answer questions regarding intercultural communication;

Identify the challenges and potential biases in the study of intercultural communication, critically reflecting upon the related discourses;

Carry out a pragmatic analysis of real-life data in order to answer questions regarding intercultural communication.

Method of Assessment

- Field Notes (4 entries x 250 words) – 25%
- Group Presentation (15 minutes) – 20%
- Case Study (1,500 words) – 55%

Preliminary Reading

Indicative Reading List

Birner, B. (2012). Introduction to Pragmatics. Oxford: Wiley Blackwell.

Culpeper, J., M. Haugh and D. Z. Kadar (eds). (2017). The Palgrave handbook of linguistic (im)politeness. London: Palgrave Macmillan.

Holliday, A., J. Kullman and M. Hyde. (2016). Intercultural Communication: An Advanced Resource Book for Students. Third Edition. London: Routledge (Routledge Applied Linguistics)

Kesckes, I. (2013). Intercultural Pragmatics. Oxford: Oxford University Press.

Piller, I. (2017). Intercultural Communication: A Critical Introduction. Edinburgh: Edinburgh University Press.

Samovar, L., R. E. Porter, E.R. McDaniel, C. Sexton Roy. (2014). Intercultural Communication: A Reader. 14th Edition. Wadsworth Publishing

Spencer-Oatey, H. and P. Franklin. (2009). Intercultural Interaction: A Multidisciplinary Approach to Intercultural Communication. London: Palgrave Macmillan.

Synopsis <span style =

This module employs specific theoretical frameworks within the area of Pragmatics (Neo-/Post-Gricean theories, Speech Act Theory, Interpersonal Pragmatics) in order to discuss issues of intercultural communication. It covers phenomena such as indexicality, (im)politeness, humour, non-literal language, while also discussing a range of discourse situations (classroom, business, media).

LL549 Speech Perception						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate knowledge and understanding of anatomical and physiological bases of human speech perception;
- 8.2 Show familiarity with different auditory scales to measure perceptual abilities in healthy and clinical populations;
- 8.3 Deploy analytical skills to the interpretation of perceptual data, and demonstrate solid understanding of key issues and methodological debates in speech perception research;
- 8.4 Appreciate the gap between acoustic speech signals and their auditory perception and show awareness of the constructive processes underpinning human speech perception;
- 8.5 Show practical skills in conducting perception research by using relevant software.

Method of Assessment

- Online Test (60 minutes, taken outside of class) – 35%
- Take-home Problem Set (equivalent to 2,000 words) – 65%

Preliminary Reading

Indicative Reading List

Johnson, K. (2011). Acoustic and Auditory Phonetics. Oxford: Wiley-Blackwell.
 Jones, M. and Knight, R-A. (2013). Bloomsbury Companion to Phonetics. London: Bloomsbury.
 Pisoni, D.B., Remez, R.E. (2005). The Handbook of Speech Perception. Oxford: Blackwell.
 Ryalls, J. (1996). A Basic Introduction to Speech Perception. San Diego: Cengage Publishing.
 Warren, R. (2007). Auditory Perception. Cambridge: CUP.

Pre-requisites

LING5450 (LL545) (Phonetics)

Synopsis <span style =

This course will examine the human ability to receive and process spoken signals. It will start with introducing the foundations of human audition, the hearing mechanism and its properties in healthy and clinical populations. Ways of measuring perceptual impressions (auditory scales) and multimodality of speech perception will be discussed, along with models of speech perception. Students will be introduced to the key issues in speech perception research, including perception of different linguistic units (consonants, vowels, words, prosody) and different accents (regional, social, non-native). The course will cover perceptual illusions where there is a discrepancy between the subjective percept and the objective physical reality, and explain how they arise. Students will have an opportunity to learn how perceptual research is conducted by using the relevant specialist software (e.g. Praat, DMDX, Psychopy), and hone their IT skills by setting up small-scale perception experiments.

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LL550 Stylistics: Language in Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Select and apply precise linguistic, stylistic and narratological terminology to the study of poetry, prose and drama texts;
- 2 Analyse the linguistic and stylistic choices a writer makes which are connected with meaning and effect on the reader;
- 3 Extrapolate from linguistic examples and evidence those characteristics that contribute to individual authorial 'style' and worldview, including the effect of social and cultural context on the production of literary meaning;
- 4 Demonstrate their understanding of the interconnections and interfaces between English literature and language;
- 5 Present, evaluate and interpret both qualitative and quantitative stylistic and linguistic data to develop lines of argument and make sound judgements about literary discourse;
- 6 Demonstrate a detailed understanding of concepts relating to literary genre.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in critical reflection, verbal discussion and written analysis of various core theoretical texts, exemplar texts and secondary critical commentary and to devise and sustain arguments relating to this analysis using ideas and techniques at the forefront of the discipline; students will also gain an appreciation of the uncertainty and ambiguity of language and meaning through engagement with this body of critical and stylistic theory;
- 2 Make judgments about the appropriateness of different theoretical approaches to problem-solving in texts, frame appropriate questions to achieve a solution – or identify a range of solutions - and evaluate the efficacy of such approaches;
- 3 Demonstrate the ability to undertake independent learning (exercising initiative and personal responsibility), use secondary texts with critical discrimination, reflect critically on their own academic work and present cogent arguments in written form.

Method of Assessment

Main assessment methods

- Essay 1 (1,000 words) – 30%
- Essay 2 (2,000 words) – 70%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Culpepper, J., M. Short and P. Verdonk (1988). Exploring the Language of Drama: From Text to Context, London: Routledge.

Simpson, P. (2004). Stylistics: A Resource Book for Students, London: Routledge.

Short, M. and G. Leech (2007). Style in Fiction: A Linguistic Introduction to English Fictional Prose, London: Longman.

Short, M. H. (1986) Exploring the Language of Poems, Plays and Prose, Longman.

Verdonk, P. and J. J. Weber (1996). Twentieth Century Fiction: from Text to Context, London: Routledge.

Pre-requisites

None.

Synopsis <span style =

This module is concerned with the stylistic analysis of literature and is based on the premise that the decision to study literature is also a decision to study the expressive mechanics of language (and vice versa). Attention is given to all three main genres (poetry, prose fiction and drama); thus the module is divided into three blocks according to the kind of text analysed. The first section examines poetry and considers topics such as patterns of lexis, phonetic and metrical organisation and the relationship to meaning; the second looks at fiction through patterns of style variation, inferencing and speech thought presentation; the third examines drama and considers topics such as the patterns in turn-taking and their relationship to the roles and functions of characters, speech act analysis and styles of politeness behaviour. At all stages of the module, the social and cultural context of the works studies will be an important consideration.

LL551 History of British English						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Confidently to use the basic terminology of historical linguistics (e.g. language shift, selection, elaboration of function, codification, acceptance, push/pull chain, reflex/etymon, phoneme merger/split);
- 2 Understand the socio-political reasons why English overcame its rivals to become the dominant language of the British Isles;
- 3 Understand the principles of language standardisation, and be able to apply them to the analysis of specific languages;
- 4 Demonstrate awareness of the changes leading to dialect and language differentiation within the United Kingdom (e.g. the existence of a 'Celtic fringe'; the FOOT/STRUT split in southern but not northern England).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate enhanced analytical and interpretative skills;
- 2 Demonstrate refined verbal communication and presentation skills, including the ability to convey complex ideas to a specialist and non-specialist audience;
- 3 Display improved written communication skills;
- 4 Demonstrate improved teamwork and time-management skills.

Method of Assessment

Main assessment methods

- Essay (2,500 words) – 60%
- Presentation (20 minutes) – 20%
- In-Class Test (45 minutes) – 20%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Bragg, M. (2003) *The Adventure of English*. London: Hodder and Stoughton

Burnley, D (1992) *The History of the English Language: A Source Book*. London: Longman.

Culpeper, J. (2005) *History of English*. London: Routledge.

Fennell, B. A. (2008) *A History of English: A Sociolinguistic Approach*. Oxford: Blackwell.

Pre-requisites

None, although prior completion of LING5130 (Language Variation and Change) would be advantageous.

Synopsis <span style =

The module will begin with a consideration of what the term 'English' means, and of what other, potentially rival, languages have been spoken in the British Isles. It will then consider how successive waves of conquest shaped the sociolinguistic situation to one of di- or triglossia, with English one of a number of varieties used in a restricted set of socially determined domains. Using Haugen's standardization model, we will examine the factors that led first to selection and later acceptance of English as the dominant variety, and consider the associated linguistic processes of codification and elaboration of function. Working with short texts from different time-periods, the module will then show how and why grammatical changes occurred in Anglo-Saxon, Old and Middle English (e.g. loss of case marking, gender, weakening of the verbal paradigm) and their consequences for the modern language. We will also consider phonological changes (e.g. the Great English Vowel Shift) and their consequences for dialect differentiation. We will conclude by exploring ongoing change in contemporary English (notably koineization in major cities), and the likely consequences for future English in the British Isles.

LL552 Language Variation and Change						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate critical understanding and use the conceptual terminology of variationist sociolinguistics (e.g. variable, variant, style, indicator, hypercorrection, age-grading);
- 2 Show how language and social factors are inter-related;
- 3 Demonstrate familiarity with theories of language change;
- 4 Demonstrate critical understanding of the significance of sociolinguistic data as presented in charts and graphs;
- 5 Evaluate critically the social bases for linguistic value judgements;
- 6 Demonstrate critical understanding of the technical (and ethical) problems of sociolinguistic data collection.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate the results of study and work accurately, with well-structured and coherent arguments in an effective and fluent manner both in speech and in writing, to a specialist and non-specialist audience;
- 2 Evaluate and interpret data logically;
- 3 Work cooperatively with others, exercising personal responsibility and sensitivity;
- 4 Demonstrate their ability to undertake independent learning, by taking initiative, being organised and meeting deadlines;
- 5 Demonstrate IT skills that enable them to present information effectively; develop and exchange relevant information by using shared access to documents and web-based learning.

Method of Assessment

Main assessment methods

- Essay (2,000 words) – 40%
- Presentation (20 minutes) – 20%
- Examination (2 hours) – 40%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Chambers, J. (2003; 2nd ed) Sociolinguistic Theory. Oxford: Blackwell.

Chambers, J.; Trudgill, P. & Schilling-Estes, N. (eds) (2002) The Handbook of Language Variation and Change. Oxford: Blackwell.

Fasold, R. (1990) The Sociolinguistics of Society. Oxford: Blackwell.

Labov, W. (1996/2001) Principles of Linguistic Change (Vols 1 and 2). Oxford: Blackwell.

Trudgill, P. (2004) New Dialect Formation: The Inevitability of Colonial Englishes. Oxford: Blackwell.

Trudgill, P. (2005) Sociolinguistics. Harmondsworth: Penguin.

Wardhaugh, R. (2005) An Introduction to Sociolinguistics. Oxford: Blackwell

Pre-requisites

None

Synopsis

This module will explore the reasons for the initial exclusion of extralinguistic (i.e. social) data from linguistic theory, and the limitations of traditional dialectology, before exploring some early variationist studies by Trudgill (Norwich) and Labov (Martha's Vineyard; New York) and examining their theoretical bases. It will then examine the advances brought about by network studies (e.g. Lesley Milroy in Belfast), and the extent to which they offer a challenge to traditional assumptions in sociolinguistic methodology, which critically evaluates the so-called sociolinguistic gender pattern. The later lectures focus more specifically on issues of change, looking initially at neogrammarian theories and then the claims of Trudgill, James Milroy and others that certain kinds of change are predictable in specific types of social arrangement.

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LL553 Phonology						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate knowledge and understanding of the central areas of the study of speech and of the differences between phonetics and phonology;
2. Display a critical understanding of sound system organisation;
3. Demonstrate a cogent understanding of the English language and its varieties, and how this variation can lead into different phonological systems;
4. Use the International Phonetic Alphabet (IPA) for guidance, while being cognizant of the controversies surrounding the use of the IPA and its limitations;
5. Solve intermediate and advanced level phonology problems using appropriate tests and arguments.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate critical thinking and analytical skills;
2. Demonstrate the ability to undertake independent learning in order to complete their assignments;
3. Communicate the results of their study accurately and coherently in writing;
4. Demonstrate IT skills and present information effectively.

Method of Assessment

Main assessment methods

Problem Set 1 (equivalent to 1,500 words) – 50%

Problem Set 2 (equivalent to 1,500 words) – 50%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

LING3030 – Sounds of English

Synopsis *

This module deals with the linguistic study of speech. It covers how speech sounds are organised into sound systems cross-linguistically (often referred to as phonology). Emphasis will be placed on the sound system of English (including dialectal variation) but basics of sound systems across the world's languages will also be covered and contrasted with English for the module will focus on our understanding of phonological systems, their organisation and formal representation.

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LL554 First Language Acquisition						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their understanding of core concepts in linguistic theory, the fundamentals of empirical enquiry and be able to distinguish key theories that have approached the logical problem of language acquisition;
- 2 Recognise the milestones that characterise typical patterns of language acquisition and be able to link these to standard measures of linguistic stages;
- 3 Evaluate the role of environmental, cognitive and linguistic factors in language acquisition, and the relations between them;
- 4 Develop lines of argument and make informed judgements, which support/contest theories, on the basis of empirical evidence that they will have considered throughout the course;
- 5 Demonstrate an understanding of how to assess the extent to which a child's language is age- and stage- appropriate.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate written fluency developed through essays;
- 2 Demonstrate time management skills honed through weekly preparatory reading and informal data analyses during the term;
- 3 Demonstrate a refined capacity for critical thought and the ability to express these thoughts accurately to others.

Method of Assessment

Main assessment methods

- Online Timed Quiz (60 minutes) – 35%
- Essay (1,500 words) – 65%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

Aitchison, J (2011). The Articulate Mammal. Unwin Hyman
 Boysson-Bardies (2000) How Language Comes to Children. Bradford Books
 Cattell, Ray (2007) Children's Language: Consensus and Controversy. London: Cassell.
 Foster-Cohen, S (1999) An Introduction to Child Language Development. London, New York: Addison Wesley Longman
 Fromkin, V and Rodman, R. (1993) An Introduction to Language. Harcourt Brace Jovanovich College Publishers.
 Peccei, J. S (1999) Child Language. London: Routledge
 Pinker, S. (1994) The Language Instinct. Penguin.

Pre-requisites

None

Synopsis <span style =

This course will start by examining the topic of language acquisition, demarcating the domains for linguistic inquiry. It will challenge everyday assumptions about the way in which children acquire language and introduce key theoretical issues, always assessing the validity of each theory on the basis of empirical evidence. The course will examine the biological basis of language and its localisation and lateralisation, using evidence from both typical and atypical populations. It will evaluate the role of input in language acquisition and the extent to which this facilitates linguistic development. All these issues will be set against an understanding of the normal stages of language acquisition, essentially mapping out the linguistic milestones reached by typically developing children to the age of four. An understanding of the interaction between the components involved (phonology, morphology, semantics, rudimentary structure, pragmatics) will provide the empirical backdrop to assess the efficacy of theoretical models introduced. The course will end, having laid the foundations for students to undertake a higher level of research in this area.

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LL555 Language Processing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
 Private Study Hours: 130
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate critical knowledge and understanding of key psycholinguistic concepts;
- 2 Show systematic understanding of the structure of the lexicon in terms of phonological and morphological components;
- 3 An ability to distinguish rigorously between comprehension and production in linguistic processing;
- 4 Demonstrate competent practical linguistic research skills by undertaking independent research experiments, and analysing and discussing their findings according to scientific protocol.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate the results of study and work accurately, with well-structured and coherent arguments in an effective and fluent manner in writing;
- 2 Develop their ability to work cooperatively with others, exercising personal responsibility and sensitivity;
- 3 Apply the advanced methods of psycholinguistic analysis learned from the module in other relevant contexts.

Method of Assessment

Main assessment methods

- Proposal (800 words) – 30%
- Report (2,500 words) – 70%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Aitchison, J. (2012). Words in the Mind: An Introduction to the Mental Lexicon. Oxford, Basil Blackwell Ltd.
 Field, J. (2005). Language and the Mind. London: Routledge
 Field, J. (2005). Psycholinguistics: A Resource Book for Students. London: Routledge
 Harley, T.A. (2013). The Psychology of Language: From Data to Theory. Hove: Psychology Press

Pre-requisites

None

Synopsis *

This course will focus on the structure of lexical items, the way in which these different lexical items are stored and the nature of the relation between them. Relevant theoretical work in the fields of psycholinguistics and language processing is outlined and discussed, and students will evaluate the efficacy of these theories based on experimental investigations that they themselves will construct and conduct, for example word association experiments, lexicon decision tasks and parsing phenomena.

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LL556 Semantics and Pragmatics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge and critical understanding of concepts and terminology used to account for the way in which meaning is conveyed;
- 2 Demonstrate knowledge of significant theories that focus on semantic and pragmatic meaning (theories of concepts, Truth-conditional semantics, Gricean theory, Speech Act theory);
- 3 Characterise core semantic and pragmatic phenomena and critically reflect upon the relationships between these two levels;
- 4 Develop practical linguistic research skills by analysing real data, discussing their findings, and attempting generalisations relevant to the important questions in the field.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate the results of study and work accurately, with well-structured and coherent arguments in an effective and fluent manner in writing;
- 2 Develop their skills in critical reflection and analytical discussion of their own writing and the writing of others;
- 3 Develop their problem-solving skills as well as the ability to explain their thought process during problem-solving;
- 4 Develop their collaborative and communicative skills in both face-to-face and on-line discussion groups.

Method of Assessment

Main assessment methods

- Take-home Assignment (1,500 words) – 65%
- In-Course Test (40 minutes) – 20%
- Weekly Puzzle – 15%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Birner, B. (2012). Introduction to Pragmatics. Malden: Wiley-Blackwell.
 Grundy, P. (2000) (2nd ed.). Doing Pragmatics. London: Arnold Publishing.
 Horn, L. & Ward, G. (2005). The Handbook of Pragmatics. Oxford: Blackwell.
 Kearns, K. (2011). Semantics. Basingstoke: Palgrave Macmillan (second edition).
 Saeed, J. (2003). Semantics. Oxford: Blackwell.
 Riemer, N. (2010). Introducing Semantics. Cambridge: CUP.
 Yule, G. (1996). Pragmatics. Oxford: Oxford University Press.

Pre-requisites

None

Synopsis */

This module will introduce the students to the study of meaning at the levels of semantics and pragmatics. The discussed topics will range from the study of word meaning to the study of sentence meaning and utterance (contextualised) meaning. The module will introduce significant notions and theories for the field of semantics and pragmatics, such as theories of concepts, Truth Conditions, the Gricean theory of conversational implicatures, Speech Act theory, and Politeness theory. The students will have the opportunity to reflect upon real data and analyse the processes of conveying and understanding meaning at the semantics/pragmatics interface.

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LL599 Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a coherent and detailed knowledge of the existing research on a particular linguistic topic;
2. Carry out original research on a particular linguistic topic;
3. Demonstrate practical experience of appropriate linguistic research methods and techniques;
4. Collect and critically evaluate linguistic data;
5. Present linguistic data in an appropriate manner (tables, graphs, diagrams etc.).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Identify an appropriate research question;
2. Design and manage a project to completion;
3. Solve problems independently;
4. Demonstrate confidence in tackling unfamiliar problems;
5. Write and edit an extended piece of work;
6. Communicate complex ideas in writing;
7. Support their own arguments by making use of existing research and critically evaluated evidence;
8. Identify appropriate scholarly sources to draw upon.

Method of Assessment

Main assessment methods

- Dissertation (10,000 words) – 100%

Reassessment methods

- Reassessment Instrument: 100% Project

Preliminary Reading

Indicative Reading List

Harris, P. (2008) (3rd) Designing and Reporting Experiments. London: Open University Press.
Litosseliti, L. (2009) Research Methods in Linguistics. London: Continuum.
Mackey, A and Gass, S. (2011) Research Methods in Second Language Acquisition: A Practical Guide. London: Wiley-Blackwell.
McMillan, K. & J. Weyers. (2007) How to Write Dissertations and Project Reports. London: Prentice Hall.
Oliver, P. (2010) The Student's Guide to Research Ethics. London: Open University Press.
Podseva, R. and Sharma, D. (eds.) (2014) Research Methods in Linguistics. Cambridge: Cambridge University Press.
Sealey, A. (2010) Researching English Language: A Resource Book for Students. London: Routledge.
Wray, A. & A. Bloomer (2012) (3rd edn.) Projects in Linguistics and Language Studies: A Practical Guide to Researching Language. London: Hodder Arnold.

Pre-requisites

Topics will normally build upon a module that the student has undertaken at Stage 2. Therefore, the student must have gained a minimum of 65% on that module.

Synopsis *

This module enables students to research in depth a linguistic topic. The dissertation topic may be chosen from a list provided by the supervisor, or selected by the student under guidance from the supervisor in an area reflecting the student's interests and the supervisor's research programme, interests and expertise. The topic will normally build upon a module that the student has undertaken in their second year. In the rare case that the chosen topic builds upon an Autumn-term module in the student's third year, acceptance is at the supervisor's discretion; it is expected that the supervisor will be the convenor of that module and can reach a decision on the basis of their assessment of the student's potential and the viability of the project.

Topics available for study are subject to the availability of an appropriate supervisor. In order to ensure adequate supervision, supervisors may not accept to supervise more than three dissertations in a given year.

With guidance from their supervisors, students will identify a research question and apply appropriate methodologies to data collection and their analysis. While the supervisor will be there to guide students, students will take responsibility for setting their own deadlines, working at a pace that suits them.

The module will aim to equip students with the necessary training in a broad range of research skills typically required for dissertations in linguistics.

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LS310 Catalan Beginners A1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30.

Learning Outcomes

On successfully completing the module students will be able to:

Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
Understand short, simple texts, including letters and everyday material related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
Communicate in writing in simple and routine tasks requiring basic communication of information on familiar and routine matters;
Demonstrate understanding of key aspects of the culture of the target languages (e.g. food, festivities);
Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure).

Method of Assessment

Group Oral In-Course Test (5 minutes per student) – 20%
Listening Comprehension In-Course Test (40 minutes) – 20%
Language Skills Assignment (400 words) – 20%
Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative Reading List

BADIA, D. (1998), Llengua catalana nivell l'ndar 1, Vic: Edicions l'Alber

Synopsis <span style =

This module concentrates on listening, reading and speaking, and will also introduce writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the Catalan language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

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LS311 Catalan Beginners A2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
 Understand short, simple texts, including letters and everyday material related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
 Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters, as well as articulating personal opinions;
 Communicate in writing in simple and routine tasks requiring basic communication of information on familiar and routine matters, as well as articulating personal opinions;
 Demonstrate understanding of key aspects of the culture of the target languages (e.g. food, festivities);
 Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters, as well as articulating personal opinions;
 Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure, general culture).

Method of Assessment

Group Oral In-Course Test (5 minutes per student) – 20%
 Listening Comprehension In-Course Test (40 minutes) – 20%
 Language Skills Assignment (400 words) – 20%
 Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative Reading List

BADIA, D. (1998), Llengua catalana nivell l'ndar 1, Vic: Edicions l'Alber

Synopsis *

This module concentrates on listening, reading and speaking, and will also introduce writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the Catalan language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

LS504 Spanish Intermediate B1-B2 (Intensive)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 80
Private Study Hours: 220
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary, improved knowledge and critical understanding of the Spanish language;
- 2 Demonstrate enhanced skills in Spanish speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will know how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show a good knowledge of Spanish through translation and essay writing, and by summarising material and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of Spanish on course topics;
- 6 Demonstrate the ability to write in good and grammatically correct Spanish, in formal and informal contexts.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

- Essay (600 words) – 15%
- English to Spanish Translation Assignment (400 words) – 15%
- Guided Comprehension Assignment (500 words) – 15%
- Audio-visual Comprehension In-Course Test (40 minutes) – 15%
- Written Examination (3 hours) – 30%
- Oral Examination (10-15 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

HISP3020 – Spanish Beginners A1-A2 (Intensive); or equivalent ability to A2 of the CEFR must be demonstrated.

Synopsis <span style =

This module is the natural follow-on for those who have, in the previous academic year, successfully taken an intensive beginners Spanish course such as HISP3020, and who have covered the basics of grammar, acquired a stock of high frequency vocabulary and reached a degree of proficiency beyond GCSE and approaching A-level (A2 way stage in terms of the Common European Framework of Reference).

The module is designed to allow students, upon completion, to demonstrate a level of ability up to the B2 threshold, turning students into independent users of Spanish, in both oral and written contexts. The course is thus also designed to prepare students for their year abroad and independent life in Spain as a foreign country. It is an intensive course, which develops the student's active and passive aural and written skills.

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LS505 Spanish Upper Intermediate B2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60
Private Study Hours: 240
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate increased vocabulary and improved knowledge and critical understanding of the Spanish language;
- 2 Demonstrate perfected skills in Spanish speaking, listening, reading, writing and translation;
- 3 Demonstrate familiarity with sources of information which will be useful during the year abroad, i.e. students will have learned how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Show a sophisticated knowledge of Spanish through translation and essay writing, and by summarising and expressing opinions on a variety of topics;
- 5 Converse with a native speaker of Spanish on current issues and course topics;
- 6 Demonstrate the ability to write in a good and grammatically correct Spanish, using a variety of registers and a complex vocabulary, paraphrasing and translating from English to Spanish.

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level B2.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate key skills such as oral and written communication;
- 2 Demonstrate improved confidence in the interpretation of texts in another language;
- 3 Manage their time and prioritise workloads;
- 4 Demonstrate the ability to use learning resources independently;
- 5 Demonstrate mental agility and analytical capacity.

Method of Assessment

Main assessment methods

- Essay (600 words) – 15%
- English to Spanish Translation Assignment (400 words) – 15%
- Guided Comprehension Assignment (500 words) – 15%
- Audio-visual Comprehension In-Course Test (40 minutes) – 15%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

HISP3000 – Spanish Lower Intermediate B1; or equivalent ability to B1 of the CEFR must be demonstrated.

Synopsis *

This is an intermediate level module. Its aims are to strengthen and widen the linguistic knowledge provided in HISP3000 (Spanish Lower Intermediate B1), to consolidate students' vocabulary and improve their knowledge of written and spoken Spanish through immersion in a variety of texts, and to practise translation skills both from and into Spanish.

LS506 Spanish Advanced C1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 60
Private Study Hours: 240
Total Study hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended translation skills;
- 2 Demonstrate consolidated and extended ability to accurately recognise and use a range of registers in Spanish, and demonstrate enhanced sensitivity to the equivalent English registers;
- 3 Demonstrate perfected linguistic skills by means of studying grammatical and lexical subtleties of the Spanish language;
- 4 Analyse and demonstrate a deep and cogent understanding of topics related to language and cultural studies, and the complex inter-relationships between such topics, in both Spanish and English;
- 5 Demonstrate the benefit of having had regular oral practice in Spanish on an extensive range of topics, including academic topics, at an advanced level.

In addition, students registered for HISP5810 will be able to:

- 6 Demonstrate a thorough and critical understanding of the theoretical and practical problems involved with translation from English into Spanish and vice versa.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate consolidated and extended ability to identify and analyse concepts, and the relation between concepts, in both the target language and English;
- 2 Demonstrate the ability to converse in the target language on a range of topics, including academic topics, at an advanced level;
- 3 Demonstrate enhanced skills of oral as well as written presentation and self-expression;
- 4 Demonstrate the ability to engage in independent study and research through a variety of methods (including the use of dictionaries and grammars);
- 5 Demonstrate advanced translation skills.

In addition, students registered for HISP5810 will be able to:

- 6 Demonstrate advanced written compositional skills in the target language.

Method of Assessment

Main assessment methods

Assessment for HISP5060 will be as follows:

- Online Translation In-Course Test (80 minutes) – 20%
- Audio-visual Comprehension Assignment (Equivalent to 1,000 words) – 10%
- Essay (700 words) – 10%
- English to Spanish Translation Assignment (500 words) – 10%
- Spanish to English Translation Assignment (500 words) – 10%
- Written Examination (3 hours) – 30%
- Oral Examination (15 minutes) – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

Beeby Lonsdale, A. (2009). Teaching Translation from Spanish to English: Words Beyond Words, Ottawa: University of Ottawa Press.

Haywood, L. (2009). Thinking Spanish Translation: A Course in Translation Method, Spanish to English, New York: Routledge.

Orellan, M. (2008). La traducción del inglés al castellano guía para el traductor, (3rd Edition). Santiago de Chile: Universitaria.

Zaro, J.J. (2012). Manual de traducción A Manual of Translation; textos españoles e ingleses traducidos y comentados, Madrid: Gedisa.

Pre-requisites

HISP5040 (Spanish Intermediate B1-B2); or HISP5050 (Spanish Upper Intermediate B2); or equivalent ability to B2 of the CEFR must be demonstrated.

Synopsis <span style =

The module develops advanced proficiency in writing, speaking and comprehending Spanish. It concentrates on translation into Spanish and English and the development of analytical skills in the production of written and spoken Spanish.

Translation exercises confront students with a variety of advanced texts in different styles and registers, and encourage accuracy and critical reflection as well as acquisition and consolidation of grammatical structures. The language skills component combines discursive writing on advanced topics with the development of proper oral competence through discussion. Conversation classes with a native speaker develop presentational ability, and enable students to speak fluently and idiomatically at the advanced level.

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LS513 Spanish Literature: Identity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	72% Exam, 28% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	80% Exam, 20% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate a sound knowledge and critical understanding of the well-established ideas on Identity and of the way in which these developed in 20th century Spain;
- 2 Demonstrate an ability to understand the key factors influencing social and political change during this period;
- 3 Place social, political and artistic events in both historical and literary context;
- 4 Produce an informed response and critical evaluation of a range of texts representative of the evolution of Spanish identity.
- 5 Demonstrate a good understanding of Spanish literary texts.

Method of Assessment

Main assessment methods

- Critical Analysis (1,500 words) – 40%
- Essay (2,500 words) – 60%

Preliminary Reading

Indicative reading list.

Students should seek to obtain the most recent edition of the texts listed below:

GOYTISOLO, J. (1954) *Juegos de manos*. Barcelona: Destino.
MACHADO, A. (1917) *Campos de Castilla*. London: Bristol Classics Press.
MARTÍN GAITE, C. (1958) *Entre visillos*, Barcelona: Destino.
MIHURA, M. (1959) *Maribel y la extraña familia*, Madrid: Espasa Calpe.
SALINAS, P. (1933) *La voz a ti debida*, Madrid: Cátedra.
UNAMUNO, M. de. (1902) *Amor y pedagogía*, Madrid: Alianza Editorial.

Pre-requisites

Prerequisite. Demonstrable level of ability equivalent to B1 of the CEFR

Restrictions

Also available as a 'Wild' module

Synopsis *

This module aims to explore the theme of identity in Spain with regard to the personal development of the individual, the assumed social roles of men and women, their sense of relevance within the world which they inhabit, and their reflection and expression through literature. This will be achieved through the study of the cultural evolution of individual and collective identity in Spanish society and of its particular manifestations in the Spanish literary context. A selection of texts both by men and by women from all genres will be studied and as will relevant literary criticism. The module will be structured around two main purposes: To provide a general introduction to the concept of identity and its specific manifestations. To analyse a range of literary works which will act as a test bed for the application of this background knowledge to specific reactions of the men and women of Spain.

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LS515		Catalan Culture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a sound knowledge and critical understanding of the well-established ideas on Catalan Culture and of the way in which these have developed until today;
- 2 Demonstrate an ability to understand the key factors influencing cultural, artistic, social and political changes;
- 3 Place social, political and artistic events in both historical and literary context;
- 4 Produce an informed response and critical evaluation of a range of texts representative of the evolution of Catalan Culture.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their skills of critical analysis;
- 2 Demonstrate their ability to organise and synthesise material from a variety of sources;
- 3 Demonstrate an ability to communicate their ideas in writing;
- 4 Demonstrate an ability to work independently.

Method of Assessment

Main assessment methods

- Critical Analysis (1,500 words) – 40%
- Essay (2,500 words) – 60%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative reading list:

- Castro, L. Ed. (2013). What's up with Catalonia?. Barcelona: Catalonia Press.
 Cramer, K. (2011). Catalonia: National Identity and Cultural Policy, 1980-2003. Cardiff: University of Wales Press.
 Hargreaves, J. (2000). Freedom for Catalonia?. Cambridge: Cambridge University Press.
 McRoberts, K. (2001). Catalonia. Nation Building without a State, Oxford: Oxford University Press.

Pre-requisites

None

Synopsis <span style =

This module aims to provide an introduction to Catalan culture and to place it in the wider context of Spain and Europe. To this purpose students will be exploring different aspects of Catalan life and history, to include the language, the arts and the relationship between the Catalan-speaking lands and the rest of the state. The result of this exploration will be used as the basis for an analysis of the distinctive traits of Catalan culture. A selection of texts and audio-visual material will be studied and so will relevant criticism.

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LS542 The Carnavalesque in Modern Spanish Theatre I						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a two-hour seminar for ten weeks.

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Consider evidence, isolate issues and critically evaluate their historical and contemporary significance;
- 2 Consider and analyse dramatic material as evidence within a study of the carnivalesque in modern Spanish theatre;
- 3 Demonstrate skills in the analysis and evaluation of contextual material within a study of Spanish theatre history.

Method of Assessment

100% Coursework.

Preliminary Reading

Indicative reading list:

Valle-Inclán, Ramon del (1991), *Mr Punch the Cuckold* (Original title: *Los cuernos de Don Friolera*) Manchester: Manchester University Press
 Buero Vallejo, Antonio (1994), *Dreamer for the People* (Original title: *Un soñador para un pueblo*) London: Aris & Phillips.
 Belbel, Sergi (2000), *Fourplay* (Original title: *Tàlem*), London: Methuen Drama.
 Espriu, Salvador (1989), *Story of Esther* (Original title: *Primera Història d'Esther*) the Anglo-Catalan Society Occasional Publications.
 Arrabal, Fernando (1999), *A Body-BUILDER's Book of Love* (Original Title: *Breviario de amor de un halterófilo*), Estreno Plays.

Pre-requisites

None.

Synopsis *

This course will examine the use of carnivalesque elements such as distortion, self-effacement, transgression, destruction of hierarchies, religion and superstition in the presentation and criticism of 20th Century Spanish social, political and cultural contexts. A brief summary of the use of Carnival elements in Spanish Golden Age and Romantic plays will act as background and set the framework for the study of their use in modern theatre.

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LS548 Contemporary Spanish Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	55% Exam, 45% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	55% Exam, 45% Coursework	
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate a critical awareness of the main trends and key issues which characterise contemporary Spanish cinema.
 Demonstrate a coherent understanding of films as cultural artefacts – both in their production and reception contexts – that reflect cultural, artistic, social and political debates within Spain.
 Demonstrate a knowledge of critical debates relating to cultural theory (representation of gender, sexuality, national identity, and subjectivity).
 Demonstrate a knowledge of technical terminology relating to cinema.
 Demonstrate their ability to critically analyse and describe filmic narratives and the ways in which they are made.
 Demonstrate a cogent appreciation of cultural diversity.
 Research, to plan and write an essay, as well as to organise it in terms of a coherent argument.

Method of Assessment

Presentation (15 minutes) – 20%
 In-Course Test (45 minutes) – 20%
 Examination (2 hours) – 60%

Preliminary Reading

Indicative Viewing List:

Los santos inocentes (Mario Camus, 1984), Film
 ¡Ay, Carmela! (Carlos Saura, 1990), Film
 Mujeres al borde de un ataque de nervios/ Women On the Verge of a Nervous Breakdown (Pedro Almodóvar, 1988) Film
 El día de la bestia (Alex de la Iglesia, 1995), Film
 Te doy mis ojos (Icíar Bollaín, 2003), Film
 La vida secreta de las palabras (Isabel Coixet, 2005), Film

Synopsis */

This module will cover aspects of contemporary Spanish history and culture with specific focus on post-1975 filmic production but in the wider context of pre- and post-Franco society, history and politics. Students will become familiar with important issues such as national stereotypes, gender and sexuality, social transformations, as well as relevant concepts in Film Studies such as cinematic genre, spectatorship, and representation. While the module will focus to some extent on the individual voice of each of the directors, it will to analyse how their work represents major currents of development in Spanish cinema, both in relation to form and content.

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LS550 Reading Monstrosity in Iberian Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Consider evidence, isolate issues and critically evaluate their historical and contemporary significance;
- 2 Demonstrate critical, analytical and problem-solving skills in the consideration of the construction of Iberian identity;
- 3 Demonstrate a systematic understanding of the debates surrounding the notion of monstrosity within a political, religious and historical context;
- 4 Demonstrate critical skills when comparing and contrasting a variety of media relating to monstrosity in Iberian culture (literature, prints, painting, films);
- 5 Demonstrate understanding of concepts and terminology in the fields of Critical and Cultural Theory, and how these apply to monstrosity in Iberian culture;
- 6 Demonstrate an appreciation and understanding of how different cultures approach the concept of monstrosity;
- 7 Demonstrate an ability to mediate and empathise with different cultural approaches to monstrosity.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Exercise their own initiative and take personal responsibility for their own learning;;
- 2 Communicate information, ideas, problems, and solutions to both specialist and non-specialist audiences;
- 3 Apply research methods and techniques that they have learned to review, consolidate, extend and apply their knowledge and understanding;
- 4 Critically evaluate arguments, assumptions, abstract concepts and data to make judgements;
- 5 Demonstrate the ability to work collaboratively with others.

Method of Assessment

Main assessment methods

This module will be assessed by 100% coursework.

- Group Presentation (15 minutes) – 20%
- Mid-term Assignment (1,500 words) – 30%
- Essay (2,500 words) – 50%

Reassessment methods

This module will be reassessed by 100% coursework.

- Reassessment Essay (2,500 words) – 100%

Preliminary Reading

Indicative Reading List

- Boyd, C. (1997). *Historia patria: politics, history and national identity in Spain, 1875 – 1975*. Princeton: Princeton University Press.
- Cohen, J.J. (ed.) (1996). *Monster Theory*. Minneapolis: University of Minnesota Press.
- Elliott, J. H. (1970). *The Old World and the New 1492-1650*. Cambridge: Cambridge University Press.
- Friedman, John B. (1981). *The Monstrous Races in Medieval Art and Thought*. Massachusetts: Harvard University Press.
- Meyerson, Mark D. and Edward D. English (eds.) (2000). *Christians, Muslims and Jews in Medieval and Early Modern Spain*. Notre Dame, Ind.: University of Notre Dame Press.
- Mittman, Asa Simon with Peter J. Dendle (eds.) (2012). *The Ashgate Research Companion to Monsters and the Monstrous*. Farnham: Ashgate.

Pre-requisites

None

Synopsis <span style =

This module will take a close look at the figure of the "monster" in Iberian culture, ranging from medieval considerations of the monster in medieval bestiaries to eighteenth-century medical treatises of monstrous forms to twentieth-century depictions of monsters. The module will focus on the historical context out of which a particular meaning of the monster emerges. In order to do so, the course will draw on high and popular culture, a variety of disciplines, and a variety of media (literature, prints, paintings, films). Discussions will be supplemented with relevant historical, critical and theoretical readings. The monster in this course will be an interpretative model for an understanding of how notions such as "normalcy", "beauty", the "classical body" are constructed and will enable us to look at issues of otherness, gender, and race. Drawing on theoretical approaches to literary and visual representations, it aims to raise questions around concepts such as the gaze, power and identity.

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LS552 Learning Catalan 2A (Intermediate)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
3	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Private Study Hours: 120

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Meet the Languages global scale level B1 with emphasis on reading and understanding in Catalan;
- 2 Show independent-level communicative competence in Catalan;
- 3 Demonstrate independent-level written expressive competence in Catalan through study of Catalan syntax and grammar structures;
- 4 Display the ability to develop reading speed, fluency and oral accuracy, and the capacity to interpret educated written Catalan;
- 5 Demonstrate confident translation skills from/to Catalan;
- 6 Analyse texts related to cultural and socio-linguistic Catalan issues.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Display independent-level listening, reading, speaking, and writing skills in a foreign language;
- 2 Establish independent-level oral/aural communication in a foreign language;
- 3 Demonstrate confident team-working skills through group work and presentations and self-directed learning;
- 4 Demonstrate confident management of their time and prioritise workloads;
- 5 Demonstrate confidence in the use of information technology using Web-based resources;
- 6 Write high-quality word-processed essays.

Method of Assessment

Main assessment methods

- Group Oral In-Course Test (5 minutes per student) – 20%
- Audio-visual Comprehension Assignment (400 words equivalent) – 20%
- Language Skills Assignment (400 words) – 20%
- Guided Comprehension Assignment (1,500 words) – 40%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

MAS, M. and VILAGRASA, A. (2007), Veus 2. Curs de Català. Llibre de l'alumne, Barcelona: Publicacions de l'Abadia de Montserrat.

BADIA, D. (1997-1998), Llengua catalana nivell llindar 3, Vic: Edicions l'Alber,.

Diccionari de la llengua catalana, Barcelona: Edicions Gran Enciclopèdia Catalana, <http://www.enciclopedia.cat/>

Diccionari català-castellà / castellà-català, Barcelona: Edicions Gran Enciclopèdia Catalana, <http://www.diccionaris.cat/>

Guia d'usos lingüístics (2002), València: Institut Interuniversitari de filologia Valenciana,.

AMADEO S., i SOLÉ, J. (1998), Curs pràctic de redacció, Barcelona: Columna.

BADIA i MARGARIT, A. (1975), Llengua i cultura als Països catalans, Barcelona: Edicions 62.

RUAIX, J. (1998), Català complet, Volumes 1,2 i 3, Moià: J. Ruaix.

Pre-requisites

HISP3110 – Catalan Beginners A2, or an ability to demonstrate CEFR A2 level of Catalan

Synopsis <span style =

This module will improve communicative competence in Catalan; develop written expressive competence in Catalan through study of Catalan syntax and grammar structures; improve the ability to develop reading speed, fluency and oral accuracy, and the capacity to interpret educated written Catalan. It will develop translation skills, and provide a thematic framework for language study by analysing texts related to cultural and socio-linguistic Catalan issues.

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LS553 Learning Catalan 2B (Intermediate)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	
3	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

Meet the level of the Languages global scale level B2 with emphasis on reading and understanding; having progressed to active self-expression and communicative competence in Catalan;
 Display active self-expression and communicative competence in Catalan; having an extended written expressive competence in Catalan through study of Catalan complex syntax and grammar structures;
 Show written expressive competence in Catalan through the study of Catalan complex syntax and grammatical structures having acquired reading speed, fluency and oral accuracy, and the ability to interpret and translate specialised Catalan texts over a wide range of registers and genres, including technical discussions in their field of specialisation;
 Demonstrate reading speed, fluency and oral accuracy, and the ability to interpret and translate specialised Catalan texts over a wide range of registers and genres, including technical discussions in their field of specialisation having acquired a focus for the treatment of both linguistic and cultural matters by analysing specialised contemporary texts;
 Focus on the treatment of both linguistic and cultural matters by analysing specialised contemporary texts demonstrating an ability to use Catalan criticism as reference material in their content courses and personal interests;
 Use Catalan criticism as reference material in their content courses and personal interests.

Method of Assessment

Group Oral In-Course Test (5 minutes per student) – 20%
 Audio-visual Comprehension Assignment (400 words equivalent) – 20%
 Language Skills Assignment (400 words) – 20%
 Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative Reading List

Mas, Marta and Vilagrasa, Albert (2007) Veus 2. Curs de Català. Llibre de l'alumne, Barcelona: Publicacions de l'Abadia de Montserrat. Diccionari de la llengua catalana, Edicions Gran Enciclopèdia Catalana, Barcelona.
 Diccionari català-castellà / castellà-català, Edicions Gran Enciclopèdia Catalana, Barcelona.
 Guia d'usos lingüístics, Institut Interuniversitari de filologia Valenciana, València, 2002.
 Amadeo S., i Solé, J., (1998). Curs pràctic de redacció, Columna.
 Badia i Margarit, Antoni, Llengua i cultura als Països catalans, Edicions 62.
 Ruix, Josep, (1998) Càtala complet, Vols 1,2 i 3, Moia.

Pre-requisites

HISP5520 – Catalan Lower Intermediate B1, or an ability to demonstrate CEFR B1 level of Catalan

Synopsis *

This module will be of particular interest to any students interested in widening their knowledge in Romance languages and to those intending to spend time in the Catalan countries. It will up from the end of HISP5520 and complement the HISP5150 'Catalan Culture' module, by providing a chance to develop Catalan language skills and to use Catalan criticism in essay writing and class presentations. The latter will widen student's ability to draw from a wider range of ideas that they can use in their content courses in Spanish and other subjects. Key grammatical structures will be taught through the means of purpose-designed Catalan language course-books. A range of critical materials will form the basis for discussions, translations and applied exercises. Development of understanding of Catalan texts will be done through reading comprehension, translation into English, and guided debates and discussions.

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LS554 Writing the Cuban Revolution						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

Students who successfully complete the module will:

Demonstrate coherent and detailed knowledge of a variety of textual media – essay, diary, novel, film – from a variety of Cuban artists;
Investigate how these works are situated in, and relate to, the historical, cultural, social and political events of the Cuban revolutionary era;
Accurately deploy established techniques of analysis and enquiry in order to criticise and assess logical arguments in relation to the historical, cultural, social and political events of the Cuban revolutionary era;
Demonstrate an ability to read texts in Spanish and understand Spanish-language cinema so as to be able to critically evaluate arguments, concepts and data resulting in the ability to make judgements and frame appropriate questions.

Method of Assessment

Essay 1 (2,500 words) – 50%

Essay 2 (2,500 words) – 50%

Preliminary Reading

Indicative Reading List:

Arenas, Reinaldo (1992) *Antes que anochezca* (Barcelona: Tusquets)
Barnet, Miguel (2010) *Biografía de un cimarrón*, ed. William Rowlandson (Manchester University Press)
Garcia, Cristina (1992) *Dreaming in Cuban* (New York: Ballantine Books)
Fresa y chocolate (1994) Film directed by Tomás Gutiérrez Alea & Juan Carlos Tabío

Pre-requisites

LS504 - Spanish Intermediate B1-B2 (Intensive), or LS505 – Spanish Upper Intermediate B2; or equivalent level of ability to Level B2 of the CEFR

Synopsis *

The module investigates a variety of films and texts produced by Cubans both in Cuba and in exile from the time of the Revolution to the present day. In analysing these texts, an impression will emerge of how different writers and artists respond to the powerful presence of the revolutionary regime and to the pressures inherent within that system. Textual analysis will run parallel to an investigation of the history and politics of the revolutionary period, highlighting key moments and issues that become decisive elements within the texts.

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LS555 Voices of a Continent - 20th Century Latin American Poets						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Level 5 (HISP5550) and Level 6 (HISP5560).

Contact Hours

Total Contact Hours: 20.

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- 1 Demonstrate critical knowledge of diverse elements of the poetic writings of four key poets of Latin America;
- 2 Demonstrate an understanding of the cultural, historical and geographical situation in which these poets were living and writing. This will include investigating concepts relating to regional, national and continental identities, poetic and artistic movements and genres, artistic schools, etc.;
- 3 Investigate key concepts and relate them to the study of poetry and poetics: poetic language, metaphor, rhetoric, rhyme and metre, form, etc.;
- 4 Demonstrate an improved ability to read texts in Spanish;
- 5 Demonstrate an improved ability to analyse, criticise and assess logical arguments.

Method of Assessment

- Essay 1 (2,000 words) – 50%
- Essay 2 (2,000 words) – 50%

Preliminary Reading

Indicative Reading List

Borges, J.L. (1999) Selected Poems (London: Penguin Books, ed. Alexander Coleman)

Morejón, N. (2004) Black Woman and other poems / mujer negra y otros poemas (London: Mango Publishing, trans. Jean Andrews)

Neruda, P. (1992) Selected Poems (London: Penguin Books, ed. Nathaniel Tarn, intro Jean Franco)

Pre-requisites

Prerequisite: HISP3020 – Spanish Beginners A1-A2 (Intensive); or Equivalent certification or demonstrable level of Spanish to least CEFR A2.

Restrictions

Also available as a 'Wild' module

Synopsis *

This module introduces the student to four key Latin American poets, (two of whom were Nobel prize-winners, one of whom is contemporary), representing different periods and different approaches to poetry. The course takes account of the relationships between poetry and the social, political and cultural context from which it emerges, while also allowing for discussion of particular critical and aesthetic issues relevant to poetry. Topics covered would include ultraísmo and the avant-garde, politically committed poetry, gender issues, negrismo, mulatismo, the particularities in the use of style and rhyme in Spanish verse, and the critical terms used in the discussion of poetry, both in Spanish and English.

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LS556 Voices of a Continent - 20th Century Latin American Poets						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

Level 5 (HISP5550) and Level 6 (HISP5560)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 1 Demonstrate coherent knowledge of diverse elements of the poetic writings of four key poets of Latin America;
- 2 Demonstrate systematic understanding of the cultural, historical and geographical situation in which these poets were living and writing. This will include investigating concepts relating to regional, national and continental identities, poetic and artistic movements and genres, artistic schools;
- 3 Investigate critically key concepts relating to the study of poetry and poetics: poetic language, metaphor, rhetoric, rhyme and metre, form;
- 4 Demonstrate an improved capacity to read texts in Spanish;
- 5 Demonstrate developed ability to analyse, criticise and assess logical arguments.

Method of Assessment

- Essay 1 (2,000 words) – 50%
- Essay 2 (2,000 words) – 50%

Preliminary Reading

Indicative Reading List

Borges, J.L. (1999) Selected Poems (London: Penguin Books, ed. Alexander Coleman)

Morejón, N. (2004) Black Woman and other poems / mujer negra y otros poemas (London: Mango Publishing, trans. Jean Andrews)

Neruda, P. (1992) Selected Poems (London: Penguin Books, ed. Nathaniel Tarn, intro Jean Franco)

Pre-requisites

Prerequisite: HISP3020 – Spanish Beginners A1-A2 (Intensive); or Equivalent certification or demonstrable level of Spanish to least CEFR A2

Restrictions

Also available as a 'Wild' module

Synopsis *

This module introduces the student to four key Latin American poets, (two of whom were Nobel prize-winners, one of whom is contemporary), representing different periods and different approaches to poetry. The course takes account of the relationships between poetry and the social, political and cultural context from which it emerges, while also allowing for discussion of particular critical and aesthetic issues relevant to poetry. Topics covered would include ultraísmo and the avant-garde, politically committed poetry, gender issues, negrismo, mulatismo, the particularities in the use of style and rhyme in Spanish verse, and the critical terms used in the discussion of poetry, both in Spanish and English.

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LS562 The Legacy of Inequality: Race and Ethnicity in Latin America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	I	15 (7.5)	55% Coursework, 45% Exam	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate detailed knowledge and understanding of Latin American history and culture from the colonial period to the present;
- 2 Analyse a variety of textual media, synthesising information from a number of sources in order to gain a coherent understanding of the subject, whilst expanding their knowledge of critical and cultural theory;
- 3 Use a range of established techniques to analyse, criticise and assess logical arguments, with the aim of reaching conclusions independently;
- 4 Research, plan and present a chosen topic relating to Latin American history and culture with confidence and accuracy;
- 5 Demonstrate their ability to read Spanish texts confidently in their original native language.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Contribute to academic discussion with confidence whilst acknowledging and respecting the contributions of others;
- 2 Communicate their own ideas clearly and coherently;
- 3 Take responsibility for their own personal and professional learning and development;
- 4 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;
- 5 Demonstrate their ability to plan and write an articulate essay and to organise it around a coherent argument.

Method of Assessment

Main assessment methods

- Essay (2,000 words) – 45%
- Mid-term Assignment (2,000 words) – 45%
- Seminar Participation – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Andrews, G.R. (2004). Afro-Latin America, 1800-2000. Oxford: Oxford University Press

Restall, M. (ed.) (2005). Beyond Black and Red: African-Native Relations in Colonial Latin America. Albuquerque: University of New Mexico Press

Wade, P. (2011). Race and Ethnicity in Latin America. New York: Pluto Press

Pre-requisites

Co-requisite: Either HISP5040 (Spanish Intermediate B1-B2), or HISP5050 (Spanish Upper Intermediate B2).

Synopsis *

This module will provide an examination of the incorporation of indigenous and slave populations to political life in different Latin American countries from the colonial period to the present. It will focus on two main issues, namely the relationship between the state and indigenous populations as well as the process of abolition of slavery. These topics will be explored in a comparative perspective with an aim to understanding the legacies of unequal societies and their impact on current realities.

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LS563 Terrorism and State Terror in Latin America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate comprehensive knowledge and understanding of 20th Century Latin American history and culture, particularly regarding 1970s and 1990s Argentina, Chile, Central America and Peru;
- 2 Analyse a variety of textual media, synthesising information from a number of sources in order to gain a coherent understanding of the subject, whilst expanding their knowledge of critical and cultural theory in relation to 20th Century Latin America;
- 3 Demonstrate their ability to analyse, criticise and assess logical arguments in detail, and to study and reach original conclusions independently;
- 4 Research, plan and present a chosen topic relating to 20th Century Latin American history and culture with confidence and accuracy;
- 5 Demonstrate their ability to read Spanish texts fluently and quickly in their original native language.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Contribute original ideas and arguments to academic discussion with confidence whilst acknowledging and respecting the contributions of others;
- 2 Communicate their own ideas clearly and coherently to both specialist and non-specialist audiences alike;
- 3 Take responsibility for their own personal and professional learning and development using scholarly reviews as well as both primary and secondary sources;
- 4 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;
- 5 Demonstrate their ability to plan and write an articulate and original piece of work and to organise it around a coherent argument.

Method of Assessment

Main assessment methods

- Essay (2,000 words) – 45%
- Mid-term Assignment (2,000 words) – 45%
- Seminar Participation – 10%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Chanan, M. (ed.) (1983). Twenty-five Years of the New Latin American Cinema. London: British Film Institute
 Hart, S. (2015). Latin American Cinema. London: Reaktion Books Ltd.
 Martin, M.T. (1997). New Latin American Cinema. Detroit: Wayne State University Press
 Monaco, J. (2009). How to Read a Film: Movies, Media and Beyond. New York: Oxford University Press
 Shaw, D. (2003). Contemporary Cinema of Latin America: Ten Key Films. New York and London: Continuum
 Zubieta, A.M. (2008). De memoria; Tramas literarias y políticas: el pasado en cuestion. Buenos Aires: Editorial Buenos Aires

Pre-requisites

Either HISP5040 (Spanish Intermediate B1-B2) or HISP5050 (Spanish Upper Intermediate B2)

Synopsis *

This module explores the difficult experiences of terrorism and state terror in Latin America through films and documentaries. Between the 1970s and the 1990s Argentina, Chile, Central America and Peru lived through extreme instances of insurgency and state sponsored violence. The course will examine the tensions in society brought by these experiences as well as the efforts to come to terms with these memories. The main texts that will accompany this course will be the reports produced by the different commissions that sought truth and redress from the 1980s to the present.

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LS567 Final Year Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	
1	Canterbury	Whole Year	H	30 (15)	100% Project	
2	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 6

Private Study Hours: 294

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Undertake comprehensive research on a specific area of Hispanic culture or language;
- 2 Demonstrate in-depth and advanced subject knowledge of a particular area of Hispanic Studies;
- 3 Engage with primary and secondary source material in a scholarly way, demonstrating the ability to understand concepts and debates relevant to the study of Hispanic culture and demonstrate a critical understanding of their assumptions, implications, limitations or contradictions.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Identify an appropriate topic for personal study;
- 2 Work, study and undertake systematic and analytical research independently;
- 3 Organise the work involved in an extensive research project;
- 4 Marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation.

Method of Assessment

Main assessment methods

- Dissertation (10,000 words) – 100%

Reassessment methods

- Reassessment Instrument: 100% Project

Preliminary Reading

Indicative Reading List

Denscombe, M. (1998). The Good Research Guide, Buckingham: Open University;
Rudestam, K. and Newton, R. (1992). Surviving Your Dissertation: A Comprehensive Guide to Content and Process, London: Sage

Pre-requisites

None

Restrictions

Not available as an elective (wild) module. Optional for BA Hispanic Studies (Single Honours); BA Hispanic Culture and Language (Single Honours) only.

Synopsis */

This module is intended to introduce undergraduate students to independent research and provide the opportunity for sustained, detailed study of a topic of their choosing. The topic chosen must relate to a specific aspect of Hispanic culture or language. Originality and feasibility are important aspects of writing dissertations and topics must be scrutinised and approved in advance by the module convenor or dissertation supervisor. Students can expect guidance from the module convenor and an academic supervisor throughout the process, including one-to-one tutorials.

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LS568 Second Year Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Available in both Autumn and Spring Term.

Contact Hours

Total Contact Hours: 6

Private Study Hours: 144

Total Study Hours: 150

Learning Outcomes

- 1 Undertake extensive pieces of analytical and critical writing about Hispanic culture and literature;
- 2 Carry out detailed analysis of a Hispanic author, cultural theme or works;
- 3 Engage in close reading and critical evaluation of films, literary works or historical texts in Spanish;
- 4 Engage in independent research about Hispanic culture and literature;

Method of Assessment

Extended Essay (5,000 words) – 100%

Preliminary Reading

This will vary in accordance with the chosen topic.

Pre-requisites

None.

Restrictions

Not available as a wild module.

Synopsis *

Stage 2 students write an Extended Essay on a topic of their own choice. The topic must be on a Hispanic (Peninsular or Latin American) literary, linguistic or cultural subject; it is expected that the topic will be related to other Hispanic Studies modules taken by the student. Throughout the terms students are given guidance by a chosen supervisor. The supervisor and the student will establish a calendar of meetings / supervisions in Week 1 (at least 5 one-hour meetings) in which aims and objectives, critical approach, bibliography and drafts of the Extended Essay will be discussed.

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LS571 After Dictatorship: Spain and Latin America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate critical understanding of the different ways in which Spain and Latin American countries have attempted to make transitions from dictatorship to democracy;
- 2 Demonstrate a cogent knowledge of a variety of textual media, having synthesised information from a number of sources in order to gain a coherent understanding of the subject, whilst expanding their knowledge of critical and cultural theory;
- 3 Demonstrate understanding of established methods of analysing, criticising and assessing logical arguments, and studying and reaching conclusions independently;
- 4 Research, plan and present orally to a group on a chosen topic relating to Spanish and Latin American countries who have attempted to make transitions from dictatorship to democracy;
- 5 Read and listen to texts in Spanish.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Participate in discussion, make their own contributions to the discussion and listen to and respect the contributions of others;
- 2 Communicate their own ideas clearly and coherently, orally and in writing;
- 3 Take responsibility for personal and professional learning and development;
- 4 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study;
- 5 Plan and write an essay and to organise it around a coherent argument;

Method of Assessment

Main assessment methods

- Essay (2,500 words) – 50%
- Mid-term assignment: Critical Commentary (1,500 words) – 25%
- Mid-term assignment: Group Presentation (15 minutes) – 25%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

Armengou, Montse (2003). Las fosas del silencio. TV Catalunya. [Film documentary – Spain]
 Cercas, Javier (2001). Soldados de Salamina / Soldiers of Salamis. Barcelona: Tusquets Editores.
 Ley 46/1977 (1977) "Ley de Amnistía". <http://www.boe.es/boe/dias/1977/10/17/pdfs/A22765-22766.pdf>. [Link to the website of the Spanish Government (Agencia Estatal Boletín Oficial del Estado)]
 Ley 52/2007 (2007) "La Ley de Memoria Histórica". <http://www.memoriahistorica.gob.es/es-es/LaLey/Paginas/index.aspx>. [Link to the website of the Spanish Government (Agencia Estatal Boletín Oficial del Estado)]
 Dorfman, Ariel (1994 [1990]). La muerte y la doncella / Death and the Maiden. London: Nick Hern Books. [Play – Chile]
 Llosa, Claudia (2008) La teta asustada / The Milk of Sorrow. [Film – Peru]
 Martel, Lucrecia (2008). La mujer sin cabeza [Film – Argentina]
 Taylor, Diana (1970). Disappearing acts: spectacles of gender and nationalism in Argentina's "dirty war". Durham, N.C.: Duke University Press.

Pre-requisites

None

Synopsis <span style =

This module explores the different ways in which Spain and Latin American countries have attempted to make transitions from dictatorship to democracy. The course provides an overview of the political, social and cultural developments in Spain and Latin America after conditions of dictatorship, from 1975 onwards in the case of Spain and from the 1980s and 1990s in the case of specific Latin American countries (Chile, Argentina and Peru, among others). The course takes a comparative and interdisciplinary approach by combining history, literature, film, journalism and comics. The chosen texts provide an insight into the political, social and cultural attitudes of post-dictatorship societies as well as into the changing role and conditions of cultural production in post-dictatorial democracies. Issues such as historical trauma and historical memory, forgetting and collective memory, and justice and truth commissions cut across the module.

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LS580 Barcelona and Havana: Icon, Myth and History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
2	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Total Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a detailed and critical knowledge and understanding of 20th and 21st century recent cultural and political history of two major Hispanic cities.
- 2 Demonstrate an advanced competence in applying this knowledge within new and differing contexts (e.g. as regards the city as a lieu de mémoire and the relationship between representations of the city to current debates about multiculturalism, migration and national identity).
- 3 Demonstrate a systematic knowledge of selected twentieth-century prose works and films that represent the city and city life in the cities chosen.
- 4 Show critical understanding of the ways in which urban development and theories of urbanity have contributed to modern Hispanic culture, in particular to literature and film.
- 5 Demonstrate independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources relating to the Hispanic city.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 analyse and demonstrate cogent understanding of central texts and, subsequently, assembled and presented arguments based on this analysis.
- 2 devise and sustain arguments and to solve problems by engaging critically with recent critical ideas, methodologies and approaches.
- 3 demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of coursework, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in written form.
- 4 present the outcomes of the research and learning in a form appreciable by both specialist and non-specialist audiences in a variety of settings and contexts.

Method of Assessment

Main assessment methods

- ePortfolio (1,000 words) – 30%
- Essay 2 (2,500 words) – 50%
- Presentation (15 minutes) – 20%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None.

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Synopsis >*

This module focuses on the cultural history of the Hispanic world, such as Barcelona, Havana, Madrid, Buenos Aires, Seville, Lima and Mexico City. Many of the key events and movements of the past century are intimately linked to these two cities, from the collapse of the Spanish Empire and the birth of the new the Latin-American republics, the emergence of nationalism, the development of alternative modes of self-government and their engagement with modernity. Changes and continuities in the political, social and physical topography of these cities will be traced by studying representations of them in a range of texts and films from the mid twentieth to the early twenty-first century. Alongside feature films and prose genres such as short stories and reportage, the module will also consider theoretical texts on the city and the contribution of urban life to modern Hispanic culture. Central themes are the interplay of the individual and the collective, urban anonymity and liberation versus alienation and uniformity, multiculturalism and migration.

LS582 Branding Latin America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of key issues associated with branding in contemporary Latin America;
- 2 Explain cultural processes of production and consumption of and in Latin America in relation to global economic and political processes and dynamics;
- 3 Deploy analytical, argumentative and evaluative skills, including in the application of critical and cultural theory to Latin American branding campaigns and cultural products;
- 4 Demonstrate comprehensive understanding of written and spoken Spanish by close reading and viewing of texts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Critically evaluate a variety of textual media;
- 2 Synthesise information from a number of sources in order to gain a coherent understanding of the subject;
- 3 Manage their own learning, and to make use of primary sources and scholarly reviews;
- 4 Communicate with others and demonstrate teamwork;
- 5 Demonstrate methods of analysing, criticising and assessing logical arguments, and studying and reaching conclusions independently.

Method of Assessment

Main assessment methods

This module will be assessed by 100% coursework.

- Essay (2,500 words) – 45%
- Mid-term Assignment (1,500 words) – 25%
- Group Presentation (15 minutes) – 30%

Reassessment methods

This module will be reassessed by 100% coursework.

- Reassessment Essay (3000 words) – 100%

Preliminary Reading

Indicative Reading List

Anderson, B. (2006). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso Books.

Aronczyk, M. (2013). *Branding the Nation: The Global Business of National Identity*. Oxford: Oxford University Press.

Billig, M. (2005). *Banal Nationalism*. New Brunswick, NJ: Rutgers University Press.

Fehimovic, D and R. Ogden. (2018). *Branding Latin America: Strategies, Aims, Resistance*. Lanham: Lexington.

Yúdice, G. (2003). *The Expediency of Culture: Uses of Culture in the Global Era*. Durham: Duke University Press.

Pre-requisites

None

Synopsis >*

This module examines the contemporary practice of nation branding, in which cultural and territorial assets are mobilised for various economic and political ends, both within and outside the nation's borders. Strategic articulations of national identity allow Latin American nations to compete in global marketplaces, attract foreign investment and rally citizens, but also provoke and expose complex power struggles over the symbolic resources of the nation. Drawing on key concepts such as neoliberalism, globalisation, coloniality and hard/soft power, students on this module will consider how Latin American nations are imagined, sold and consumed as a brand in the twentieth and twenty-first centuries. Through the analysis of a broad range of cultural expressions, from photography and reggaeton music videos to literature and street art, the module also allows an exploration of some the conflicts that result from branding.

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LS584 Spanish for Business						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Function confidently in Spanish on a social and professional level within a general professional context and be confident to undertake further professional training;
- 2 Communicate effectively to a variety of audiences and/or using a variety of methods in everyday situations in a professional context, including producing summaries/précis of business or economic texts (Common European Framework of Reference indicative level: B2/C1);
- 3 Understand and accurately use an extended vocabulary and specialised forms of expression and register of the contemporary Spanish business context.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Communicate and work as part of a team on a research and presentation project;
- 2 Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
- 3 Demonstrate transferable skills necessary for employment at the appropriate level in the target language: communication skills, marshalling information and being able to summarise it, playing an active role in meetings and other professional events.

Method of Assessment

Main assessment methods

- Assignment 1 (400 words) – 30%
- Assignment 2 (500 words) – 40%
- Group Presentation (20 minutes) – 30%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Butt, John, Benjamin, C. and Moreira Rodríguez, A. (2018). A New Reference Grammar of Modern Spanish. London: Routledge.
Prost, Gisele and Alfredo Noriega. (2014). Al di@. Curso superior de español para los negocios. SGEL: Barcelona.
Tano, Marcelo. (2011). Expertos. Curso Avanzado de Español orientado al mundo del trabajo. Madrid: Editorial Difusión.

Pre-requisites

HISP5040 – Spanish Intermediate B1-B2 or HISP5050 – Spanish Upper Intermediate B2, (or equivalent to language level B2 of the CEFR must be demonstrated)

Synopsis *

This module will introduce students to the Spanish business environment, and will learn to be operational in such a context. As well as learning about essential aspects of companies and specific features of the Spanish language encountered in such an environment, students will broaden their knowledge of current events and economic issues through the use of a dossier of contemporary texts/articles, which will be exploited in a variety of ways: CVs, document analysis, or free composition. In terms of key skills, business skills and language skills, this module encourages the practice of meticulous accuracy.

Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

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LS585 Professional Spanish						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Total Private Study Hours: 130

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Function, in Spanish, on a social and general professional level within a general business context;
- 2 Communicate effectively to a variety of audiences and/or using a variety of methods in predictable situations in a professional context (Common European Framework of Reference indicative level: B1/B2);
- 3 Understand and accurately use vocabulary and forms of expression of the contemporary general Spanish business context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate and work as part of a team on a research and presentation project;
- 2 Problem solve by undertaking independent research in the library collections and using appropriate academic databases online;
- 3 Demonstrate transferable skills necessary for employment at the appropriate level in the target language: communication skills, organisation of events, participation in meetings, liaison with colleagues and customer care.

Method of Assessment

Main assessment methods

- Assignment 1 (400 words) – 30%
- Assignment 2 (500 words) – 40%
- Group Presentation (20 minutes) – 30%

Reassessment methods

- 100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List

Butt, John, Benjamin, C. and Moreira Rodríguez, A. (2018). A New Reference Grammar of Modern Spanish. London: Routledge.

Corpas, Jaime. (2014). Aula Internacional 4 B2. Madrid: Editorial Difusión.

Hermoso, Ana, Goded, M. and Varela, R. (2005). Bienvenidos: Español para profesionales. Madrid: Editorial Enclave/ELE

Pre-requisites

HISP3020 – Spanish Beginners A1-A2 (or equivalent to language level A2 of the CEFR must be demonstrated)

Synopsis <span style =

Students are taken through essential aspects of the conduct of business in Spain (and Spanish-speaking countries), both learning about those aspects and becoming familiar with specific features of the Spanish language encountered in a professional context. In terms of key skills, business skills and language skills, encourages the practice of meticulous accuracy.

Students will develop their confidence in the use of specialised terminology and appropriate register in a professional context.

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LS586 Spanish Beginners						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	60 (30)	100% Coursework	

Contact Hours

Total Contact Hours: 100

Private Study Hours: 500

Total Study Hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, shopping, local geography, employment);
- 2 Understand and translate into English short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, timetables) related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment);
- 3 Communicate verbally and in writing in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- 4 Demonstrate knowledge and understanding of key cultural aspects connected to the Spanish language;
- 5 Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate problem-solving in individual and team work;
- 2 Use resources independently;
- 3 Manage their time and prioritise workloads;
- 4 Use information technology effectively.

Method of Assessment

Main assessment methods

Reading and Writing Online Test (50 minutes) – 25%

Audio-Visual Comprehension Online Test (50 minutes) – 25%

Oral In-Course Test (20 minutes) – 20%

Language Skills Online Test (50 minutes) – 30%

Reassessment methods

Reassessment Instrument: Like-for-like

Preliminary Reading

Indicative Reading List

Moreno Concha, Moreno Victoria and Zurita Piedad. (2019). Nuevo avance basico (A1-A2). Madrid: SGEL.

Oxford Compact Spanish Dictionary. (2013) Oxford: Oxford University Press.

Oxford Spanish Mini Dictionary. (2011) Oxford: Oxford University Press

Pre-requisites

None

Restrictions

Compulsory for Year in a Language [Spanish].

Not available as a 'Wild' module.

Synopsis *

This module is intended for absolute beginners in Spanish. It will begin by covering the basics of grammar, allowing students to acquire a stock of high frequency vocabulary and reach a degree of proficiency at pre-intermediate level. The emphasis in this course is on acquiring a sound knowledge of the structure of the language as well as basic vocabulary and cultural insights while developing the speaking, listening, reading and writing skills.

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LS587 Spanish Intermediate						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	60 (30)	100% Coursework	
1	Canterbury	Spring	H	60 (30)	100% Coursework	

Contact Hours

Total Contact Hours: 100

Private Study Hours: 500

Total Study Hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate enhanced knowledge and critical understanding of the Spanish language at intermediate level;
- 2 Demonstrate enhanced skills in Spanish speaking, listening, reading, writing and translation at intermediate level;
- 3 Critically assess sources of information which will be useful in the countries where the language is spoken, i.e. students will know how to apply their knowledge and understanding of the language in new and varied contexts;
- 4 Converse with a native speaker of Spanish expressing critical viewpoints.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate problem-solving in individual and team work;
- 2 Use resources independently
- 3 Manage their time and prioritise workloads;
- 4 Use information technology effectively.

Method of Assessment

Main assessment methods

Written Take Home Assignment (1,500 words) – 40%

Audio-Visual Comprehension Online Test (50 minutes) – 20%

Oral In-Course Test (20 minutes) – 20%

Language Skills Online Test (50 minutes) – 20%

Reassessment methods

Like-for-like

Preliminary Reading

Indicative Reading List

Moreno Concha, Moreno Victoria and Zurita Piedad. (2012). Nuevo avance intermedio (B1). Madrid: SGEL

Oxford Compact Spanish Dictionary. (2013) Oxford: Oxford University Press.

Oxford Spanish Mini Dictionary. (2011) Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

Compulsory for Year in a Language [Spanish].

Not available as a 'Wild' module.

Synopsis *

This module is the natural follow-on for those who have taken the intensive Spanish beginners course as part of the Year in Spanish, where they have covered the basics of grammar, acquired a stock of high frequency vocabulary and reached a degree of proficiency at pre-intermediate level. The module is designed to allow students, upon completion, to demonstrate a level of ability at intermediate level, turning students into independent users of Spanish, in both oral and written contexts. The course is thus also designed to prepare students for independent life in Spanish-speaking countries. It is an intensive course, which develops the student's active and passive aural and written skills.

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PL5001 Theories of Knowledge						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of the main positions in debates in epistemology, as well as an ability to evaluate the advantages and disadvantages of these positions;
- 2 Engage critically with some of the central positions and controversies in epistemology through their study of the relevant arguments, and ultimately support a particular position;
- 3 Demonstrate the ability to engage in a close critical reading of some of the major texts in epistemology and refer to these to support their own position.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their skills in analysis and articulating a coherent position;
- 2 Demonstrate confidence and accuracy in oral and written argument, and an ability to use such arguments to support a coherent position;
- 3 Demonstrate their skills in critical analysis, argument, and supporting a particular position through their engagement with philosophical texts, through reading, writing, and discussion;
- 4 Show an ability to work independently and to take responsibility for their own learning;
- 5 Demonstrate their ability to clarify complex ideas and arguments, to develop their own ideas and arguments, and to express them orally and in writing.

Method of Assessment

Main assessment methods:

Essay 1 (1,500 words) – 30%

Essay 2 (2,500 words) – 50%

Presentation (15 minutes) – 20%

Reassessment methods:

Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

- Audi, R. (2011). *Epistemology: A Contemporary Introduction to the Theory of Knowledge*, 3rd edition, Routledge: New York.
- Fricker, M. (2007). *Epistemic Injustice: Power and the Ethics of Knowing*, Oxford University Press: Oxford.
- Huemer, M. (2002). *Epistemology: Contemporary Readings*, Routledge: New York.
- Nagel, J. (2014). *Knowledge: A Very Short Introduction*, Oxford University Press: Oxford.
- Sosa, E. (2008). Jaegwon Kim, Jeremy Fantl, and Matthew McGrath, *Epistemology: An Anthology*, Blackwell: Oxford.

Pre-requisites

None

Synopsis <span style =

What is knowledge? How do we arrive at knowledge? Why is knowledge more valuable than mere belief, or even true belief? Is there some level of justification that turns a belief into knowledge? Do we really have any knowledge at all? Such questions are central to philosophy. Indeed, the theory of knowledge—otherwise known as epistemology—is often taken to be one of the three main branches of philosophy, together with metaphysics and ethics.

In this module, we will investigate various epistemological questions and consider some of the answers that have been proposed by various theories of knowledge. In particular, we will consider possible responses to the sceptical claim that it is not possible to know anything. In doing so, we will consider competing theories of a priori knowledge, knowledge by perception, knowledge by introspection, and knowledge by testimony. In addition, we will look at the debate between foundationalism and coherentism, as well as the debate between internalists and externalists about justification. Lastly, we will discuss how knowledge is related to social power by considering the theory of testimonial injustice.

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PL507 Philosophy Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 8
Private Study Hours: 292
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Understood a specific philosophical topic in detail sufficiently such that they can set their own question;
- 2 Provided a detailed, in-depth, critical answer to the question that they raise.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Produce a piece of written work that is presented to a high standard;
- 2 Demonstrate their ability to produce written work that shows a high degree of organisation;
- 3 Demonstrate their ability to produce written work that contains an independent intellectual argument.

Method of Assessment

Main assessment methods:

Dissertation (10,000 words) – 100%

Reassessment methods:
Reassessment Instrument: 100% Project

Preliminary Reading

This will again vary from dissertation to dissertation. Students will be expected to work with relevant research-level materials.

Pre-requisites

Students are allowed to take this module only if they are averaging at least a high 2.1 in Stage 2, or the equivalent for visiting students.

Prospective students must write an extended essay proposal of approximately 500 words, formulate a potential question, and find a willing supervisor. Prospective students must then submit their proposal to the module convenor for approval. This must all be done before the last day of the preceding Spring term. The proposal is not assessed as part of the module.

Prospective students will have their proposal approved by the module convenor before being admitted on to the module. Approval will depend in part upon the availability of staff to supervise. It is therefore not guaranteed that all proposals will be approved.

Restrictions

Not available as elective (wild)

Synopsis <span style =

Students write a dissertation on a topic of their own choice in consultation with a supervisor. The topic must be on a philosophical subject. The final-year dissertation gives students the opportunity to satisfy their intellectual curiosity by individually and independently researching a large-scale project of their own choice. Students will be given guidance by a chosen supervisor across the chosen academic terms, but the rhythm of research, the writing and frequency of meetings between supervisor and student is left to the individual student to determine.

PL514 The Rise & Fall of Modern Philosophy: Descartes to Kant						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code PL584 (Level 5)

Contact Hours

1x 2hr lecture per week, 1x 1hr seminar per week for 10 teaching weeks.

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Learning Outcomes

On completion of the module I level students should:

1. have a good familiarity with the principal epistemological and metaphysical doctrines of Descartes, Locke, Leibniz, Berkeley, Hume and Kant,
2. understand central issues in modern philosophy since Descartes, such as the problem of scepticism, the mind-body problem, personal identity, the nature of ideas, primary-secondary qualities, idealism, causation, induction, modern philosophical approaches to God;
3. be able to compare these doctrines critically, and to evaluate them and standard secondary literature,
4. be able to develop and to defend their own epistemological and metaphysical positions;

On completion of the module H level students should:

5. have an in-depth familiarity with the principal epistemological and metaphysical doctrines of Descartes, Locke, Leibniz, Berkeley, Hume and Kant,
6. have an in-depth understanding of central issues in modern philosophy since Descartes, such as the problem of scepticism, the mind-body problem, personal identity, the nature of ideas, primary-secondary qualities, idealism, causation, induction, modern philosophical approaches to God;
7. be able to compare these doctrines critically, and to evaluate them and advanced secondary literature,
8. encourage students to develop and to defend their own epistemological and metaphysical positions vis a vis contemporary theories in epistemology and metaphysics;

Method of Assessment

100% Coursework

Preliminary Reading

Indicative reading:

Meditations on First Philosophy, René Descartes
An Essay Concerning Human Understanding, John Locke
New Essays on Human Understanding/Monadology/Philosophical Essays, Gottfried Leibniz
Principles of Human Knowledge, Three Dialogues, George Berkeley
An Enquiry Concerning Human Understanding, David Hume
A Treatise on Human Nature, David Hume
An Enquiry into the Human Mind/Essays, Thomas Reid
The Critique of Pure Reason, Immanuel Kant
Prolegomena to Any Future Metaphysics, Immanuel Kant

Pre-requisites

None.

Synopsis <span style =

This course is concerned with the principal epistemological and metaphysical doctrines of great figures of European philosophy, namely: René Descartes (1596-1650), John Locke (1632-1704), Gottfried Leibniz (1646-1716), George Berkeley (1685-1753), David Hume (1711-1776), Thomas Reid (1710-1796), and Immanuel Kant (1724-1804). Whilst each of these philosophers deserves to be studied in his own right, it is especially illuminating to study them in historical sequence. In the first place, all but Descartes developed their views partly in response to his predecessors. In the second place, the views in question are extraordinarily diverse – so that the course provides a fairly broad grounding in both epistemology and metaphysics.

The course starts with Descartes, the founder of modern philosophy. We ask, with him, how we can face the challenge of scepticism. Can we have metaphysical, indeed any kind of, knowledge? Is the soul or mind independent of the body? Is the soul immortal? Is there a God and can we prove this? What makes me the same person I was ten years ago? What are ideas and how were they conceived of throughout modern philosophy? Is everything an idea, an idea in my or in God's mind? Can I have direct knowledge about the world, or only of ideas objects cause in me? Are colours real properties of objects? Is causation a relation in the world, or only in my mind? What is the role of the senses in acquiring metaphysical knowledge? Can we have experience-independent knowledge about the world? Is Kant correct to claim that we can only know how objects appear to us, not how they are in themselves? Can we find conceptions, and misconceptions, prevailing throughout the Descartes-Kant tradition? What can we learn from these traditions and contribute to contemporary philosophy?

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PL520 Philosophy Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	H	15 (7.5)	100% Project	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total study hours: 150 hours

Typically students can expect 4 contact hours of teaching, spread through the relevant period as appropriate, with meetings taking place typically only in term time and not Christmas or Easter breaks. In addition to meetings, teaching for this module may include email communication and discussion.

The meetings and email communication support learning outcomes 11.1-2 and 12.1-3 in various ways, advice been given as appropriate on philosophical content, writing style and presentation.

Learning Outcomes

On successfully completing the module students will be able to:

11.1 Identify independently a research question which demonstrates detailed knowledge and understanding of a specific philosophical topic.

11.2 Provide a detailed, in-depth, critical answer to the question which they raise.

Method of Assessment

100% Coursework (Project)

Pre-requisites

None:

However, prospective students must write an extended essay proposal of approximately 500 words, formulate a potential question, find a member of the Philosophy Board of Studies who is willing to supervise their work, and have their proposal approved by the module convenor before being admitted to do the module. This is done in the preceding Spring. This proposal is not assessed as part of the module.

Students are allowed to take this module only if they are averaging at least a 2.1 in Stage 2, or the equivalent for visiting students. It is available to Single Honours and Joint Honours Philosophy students. It cannot be taken by other students as a 'wild module'.

This module cannot be taken with PL507 Dissertation.

Restrictions

Stage 3 only. It is not possible to take PL520 in conjunction with PL507

Synopsis *

This module provides an opportunity for students to produce a substantial piece of independent philosophical work, and at the same time to improve their skills in essay writing by getting one-to-one supervision and feedback on a specific piece of work. It is available to Single Honours and Joint Honours Philosophy students. It cannot be taken by other students as a 'wild module'. THOSE WISHING TO TAKE THE MODULE MUST ENSURE THAT THERE IS A MEMBER OF THE PHILOSOPHY BOARD OF STUDIES WILLING TO SUPERVISE THEIR WORK. THEY MUST SUBMIT AN OUTLINE OF THE PROPOSED AREA OF STUDY, ENDORSED BY THE PROSPECTIVE SUPERVISOR, TO THE MODULE CONVENOR FOR APPROVAL BEFORE BEING ADMITTED ONTO THE MODULE.

The Extended Essay should not be more than 5000 words long and must be submitted by the first day of the following term. Please note that the extended essay is considered a difficult module. You should not apply to register for it unless you have a definite project to which you are seriously committed with the support of a member of staff who is willing to supervise you.

Note: you can not take PL520 in conjunction with PL507 Philosophy Dissertation

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PL521 Philosophy Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	100% Project	

Contact Hours

Students will normally have four meetings with their supervisor, at regular intervals and at times to be individually arranged.

Learning Outcomes

Students who successfully complete this module should have

(i) developed their ability to engage in specific and in-depth analysis of a philosophical topic; (ii) developed their skills in philosophical analysis and conceptual explication; (iii) developed their skills in clear and concise writing and in the effective organisation and presentation of an independent philosophical argument.

Pre-requisites

In order to qualify for admission to the module you will show a clear aptitude to continue the study of philosophy at graduate level. Normally, this will be manifested by an average of mid to high 2.1 marks or above at 2nd year with first class quality shown.

Restrictions

Stage 3 only. It is not possible to take PL521 in conjunction with either PL507 or PL520.

Synopsis *

This module provides an opportunity for students to produce a substantial piece of independent philosophical work, and at the same time to improve their skills in essay writing by getting one-to-one supervision and feedback on a specific piece of work. It is available to Single Honours and Joint Honours Philosophy students. It cannot be taken by other students as a 'wild module'. THOSE WISHING TO TAKE THE MODULE MUST ENSURE THAT THERE IS A MEMBER OF THE PHILOSOPHY BOARD OF STUDIES WILLING TO SUPERVISE THEIR WORK. THEY MUST SUBMIT AN OUTLINE OF THE PROPOSED AREA OF STUDY, ENDORSED BY THE PROSPECTIVE SUPERVISOR, TO THE MODULE CONVENOR FOR APPROVAL BEFORE BEING ADMITTED ONTO THE MODULE. The Extended Essay should not be more than 5000 words long and must be submitted by the first day of the following term. Please note that the extended essay is considered a difficult module. You should not apply to register for it unless you have a definite project to which you are seriously committed with the support of a member of staff who is willing to supervise you.

Note: you can not take PL521 in conjunction with either PL507 Philosophy Dissertation or PL520 Philosophy Extended Essay Autumn Semester.

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PL526	Aesthetics					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available under code PL610 (Level 5)

Contact Hours

Weekly 2-hour class for 10 teaching weeks

Learning Outcomes

The aims of the course are:

1. to provide students with an overview of contemporary work in philosophical aesthetics and an understanding of the central issues which this work addresses;
2. to enable students to engage critically with this work, and to develop their own ideas and responses to it;
3. if students are doing a joint degree with literature, drama, film or the history and philosophy of art, to provide them with the opportunity to bring their philosophical study to bear on their other subject.

By the end of the course students should:

4. understand central issues in contemporary philosophical aesthetics such as the nature and definition of art, the relation of the arts to society and morality, the supposed problems that fakes and forgeries pose;
5. have engaged in specific and in-depth analysis of these issues;
6. have developed their skills in critical analysis and argument through an engagement with these issues;
7. have developed their ability to speak effectively in public and make complex philosophical ideas clear and understandable;
8. have developed their ability to work autonomously, alone and in groups, and to take responsibility for their learning.

This module will contribute to the aims of the Philosophy Programme by enabling students to find out about and discuss one of the central areas of philosophy – namely aesthetics. The module will allow students to practise their analytical and critical skills whilst considering some of the most interesting material in philosophy. It will also give them practise of working on their own and in groups, thus enabling them to take their analytical and critical skills to situations that they will encounter once they have left the University.

In addition, Level 6 students will approach the material in this module at a higher level and in a more critical fashion than Level 5 students. Level 6 students will be expected to write and discuss whilst paying attention to articles, books and ideas, commensurate with advanced undergraduate study.

Method of Assessment

100% Coursework

Preliminary Reading

The seminar readings will all be taken from:

Arguing About Art (eds.) Neill and Ridley (Routledge: London, 2007)

Suggested further reading for essays will be taken from this work also, with additions supplied by the convenor. In addition, a list of websites of the world's great galleries, museums, etc. is distributed.

Pre-requisites

None

Synopsis <span style =

What is art? What is an artwork? Do all types and examples of (what are traditionally classed as) artworks have identifying features in common? If so, what are they? Or, are there such interesting differences between works of literature, pieces of sculpture and the like, that searching for a definition of art is a futile task and this type of question misguided? Do avant-garde works count as art? Can anything count as art, such as food, if it's presented in the right way or made with the right sort of intention? What does all of this tell us about the nature of definition generally?

These are some of the questions that we will explore at the start of this course. After that we will consider other issues and questions. What is the relation of art to beauty and other aesthetic qualities? What is it for a performance to be 'authentic' and is this sort of performance to be privileged in any way? Why is rock music such a part of our lives? Is there anything aesthetically wrong with a forgery? What is the nature of aesthetic experience and of our emotional responses to art? Why do we care so much about the fate of fictional characters? Is there any difference between pornography and erotica? Are artists subject to a different moral code? And what on earth is the point of public art? What is public art?

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PL527 Contemporary Theory of Knowledge						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available under code PL585 (Level 5)

Contact Hours

1-hour lecture, 1-hour seminar and 1-hour module office hour per week, for 10 teaching weeks

Learning Outcomes

By the end of PL527 H-Level students should be able to:

11.3 Outline the following positions, say why one might be motivated to adopt them, show deep and sustained understanding of how the strengths of one might depend on the weaknesses of another, and develop their own criticisms of more than one:

- (a) Primitivism about knowledge
- (b) Internalism and externalism about justification
- (c) Externalist accounts of knowledge: the tracking theory, the causal theory, reliabilism
- (d) Foundationalism and coherentism about justification and knowledge
- (e) Pyrrhonian scepticism
- (f) Cartesian scepticism
- (g) Dogmatism and epistemic contextualism

11.4 Show sustained understanding of how different account of justification and knowledge yield different solutions to the various sceptical problems presented in the course.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Michael Williams, *Problems of Knowledge*, Oxford University Press, Oxford, 2000.

S. Bernecker and F. Dretske, *Knowledge. Readings in Contemporary Epistemology*, Oxford University Press, Oxford, 2006.

Also recommended:

Jonathan Dancy, *Contemporary Epistemology*, Blackwell, London, 1985.

E. Sosa, J. Kim, G. Fantl and M. McGrath, *Epistemology. An anthology*, Blackwell, London, 2008 (second edition).

Pre-requisites

None

Synopsis <span style =

We typically value justified belief more than simple belief, for very good reasons: a justified belief is more likely to be true than a randomly selected one. Indeed, we value knowledge even more than justified belief, since, arguably, a belief that qualifies as knowledge is true. But when is a belief justified? And what is knowledge? Is any of our beliefs justified? Do we know anything at all? Do we know that it's 8 o' clock if at 8 o' clock we see a broken watch indicating 8 o' clock? Do we know that our cat is sleeping on the sofa, if we don't know that we're not brains in a vat? This module investigates these and other epistemological questions, mostly by looking at some deeply puzzling sceptical arguments, some of which areas old as Philosophy is, and all of which have sprung very lively debates in the recent philosophical literature.

This module is designed to introduce students to some key philosophical notions – such as belief, justification and knowledge – and to some of the most exciting and interesting literature on the subject. The module begins with a brief overview of the literature on the analysis of knowledge – this will introduce students to the main philosophical approaches to justification and knowledge: internalism and externalism. The module will then move on to consider two influential forms of Skepticism: Pyrronian skepticism and Cartesian scepticism. Students will be introduced to the main views on the structure of justification – foundationalism, coherentism and entitlement approaches – as well as to the main semantic accounts of 'know' – contextualism, dogmatism and relevant alternatives/tracking theories. Some epistemic principles, such as the so-called KK principle, will be introduced via the presentation of epistemic paradoxes, such as the Surprise Examination Paradox.

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PL569		Metaethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL595)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

Outline and show understanding through clear expression of selected authors and topics in contemporary metaethics (content);

Demonstrate the foundations of skills in exegesis, critical analysis, and assessment of a small selection of contemporary journal articles in metaethics (research/content);

Outline and show understanding through clear expression of the arguments for and against (including counter replies, etc.), and the relationships between the topics covered in the class;

Engage with original metaethics texts;

Engage in philosophical argumentation.

Method of Assessment

- Essay (2,500 words) – 60%
- Summary (1,000 words) – 30%
- Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Fisher, A. and Kirchin, S. (eds.) (2006). *Arguing about Metaethics*, London: Routledge

Miller, A. (2003). *An Introduction to Contemporary Metaethics*, Cambridge: Polity

McNaughton, D. (1988). *Moral Vision*. Oxford: Blackwell

Shafer-Landau, R. and Cuneo, T. (eds.) (2007). *The Foundations of Ethics: An Anthology*. Oxford: Blackwell

Pre-requisites

None

Synopsis *

What makes it the case that certain actions, such as stealing and sharing, have ethical value? Are ethical values such as goodness and badness, compassion and cruelty, mind-independent ethical properties, properties that exist no matter what anyone thinks, desires, aims at and the like? Or are there no such ethical properties at all and when we call something good we are just expressing our emotions and feelings about a non-ethical world? Are there any other positions available?

This course is designed to introduce you to some of the most exciting and interesting philosophical literature in recent years, which brings together ethics and metaphysics with a little epistemology and philosophy of language. The first half of this course will examine (what are often called) "metaethical" questions such as those above. We will then move on to discuss debates concerning moral psychology and motivation. When one says 'charity-giving is good' is it a matter of necessity that one will be motivated to some extent to give to charity? Or is it possible for one to make such a judgement and have no motivation at all (and for such a judgement to count as a legitimate moral judgement)? At the end we will see how these questions concerning psychology are integral to the earlier debates of metaphysics.

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PL570 Philosophy of Medicine						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under PL596 (Level 5)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Outline rival accounts, comprehensive and systematic understanding of their relative strengths and weaknesses, of the following concepts: health, disease, placebos, evidence and diagnosis, and the mind-body relation in the context of medicine;

Show deep and systematic understanding of phenomenological approaches to medicine;

Outline and show deep and systematic understanding of rival positions on one medically-related ethical issue, such as medically-assisted death.

Method of Assessment

Essay – 55%

Article Review – 30%

Seminar Participation – 15%

Preliminary Reading

Indicative Reading List

Gadamer, H.-G. 1996. *The Enigma of Health*. Cambridge: Polity.

Gifford, F. (ed.). 2011. *Philosophy of Medicine*. Amsterdam: North-Holland.

Howick, J. 2011. *The Philosophy of Evidence-based Medicine*. Chichester: Wiley-Blackwell.

Marcum, J. A. 2008. *An Introductory Philosophy of Medicine Humanising Modern Medicine*. Dordrecht: Springer.

Pellegrino, E. 2008. *The Philosophy of Medicine Reborn: A Pellegrino Reader*. Notre Dame, Ind.: University of Notre Dame Press.

Synopsis *

This course is designed to introduce students to a number of philosophical issues arising from medical research and medical practice. Students will consider attempts to define the following terms – health, illness, and disease – and discuss what rests on their definition. Much medical practice proceeds as though medicine were a natural science. This module will probe the limitations of this conception. The placebo effect demonstrates the powerful influence of suggestion on the body and students will consider its relevance to philosophical ideas of the mind-body relation. Finally, students will consider ethical issues arising in medical practice, such as 'medically assisted death'.

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PL573 Meaning, Mind and Faith						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	
3	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Articulate and critically discuss the main ideas in the text;
- 2 Articulate and critically discuss the main arguments for those ideas;
- 3 Show thorough understanding of the main intellectual environment in which the text was written;
- 4 Show in-depth appreciation of the questions that were raised in the text and why they were important, and, connect these points to the above;
- 5 Show thorough understanding of the main criticisms of the text and analyse them.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Have developed their skills in critical analysis and argument to a high degree, through both their reading and through listening to others;
- 2 Have developed their ability to make complex ideas clearly understandable in their philosophical writing, and dialogue, displaying a high level of analytic accuracy;
- 3 Have developed, to a high degree, their ability to work autonomously and to take responsibility for their learning.

Method of Assessment

Main assessment methods
 Essay (3,000 words) – 70%
 Weekly Reading Summary (300 words) – 10%
 Seminar Participation – 20%

Reassessment methods
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The module will enable students to acquire knowledge and understanding of Wittgenstein's approach to philosophy, and to acquire familiarity with major themes especially in the areas of epistemology, metaphysics, philosophy of mind, and philosophy of language. The module will give students practice in deploying their critical philosophical skills.

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PL575 Philosophy of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL601)

Contact Hours

2 hour lecture and a 1 hour seminar each week for 10 teaching weeks

Learning Outcomes

11.1 By the end of this module, Level 5 students should be able to: Outline and show understanding through clear expression of the three classical arguments for the existence of God: the ontological, cosmological and teleological arguments.

11.2 Outline and show understanding through clear expression of the following moral arguments for and against the existence of God: Kant's moral argument; the Euthyphro dilemma and the problem of evil.

11.3 Outline and show understanding through clear expression of the following topics in religious epistemology, language and philosophy of mind: miracles; religious experience; religious language; personal identity.

11.4 Discuss the above arguments and topics with respect to the ways in which they relate to the question of the overall rationality of religious belief.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List:

Philosophy of Religion: The Big Questions, edited by Eleanor Stump and Michael Murray, Blackwell, 1999. This anthology contains many of the specific readings we will consider in the module, including:

Van Inwagen, Peter, 'Necessary Being: The Ontological Argument', pp. 69-83

Rowe, William, 'Cosmological Argument', pp. 84-93

Plantinga, Alvin 'Is Naturalism Irrational?', pp. 125-138

Clifford, William, 'The Ethics of Belief', pp. 269-272

Alston, William, 'Perceiving God', pp. 142-150

The course also makes use of the following two introductions to the philosophy of religion:

An Introduction to the Philosophy of Religion (3rd edition) Brian Davies (OUP), 2004

Arguing for Atheism: An Introduction to the Philosophy of Religion, Robin le Poidevin (Routledge), 1996

Pre-requisites

None

Synopsis <span style =

This module studies some central questions in philosophy of religion, drawing on topics in metaphysics, ethics, epistemology, philosophy of language and philosophy of mind. It begins by studying and critically assessing three of the 'classical' arguments for the existence of God—the ontological argument, the cosmological argument and the argument from design—which consider respectively whether reason, science or experience can show us that God exists. It goes on to consider the relationship between religion and morality, examining Kant's moral argument, which appears to support a case for the existence of God, and Plato's Euthyphro Dilemma, which appears to tell against it. Finally, it considers some central topics in religious epistemology, language and philosophy of mind, including: miracles, the nature of religious experience, religious language and personal identity. One underlying question the module considers is whether the above arguments and topics could be used to support or tell against an argument for the overall rationality of religious belief.

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PL576 Philosophy of Language						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code PL602 (Level 5)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate systematic understanding of both key and wider concepts relating to philosophical issues around meaning, referring, communicating, pragmatics, metaphor;
Engage critically with, and defend a position with respect to some of the central issues in philosophy of language, through their study of the relevant arguments;
Demonstrate the ability to accurately deploy established techniques of analysis and enquiry when reading of some of major philosophical texts in the field, and to refer to major philosophical texts to support their own position.

Method of Assessment

Essay (3,000 words) – 50%
Portfolio (1,500 words) – 40%
Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Grice, H.P. (1989) *Studies in the Ways of Words*, London: Harvard University Press.
Kripke, S. (1981) *Naming and Necessity*, Oxford: Blackwell.
Martinich, A.P. and Sosa, D. (eds.) (2013) *The Philosophy of Language* (Sixth edition), Oxford: Oxford University Press.
Morris, M. (2007) *An Introduction to Philosophy of Language*, Cambridge: Cambridge University Press.
Russell, G. and Graff Fara, D. (eds.) (2015) *The Routledge Companion to Philosophy of Language*, London: Routledge.

Synopsis *

Groups of marks or bursts of sound are just physical entities but, when produced by a writer or a speaker, they are used to point beyond themselves. This is the property of aboutness or intentionality. Other physical entities generally do not have this property. When you hear a sentence, you hear a burst of sound, but typically you also understand a meaning conveyed by the speaker. What is the meaning of a word – some weird entity that floats alongside the word, a set of rules associating the word with objects, an intention in the mind of the speaker....? What is the difference between what your words imply and what you convey in saying them? How are words used non-literally, how do hearers catch on to the meaning of a newly minted metaphor? How can we mean and convey so much when uttering a concise sentence? When someone says something offensive, is it part of its meaning that it is offensive, or just how it is used? In this module we shall try to find some answers to the questions listed above.

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PL578 Philosophy of Mind and Action						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1 Show systematic critical understanding of selected authors and topics in contemporary philosophy of mind, language, or action (content);
- 2 Demonstrate developed skills in exegesis, critical analysis, and assessment of a small selection of contemporary journal articles in the philosophy of mind, language, or action (research/content);
- 3 Show systematic understanding of the arguments for and against (including counter replies, etc.), and the relationships between the topics covered in the class. These topics are likely to change from one year to the next, but have in the past included Thinking, Category Mistakes, The Intellectualist Legend, Knowing How vs Knowing That, Intention, Practical Knowledge, Agency, Understanding, Sensations, and Seeing-As;
- 4 Engage critically and analytically with original philosophical texts;
- 5 Engage critically and analytically in oral and written philosophical argumentation.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1 Reconstruct and critically analyse arguments;
- 2 Read texts in a disciplined and creative manner;
- 3 Communicate clearly and cogently complex ideas both orally and in written work;
- 4 Form own original ideas and engage in constructive and academically rigorous discussion;
- 5 Work independently and reflectively and develop student-based learning through individual study and research;
- 6 Work methodically in small groups and develop good communication and collaboration skills through class presentation and discussion (learning skills);
- 7 Use systematically the University library and other information resources.

Method of Assessment

Main assessment methods

Seminar Performance – 10%

Group Presentation (25 minutes) – 10%

Written Assignment (1,000 words) – 30%

Essay (2,500 words) – 50%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Synopsis *

The aim of this course is to engage in the study of specific topics in the philosophy of mind, language, or action and to engage with the criticism of contemporary approaches as it is found in the works of Wittgenstein, Ryle, Anscombe, and/or Austin.

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PL579		Logic				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of validity and some of the major approaches to testing validity;
- 2 Approach more complex formalisms with more confidence;
- 3 Through their study of these theories, engage critically with, and enhance their understanding of, some of the issues in this area concerning logic;
- 4 Apply more complex formal methods, e.g., inductive and modal logics, in order to distinguish correct from incorrect reasoning;
- 5 Apply more complex formal methods in order to clarify problematic concepts in philosophy more generally, e.g., knowledge, and necessary truth.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 5 Engage in argument, both oral and written;
- 6 Demonstrate their skills in critical analysis and argument through their reading, writing and discussion with others in seminars;
- 7 Show an ability to work alone and to take responsibility for their own learning;
- 8 Demonstrate their ability to clarify complex ideas and arguments, both orally and in writing;

Method of Assessment

Main assessment methods:

- Presentation (15 minutes) – 20%
- Online Test 1 (45 minutes) – 20%
- Online Test 2 (45 minutes) – 20%
- In-Course Test 1 (45 minutes) – 20%
- In-Course Test 2 (45 minutes) – 20%

Reassessment methods

Reassessment Instrument: 100% Examination

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

Logic is the study of the methods and principles used to distinguish correct reasoning from incorrect reasoning and, as such, it is a crucial component of any philosophy course. Moreover, logic has applications other than the testing of arguments for cogency: it is also a widely used and useful tool for clarifying the problematic concepts that have traditionally troubled philosophers, e.g., deductive consequence, rational degree of belief, knowledge, necessary truth, identity, etc. Indeed, much contemporary philosophy cannot be understood without a working knowledge of logic. Given this, logic is an important subject for philosophy students to master.

The module will primarily cover propositional and predicate logic. Regarding propositional and predicate logic, the focus will be on methods for testing the validity of an argument. These methods will allow students to distinguish correct from incorrect reasoning. The module will also cover inductive and modal logics. Regarding inductive and modal logics, the focus will be on clarifying epistemological concepts through the use of these logics.

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PL580 Philosophy of Science						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code PL606 (Level 5)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate deep and sustained understanding of some of the major theories of scientific reasoning
 Demonstrate, through their study of these theories, the ability to engage in sustained critical fashion with some of the central philosophical issues in this area concerning the status of scientific claims, the nature of scientific theory change, confirmation of scientific hypotheses, and causal reasoning in science, and significantly enhanced their understanding of them
 Demonstrate their ability to engage in a close and sustained critical reading of some of major texts in the philosophy of science.

Method of Assessment

Seminar Participation – 15%
 Article Review (1,800 words) – 30%
 Essay (3,200 words) – 55%

Preliminary Reading

Indicative reading:

Godfrey-Smith, P. (2003). *Theory and Reality*. Chicago: University of Chicago Press.
 Kuhn, T. (1962). *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press.
 Popper, K. (2002). *The Logic of Scientific Discovery*, 2nd edition. London: Routledge.
 Salmon, W. (1998). *Causality and Explanation*. Oxford: Oxford University Press.

Synopsis <span style =

The module will study some of the major works in the history of modern philosophy of science. Texts to be studied will be drawn from a list that includes major works by philosophers such as Popper, Kuhn, Lakatos, Shapere, and Feyerabend. The approach will be philosophical and critical, and will involve the close reading of texts. Students will be expected to engage critically with the works being studied and to formulate and argue for their own views on the issues covered. An indicative list of themes to be studied: Inductivism versus falsificationism, Research Programmes, Incommensurability, Realism, Instrumentalism, Sociology of Scientific Knowledge, Causal Reasoning and Scientific Explanation.

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PL583 Philosophy of Cognitive Science and Artificial Intelligence						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework with Compulsory Numeric Elements	
2	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework with Compulsory Numeric Elements	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate a deep and systematic understanding of some of the major arguments concerning the possibility of machine intelligence;
- 2 Engage critically in a sustained and systematic fashion with several of the central philosophical issues in this area concerning the nature of thought and consciousness;
- 3 Demonstrate their systematic and critical understanding of accounts of the mind from the cognitive sciences;
- 4 Demonstrate the ability to engage in a sustained and very close critical reading of several major texts in the philosophy of cognitive science and artificial intelligence.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate the enhancement of their existing skills in critical analysis and argument through their reading and through listening to others
- 2 Demonstrate an ability to be understandable in their philosophical writing and dialogue, with a focus on precision and clarity;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning.

Method of Assessment

Main assessment methods:

Essay (3,000 words) – 80% (This assessed component must be passed)
Seminar Performance – 20%

Reassessment methods
100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The module will study some of the major works in the history of modern philosophy of cognitive science and artificial intelligence. An indicative list of topics is: The Turing test; the Chinese Room argument; the frame problem; connectionism; extended and embodied cognition; artificial consciousness. The approach will be philosophical and critical, and will involve the close reading of texts. Students will be expected to engage critically with the works being studied and to formulate and argue for their own views on the issues covered.

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PL584 The Rise & Fall of Modern Philosophy: Descartes to Kant						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code PL514 (Level 6)

Contact Hours

1x 2hr lecture per week, 1x 1 hour seminar per week for 10 teaching weeks.

Learning Outcomes

On completion of the module I level students should:

1. have a good familiarity with the principal epistemological and metaphysical doctrines of Descartes, Locke, Leibniz, Berkeley, Hume and Kant,
2. understand central issues in modern philosophy since Descartes, such as the problem of scepticism, the mind-body problem, personal identity, the nature of ideas, primary-secondary qualities, idealism, causation, induction, modern philosophical approaches to God;
3. be able to compare these doctrines critically, and to evaluate them and standard secondary literature,
4. be able to develop and to defend their own epistemological and metaphysical positions;

Method of Assessment

100% Coursework

Preliminary Reading

Indicative reading:

Meditations on First Philosophy, René Descartes
 An Essay Concerning Human Understanding, John Locke
 New Essays on Human Understanding/Monadology/Philosophical Essays, Gottfried Leibniz
 Principles of Human Knowledge, Three Dialogues, George Berkeley
 An Enquiry Concerning Human Understanding, David Hume
 A Treatise on Human Nature, David Hume
 An Enquiry into the Human Mind/Essays, Thomas Reid
 The Critique of Pure Reason, Immanuel Kant
 Prolegomena to Any Future Metaphysics, Immanuel Kant

Pre-requisites

None.

Synopsis <span style =

This course is concerned with the principal epistemological and metaphysical doctrines of great figures of European philosophy, namely: René Descartes (1596-1650), John Locke (1632-1704), Gottfried Leibniz (1646-1716), George Berkeley (1685-1753), David Hume (1711-1776), Thomas Reid (1710-1796), and Immanuel Kant (1724-1804). Whilst each of these philosophers deserves to be studied in his own right, it is especially illuminating to study them in historical sequence. In the first place, all but Descartes developed their views partly in response to his predecessors. In the second place, the views in question are extraordinarily diverse – so that the course provides a fairly broad grounding in both epistemology and metaphysics.

The course starts with Descartes, the founder of modern philosophy. We ask, with him, how we can face the challenge of scepticism. Can we have metaphysical, indeed any kind of, knowledge? Is the soul or mind independent of the body? Is the soul immortal? Is there a God and can we prove this? What makes me the same person I was ten years ago? What are ideas and how were they conceived of throughout modern philosophy? Is everything an idea, an idea in my or in God's mind? Can I have direct knowledge about the world, or only of ideas objects cause in me? Are colours real properties of objects? Is causation a relation in the world, or only in my mind? What is the role of the senses in acquiring metaphysical knowledge? Can we have experience-independent knowledge about the world? Is Kant correct to claim that we can only know how objects appear to us, not how they are in themselves? Can we find conceptions, and misconceptions, prevailing throughout the Descartes-Kant tradition? What can we learn from these traditions and contribute to contemporary philosophy?

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PL585 Contemporary Theory of Knowledge						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Also available under code PL527 (Level 6)

Contact Hours

1-hour lecture, 1-hour seminar and 1-hour module office hour per week, for 10 teaching weeks

Learning Outcomes

By the end of this PL585 Level 5 students should be able to:

11.1 Outline the following positions, show understanding of the main reasons why one might be motivated to adopt them, and understand arguments ranged against them:

- (a) Primitivism about knowledge
- (b) Internalism and externalism about justification
- (c) Externalist accounts of knowledge: the tracking theory, the causal theory, reliabilism
- (d) Foundationalism and coherentism about justification and knowledge
- (e) Pyrrhonian scepticism
- (f) Cartesian scepticism
- (g) Dogmatism and epistemic contextualism

11.2 Show some understanding of how different account of justification and knowledge yield different solutions to the various skeptical problems presented in the course.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Michael Williams, *Problems of Knowledge*, Oxford University Press, Oxford, 2000.

S. Bernecker and F. Dretske, *Knowledge. Readings in Contemporary Epistemology*, Oxford University Press, Oxford, 2006.

Also recommended:

Jonathan Dancy, *Contemporary Epistemology*, Blackwell, London, 1985.

E. Sosa, J. Kim, G. Fantl and M. McGrath, *Epistemology. An anthology*, Blackwell, London, 2008 (second edition).

Pre-requisites

None

Synopsis <span style =

We typically value justified belief more than simple belief, for very good reasons: a justified belief is more likely to be true than a randomly selected one. Indeed, we value knowledge even more than justified belief, since, arguably, a belief that qualifies as knowledge is true. But when is a belief justified? And what is knowledge? Is any of our beliefs justified? Do we know anything at all? Do we know that it's 8 o' clock if at 8 o' clock we see a broken watch indicating 8 o' clock? Do we know that our cat is sleeping on the sofa, if we don't know that we're not brains in a vat? This module investigates these and other epistemological questions, mostly by looking at some deeply puzzling sceptical arguments, some of which areas old as Philosophy is, and all of which have sprung very lively debates in the recent philosophical literature.

This module is designed to introduce students to some key philosophical notions – such as belief, justification and knowledge – and to some of the most exciting and interesting literature on the subject. The module begins with a brief overview of the literature on the analysis of knowledge – this will introduce students to the main philosophical approaches to justification and knowledge: internalism and externalism. The module will then move on to consider two influential forms of Skepticism: Pyrronian skepticism and Cartesian skepticism. Students will be introduced to the main views on the structure of justification – foundationalism, coherentism and entitlement approaches – as well as to the main semantic accounts of 'know' – contextualism, dogmatism and relevant alternatives/tracking theories. Some epistemic principles, such as the so-called KK principle, will be introduced via the presentation of epistemic paradoxes, such as the Surprise Examination Paradox.

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PL588 Realism and Relativism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
2	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Also available at Level 6 (PL552)

Contact Hours

Contact hours: 10 x 2-hour weekly lecture & 10 x 1-hour weekly seminar

Total contact hours: 30

Total study hours: 150

The lecture will mainly introduce issues, although there will be some discussion time. The seminar will be students' main chance to discuss the material and correct misunderstandings. The seminar will also be the main opportunity to test students' understanding orally and whether they can present the issues well to each other. (Hence, 12.3, 12.7 will be tested explicitly in seminars, as will 12.1, 12.5 and 12.4, 12.8 as some achievement in these outcomes will be necessary for achievement in 12.2 12.6.)

The lecture and seminar will satisfy the achievement of learning outcomes 11.1-6).

Students will be advised to do the following in their study time so as to achieve all the learning outcomes:

- (a) read the seminar reading and associated readings recommended by the lecturer or which they have found themselves;
- (b) discuss the reading and lecture with each other away from the seminar;
- (c) plan, draft and write their coursework.

Learning Outcomes

On successfully completing the module level 5 students will be able to:

- 11.1 show an understanding of issues of realism and various forms of anti-realism (including relativism) both in general terms and specific to certain domains (e.g. humour, ethics, aesthetics, medium sized dry goods);
- 11.2 engage in discussion of debates about realism and anti-realism, orally and in writing in both general terms and specific to certain domains (e.g. humour, ethics, aesthetics, medium sized dry goods);
- 11.3 demonstrate knowledge of key texts relevant to debates about realism and anti-realism.

Method of Assessment

100% coursework, for example:

(A) 2 essays: 60% of the mark (30% each). 1,800 words long each, handed in typically mid-term and at the end of term. The two essays will cover different topic areas. Summative assessment

This will test the achievements of learning outcomes 11 (1-6) primarily through testing 12.2, 12.6. In meeting 12.2, 12.6 students will also be meeting 12.1, 12.5 and 12.4, 12.8.

(B) Case study: 30% of mark. A piece of work, 1,500 words long, discussing realism and anti-realism applied to a specific domain, and recommending a particular approach to that domain.

This will test 12.4, 12.8 and 12.2, 12.6, and rely on some of the learning outcomes of 12.1, 12.5, particularly through engaging with 11.1, 11.4 and 11.2, 11.5.

(C) Seminar performance: 10% of mark. Departmentally agreed marking criteria are in place and will be available on the Moodle page. Assessed throughout term. Students are given feedback on how they are doing half-way through the term. Summative assessment.

This will test 12.3, 12.7) and in doing so will test 12.1, 12.4 and through that test 11.1-6.

Preliminary Reading

Button, T. (2013) *The Limits of Realism*, Oxford: Oxford University Press

Putnam, H. (1981) *Reason Truth and History*, Cambridge: Cambridge University Press.

Rorty, R. (1979) *Philosophy and the Mirror of Nature*, Oxford: Blackwell.

Wright, C. (1992) *Truth and Objectivity*, London: Harvard University Press.

Additional readings made available on Moodle.

Synopsis <span style =

We often make claims about the world, whether in Ethics, Aesthetics, Metaphysics, History or Science. These claims might be thought to involve a correspondence between how we think about the world and how the world 'really is'. This course aims to examine questions of realism and anti-realism: does the world outrun our ability to talk about it? Do some ways of talking about the world capture how the world really is? Can we even make sense of there being a world independent of how we think about it?

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PL595		Metaethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL569)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

Outline and show understanding through clear expression of selected authors and topics in contemporary metaethics (content);
 Demonstrate the foundations of skills in exegesis, critical analysis, and assessment of a small selection of contemporary journal articles in metaethics (research/content);
 Outline and show understanding through clear expression of the arguments for and against (including counter replies, etc.), and the relationships between the topics covered in the class;
 Engage with original metaethics texts;
 Engage in philosophical argumentation.

Method of Assessment

- Essay (2,500 words) – 60%
- Summary (1,000 words) – 30%
- Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Fisher, A. and Kirchin, S. (eds.) (2006). *Arguing about Metaethics*, London: Routledge
 Miller, A. (2003). *An Introduction to Contemporary Metaethics*, Cambridge: Polity
 McNaughton, D. (1988). *Moral Vision*. Oxford: Blackwell
 Shafer-Landau, R. and Cuneo, T. (eds.) (2007). *The Foundations of Ethics: An Anthology*. Oxford: Blackwell

Synopsis <span style =

What makes it the case that certain actions, such as stealing and sharing, have ethical value? Are ethical values such as goodness and badness, compassion and cruelty, mind-independent ethical properties, properties that exist no matter what anyone thinks, desires, aims at and the like? Or are there no such ethical properties at all and when we call something good we are just expressing our emotions and feelings about a non-ethical world? Are there any other positions available?

This course is designed to introduce you to some of the most exciting and interesting philosophical literature in recent years, which brings together ethics and metaphysics with a little epistemology and philosophy of language. The first half of this course will examine (what are often called) "metaethical" questions such as those above. We will then move on to discuss debates concerning moral psychology and motivation. When one says 'charity-giving is good' is it a matter of necessity that one will be motivated to some extent to give to charity? Or is it possible for one to make such a judgement and have no motivation at all (and for such a judgement to count as a legitimate moral judgement)? At the end we will see how these questions concerning psychology are integral to the earlier debates of metaphysics.

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PL596 Philosophy of Medicine						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under PL570 (Level 6)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, students will be able to:

Outline rival accounts, showing critical understanding of their relative strengths and weaknesses, of the following concepts: health, disease, placebos, evidence and diagnosis, and the mind-body relation in the context of medicine
 Show critical and cogent understanding of phenomenological approaches to medicine
 Outline rival positions on one medically-related ethical issue, such as medically-assisted death.

Method of Assessment

Essay – 55%

Article Review – 30%

Seminar Participation – 15%

Preliminary Reading

Indicative Reading List

Gadamer, H.-G. 1996. *The Enigma of Health*. Cambridge: Polity.

Gifford, F. (ed.). 2011. *Philosophy of Medicine*. Amsterdam: North-Holland.

Howick, J. 2011. *The Philosophy of Evidence-based Medicine*. Chichester: Wiley-Blackwell.

Marcum, J. A. 2008. *An Introductory Philosophy of Medicine Humanising Modern Medicine*. Dordrecht: Springer.

Pellegrino, E. 2008. *The Philosophy of Medicine Reborn: A Pellegrino Reader*. Notre Dame, Ind.: University of Notre Dame Press.

Synopsis <span style =

This course is designed to introduce students to a number of philosophical issues arising from medical research and medical practice. Students will consider attempts to define the following terms – health, illness, and disease – and discuss what rests on their definition. Much medical practice proceeds as though medicine were a natural science. This module will probe the limitations of this conception. The placebo effect demonstrates the powerful influence of suggestion on the body and students will consider its relevance to philosophical ideas of the mind-body relation. Finally, students will consider ethical issues arising in medical practice, such as 'medically assisted death'.

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PL599 Wittgenstein: Meaning and Mind						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at level 6 (PL573)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Articulate and critically discuss the main ideas in the text;

Articulate and critically discuss the main arguments for those ideas;

Show some understanding of the main intellectual environment in which the text was written;

Show appreciation of the questions that were raised in the text and why they were important, and, connect these points to the above;

Show understanding of some of the criticisms of the text and analyse them.

Method of Assessment

Essay (3,000 words) – 70%

Weekly Reading Summary (300 words) – 20%

Seminar Participation – 10%

Preliminary Reading

Indicative Reading List

Hacker, P. (1997), *Insight and Illusion: Themes in the Philosophy of Wittgenstein*, Bristol: Thoemmes Press.

Kanterian, E. (2007), *Wittgenstein*, London: Reaktion Books.

Wittgenstein, L. (2001), *Tractatus Logico-Philosophicus*, London: Routledge.

Wittgenstein, L. (1972), *The Blue and Brown Books*, Oxford: Blackwell.

Wittgenstein, L. (1981), *Remarks on the Foundations of Mathematics*, Oxford: Wiley.

Wittgenstein, L. (2009) *Philosophical Investigations*, Oxford: Wiley-Blackwell.

Synopsis <span style =

The module will enable students to acquire knowledge and understanding of Wittgenstein's approach to philosophy, and to acquire familiarity with major themes especially in the areas of epistemology, metaphysics, philosophy of mind, and philosophy of language. The module will give students practice in deploying their critical philosophical skills.

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PL601 Philosophy of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL575)

Contact Hours

2-hour lecture and a 1-hour seminar each week for 10 teaching weeks

Learning Outcomes

11.1 By the end of this module, Level 5 students should be able to: Outline and show understanding through clear expression of the three classical arguments for the existence of God: the ontological, cosmological and teleological arguments.

11.2 Outline and show understanding through clear expression of the following moral arguments for and against the existence of God: Kant's moral argument; the Euthyphro dilemma and the problem of evil.

11.3 Outline and show understanding through clear expression of the following topics in religious epistemology, language and philosophy of mind: miracles; religious experience; religious language; personal identity.

11.4 Discuss the above arguments and topics with respect to the ways in which they relate to the question of the overall rationality of religious belief.

By the end of this module Level 6 students should be able to:

11.5 Show systematic critical understanding of the three classical arguments for the existence of God: the ontological, cosmological and teleological arguments.

11.6 Show systematic critical understanding of the following moral arguments for and against the existence of God: Kant's moral argument; the Euthyphro dilemma; the problem of evil.

11.7 Show systematic critical understanding of the following topics in religious epistemology, language and philosophy of mind: miracles; religious experience; religious language; personal identity.

11.8 Discuss and evaluate the above arguments and topics with respect to the ways in which they relate to the question of the overall rationality of religious belief.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Philosophy of Religion: The Big Questions, edited by Eleanor Stump and Michael Murray, Blackwell, 1999. This anthology contains many of the specific readings we will consider in the module, including:

Van Inwagen, Peter, 'Necessary Being: The Ontological Argument', pp. 69-83

Rowe, William, 'Cosmological Argument', pp. 84-93

Plantinga, Alvin 'Is Naturalism Irrational?', pp. 125-138

Clifford, William, 'The Ethics of Belief', pp. 269-272

Alston, William, 'Perceiving God', pp. 142-150

The course also makes use of the following two introductions to the philosophy of religion:

An Introduction to the Philosophy of Religion (3rd edition) Brian Davies (OUP), 2004

Arguing for Atheism: An Introduction to the Philosophy of Religion, Robin Le Poidevin (Routledge), 1996

Pre-requisites

None

Synopsis *

This module studies some central questions in philosophy of religion, drawing on topics in metaphysics, ethics, epistemology, philosophy of language and philosophy of mind. It begins by studying and critically assessing three of the 'classical' arguments for the existence of God—the ontological argument, the cosmological argument and the argument from design—which consider respectively whether reason, science or experience can show us that God exists. It goes on to consider the relationship between religion and morality, examining Kant's moral argument, which appears to support a case for the existence of God, and Plato's Euthyphro Dilemma, which appears to tell against it. Finally, it considers some central topics in religious epistemology, language and philosophy of mind, including: miracles, the nature of religious experience, religious language and personal identity. One underlying question the module considers is whether the above arguments and topics could be used to support or tell against an argument for the overall rationality of religious belief.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL602 Philosophy of Language						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate critical understanding of philosophical issues around meaning, referring, communicating, pragmatics, metaphor;
- 2 Engage critically with central issues in philosophy of language through their study of the relevant arguments;
- 3 Demonstrate the ability to engage in a close critical reading of some of major philosophical texts in the field.

Method of Assessment

Main assessment methods:

Essay (3,000 words) – 50%
 Portfolio (1,500 words) – 40%
 Seminar Participation – 10%

Preliminary Reading

Indicative Reading List

Grice, H.P. (1989) *Studies in the Ways of Words*, London: Harvard University Press.
 Kripke, S. (1981) *Naming and Necessity*, Oxford: Blackwell.
 Martinich, A.P. and Sosa, D. (eds.) (2013) *The Philosophy of Language* (Sixth edition), Oxford: Oxford University Press.
 Morris, M. (2007) *An Introduction to Philosophy of Language*, Cambridge: Cambridge University Press.
 Russell, G. and Graff Fara, D. (eds.) (2015) *The Routledge Companion to Philosophy of Language*, London: Routledge.

Pre-requisites

None

Synopsis *

Groups of marks or bursts of sound are just physical entities but, when produced by a writer or a speaker, they are used to point beyond themselves. This is the property of aboutness or intentionality. Other physical entities generally do not have this property. When you hear a sentence, you hear a burst of sound, but typically you also understand a meaning conveyed by the speaker. What is the meaning of a word – some weird entity that floats alongside the word, a set of rules associating the word with objects, an intention in the mind of the speaker....? What is the difference between what your words imply and what you convey in saying them? How are words used non-literally, how do hearers catch on to the meaning of a newly minted metaphor? How can we mean and convey so much when uttering a concise sentence? When someone says something offensive, is it part of its meaning that it is offensive, or just how it is used? In this module we shall try to find some answers to the questions listed above.

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PL604 Philosophy of Mind and Action						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL578)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Outline and show understanding through clear expression of selected authors and topics in contemporary philosophy of mind, language or action (content);
 Demonstrate the foundations of skills in exegesis, critical analysis, and assessment of a small selection of contemporary journal articles in the philosophy of mind, language, or action (research/content);
 Outline and show understanding through clear expression of the arguments for and against (including counter replies, etc.), and the relationships between the topics covered in the class. These topics are likely to change from one year to the next, but have in the past included Thinking, Category Mistakes, The Intellectualist Legend, Knowing How vs Knowing That, Intention, Practical Knowledge, Agency, Understanding, Sensations, and Seeing-As;
 Engage with original philosophical texts;
 Engage in oral and written philosophical argumentation.

Method of Assessment

Seminar Performance – 10%
 Group Presentation (25 minutes) – 10%
 Written Assignment (1,000 words) – 30%
 Essay (2,500 words) – 50%

Preliminary Reading

Indicative Reading List:

Anscombe, G.E.M. (1963). Intention, 2nd ed. Oxford: Blackwell
 Austin, J. (1975) How to Do Things with Words, Oxford: Blackwell
 Austin, J. (1979), Philosophical Papers, 3rd ed. Oxford: Oxford University Press
 Ryle, G. (1963), The Concept of Mind; Harmondsworth: Penguin
 Ryle, G. (2009). Collected Papers, 2 vols. London: Routledge
 Wittgenstein, L. (1972) Philosophical Investigations. Oxford: Blackwell

Synopsis *

The aim of this course is to engage in the study of specific topics in the philosophy of mind, language, or action and to engage with the criticism of contemporary approaches as it is found in the works of Wittgenstein, Ryle, Anscombe, and/or Austin.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL605		Logic				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code PL579 (Level 6)

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of validity and some of the major approaches to testing validity;
- 2 Through their study of these theories, engage critically with, and enhance their understanding of, some of the issues in this area concerning logic;
- 3 Approach formalisms with more confidence;
- 4 Apply formal methods in order to critically evaluate arguments;
- 5 Apply formal methods in order to clarify problematic concepts in epistemology, e.g., deductive consequence and rational degree of belief.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage in argument, both oral and written;
- 2 Demonstrate their skills in critical analysis and argument through their reading, writing and discussion with others in seminars;
- 3 Show an ability to work alone and to take responsibility for their own learning;
- 4 Demonstrate their ability to clarify complex ideas and arguments, both orally and in writing.

Method of Assessment

Main assessment methods:

Presentation (15 minutes) – 20%
 Online Test 1 (45 minutes) – 20%
 Online Test 2 (45 minutes) – 20%
 In-Course Test 1 (45 minutes) – 20%
 In-Course Test 2 (45 minutes) – 20%

Reassessment methods:

Reassessment Instrument: 100% Examination

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

Logic is the study of the methods and principles used to distinguish correct reasoning from incorrect reasoning and, as such, it is a crucial component of any philosophy course. Moreover, logic has applications other than the testing of arguments for cogency: it is also a widely used and useful tool for clarifying the problematic concepts that have traditionally troubled philosophers, e.g., deductive consequence, rational degree of belief, knowledge, necessary truth, identity, etc. Indeed, much contemporary philosophy cannot be understood without a working knowledge of logic. Given this, logic is an important subject for philosophy students to master.

The module will primarily cover propositional and predicate logic. Regarding propositional and predicate logic, the focus will be on methods for testing the validity of an argument. These methods will allow students to distinguish correct from incorrect reasoning. The module will also cover inductive and modal logics. Regarding inductive and modal logics, the focus will be on clarifying epistemological concepts through the use of these logics.

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PL606 Philosophy of Science						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code PL580 (Level 6)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Demonstrate an understanding of some of the major theories of scientific reasoning;
 Demonstrate, through their study of these theories, the ability to critically engage with some of the central philosophical issues in this area concerning the status of scientific claims, the nature of scientific theory change, confirmation of scientific hypotheses, and causal reasoning in science, and enhanced their understanding of them
 Demonstrate their ability to engage in a close critical reading of some of the major texts in the philosophy of science.

Method of Assessment

Seminar Participation – 15%
 Article Review (1,800 words) – 30%
 Essay (3,200 words) – 55%

Preliminary Reading

Indicative reading list:

Godfrey-Smith, P. (2003). *Theory and Reality*. Chicago: University of Chicago Press.
 Kuhn, T. (1962). *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press.
 Popper, K. (2002). *The Logic of Scientific Discovery*, 2nd edition. London: Routledge.
 Salmon, W. (1998). *Causality and Explanation*. Oxford: Oxford University Press.

Synopsis <span style =

The module will study some of the major works in the history of modern philosophy of science. Texts to be studied will be drawn from a list that includes major works by philosophers such as Popper, Kuhn, Lakatos, Shapere, and Feyerabend. The approach will be philosophical and critical, and will involve the close reading of texts. Students will be expected to engage critically with the works being studied and to formulate and argue for their own views on the issues covered. An indicative list of themes to be studied: Inductivism versus falsificationism, Research Programmes, Incommensurability, Realism, Instrumentalism, Sociology of Scientific Knowledge, Causal Reasoning and Scientific Explanation.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL609 Philosophy of Cognitive Science and Artificial Intelligence						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code PL583 (Level 6)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Demonstrate their knowledge and critical understanding of some of the major arguments concerning the possibility of machine intelligence;
Engage critically with some of the central philosophical issues in this area concerning the nature of thought and consciousness;
Demonstrate their critical understanding of some accounts of the mind from the cognitive sciences;
Demonstrate the ability to engage in a close critical reading of some of major texts in the philosophy of cognitive science and artificial intelligence.

Method of Assessment

Essay (3,000 words) – 50%
Report (1,500 words) – 40%
Seminar Performance – 10%

Preliminary Reading

Indicative reading list:

Bechtel, W. (1998). *Philosophy of Mind: An Overview for Cognitive Science*. Hillsdale, N.J.; Hove: L. Erlbaum Associates
Boden M. (ed.) (1990). *The Philosophy of Artificial Intelligence*, Oxford: Oxford University Press
Boden M. (2008). *Mind as Machine: A History of Cognitive Science*, Oxford: Clarendon
Clark A. (2008). *Supersizing the Mind Embodiment, Action, and Cognitive Extension*, Oxford: Oxford University Press
Copeland J. (1993). *Artificial Intelligence: A Philosophical Introduction*, Oxford: Blackwell
Dreyfus, H. (1992). *What Computers Still Can't Do*. Cambridge, Mass.: MIT Press

Synopsis

The module will study some of the major works in the history of modern philosophy of cognitive science and artificial intelligence. An indicative list of topics is the Turing test; the Chinese Room argument; the frame problem; connectionism; extended and embodied cognition; artificial consciousness. The approach will be philosophical and critical, and will involve the close reading of texts. Students will be expected to engage critically with the works being studied and to formulate and argue for their own views on the issues covered.

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PL610		Aesthetics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Also available under code PL526 (Level 6)

Contact Hours

Weekly 2-hour class for 10 teaching weeks

Learning Outcomes

The aims of the course are:

1. to provide students with an overview of contemporary work in philosophical aesthetics and an understanding of the central issues which this work addresses;
2. to enable students to engage critically with this work, and to develop their own ideas and responses to it;
3. if students are doing a joint degree with literature, drama, film or the history and philosophy of art, to provide them with the opportunity to bring their philosophical study to bear on their other subject.

By the end of the course students should:

4. understand central issues in contemporary philosophical aesthetics such as the nature and definition of art, the relation of the arts to society and morality, the supposed problems that fakes and forgeries pose;
5. have engaged in specific and in-depth analysis of these issues;
6. have developed their skills in critical analysis and argument through an engagement with these issues;
7. have developed their ability to speak effectively in public and make complex philosophical ideas clear and understandable;
8. have developed their ability to work autonomously, alone and in groups, and to take responsibility for their learning.

This module will contribute to the aims of the Philosophy Programme by enabling students to find out about and discuss one of the central areas of philosophy – namely aesthetics. The module will allow students to practise their analytical and critical skills whilst considering some of the most interesting material in philosophy. It will also give them practise of working on their own and in groups, thus enabling them to take their analytical and critical skills to situations that they will encounter once they have left the University.

Method of Assessment

100% Coursework

Preliminary Reading

The seminar readings will all be taken from:

Arguing About Art (eds.) Neill and Ridley (Routledge: London, 2007)

Suggested further reading for essays will be taken from this work also, with additions supplied by the convenor. In addition, a list of websites of the world's great galleries, museums, etc. is distributed.

Pre-requisites

None

Synopsis *

What is art? What is an artwork? Do all types and examples of (what are traditionally classed as) artworks have identifying features in common? If so, what are they? Or, are there such interesting differences between works of literature, pieces of sculpture and the like, that searching for a definition of art is a futile task and this type of question misguided? Do avant-garde works count as art? Can anything count as art, such as food, if it's presented in the right way or made with the right sort of intention? What does all of this tell us about the nature of definition generally?

These are some of the questions that we will explore at the start of this course. After that we will consider other issues and questions. What is the relation of art to beauty and other aesthetic qualities? What is it for a performance to be 'authentic' and is this sort of performance to be privileged in any way? Why is rock music such a part of our lives? Is there anything aesthetically wrong with a forgery? What is the nature of aesthetic experience and of our emotional responses to art? Why do we care so much about the fate of fictional characters? Is there any difference between pornography and erotica? Are artists subject to a different moral code? And what on earth is the point of public art? What is public art?

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PL611		Metaphysics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 42

Private Study Hours: 258

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate critical understanding of central issues in contemporary analytic metaphysics;
- 2 Engage critically in metaphysical speculation through their study of the relevant arguments;
- 3 Demonstrate an ability to engage in a close critical reading of some of major philosophical texts in the field of metaphysics;
- 4 Consider how to engage others in the central issues of analytic metaphysics.

Method of Assessment

Main assessment methods:

Mid-term Essay (2,000 words) – 35%

Final Essay (2,000 words) – 35%

Group Poster Presentation (20 minutes) – 30%

Preliminary Reading

Indicative Reading List

Bardon, A. and Dyke, H. (2013) A Companion to the Philosophy of Time, Oxford: Wiley-Blackwell

Hawley, K (2001) How Things Persist, Oxford: Oxford University Press

Lewis, D. K. (1986) On the Plurality of Worlds, Oxford: Blackwell

Tallant, J. (2011) Metaphysics: An Introduction, London: Continuum

Pre-requisites

None

Synopsis *

How does truth relate to existence? This module looks at the connection between truths and the things that make them true. We consider questions relating to the connection between truth and ontology (or existence) concerning time, persistence, possibility, generality, composition, and causation. We will look at how these issues are discussed in contemporary analytic metaphysics. We will explore both what solutions looking at the connections between truth and ontology might offer, whether this approach to the problems is useful, and how best to communicate the problems we discuss.

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PL612		Metaphysics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code PL611 (Level 5)

Contact Hours

Total Contact Hours: 42

Learning Outcomes

On successfully completing the module, Level 6 students will be able to:

Demonstrate systematic understanding of both key and wider concepts relating to central issues in contemporary analytic metaphysics;
Engage critically in metaphysical speculation, and defend a position with respect to some of the central issues in the field of metaphysics, through their study of the relevant arguments;
Demonstrate the ability to accurately deploy established techniques of analysis and enquiry when reading some of the major philosophical texts in the field of metaphysics, and demonstrate an understanding of the different and sometimes conflicting approaches to this discipline in contemporary research;
Consider how to fruitfully engage others in the central issues of analytic metaphysics through structured use of research-based materials.

Method of Assessment

Mid-term Essay (2,000 words) – 35%

Final Essay (2,000 words) – 35%

Group Poster Presentation (20 minutes) – 30%

Preliminary Reading

Indicative Reading List

Bardon, A. and Dyke, H. (2013) A Companion to the Philosophy of Time, Oxford: Wiley-Blackwell

Hawley, K. (2001) How Things Persist, Oxford: Oxford University Press

Lewis, D. K. (1986) On the Plurality of Worlds, Oxford: Blackwell

Tallant, J. (2011) Metaphysics: An Introduction, London: Continuum

Synopsis *

How does truth relate to existence? This module looks at the connection between truths and the things that make them true. We consider questions relating to the connection between truth and ontology (or existence) concerning time, persistence, possibility, generality, composition, and causation. We will look at how these issues are discussed in contemporary analytic metaphysics. We will explore both what solutions looking at the connections between truth and ontology might offer, whether this approach to the problems is useful, and how best to communicate the problems we discuss.

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PL618 Political Philosophy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an appreciation of a number of philosophical topics such as the sources and scope of political authority, and the ideals of equality, fraternity and freedom;
- 2 Read analytic philosophy in a way that is considered, reflective, and imaginative;
- 3 Write analytic philosophy in a way that is careful, logical, structured and coherent.
- 4 Demonstrate understanding of issues within contemporary political philosophy, such as our obligations to those in the developing world, the role of a private sphere of action, and the politics of immigration.

Method of Assessment

Main assessment methods:

Seminar Performance – 10%

Mid-term Essay (1,500 words) – 40%

Final Essay (2,000 words) – 50%

Preliminary Reading

Indicative Reading List

Goodin, R., and Pettit, P. (eds.), (1998) A Companion to Contemporary Political Philosophy, London: Blackwell

Kymlicka, W. (2002) Contemporary Political Philosophy: An Introduction, New York: OUP

Wolff, J. (1996). An Introduction to Political Philosophy, Oxford: OUP

Pre-requisites

None

Synopsis <span style =

Is it right that the talented profit from their (undeserved) talents? Should the government provide compensation for people who find it hard to meet that special someone? Should we think our duties to our compatriots are more important than our duties to people in other countries?

This course is divided into two parts. The first part examines classic topics in political philosophy, such as Rawls Theory of Justice, Nozick's libertarianism and the feminist and communitarian criticism of political liberalism. The second part of the course will explore issues within contemporary political philosophy, such as equality, our obligations to those in the developing world, and the politics of immigration. We will consider whether we can make sense of political obligation between states as well as within states. We will look at these issues in the context of particular recent case studies.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL619 Political Philosophy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code PL618 (Level 5)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate a critical appreciation of a number of philosophical topics such as the sources and scope of political authority, and the ideals of equality, fraternity, and freedom;
 Critically engage with texts in analytic philosophy in a way that is considered, reflective, and imaginative;
 Write sustained arguments in analytic philosophy in a way that is careful, logical, structured and coherent.
 Demonstrate systematic understanding of issues within contemporary political philosophy, such as our obligations to those in the developing world, the role of a private sphere of action, and the politics of immigration.

Method of Assessment

Seminar Performance – 10%

Mid-term Essay – 40%

Final Essay – 50%

Preliminary Reading

Indicative Reading List

Goodin, R., and Pettit, P. (eds.), (1998) A Companion to Contemporary Political Philosophy, London: Blackwell

Kymlicka, W. (2002) Contemporary Political Philosophy: An Introduction, New York: OUP

Wolff, J. (1996). An Introduction to Political Philosophy, Oxford: OUP

Synopsis *

Is it right that the talented profit from their (undeserved) talents? Should the government provide compensation for people who find it hard to meet that special someone? Should we think our duties to our compatriots are more important than our duties to people in other countries?

This course is divided into two parts. The first part examines classic topics in political philosophy, such as Rawls Theory of Justice, Nozick's libertarianism and the feminist and communitarian criticism of political liberalism. The second part of the course will explore issues within contemporary political philosophy, such as equality, our obligations to those in the developing world, and the politics of immigration. We will consider whether we can make sense of political obligation between states as well as within states. We will look at these issues in the context of particular recent case studies.

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PL620 Justice, Violence and the State						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under PL621 (Level 6)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

Outline and show understanding through clear expression of selected authors and topics in contemporary legal and political philosophy;

Demonstrate the foundations of skills in exegesis, critical analysis, and assessment of a small selection of contemporary journal articles in legal and political philosophy;

Outline and show understanding through clear expression of the arguments for and against (including counter replies, etc.), and the relationships between the topics covered in the class. These topics are likely to change from one year to the next, but have in the past included Legitimacy, Political Authority, Terrorism, Citizenship, International Law and Order;

Engage with original texts;

Engage in philosophical argumentation.

Method of Assessment

Essay (2,500 words) – 50%

Group Presentation (20 minutes) – 10%

Written Assignment (1,000 words) – 30%

Seminar Performance – 10%

Preliminary Reading

Indicative Reading List:

Altman, A. and Wellman, C.H. (2009) A Liberal Theory of International Justice, Oxford: Oxford University Press

Coady, C.A.J. (2008) Morality and Political Violence, Cambridge: Cambridge University Press

Held, V. (2008) How Terrorism is Wrong, Oxford: Oxford University Press

Walzer, M. (1977) Just and Unjust Wars, New York: Basic Books

Pre-requisites

None

Synopsis *

Under what circumstances might it be permissible to use violence to further political goals? What distinguishes different sorts of political violence? Ought the state to have a monopoly on political violence? Are there some methods that should never be used to further political goals? In this course, we will look at the various forms of political violence, and consider how political and legal theorists have tried to regulate violent interaction between states and within states. We will examine the conceptual difficulties that arise when postulating international laws, and consider the role of the United Nations as international mediator and law enforcer. We will also look at the rights of self-determination amongst sub-national groups, and at the obligations of the international community to intervene to prevent humanitarian abuses.

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PL622 Evidence and its Evaluation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available to Level 6 students under code PL623

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

Understand some of the major controversies in the philosophy of science and epistemology concerning the theory of evidence and its evaluation;
Engage critically with some of the central philosophical theories of evidence, through their study of the relevant arguments in favour of the theories;
Demonstrate their understanding of the proposed solutions to the issues relating to philosophical theories of evidence, through their study of relevant arguments;
Demonstrate the ability to engage in a close critical reading of some of major texts in philosophy of science and epistemology concerning the theory of evidence.

Method of Assessment

Essay (3,000 words) – 80%
Seminar Performance – 20%

Preliminary Reading

Indicative reading List:

J. Howick (2011) *The Philosophy of Evidence-Based Medicine*, BMJ Books.
D.A. Gillies (2000). *Philosophical Theories of Probability*, London: Routledge.
Causality and causal reasoning: Russo and Illari (2014). *Causality: Philosophical Theory Meets Scientific Practice*, Oxford: OUP.
T. Williamson (2000) *Knowledge and Its Limits*, Oxford: OUP.

Restrictions

Synopsis *

A controversy is currently raging in philosophy about the nature of evidence. Recent work in epistemology and the philosophy of science suggests new answers to questions such as: What is evidence? What is it to have evidence? Why do beliefs need to be guided by evidence? At the same time, there is a vigorous debate about the methods of evidence-based medicine and evidence-based policy making. Many practitioners regard these methods as fundamentally misguided, while others view them as key to progress in medicine and beyond. This module will bring these two important topics together and show how one line of current research in philosophy is informing the debate about evidence-based methods and vice versa.

In particular, this module will provide an introduction to the methods of evidence-based practice, including the various types of comparative clinical study, and the evidence hierarchy. It will involve applying recent insights from epistemology and the philosophy of science on the theory of evidence to critically appraise the motivation behind this conception of evidence-based practice.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL623 Evidence and its Evaluation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available to Level 5 students under code PL622

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand in detail the major positions and arguments in the philosophy of science and epistemology concerning the theory of evidence and its evaluation;
- 2 Engage critically with some of the central issues in the philosophy of science and epistemology concerning the theory of evidence, and ultimately support a solution to a particular issue, through their study of the relevant arguments;
- 3 Demonstrate their understanding of the various philosophical theories of evidence and a recognition of the implications of these theories for problems within evidence-based practice, all through their study of relevant arguments;
- 4 Demonstrate the ability to engage in a close critical reading of some of major texts in the philosophy of science and epistemology, and refer to major texts to support their own position.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their skills in analysis and articulating a coherent position;
- 2 Demonstrate their skills in critical analysis, argument, and supporting a particular position through their engagement with major texts, through discussion with others in seminars;
- 3 Work well alone and to take responsibility for their own learning;
- 4 Demonstrate their ability to clarify complex ideas and arguments, to develop their own ideas and arguments, and to express them in writing.

Method of Assessment

Main assessment methods:

Essay (3,000 words) – 80%

Seminar Performance – 20%

Reassessment methods:

This module will be reassessed by 100% coursework.

Preliminary Reading

Indicative Reading List

J. Howick (2011) The Philosophy of Evidence-Based Medicine, BMJ Books.

D.A. Gillies (2000). Philosophical Theories of Probability, London: Routledge.

Causality and causal reasoning: Russo and Illari (2014). Causality: Philosophical Theory Meets Scientific Practice, Oxford: OUP.

T. Williamson (2000) Knowledge and Its Limits, Oxford: OUP.

Pre-requisites

None

Synopsis *

A controversy is currently raging in philosophy about the nature of evidence. Recent work in epistemology and the philosophy of science suggests new answers to questions such as: What is evidence? What is it to have evidence? Why do beliefs need to be guided by evidence? At the same time, there is a vigorous debate about the methods of evidence-based medicine and evidence-based policy making. Many practitioners regard these methods as fundamentally misguided, while others view them as key to progress in medicine and beyond. This module will bring these two important topics together and show how one line of current research in philosophy is informing the debate about evidence-based methods and vice versa.

In particular, this module will provide an introduction to the methods of evidence-based practice, including the various types of comparative clinical study, and the evidence hierarchy. It will involve applying recent insights from epistemology and the philosophy of science on the theory of evidence to critically appraise the motivation behind this conception of evidence-based practice.

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PL624 The Tragedy of Human Reason: Kant's Critique of Pure Reason						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate depth of knowledge of important texts on reason and metaphysics in the European philosophy;
- 2 Articulate and critically discuss the main arguments for those ideas, using at least three contemporary interpretations of these texts, and also discuss critically these interpretations;
- 3 Demonstrate comprehensive understanding of how these texts contribute to contemporary philosophical themes;
- 4 Demonstrate comprehensive and systematic understanding of the main intellectual environment in these texts were written.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate confident and composed skills in critical analysis and argument, both through their reading and through listening to others;
- 2 Demonstrate an ability to be understandable in their philosophical writing and dialogue, with a focus on precision and clarity;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning;
- 4 Read and engage with set texts.

Method of Assessment

Main assessment methods:

Essay (3,000 words) – 70%
 Summary of weekly reading (300 words) – 10%
 Seminar Performance – 20%

Reassessment methods
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The curriculum will focus on an important classic texts on reason and metaphysics in the European tradition. The relation between reason and metaphysics has been a focus of philosophy ever since Plato. This includes questions concerning the nature of the mind, the scope and limits only knowledge, the essence of reality, of space, time and existence, and the possible existence of the soul, free will and God. Students will be expected to read such classic texts (for example, Kant's Critique of Pure Reason), but also contemporary critical commentaries.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL625 The Tragedy of Human Reason: Kant's Critique of Pure Reason						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL624)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Outline and demonstrate understanding through clear expression of important texts on reason and metaphysics in the European philosophy;
 Articulate and critically discuss the main arguments for those ideas, using at least two contemporary interpretations of these texts;
 Comment on the themes and critically assess these texts' and theories' contributions to contemporary philosophical themes;
 Demonstrate understanding of the main intellectual environment in which these texts were written.

Method of Assessment

Essay (3,000 words) – 70%
 Summary of weekly reading (300 words) – 20%
 Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Plato, *Politeia*, (any edition)
 Aquinas, T. (1265-1274) *Summa Theologica* (any edition)
 Hobbes, T. (1651) *Leviathan* (any edition)
 Husserl, E. (1900-1901) *Logical Investigations* (any edition)
 Kant, I. (1781) *Critique of Pure Reason* (any edition)
 Locke, J. (1689), *Two Treatises on Government* (any edition)

Synopsis <span style =

The curriculum will focus on an important classic texts on reason and metaphysics in the European tradition. The relation between reason and metaphysics has been a focus of philosophy ever since Plato. This includes questions concerning the nature of the mind, the scope and limits of knowledge, the essence of reality, of space, time and existence, and the possible existence of the soul, free will and God. Students will be expected to read such classic texts (for example, Kant's *Critique of Pure Reason*), but also contemporary critical commentaries.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL626 The Essence and Value of Democracy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
6	Canterbury	Autumn	H	30 (15)	100% Coursework	
7	Canterbury	Autumn	H	30 (15)	100% Coursework	
7	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Articulate and critically discuss the main ideas in the text;
- 2 Articulate and critically discuss the main arguments for those ideas;
- 3 Show thorough understanding of the main intellectual environment in which the text was written;
- 4 Show in-depth appreciation of the questions that were raised in the text and why they were important, and, connect these points to the above;
- 5 Show thorough understanding of the main criticisms of the text and analyse them.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate their skills in critical analysis and argument to a high degree, both through their reading and through listening to others;
- 2 Demonstrate their ability to make complex ideas clearly understandable in their philosophical writing, and discussion, displaying a high level of analytic accuracy;
- 3 Demonstrate, to a high degree, their ability to work autonomously and to take responsibility for their learning.

Method of Assessment

Main assessment methods

Essay (3,000 words) – 70%
Summary of weekly reading (300 words) – 10%
Seminar Performance – 20%

Reassessment methods
100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

All things considered, liberal democracy is the best political system we know of. Nevertheless, it has always been in peril, attacked by totalitarian ideologies and undermined by self-destructive forces from within. In this module, we will investigate the essence and value of democracy, and the character and aims of its enemies. To this end, we will study an important text in modern political and legal philosophy (e.g. by Rousseau, Mill, Cassirer). Exploring such a text will help us understand the problems modern societies face. Some of the topics to be discussed include the essence and value of democracy vis-à-vis competing ideologies such as fascism and communism, the nature of political freedom rights, legitimacy, sovereignty, etc.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL627 Democracy, Fascism, Communism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
7	Canterbury	Autumn	I	30 (15)	100% Coursework	
7	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL626)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Articulate and critically discuss the main ideas in the text;

Articulate and critically discuss the main arguments for those ideas;

Show some understanding of the main intellectual environment in which the text was written;

Show appreciation of the questions that were raised in the text and why they were important, and, connect these points to the above;

Show understanding of some of the criticisms of the text and analyse them.

Method of Assessment

Essay (3,000 words) – 70%

Summary of weekly reading (300 words) – 20%

Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Cassirer, E. (2009), *The Myth of the State*, New Haven: Yale University Press

Hart, H.L.A. (1976), *The Concept of Law*, Oxford: Oxford University Press

Kelsen, H. (2013), *The Essence and Value of Democracy*, Rowman

Kenny, A. (2012), *A New History of Western Philosophy*, Oxford University Press

Rawls, J. (1971), *A Theory of Justice*, Oxford: Oxford University Press

Synopsis <span style =

All things considered, liberal democracy is the best political system we know of. Nevertheless, it has always been in peril, attacked by totalitarian ideologies and undermined by self-destructive forces from within. In this module, we will investigate the essence and value of democracy, and the character and aims of its enemies. To this end, we will study an important theory in modern political philosophy, formulated in Ernst Cassirer's *The Myth of the State*. Cassirer explores the explosive problem of political myth in our day, and reveals how the myth of the state evolved from ancient times to prepare the way for the rise of the modern totalitarian state. He shows how the irrational forces symbolised by myth and manipulation by the state constantly threaten to destroy our civilisation. This major contribution to political theory will help us understand the problems our societies face today, including questions relating to truth and falsehood in politics, and, of course, 'fake truth'. We shall also look at a related text, Hans Kelsen's *The Essence and Value of Democracy*.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL628 Continental Philosophy: Subject, Identity and the Political						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available as PL629 (Level 6)

Contact Hours

3 per week, a 2 hour lecture and 1 hour seminar for 10 teaching weeks

Learning Outcomes

All students, Levels 5 and 6

The aim of this course is to explore some of the key themes and ideas in contemporary continental political philosophy through the reading of extracts of central texts and journal articles.

By the end of this module students should be able to:

- (1) Articulate and critically discuss some of the main ideas and debates in contemporary continental political philosophy. For example, the concept of identity politics and the challenges to it developed particularly by feminist theorising but also recognising the work of queer and race theorists. This course will also consider the concept of the decentred subject and the impact this, along with other aspects of post-structuralist thought has had on our understanding of autonomy, citizenship and multiculturalism.
- (2) Articulate and critically discuss the main arguments for those ideas, such as: essentialism, authenticity, the self, self-determination.
- (3) Show understanding of the main intellectual environment in which these ideas were developed and written. Show appreciation of the questions that are raised in these texts and why they are important. And, connect these points to (1) and (2).
- (4) Show understanding of some of the criticisms of these arguments and positions and analyse them.

This module will contribute to the aims of the Philosophy Programme by enabling students to find out about and discuss some of the central figures of continental political philosophy by a focused reading of their work, as well as a particular branch or branches of the subject. The module will allow students to practise their analytical and critical skills whilst considering some of the most interesting material in philosophy. It will also give them practise of working on their own and in groups, thus enabling them to take their analytical and critical skills to situations that they will encounter once they have left the University

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List:

'On Being Authentic' Charles Guignon
 'Beyond Identity Politics: Feminism, Power and Politics' Moya LLOYD
 'Gender Trouble: Feminism and the Subversion of Identity' Judith Butler
 'About the Beginnings of the Hermeneutics of the Self' Michel Foucault
 'Citizenship and Political Identity' Chantal Mouffe

Synopsis <span style =

The curriculum is intended to introduce students to some of the key arguments and debates in contemporary continental political philosophy through the focussed reading and discussion of the works of a number of central thinkers (Charles Taylor, Iris Marion Young, Foucault, Derrida, Butler) in this field. It is also the aim of this module to consider the works and ideas of philosophers that are often overlooked on undergraduate political philosophy courses e.g. feminist thinkers and Queer theorists.

The curriculum should not be regarded as written in stone but responsive to new publications and developments in this field of research and to events in the wider world.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL629 Continental Philosophy: Subject, Identity and the Political						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available as PL628 (Level 5)

Contact Hours

3 per week, a 2 hour lecture and 1 hour seminar for 10 teaching weeks

Learning Outcomes

All students, Levels 5 and 6

The aim of this course is to explore some of the key themes and ideas in contemporary continental political philosophy through the reading of extracts of central texts and journal articles.

By the end of this module students should be able to:

- (1) Articulate and critically discuss some of the main ideas and debates in contemporary continental political philosophy. For example, the concept of identity politics and the challenges to it developed particularly by feminist theorising but also recognising the work of queer and race theorists. This course will also consider the concept of the decentred subject and the impact this, along with other aspects of post-structuralist thought has had on our understanding of autonomy, citizenship and multiculturalism.
- (2) Articulate and critically discuss the main arguments for those ideas, such as: essentialism, authenticity, the self, self-determination.
- (3) Show understanding of the main intellectual environment in which these ideas were developed and written. Show appreciation of the questions that are raised in these texts and why they are important. And, connect these points to (1) and (2).
- (4) Show understanding of some of the criticisms of these arguments and positions and analyse them.

This module will contribute to the aims of the Philosophy Programme by enabling students to find out about and discuss some of the central figures of continental political philosophy by a focused reading of their work (A1), as well as a particular branch or branches of the subject (A2 and A3). The module will allow students to practise their analytical and critical skills whilst considering some of the most interesting material in philosophy. (See all of section B, and, particularly, C2, C5, C6, C7, C8 and C9.) It will also give them practise of working on their own and in groups, thus enabling them to take their analytical and critical skills to situations that they will encounter once they have left the University

In addition to the above, Level 6 students will be able to:

- (1) Demonstrate systematic understanding and coherent and detailed knowledge of the key topics referred to in (1) above.
- (2) Deploy accurately established techniques of philosophical analysis and enquiry.
- (3) Show an appreciation of the uncertainty, ambiguity and limits of knowledge explored in the key topics.
- (4) Manage their own learning, and to make use of scholarly reviews and primary sources (e.g. refereed research articles and/or original materials appropriate to the discipline).

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List:

'On Being Authentic' Charles Guignon
 'Beyond Identity Politics: Feminism, Power and Politics' Moya LLOYD
 'Gender Trouble: Feminism and the Subversion of Identity' Judith Butler
 'About the Beginnings of the Hermeneutics of the Self' Michel Foucault
 'Citizenship and Political Identity' Chantal Mouffe

Pre-requisites

None

Synopsis *

The curriculum is intended to introduce students to some of the key arguments and debates in contemporary continental political philosophy through the focussed reading and discussion of the works of a number of central thinkers (Charles Taylor, Iris Marion Young, Foucault, Derrida, Butler) in this field. It is also the aim of this module to consider the works and ideas of philosophers that are often overlooked on undergraduate political philosophy courses e.g. feminist thinkers and Queer theorists.

The curriculum should not be regarded as written in stone but responsive to new publications and developments in this field of research and to events in the wider world.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL639 Death and Beauty: Schopenhauer and Nietzsche						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of a specific writing or writings by Schopenhauer;
- 2 Connect specific writing or writings of Schopenhauer to modern works and themes, and comment on those themes and critically assess Schopenhauer's contributions;
- 3 Demonstrate a systematic understanding of a specific writing or writings by Nietzsche;
- 4 Connect specific writing or writings of Nietzsche to modern works and themes, and comment on those themes and critically discuss Nietzsche's contributions;
- 5 Connect and contrast the benefits of Schopenhauer and Nietzsche's ideas to each other, and critically compare them in a sustained manner that shows depth of understanding.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate enhanced skills in critical analysis and argument both through their reading and through listening to others;
- 2 Demonstrate a deepened ability to make complex ideas understandable in their philosophical writing and dialogue, with a focus on precision and clarity;
- 3 Demonstrate confidence in working autonomously and taking responsibility for their learning.

Method of Assessment

Main assessment methods:

Weekly summary (300 words) – 10%
 Essay (3,000 words) – 70%
 Seminar Participation – 20%

Reassessment methods
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module concerns ideas of two of the most interesting of Western philosophers: Arthur Schopenhauer and Friedrich Nietzsche. Both thinkers developed ideas that transformed much of the intellectual landscape of the twentieth century, and both wrote books that prove fruitful for successive generations. They wrote on many themes: ethics, religion, aesthetics, metaphysics, and epistemology. Both take their starting point from those thinkers that came before, notably Kant and Hegel. However, they are interesting to compare because they have such different views on philosophical thought and various themes. In particular, some of Nietzsche's thought is framed explicitly in opposition to Schopenhauer's, with the former casting the latter as the great pessimist. An appreciation of their ideas is an important part of the education of many philosophy students. However, both Schopenhauer and Nietzsche can be hard writers to read and understand. This module is designed both to introduce some of their ideas and develop a student's appreciation of them such that he or she can discuss them with confidence and critical insight.

The module will not cover all of the writings of either or both thinkers. Students will typically read selections from Schopenhauer's *The World as Will and Representation*, and his essays, and then selections from a variety of Nietzsche's works, or one work in full. These will be read on their own, with ideas from both thinkers compared. Modern writers and commentators will be read in addition to help reveal the importance of Schopenhauer's and Nietzsche's ideas.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL640		Normative Ethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Outline and show critical understanding through clear expression of consequentialism;
- 2 Outline and show critical understanding through clear expression of a number of problems for consequentialism;
- 3 Outline and show critical understanding through clear expression of deontology;
- 4 Outline and show critical understanding through clear expression of problems for deontologists;
- 5 Outline and show critical understanding through clear expression of virtue theory;
- 6 Outline and show critical understanding through clear expression of a number of problems for virtue theorists.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their skills in critical analysis and argument through an engagement with these issues, both through their reading and through listening to others;
- 2 Demonstrate their ability to make ideas clearly understandable in their writing;
- 3 Demonstrate their ability to make ideas clearly understandable for a live audience;
- 4 Demonstrate their ability to work autonomously and to take responsibility for their learning.

Method of Assessment

Main assessment methods:

Mid-term Assignment (1,000 words) – 30%
 End of Term Essay (2,500 words) – 50%
 Group Presentation (25 minutes) – 10%
 Seminar Performance – 10%

Reassessment methods
 100% Coursework (2,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course is designed to introduce students to a number of approaches in what is often referred to as "normative ethics". We face and hear about moral problems every day. These problems range from life and death matters concerning abortion, euthanasia and the like to other types of case such as whether to tell a lie to prevent hurting someone's feelings. At some point we might wonder whether there is a set of rules or principles (such as 'Do not lie') which will help us through these tricky problems; we might wonder whether there is something more simple underlying all of this 'ethical mess' that we can discern.

Normative ethics contains a number of theories that attempt to give us such principles and to sort out the mess. In particular, different normative ethical theories are attempts to articulate reasons why a certain course of action is ethically best; they are attempts to say what types of feature we should concentrate on when thinking about ethical problems and why it is that such features are features which have 'intrinsic moral significance'. Of course, ethical theories do not exist in a vacuum. As we shall see, our everyday intuitions about what is morally best are both the origin of normative ethical theories and the origin of thoughts raised against them.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL641		Normative Ethics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 under code PL640

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 8.7 Show systematic understanding of key aspects of consequentialism and Mill's utilitarianism;
- 8.8 Critically discuss a number of problems for consequentialism;
- 8.9 Show systematic understanding of key aspects of deontology and Kant's moral philosophy;
- 8.10 Outline and critically discuss a number of problems for deontologists;
- 8.11 Show systematic understanding of key aspects of virtue theory and Aristotle's ethics;
- 8.12 Critically discuss a number of problems for virtue theorists.

Method of Assessment

- Essay 1 (1,500 words) – 30%
- Essay 2 (1,500 words) – 30%
- Essay 3 (1,500 words) – 30%
- Seminar Performance – 10%

Preliminary Reading

Indicative reading:

Aristotle (1985). *Nicomachean Ethics*. Indianapolis: Hackett.
 Kant, Immanuel (2012). *Groundwork for the Metaphysics of Morals*. Cambridge: CUP.
 Mill, J.S. (2002). *Utilitarianism*. Indianapolis: Hackett.
 Baron, Marcia, Philip Pettit, and Michael Slote (1997). *Three Methods of Ethics*. Malden, MA: John Wiley & Sons.
 Kagan, Shelly (1997). *Normative Ethics*. Westview Press.

Pre-requisites

None

Synopsis *

This course is designed to introduce students to a number of approaches in what is often referred to as "normative ethics". We face and hear about moral problems every day. These problems range from life and death matters concerning abortion, euthanasia and the like to other types of case such as whether to tell a lie to prevent hurting someone's feelings. At some point we might wonder whether there is a set of rules or principles (such as 'Do not lie') which will help us through these tricky problems; we might wonder whether there is something more simple underlying all of this 'ethical mess' that we can discern.

Normative ethics contains a number of theories that attempt to give us such principles and to sort out the mess. In particular, different normative ethical theories are attempts to articulate reasons why a certain course of action is ethically best; they are attempts to say what types of feature we should concentrate on when thinking about ethical problems and why it is that such features are features which have 'intrinsic moral significance'. Of course, ethical theories do not exist in a vacuum. As we shall see, our everyday intuitions about what is morally best are both the origin of normative ethical theories and the origin of thoughts raised against them. In all of this, the course will be examining these theories by starting with their historical roots, particularly focussing on the work of J. S. Mill, Immanuel Kant and Aristotle.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL642 Feminist Philosophy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Outline and show understanding through clear expression of the issues of feminism in relation to liberal politics;
- 2 Outline show and understanding through clear expression of the application of feminist thought to the following areas of legal and political philosophy: contract, multiculturalism, autonomy, and identity;
- 3 Outline and show understanding through clear expression of the application of feminist thought to the following areas of ethics: sexual ethics and the construction of the body.

Method of Assessment

Main assessment methods:

Essay 1 (1,500 words) – 30%

Essay 2 (1,000 words) – 30%

Essay 3 (2,000 words) – 30%

Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Berenstain, N. (2016). "Epistemic Exploitation", *Ergo: Journal of Philosophy* 3(22).

de Beauvoir, S. (1949). *The Second Sex*, Trans. H.M. Parshley (1993), London: Everyman's Library.

Manne, K. (2018). *Down Girl: The Logic of Misogyny*, Oxford: Oxford University Press.

Nussbaum, M. (1998). "'Whether from reason or prejudice': Taking money for bodily services", *The Journal of Legal Studies* 27(2).

Penny, L. (2011). *Meat Market: Female Flesh Under Capitalism*, Winchester: Zero Books.

Tong, R. (2009). *Feminist Thought: A More Comprehensive Introduction*, Boulder, CO: Westview Press.

Pre-requisites

None

Synopsis *

Many people today are reluctant to identify themselves as 'feminist': either because they see feminism as a useful political movement that has essentially served its purposes; or because they view feminism as a 'single-issue', militant ideology that they cannot identify with. This module is intended to give students an opportunity to reflect philosophically on what claims like this could mean: if we live in a post-feminist era, why do women earn, on average, two thirds of what their male counterparts earn? If we live in post-feminist era, why are women still under-represented in many fields (including politics, science and academic philosophy?). If feminism is a 'single-issue' ideology, why is it that feminists have proposed such a variety of solutions to the above problems, and from such a wide range of political standpoints?

The module explores some key debates in contemporary feminist philosophy, with particularly emphasis on its uncomfortable relationship with liberalism. The course draws attention to feminist critiques of key liberal concepts, such as consent, the social contract, autonomy, universal rights, and the private/public distinction. We go on to apply theoretical debates in feminist thought to the following political issues: prostitution, pornography, feminine appearance, multiculturalism, and human rights.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL644 Philosophy and Mathematics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL645)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Demonstrate critical understanding of some episodes in the history of the engagement between philosophy and mathematics;

Demonstrate critical understanding of the philosophical issues at stake in the Foundational Crisis;

Outline rival positions concerning some of the topics treated in Current Issues.

Method of Assessment

- Seminar Participation – 15%
- Review Assignment (1,800 words) – 30%
- Essay (3,200 words) – 55%

Preliminary Reading

Indicative Reading List

Aristotle (1989). *Prior Analytics*. Indianapolis: Hackett Publishing

Benacerraf, P. and Putnam H., (eds.) (1984). *Philosophy of Mathematics: Selected Readings*. Second Edition. Cambridge: Cambridge University Press

Euclid (2002). *Euclid's Elements*. Santa Fe, N.M: Green Lion Press

Gillies, D. (ed.) (1995). *Revolutions in Mathematics*. Oxford: Oxford University Press

Jones, M. (2006). *The Good Life in the Scientific Revolution: Descartes, Pascal, Leibniz, and the Cultivation of Virtue*. Chicago: University of Chicago Press

Plato (2007). *The Republic*. London: Penguin Classics

Pre-requisites

None

Synopsis <span style =

This module will cover three areas, namely the historical mutual influence of mathematics and philosophy from Ancient Greece to the 19th century; the foundational crisis 1880-1930; and; current issues in philosophy of mathematics. Thinkers and topics that might be covered include Pythagoras, Plato, Islamic world, Renaissance, Descartes, Berkeley, Kant, Hegel, Dedekind, Frege, Russell, Gödel, Wittgenstein's philosophy of mathematics, Lakatos' Proofs and Refutations, revolutions in mathematics, and the applicability of mathematics.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL645 Philosophy and Mathematics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL644)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate comprehensive understanding of some episodes in the history of the engagement between philosophy and mathematics;

Demonstrate coherent understanding of the philosophical issues at stake in the Foundational Crisis;

Outline rival accounts, demonstrating detailed and sustained understanding of their relative strengths and weaknesses, concerning some of the topics treated in Current Issues.

Method of Assessment

- Seminar Participation – 15%
- Review Assignment (1,800 words) – 30%
- Essay (3,200 words) – 55%

Preliminary Reading

Indicative Reading List

Aristotle (1989). *Prior Analytics*. Indianapolis: Hackett Publishing

Benacerraf, P. and Putnam H., (eds.) (1984). *Philosophy of Mathematics: Selected Readings*. Second Edition. Cambridge: Cambridge University Press

Euclid (2002). *Euclid's Elements*. Santa Fe, N.M: Green Lion Press

Gillies, D. (ed.) (1995). *Revolutions in Mathematics*. Oxford: Oxford University Press

Jones, M. (2006). *The Good Life in the Scientific Revolution: Descartes, Pascal, Leibniz, and the Cultivation of Virtue*. Chicago: University of Chicago Press

Plato (2007). *The Republic*. London: Penguin Classics

Pre-requisites

None

Synopsis */span>

This module will cover three areas, namely the historical mutual influence of mathematics and philosophy from Ancient Greece to the 19th century; the foundational crisis 1880-1930; and; current issues in philosophy of mathematics. Thinkers and topics that might be covered include Pythagoras, Plato, Islamic world, Renaissance, Descartes, Berkeley, Kant, Hegel, Dedekind, Frege, Russell, Gödel, Wittgenstein's philosophy of mathematics, Lakatos' Proofs and Refutations, revolutions in mathematics, and the applicability of mathematics.

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PL648 Philosophy of Work						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL649)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Outline and show understanding through clear expression of a specific writing or writings by Arendt;
 Connect specific writing or writings of Arendt to contemporary questions about the meaningfulness of work. Students should be able to comment on those themes and critically assess the contributions of Arendt;
 Connect some of the ideas expressed by Arendt and the other authors to each other and critically compare them.

Method of Assessment

- Essay (1,000 words total) – 30%
- Intellectual Diary (2,500 words) – 60%
- Seminar Performance – 10%

Preliminary Reading

Indicative Reading List:

Arendt, Hannah, (1958) *The Human Condition*. Chicago: University of Chicago Press.
 Aristotle, (1996) *Politics*, Cambridge: Cambridge University Press..
 Locke, John, (1980) *Two Treatises of Government*, Indianapolis: Hackett.
 Hegel, G.W.F., (1991) *Elements of the Philosophy of Right*. Cambridge: Cambridge University Press.
 Marcuse, Herbert, (1982) "Some Social Implications of Modern Technology." In *The Essential Frankfurt School Reader*. New York: Continuum, pp. 138-162.
 Marx, Karl, (1998) *The German Ideology*. Amherst: Prometheus Press.
 Russell, Bertrand, (2004) "In Praise of Idleness." London: Routledge.
 Sen, Amartya, (2010) "Lives, Freedoms and Capabilities." London: Penguin

Pre-requisites

None

Synopsis *

The module uses Hannah Arendt's *The Human Condition* as its core text and will make use of a wide variety of short philosophical texts from different historical periods to provide critical contrasts and elucidate important problems and questions about the nature of work. Key questions will include but not be limited to: Is there an inherent meaning to work? Is there a difference between labour and work? Where does work stand in relation to leisure or contemplation?

Generally, the reading assignments will alternate, with one week dedicated to a chapter from the core text, with the next week followed by philosophical essays by major figures that relate to the chapter content. Lectures will elucidate the significant questions and answers proposed by the texts. Seminars will be centred on group discussion.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL649 Philosophy of work						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL649)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Outline and critically discuss a specific writing or writings by Arendt. Students should be able to show depth of knowledge and express themselves clearly;

Connect specific writing or writings of Arendt to contemporary questions about the meaningfulness of work. Students should be able to comment on those themes and critically assess Arendt's contributions, showing depth of understanding of her thought;

Connect some of the ideas expressed by Arendt and the other authors to each other and critically compare them in a sustained manner that shows depth of understanding.

Method of Assessment

- Essay (1,000 words total) – 30%
- Intellectual Diary (2,500 words) – 60%
- Seminar Performance – 10%

Preliminary Reading

Indicative Reading List:

Arendt, Hannah, (1958) *The Human Condition*. Chicago: University of Chicago Press.
 Aristotle, (1996) *Politics*, Cambridge: Cambridge University Press..
 Locke, John, (1980) *Two Treatises of Government*, Indianapolis: Hackett.
 Hegel, G.W.F., (1991) *Elements of the Philosophy of Right*. Cambridge: Cambridge University Press.
 Marcuse, Herbert, (1982) "Some Social Implications of Modern Technology." In *The Essential Frankfurt School Reader*. New York: Continuum, pp. 138-162.
 Marx, Karl, (1998) *The German Ideology*. Amherst: Prometheus Press.
 Russell, Bertrand, (2004) "In Praise of Idleness." London: Routledge.
 Sen, Amartya, (2010) "Lives, Freedoms and Capabilities." London: Penguin

Pre-requisites

None

Synopsis *

The module uses Hannah Arendt's *The Human Condition* as its core text and will make use of a wide variety of short philosophical texts from different historical periods to provide critical contrasts and elucidate important problems and questions about the nature of work. Key questions will include but not be limited to: Is there an inherent meaning to work? Is there a difference between labour and work? Where does work stand in relation to leisure or contemplation?

Generally, the reading assignments will alternate, with one week dedicated to a chapter from the core text, with the next week followed by philosophical essays by major figures that relate to the chapter content. Lectures will elucidate the significant questions and answers proposed by the texts. Seminars will be centred on group discussion.

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PL652 Politics, Philosophy and Economics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL653)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Understand the major controversies in this area;

Engage critically with some of the central issues in this field, through their study of the relevant arguments;

Demonstrate their understanding of the proposed solutions to the issues in this area, through their study of these arguments;

Demonstrate the ability to engage in a close critical reading of some of major texts in the field.

Method of Assessment

Mid-term Essay (1,500 words) – 40%

Final Essay (2,000 words) – 50%

Seminar Participation – 10%

Preliminary Reading

Indicative Reading list

Anomaly, J., Geoffrey Brennan, Michael C. Munger, and Geoffrey Sayre-McCord (2015). *Philosophy, Politics, and Economics: An Anthology*, (Oxford University Press)

Synopsis

This module will introduce students to classical as well as contemporary discussions in the intersection between politics, philosophy, and economics. Topics to be covered will vary from year to year, in light of the expertise of the person convening it and student feedback from previous years. Topics which may be covered include Authoritarianism, Behavioural economics, Rational Choice Theory, Game Theory, Libertarianism and Paternalism, Markets and Trade, Private Property and the Legitimacy of Organ Sale.

Through these and related topics, students will gain a good understanding of the complementary and in some cases conflicting perspectives and methodologies contained in politics, philosophy, and economics, and enable them to evaluate contemporary issues in a manner that's informed by a comprehensive set of relevant traditions.

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PL653 Politics, Philosophy and Economics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL652)

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1 Understand in detail the major positions and arguments in this area;
- 2 Engage critically with some of the central issues in this field, and ultimately support a solution to a particular issue, through their study of the relevant arguments;
- 3 Demonstrate their understanding of the various theories in this area and a recognition of the implications of these theories for problems within associated areas, all through their study of these arguments;
- 4 Demonstrate the ability to engage in a close critical reading of some of major texts in the field, and refer to major texts to support their own position.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1 Demonstrate their skills in analysis and articulating a coherent position;
- 2 Engage in both oral and written argument and use such arguments to support a coherent position;
- 3 Demonstrate their skills in critical analysis, argument, and supporting a particular position through their engagement with major texts, through reading, writing and discussion;
- 4 Work well alone and to take responsibility for their own learning;
- 5 Demonstrate their ability to clarify complex ideas and arguments, to develop their own ideas and arguments, and to express them orally and in writing.

Method of Assessment

Main assessment methods:

Mid-term Essay (1,500 words) – 40%

Final Essay (2,000 words) – 50%

Seminar Participation – 10%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Anomaly, J., Geoffrey Brennan, Michael C. Munger, and Geoffrey Sayre-McCord (2015). *Philosophy, Politics, and Economics: An Anthology*, (Oxford University Press)

Pre-requisites

None

Synopsis <span style =

This module will introduce students to classical as well as contemporary discussions in the intersection between politics, philosophy, and economics. Topics to be covered will vary from year to year, in light of the expertise of the person convening it and student feedback from previous years. Topics that may be covered include Authoritarianism, Behavioural economics, Rational Choice Theory, Game Theory, Libertarianism and Paternalism, Markets and Trade, Private Property and the Legitimacy of Organ Sale.

Through these and related topics, students will gain a good understanding of the complementary and in some cases conflicting perspectives and methodologies contained in politics, philosophy, and economics, and enable them to evaluate contemporary issues in a manner that's informed by a comprehensive set of relevant traditions.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL654 William James: Psychologist, Philosopher and Scholar of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of a one-hour lecture and a two-hour seminar for ten weeks.

Total Contact Hours: 30

Private Study Hours: 270

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 demonstrate knowledge of the life and work of William James;
- 8.2 demonstrate an understanding of the secondary literature on William James;
- 8.3 evaluate the extent to which the work of William James intersects with other aspects of religious history and philosophy;
- 8.4 demonstrate in-depth knowledge of the central texts of William James;
- 8.5 appreciate the diversity and range of William James' thinking.

Method of Assessment

This module will be assessed by 100% Coursework:

- Mid-term Essay (1,000 words) – 30%
- Essay (3,000 words) – 50%
- Critical Literature Book Review (1,000 words) – 10%
- Seminar Participation – 10%

For the essays, students will choose from a set of questions/topics that will be available in class and on Moodle.

Feedback will be offered throughout the module, e.g., through seminars, office hours, and written comments on the essays.

The critical literature review is intended to establish extended critical and analytical skills. Level 5 students will examine ONE text on the course reading list related to the life of William James and level 6 students will compare and contrast TWO texts on the life of William James to demonstrate greater critical and analytical skills.

Seminar participation will be evaluated in line with the Department's Seminar Participation Criteria.

Preliminary Reading

Ayer, A.J. (1968) *The Origins of Pragmatism: Studies in the Philosophy of Charles Sanders Peirce and William James* (London: Macmillan)

Brown, H. (2000) *William James on Radical Empiricism and Religion* (Toronto: University of Toronto Press)

Carrette, J. ed. (2005) *William James and the Varieties of Religious Experience* (London: Routledge)

James, W. (1975-1988) *The Writings of William James* (Cambridge, Massachusetts: Harvard University Press)

Myers, G.E. (1986) *William James: His Life and Thought* (New Haven: Yale)

Putnam, R. A. ed. (1997) *The Cambridge Companion to William James* (Cambridge: Cambridge University Press)

Synopsis <span style =

William James (1842-1910) has arguably had a profound impact in the shaping of three contemporary disciplines: philosophy, psychology and the study of religion. This course aims to examine the life and work of William James in depth. It will examine the life of William James and the James family and show how this relates to his work. The course will examine his key texts: *Principles of Psychology* (1890), *The Will to Believe* (1897), *The Varieties of Religious Experience* (1902) and his studies of pragmatism, including *Pragmatism* (1907), *The Pluralistic Universe* (1909) and *The Meaning of Truth* (1909). It will also explore his long term and frustrated attempt to set up a scientific study of psychical phenomena.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL655 William James: Psychologist, Philosopher and Scholar of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of a one-hour lecture and a two-hour seminar for ten weeks.

Total Contact Hours: 30

Private Study Hours: 270

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 demonstrate knowledge of the life and work of William James;
- 8.2 demonstrate an understanding of the secondary literature on William James;
- 8.3 evaluate the extent to which the work of William James intersects with other aspects of religious history and philosophy;
- 8.4 demonstrate in-depth knowledge of the central texts of William James;
- 8.5 appreciate the diversity and range of William James' thinking.
- 8.6 show critical skills in reading and assessing William James' work;

Method of Assessment

This module will be assessed by 100% Coursework:

- Mid-term Essay (1,000 words) – 30%
- Essay (3,000 words) – 50%
- Critical Literature Book Review (1,000 words) – 10%
- Seminar Participation – 10%

For the essays, students will choose from a set of questions/topics that will be available in class and on Moodle.

Feedback will be offered throughout the module, e.g., through seminars, office hours, and written comments on the essays.

The critical literature review is intended to establish extended critical and analytical skills. Level 5 students will examine ONE text on the course reading list related to the life of William James and level 6 students will compare and contrast TWO texts on the life of William James to demonstrate greater critical and analytical skills.

Seminar participation will be evaluated in line with the Department's Seminar Participation Criteria.

Preliminary Reading

Ayer, A.J. (1968) *The Origins of Pragmatism: Studies in the Philosophy of Charles Sanders Peirce and William James* (London: Macmillan)

Brown, H. (2000) *William James on Radical Empiricism and Religion* (Toronto: University of Toronto Press)

Carrette, J. ed. (2005) *William James and the Varieties of Religious Experience* (London: Routledge)

James, W. (1975-1988) *The Writings of William James* (Cambridge, Massachusetts: Harvard University Press)

Myers, G.E. (1986) *William James: His Life and Thought* (New Haven: Yale)

Putnam, R. A. ed. (1997) *The Cambridge Companion to William James* (Cambridge: Cambridge University Press)

Synopsis *

William James (1842-1910) has arguably had a profound impact in the shaping of three contemporary disciplines: philosophy, psychology and the study of religion. This course aims to examine the life and work of William James in depth. It will examine the life of William James and the James family and show how this relates to his work. The course will examine his key texts: *Principles of Psychology* (1890), *The Will to Believe* (1897), *The Varieties of Religious Experience* (1902) and his studies of pragmatism, including *Pragmatism* (1907), *The Pluralistic Universe* (1909) and *The Meaning of Truth* (1909). It will also explore his long term and frustrated attempt to set up a scientific study of psychical phenomena.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL658 Philosophy of Love: From Plato to Pragmatism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL659)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

demonstrate a critical understanding of love in the history of philosophy and the diversity of theories and conceptions of love;

identify the philosophical problems of love in relation to eros, agape and philia;

reflect critically on the nature of love as a philosophical problem across a variety of traditions;

show enhanced critical ability in using abstract concepts in relation to the idea of love;

demonstrate an ability to carry out additional research for essay and seminar topics.

Method of Assessment

Essay (3,000 words) – 70%

Summary Assignment (1,000 words) – 20%

Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Frankfurt, H. (2006) *The Reasons of Love* (Princeton, NJ: Princeton University Press)

Nussbaum, M. (1992) *Love's Knowledge: Essays on Philosophy and Literature* (Oxford: Oxford University Press)

Howatson, M.C. & F. Sheffield, (2008) *Plato: The Symposium* (Cambridge, Cambridge University Press)

Soble, A. (1993) *Eros, Agape and Philia: Readings in the Philosophy of love* (New York: Paragon)

Singer, I. (2009) *The Nature of Love: Plato to Luther* (Cambridge, MA: MIT)

Soble, A. (1993) *Eros, Agape and Philia: Readings in the Philosophy of love* (New York: Paragon)

Secomb, L. (2007) *Philosophy and Love: From Plato to Popular Culture* (Bloomington, IN: Indiana University Press)

Synopsis

This course brings together a range of theories of love from the history of philosophy and from various traditions, including analytical philosophy, feminism, pragmatism and continental thought. It will explore questions of love, beauty and friendship in Plato, religious models in Aquinas, ars erotica in ancient Indian and Chinese philosophies of love, Romantic traditions of love, the logic of love in Peirce and James, feminist politics of love and maternity, and cognitive models of love. The course will also examine a range of analytical questions of love, including debates about the different types of love (eros, agape and philia), the problems of talking about love in philosophical language, distinctions between self-love and relational love, the relation of love to literature and poetry, love as embodied instinct and mental idea, the relation between love and sex, and connections between love, compassion and caring. The aim of the course is to combine a philosophical history of love with critical analytical skills to think about love as a dynamic feature of human relationships.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL659 Philosophy of Love: From Plato to Pragmatism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL658)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

demonstrate a systematic understanding of love in the history of philosophy and the diversity of theories and conceptions of love;

identify the philosophical problems of love in relation to eros, agape and philia, and develop an ability to compare critically the different concepts;

reflect critically on the nature of love as a philosophical problem across a variety of traditions and evaluate the different arguments supporting these positions;

show enhanced critical ability in using abstract concepts in relation to the idea of love and examine the ambiguity and limits of knowledge about love;

demonstrate an ability to carry out additional research and show an ability to communicate to specialist and non-specialist audiences.

Method of Assessment

Essay (3,000 words) – 70%

Summary Assignment (1,000 words) – 20%

Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Frankfurt, H. (2006) *The Reasons of Love* (Princeton, NJ: Princeton University Press)

Nussbaum, M. (1992) *Love's Knowledge: Essays on Philosophy and Literature* (Oxford: Oxford University Press)

Howatson, M.C. & F. Sheffield, (2008) *Plato: The Symposium* (Cambridge, Cambridge University Press)

Soble, A. (1993) *Eros, Agape and Philia: Readings in the Philosophy of love* (New York: Paragon)

Singer, I. (2009) *The Nature of Love: Plato to Luther* (Cambridge, MA: MIT)

Soble, A. (1993) *Eros, Agape and Philia: Readings in the Philosophy of love* (New York: Paragon)

Secomb, L. (2007) *Philosophy and Love: From Plato to Popular Culture* (Bloomington, IN: Indiana University Press)

Synopsis <span style =

This course brings together a range of theories of love from the history of philosophy and from various traditions, including analytical philosophy, feminism, pragmatism and continental thought. It will explore questions of love, beauty and friendship in Plato, religious models in Aquinas, ars erotica in ancient Indian and Chinese philosophies of love, Romantic traditions of love, the logic of love in Peirce and James, feminist politics of love and maternity, and cognitive models of love. The course will also examine a range of analytical questions of love, including debates about the different types of love (eros, agape and philia), the problems of talking about love in philosophical language, distinctions between self-love and relational love, the relation of love to literature and poetry, love as embodied instinct and mental idea, the relation between love and sex, and connections between love, compassion and caring. The aim of the course is to combine a philosophical history of love with critical analytical skills to think about love as a dynamic feature of human relationships.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL661		Living Philosophy				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL660)

Contact Hours

This module will be taught by means of a one-hour lecture and a two-hour seminar for ten weeks.

Cost

None

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 8.5 Understand in detail the major philosophical approaches to how to practice living well;
- 8.6 Engage critically with some of the central issues surrounding these approaches, and have practised at least one of them in their day-to-day, through their study of the relevant arguments and engagement in the relevant practices;
- 8.7 Demonstrate their understanding of the various theories in this area and a recognition of the implications of these theories for problems within associated areas, all through their study of these arguments and engagement in practice;
- 8.8 Demonstrate the ability to engage in a close critical reading of some of major texts in the relevant traditions, and refer to major texts to support their own position and practice.

Method of Assessment

100% Coursework

Preliminary Reading

Reading list (Indicative list, current at time of publication. Reading lists will be published annually)

As noted above topics covered will likely vary from year to year but the following is an indicative list at the time of writing:

Selections from Seneca and Epictetus (Stoicism)

Selections from Epicurus and Lucretius (Epicureanism)

Thich Nhat Hanh, The Pocket Thich Nhat Hanh (Buddhism)

Confucius, The Analects (Confucianism)

St. Ignatius of Loyola, The Spiritual Exercises of Saint Ignatius (Jesuit Philosophy)

Pre-requisites

None

Restrictions

None

Synopsis *

This module has an ambitious but hopefully not ridiculous goal: to teach you something about how to live well. It will do so by introducing you to some of the most prominent philosophical traditions that have tried to offer practical advice on how to live, such as that of the Stoics and the Epicureans, but also the religiously inspired traditions of Buddhists, Confucians and Jesuit philosophers.* Of course, you can't learn to live well simply by reading a few books—not even really good ones.

That's why, as part of the module, you'll also spend three days living in accordance with one of the traditions covered, and then reporting back your experience to the rest of the class, either through a traditional presentation, or by making a short video about your experience. You might not come out a Stoic sage at the other end of this module (although who knows?), but you'll have learned quite a few things about what some very interesting people thought about how to live well, some of which you'll be able to incorporate into your daily life.

* Topics covered will likely vary from year to year. The variations will be guided by the expertise of whichever person happens to be convening the module any given year, and by student feedback on previous years.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL662 Philosophy and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

1. Demonstrate critical understanding of a range of philosophical issues that have been presented through film, and a range of philosophical issues about the medium of film itself;
2. Engage critically with some of the central issues in philosophy, and in philosophy of film, orally, and in writing, through their study of the relevant arguments;
3. Demonstrate the ability to engage in a close critical reading of some of major texts in the field.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 Demonstrate their skills in analysis;
- 2 Engage in argument, both oral and written;
- 3 Demonstrate their skills in critical analysis and argument through their engagement with relevant texts, through their reading, writing and discussion;
- 4 Show ability to work alone and to take responsibility for their own learning;
- 5 Demonstrate their ability to clarify complex ideas and arguments, and to express them orally, and in writing.

Method of Assessment

Main assessment methods

Presentation (20 minutes) – 20%

Mid-term Essay (2,000 words) – 40%

Final Essay (2,000 words) – 40%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

The course will begin by looking at various philosophical problems, as presented in films. This will involve discussing a range of different philosophical topics, from different areas of philosophy. Film here is presented as a way into the philosophical discussion, which will be supplemented by appropriate primary and secondary texts. The course will then consider ways in which the medium of film itself presents philosophical problems.

Topics to be covered will vary from year to year, in light of the expertise of the person convening it and student feedback from previous years. Philosophical issues presented through film will include, but will not be restricted to, time travel, existentialism and Philosophy of art. Philosophical Issues concerning film will include, but will not be restricted to 'is film art?', 'what is film?' and 'can film be philosophy?'

Through these and related topics, students will gain a good understanding of both a number of issues in philosophy, and the way that the medium in which philosophy is done is potentially a constraint on or a complement to the aims of the philosophy. The module will enable students to evaluate issues, both timely and timeless, in a manner that's informed by an interdisciplinary approach to philosophy.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL663 Philosophy and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

1. Demonstrate a systematic understanding of key aspects and the acquisition of coherent and detailed knowledge of a range of philosophical issues that have been presented through film, and a range of philosophical issues about the medium of film itself;
2. Engage critically with, and defend a position with respect to some of the central issues in both Philosophy generally, and philosophy of film in particular, orally, and in writing, through their study of the relevant arguments;
3. Demonstrate the ability to accurately deploy established techniques of analysis and enquiry when reading of some major arguments in the field, and to refer to major philosophical texts to support their own position.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1 Demonstrate their skills in analysis and articulating a coherent position;
- 2 Engage in both oral and written argument and use such arguments to support a coherent position;
- 3 Demonstrate their skills in critical analysis, argument, and supporting a particular position through their engagement with major texts, through reading, writing and discussion;
- 4 Work well alone and to take responsibility for their own learning, making use of scholarly reviews and primary sources;
- 5 Demonstrate their ability to clarify complex ideas and arguments, to develop their own ideas and arguments, and to express them, orally and in writing.

Method of Assessment

Main assessment methods

Presentation (20 minutes) – 20%
Mid-term Essay (2,000 words) – 40%
Final Essay (2,000 words) – 40%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The course will begin by looking at various philosophical problems, as presented in films. This will involve discussing a range of different philosophical topics, from different areas of philosophy. Film here is presented as a way into the philosophical discussion, which will be supplemented by appropriate primary and secondary texts. The course will then consider ways in which the medium of film itself presents philosophical problems.

Topics to be covered will vary from year to year, in light of the expertise of the person convening it and student feedback from previous years. Philosophical issues presented through film will include, but will not be restricted to, time travel, existentialism and Philosophy of art. Philosophical Issues concerning film will include, but will not be restricted to 'is film art?', 'what is film?' and 'can film be philosophy?'.

Through these and related topics, students will gain a good understanding of both a number of issues in philosophy, and the way that the medium in which philosophy is done is potentially a constraint on or a complement to the aims of the philosophy. The module will enable students to evaluate issues, both timely and timeless, in a manner that's informed by an interdisciplinary approach to philosophy.

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PL664 Understanding Causality and Probability						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (PL665)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

Understand the major controversies in this area;

Engage critically with some of the central issues in this field, through their study of the relevant arguments;

Demonstrate their understanding of the proposed solutions to the issues in this area, through their study of these arguments;

Demonstrate the ability to engage in a close critical reading of some of major texts in the field.

Method of Assessment

Presentation (15 minutes) – 20%

Mid-term Essay (1,000 words) – 20%

Final Essay (3,000 words) – 60%

Preliminary Reading

Indicative Reading List.

Eagle, A. (2011) *Philosophy of Probability: Contemporary Readings*, ed. London: Routledge

Gillies, D.A. (2000) *Philosophical Theories of Probability*. London: Routledge

Illari, P. & Russo, F. (2014) *Causality: Philosophical Theory Meets Scientific Practice*, Oxford: OUP

Illari, P., Russo, F. & Williamson, J. (2011) *Causality in the Sciences*, eds. Oxford: OUP

Synopsis *

This module will introduce students to philosophical theories of causality and philosophical theories of probability. The module will provide a broad background to the range of available interpretations of causality and probability. Topics to be covered will vary from year to year, in light of the expertise of the person convening it and student feedback from previous years. Students will gain a good understanding of the complementary and in some cases conflicting perspectives and methodologies on causality and probability. The module will enable students to evaluate contemporary issues in a manner that's informed by a comprehensive set of relevant traditions.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL665 Understanding Causality and Probability						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (PL664)

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

Demonstrate systematic understanding the major positions and arguments in this area;
Engage critically with some of the central issues in this field, and ultimately support a solution to a particular issue, through their study of the relevant arguments;
Demonstrate their critical understanding of multiple theories in this area and a recognition of the implications of these theories for problems within associated areas, all through their study of these arguments;
Demonstrate the ability to engage in a close critical reading of some of major texts in the field, and refer to major texts to support their own position.

Method of Assessment

Presentation (15 minutes) – 20%
Mid-term Essay (1,000 words) – 20%
Final Essay (3,000 words) – 60%

Preliminary Reading

Indicative Reading List.

Eagle, A. (2011) *Philosophy of Probability: Contemporary Readings*, ed. London: Routledge
Gillies, D.A. (2000) *Philosophical Theories of Probability*. London: Routledge
Illari, P. & Russo, F. (2014) *Causality: Philosophical Theory Meets Scientific Practice*, Oxford: OUP
Illari, P., Russo, F. & Williamson, J. (2011) *Causality in the Sciences*, eds. Oxford: OUP

Synopsis <span style =

This module will introduce students to philosophical theories of causality and philosophical theories of probability. The module will provide a broad background to the range of available interpretations of causality and probability. Topics to be covered will vary from year to year, in light of the expertise of the person convening it and student feedback from previous years. Students will gain a good understanding of the complementary and in some cases conflicting perspectives and methodologies on causality and probability. The module will enable students to evaluate contemporary issues in a manner that's informed by a comprehensive set of relevant traditions.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL667 Political Emotions						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, students will be able to:

Recognise, understand, and evaluate the major philosophical theories of the nature of emotions;
Engage critically with some of the central issues and controversies in the subfield of political emotions, through their study of the relevant arguments (e.g., for the relation between emotion and value, emotion and wellbeing, and emotion and rationality);
Recognise and critically evaluate the influence of specific emotions in particular cases of political history, law, and/or media;
Demonstrate the ability to engage in a close critical reading of some of the major texts in the subfield of political emotions.

Method of Assessment

Essay 1 (1,500 words) – 30%
Essay 2 (2,000 words) – 30%
Public Philosophy Exercise (1,000 words) – 30%
Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Brady, M. (2013). *Emotional Insight* (Oxford University Press).
de Sousa, R. (2013). "Emotion", *Stanford Encyclopedia of Philosophy*.
Duff, A. (2015). "Criminal Responsibility and the Emotions: If fear and anger can exculpate, why not compassion?", *Inquiry* 58(2): 189-220.
Goldie, P. ed. (2010). *The Oxford Handbook of Philosophy of Emotion* (Oxford University Press).
James, W. (2018). "What is an emotion?", *The William James Reader* Vol. 1.
Nussbaum, M. (2013). *Political Emotions: Why Love Matters for Justice* (Harvard University Press).
Roeser, S. (2006). "The role of emotions in judging the moral acceptability of risks", *Safety Science* 44(8): 689-700.

Synopsis *

Emotions figure in many areas of public life, and a number of pressing political issues (from fear in the evaluation of biomedical promises, to compassion in the criminal courtroom) invite us to think about the role of emotion in shaping citizens' political thought and activity. Emotions, however, are all too rarely studied conceptually, with the result that both political theory and practice are often left at a loss. Through lectures and seminar discussion, this module will offer the opportunity for students to engage in close analysis of the philosophy and cognitive science of emotion, as well as the ethical concerns that are raised by the role emotions can play in political activity and institutional practice.

This module will study prominent theories of emotion, asking about the connection between emotion, reason, and well-being. These aspects take a philosophical approach, but are also informed by advances in neurobiology and cognitive science. The module will also explore the public stage, asking how specific emotions figure in political questions: for example, fear, disgust, compassion, blame, empathy, boredom, and revenge. Political topics considered may include risky technologies, wrongful legal conviction, capital punishment, the Citizens' Income, and assisted dying. The role of emotion in media politics and protest movements will also be examined, assessing, for example, how compassion can be manufactured and mediated through political rhetoric, social media, social privilege, and popular fiction.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

PL668 Political Emotions						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, students will be able to:

Demonstrate a systematic understanding of, and ability to evaluate, the major philosophical theories of the nature of emotions;
Engage critically with some of the central issues and controversies in the subfield of political emotions, through their study of the relevant arguments (e.g., for the relation between emotion and value, emotion and wellbeing, and emotion and rationality), and ultimately support a solution to a particular issue;
Recognise, critically evaluate, and demonstrate understanding of the implications of the influence of specific emotions in particular cases of political history, law, and/or media;
Demonstrate the ability to engage in a close critical reading of some of the major texts in the field of political emotions, and refer to major texts to support their own position.

Method of Assessment

Essay 1 (1,500 words) – 30%
Essay 2 (2,000 words) – 30%
Public Philosophy Exercise (1,000 words) – 30%
Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Brady, M. (2013). *Emotional Insight* (Oxford University Press).
de Sousa, R. (2013). "Emotion", *Stanford Encyclopedia of Philosophy*.
Duff, A. (2015). "Criminal Responsibility and the Emotions: If fear and anger can exculpate, why not compassion?", *Inquiry* 58(2): 189-220.
Goldie, P. ed. (2010). *The Oxford Handbook of Philosophy of Emotion* (Oxford University Press).
James, W. (2018). "What is an emotion?", *The William James Reader* Vol. 1.
Nussbaum, M. (2013). *Political Emotions: Why Love Matters for Justice* (Harvard University Press).
Roeser, S. (2006). "The role of emotions in judging the moral acceptability of risks", *Safety Science* 44(8): 689-700.

Synopsis *

Emotions figure in many areas of public life, and a number of pressing political issues (from fear in the evaluation of biomedical promises, to compassion in the criminal courtroom) invite us to think about the role of emotion in shaping citizens' political thought and activity. Emotions, however, are all too rarely studied conceptually, with the result that both political theory and practice are often left at a loss. Through lectures and seminar discussion, this module will offer the opportunity for students to engage in close analysis of the philosophy and cognitive science of emotion, as well as the ethical concerns that are raised by the role emotions can play in political activity and institutional practice.

This module will study prominent theories of emotion, asking about the connection between emotion, reason, and well-being. These aspects take a philosophical approach, but are also informed by advances in neurobiology and cognitive science. The module will also explore the public stage, asking how specific emotions figure in political questions: for example, fear, disgust, compassion, blame, empathy, boredom, and revenge. Political topics considered may include risky technologies, wrongful legal conviction, capital punishment, the Citizens' Income, and assisted dying. The role of emotion in media politics and protest movements will also be examined, assessing, for example, how compassion can be manufactured and mediated through political rhetoric, social media, social privilege, and popular fiction.

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PL669 Philosophy of History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of, and ability to evaluate, the major philosophical theories of history as a discipline;
- 2 Engage critically with some of the central issues and controversies in the philosophy of history through their study of the relevant arguments (e.g., for the nature of historical causality, or the possibility of counterfactual history), and ultimately support a solution to a particular issue;
- 3 Recognise, critically evaluate, and demonstrate understanding of the implications of positions addressing the questions of the certainty of historical knowledge, and of its current relevance;
- 4 Demonstrate the ability to engage in a close critical reading of some of the major texts in the philosophy of history and refer to these to support their own position.

Method of Assessment

Main assessment methods:

Group Presentation (15 minutes) – 15%

Essay 1 (1,800 words) – 30%

Essay 2 (3,000 words) – 55%

Preliminary Reading

Indicative Reading List

Carr, E. (1990). *What is History?* New edition, London: Penguin.

Collingwood, R. (1994). *The Idea of History* (Revised edition), Oxford: Oxford University Press.

Cox, L. 2014. 'The Convergence of Ricoeur's and Von Wright's Complex Models of History', *Ricoeur Studies*, 5(1), pp. 95-114.

Day, M. (2008). *The Philosophy of History: An Introduction*, London: Continuum Press.

Følland, T. (2017). *Values, Objectivity, and Explanation in Historiography*, New York: Routledge.

Gilbert, B. (2019). *A Personalist Philosophy of History*, New York: Routledge.

Little, D. (2010). *New Contributions to the Philosophy of History*, New York: Springer.

Lemon, M. (2003). *Philosophy of History: A Guide for Students*, New York: Routledge.

Pre-requisites

None

Synopsis <span style =

In this module we consider what it is that history studies—individual actions, social structures, states, empires, religious movements, social classes, periods and regions, civilizations, large causal or law-governed processes. We explore whether history as a whole has meaning, structure, or direction, beyond the individual events and actions that make it up and the nature of causal influence among historical events or structures that underwrites historical explanations.

We continue by examining what is involved in our knowing, representing, and explaining history by asking what role is played by the interpretation of the "lived experience" of past actors in our historical understanding, and how the historian arrives at justified statements about this lived experience. Can we arrive at justified and objective interpretations of long-dead actors, their mentalities and their actions, or does all historical knowledge remain permanently questionable?

Finally, we consider the extent to which human history is constitutive of the human present. Can historical understanding of events in the past inform our policies and actions in current situations judged in important respects to be sufficiently similar?

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PL670 Doing Philosophy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate assured understanding of a range of topics in philosophy;
- 2 Demonstrate deep understanding of the different and sometimes conflicting approaches to philosophy in historical and contemporary research;
- 3 Engage critically with philosophical arguments in a way that is considered, reflective, and imaginative;
- 4 Write philosophy in a way that is reflective, structured and coherent.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate skills in critical analysis and argument through reading and listening to others;
- 2 Demonstrate their ability to make ideas clearly understandable in their writing;
- 3 Demonstrate their ability to make basic ideas clearly understandable for a live audience and their ability to work autonomously and in groups, and to take responsibility for their learning.

Method of Assessment

Main assessment methods

Group Presentation (15 minutes) – 10%
Seminar Participation – 10%
Public Philosophy Assignment (1,500 words) – 30%
Essay (2,500 words) – 50%

Reassessment methods

100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

Philosophers have conceived of their subject in a variety of ways, as rational systematisation, as a guide to the good life, as continuous with science, as dialogue, as critique, as therapy, and so on. In this module a small sample of topics will be chosen from a range of fields, for instance, ethics, politics, and science. Through team teaching, students are shown various—sometimes competing—ways to approach, discuss and respond to the chosen topics. This will include consideration of a number of techniques adopted by philosophers, such as, the use of the history of philosophy, conceptual analysis, thought experiments, formal philosophy, public philosophy and experimental philosophy.

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PL671		Aesthetics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate understanding of central issues in contemporary philosophical aesthetics such as the nature and definition of art, the relation of the arts to society and morality, the supposed problems that fakes and forgeries pose;
- 8.2 Engage critically with some of the central issues in this field of philosophy through their study of the relevant arguments;
- 8.3 Demonstrate the ability to engage in a close critical reading of some of major philosophical texts in the field;

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Produce focused and cogent written presentations summarising information and assessing arguments;
- 9.2 Demonstrate their skills in critical analysis and argument through their engagement with relevant texts;
- 9.3 Show ability to work alone and to take responsibility for their own learning;
- 9.4 Demonstrate their ability to clarify complex ideas and arguments, and to express them clearly and effectively.

Method of Assessment

Main assessment methods:

Essay (3,000 words) – 50%
 Group Presentation (45 minutes) – 25%
 Presentation Reflection (1,500 words) – 15%
 Seminar Participation – 10%

Reassessment methods

100% Coursework (2,500 words)

Preliminary Reading

Indicative Reading List:

Abell, C. (2012). Art: What It Is and Why It Matters *Philosophy and Phenomenological Research* 85: 671–91
 Carroll, N. (2001). *Beyond Aesthetics*. Cambridge: Cambridge University Press
 Cahn, S. and Meskin, A. (eds.) (2008). *Aesthetics: A Comprehensive Anthology*. Oxford: Wiley Blackwell
 Maes, H. (2017). *Conversations on Art and Aesthetics*. Oxford: Oxford University Press
 Ridley, A. and Neill, A. (eds.) (2007). *Arguing About Art*. Routledge: London.

Pre-requisites

None

Synopsis <span style =

What is art? What is an artwork? Can anything count as art, such as food, if it's presented in the right way or made with the right sort of intention? What does all of this tell us about the nature of definition generally?

These are some of the questions that we will explore at the start of this module. After that we will consider other issues and questions. What is the relation of art to beauty and other aesthetic qualities? What is it for a performance to be 'authentic' and is this sort of performance to be privileged in any way? Why is rock music such a part of our lives? Is there anything aesthetically wrong with a forgery? What is the nature of aesthetic experience and of our emotional responses to art? Why do we care so much about the fate of fictional characters? Is there any difference between pornography and erotica? Are artists subject to a different moral code? And what on earth is the point of public art? What is public art?

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SCL502 Languages in the Classroom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Present subject related ideas and concepts concisely and coherently within a classroom setting;
- 2 Devise, develop and evaluate a specific idea or project;
- 3 Understand the importance of professional responsibility and of following professional guidelines;
- 4 Understand the National Curriculum and the role of Languages within the Curriculum;
- 5 Display knowledge of the organisation within schools and the management of people within them.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate effective communication skills, using a variety of methods, both one to one and with an audience;
- 2 Demonstrate self-analysis, problem-solving and critical evaluation;
- 3 Make effective use of IT skills to support and enhance their work;
- 4 Demonstrate the ability to manage their own learning by working through set material in a systematic manner and adhering to deadlines;
- 5 Work as part of a team, and at the same time maintain effective working relationships with other members of students.

Method of Assessment

Written Assignment 1 (2000 words) (40%)
 Written Assignment 2 (2000 words) (40%)
 Seminar Delivery (30 minutes) (20%)

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List

Barton, A. (2006). Getting the Buggers into Languages. London; New York: Continuum International Pub. Group.
 Dudeney, G. (2007). The Internet and the Language Classroom [A Practical Guide for Teachers]. Cambridge: Cambridge University Press.
 Lightbown, Patsy M. (2006). How Languages Are Learned. Oxford: Oxford University Press.
 Pachler, N. and Redondo, A. (Eds.), (2006). Teaching Foreign Languages in the Secondary School - A Practical Guide. London: Routledge.
 Willis, D. (2007). Doing Task-based Teaching. Oxford: Oxford University Press.

Pre-requisites

None

Synopsis *

This module is aimed at those students who would like to follow a career as Primary or Secondary School teachers, but is also suitable to those who would like to consider a career in HE language teaching by providing them with the opportunity to develop their knowledge and understanding of Languages in the primary and secondary school context as well as in HE.

SCL503 European Political Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- 8.1 Demonstrate critical understanding of the ways in which ideology functions within a mass media form such as the cinema;
- 8.2 Demonstrate critical understanding of current approaches to the relationship between film and politics;
- 8.3 Analyse, in depth, the different ways in which cinema has functioned politically in a range of national, historical and political contexts within Europe;
- 8.4 Critically engage with a number of films from different European national traditions.

Method of Assessment

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Seminar Presentation (10 minutes) – 20%

Preliminary Reading

Indicative Reading List:

Bordwell, D. and Thompson, K. (1994) 'Political Cinema in the West' in Film History: An Introduction. New York: McGraw-Hill
 Celli, C. (2005) Gillo Pontecorvo: From Resistance to Terrorism. Lanham, Maryland/ Toronto/ Oxford: Scarecrow Press
 Kellner, D. (1993) 'Film, Politics, and Ideology: Towards a Multiperspectival Film Theory' in James Combs (ed.) Movies and Politics: The Dynamic Relationship. New York/ London: Garland Publishing
 Halligan, B. (2016) Desires for Reality: Radicalism and Revolution in Western European Film. New York/ Oxford: Berghahn Books
 Hoffman, H. (1997) The Triumph of Propaganda: Film and National Socialism, 1933-1945. New York/ Oxford: Berghahn Books
 Lombardi, G. (ed.) (2016) Italian Political Cinema. Oxford/ Bern/ Berlin/ Bruxelles/ Frankfurt/ New York/ Wien: Peter Lang
 Michalczyk, J.J. (1984) Costa-Gavras: The Political Fiction Film. Philadelphia/ London/ Toronto: Art Alliance Press/ Associated University Presses
 Screen Reader 1: Cinema/Ideology/Politics. London: Society for Education in Film and Television, (1977)
 Smith, A. (2005) 'The Série-Z, Politics and the Thriller Genre' in French Cinema in the 1970s: The Echoes of May. Manchester: Manchester University Press
 Tzioumakis, Y. and Molloy, C. (eds) (2016) The Routledge Companion to Cinema and Politics. London/ New York: Routledge

Restrictions

Available as a 'Wild' module, subject to individual students' programme requirements

Synopsis <span style =

This module examines the various ways in which cinema can be used to articulate a political message or advance a political cause. Drawing on films from the major Western European nations (e.g. France, German, Italy and Spain) and from a variety of historical periods from the 1930s to the present, it will examine and contrast the ideological functions of cinema in a range of different geopolitical contexts. The films studied will range from explicit propaganda films of the totalitarian regimes to left-wing counter-cultural filmmaking of the sixties and popular genres such as the 'political thriller'.

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SCL504 European Political Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate cogent understanding of the ways in which ideology functions within a mass media form such as the cinema;
- 2 Demonstrate conceptual understanding of current approaches to the relationship between film and politics;
- 3 Comprehensively analyse, using established techniques, the different ways in which cinema has functioned politically in a range of national, historical and political contexts within Europe;
- 4 Critically engage with a number of films and demonstrate coherent and detailed knowledge of different European national traditions.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Deploy advanced communicative strategies in public presentations and discussions, and argue cogently under pressure from subject specialists and non-specialists;
- 2 Deploy comprehensive knowledge and systematic understanding of the well-established principles and concepts their subject matter in cogently argued written essays;
- 3 Undertake advanced, independent and specialised research using initiative, engaging critically with recent and advanced scholarship in the discipline;
- 4 Take responsibility for personal and professional learning and development.

Method of Assessment

Main assessment methods

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Seminar Presentation (10 minutes) – 20%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

Indicative Reading List:

Bordwell, D. and Thompson, K. (1994) 'Political Cinema in the West' in Film History: An Introduction. New York: McGraw-Hill
Kellner, D. (1993) 'Film, Politics, and Ideology: Towards a Multiperspectival Film Theory' in James Combs (ed.) Movies and Politics: The Dynamic Relationship. New York/ London: Garland Publishing
Halligan, B. (2016) Desires for Reality: Radicalism and Revolution in Western European Film. New York/ Oxford: Berghahn Books
Lombardi, G. (ed.) (2016) Italian Political Cinema. Oxford/ Bern/ Berlin/ Bruxelles/ Frankfurt/ New York/ Wien: Peter Lang
Tzioumakis, Y. and Molloy, C. (eds) (2016) The Routledge Companion to Cinema and Politics. London/ New York: Routledge

Pre-requisites

None

Restrictions

Only available as a 'Wild' module choice subject to individual students' programme requirements.

Synopsis <span style =

This module examines the various ways in which cinema can be used to articulate a political message or advance a political cause. Drawing on films from the major Western European nations (e.g. France, German, Italy and Spain) and from a variety of historical periods from the 1930s to the present, it will examine and contrast the ideological functions of cinema in a range of different geopolitical contexts. The films studied will encompass a range of forms such as explicit propaganda films of the totalitarian regimes, left-wing counter-cultural filmmaking of the sixties, and popular genres such as the 'political thriller'.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

SCL505 Cultures of Sustainability						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Engage critically with multiple and complex meanings of the terms 'sustainable' and 'sustainability';
- 2 Demonstrate a critical understanding of the transnational need for sustainable cultural models;
- 3 Demonstrate an appreciation of ways in which ethnicities, cultures, geographies and languages maintain difference and diversity whilst sharing common pressures, practices and goals;
- 4 Apply concepts of sustainability to a range of different social and cultural contexts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Undertake independent research around the prescribed topics;
- 2 Synthesise and summarise information from a number of textual and visual sources;
- 3 Demonstrate methods of analysing, criticising and assessing logical arguments, and studying and reaching conclusions independently;
- 4 Construct a coherent argument supported by evidence and present written work appropriately;
- 5 Demonstrate the ability to manage their own learning by working through set material in a systematic manner and adhering to deadlines.

Method of Assessment

Main assessment methods

- Essay 1 (1,500 words) – 50%
- Essay 2 (1,500 words) – 50%

Reassessment methods

- Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

What is sustainability? It has been defined in many ways, but the most frequently quoted definition is from 'Our Common Future', also known as the Brundtland Report (1987) which refers to 'development that meets the needs of the present without compromising the ability of future generations to meet their own needs.' While the concept of sustainability has its roots in the natural sciences, it is becoming evident that theories and practices of sustainability are of relevance in social and cultural studies as much as biophysical relationships.

The module begins with an examination of the wide-ranging definitions of sustainability and of the contribution to the discourse from Humanities subjects. We proceed to analyse a range of case studies representing the four disciplines of Modern Languages in SECL at Kent: French, German, Italian and Hispanic Studies. The case studies highlight cultural practices ranging across time periods and geographies in which sustainable processes are key. They may include the cultural history of sustainability or 'Nachhaltigkeit' in the German context; the Cinema Ritrovato festival in Bologna, Italy; the debate in psychoanalysis on the themes of exploitation/sustainability and competition/cooperation in relation to ecological practices and the environment; the works of Martinique author Patrick Chamoiseau and the challenges to French/Eurocentric concepts of sustainability; and the culture and practice of urban organic farming – organopónicos – that arose out of the economic crisis in Cuba in the 1990s and which have circular economics, cultural development and educational practices at their core.

The module concludes with a consideration of how the case studies illustrate theories and practices of sustainability, and how in turn they may be considered catalysts for further engagement in questions of sustainability.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH5001 Buddhism: The Foundations						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

To outline, analyse and discuss the key doctrinal themes and practices related to the first millennium of Buddhist history in India and their development over time;

To understand the broad philosophical context in which early Buddhism developed in India;

To demonstrate an understanding of and ability to discuss the authority claims of Theravada and Mahayana forms of Buddhism and consider their relationship to early Buddhist thought;

To demonstrate a detailed understanding of fundamental Buddhist teachings as expounded by the Theravada and Mahayana literature of first millennium Buddhism.

Method of Assessment

Essay 1 (3,000 words) – 50%

Essay 2 (3,000 words) – 50%

Preliminary Reading

Indicative Reading List

Gethin, R, (1998) The Foundations of Buddhism. Oxford: OPUS Books.

Gombrich, R, (2006) Theravada Buddhism: A Social History, 2nd Edition, Routledge.

Williams, P., (2008) Mahayana Buddhism. The Doctrinal Foundations, London; Routledge.

Harvey, P, (2012) An Introduction to Buddhism, Second Edition: Teachings, History and Practices, Cambridge: Cambridge University Press.

Rahula, W, (1997) What the Buddha Taught. London: Oneworld Publications.

Synopsis <span style =

This module will examine the main doctrines and practices of early Indian Buddhism as seen through the Theravada Buddhist canon and early Mahayana literature (in translation). The module will examine the figure of the Buddha and the central concepts and doctrinal themes in his teachings as represented in these materials, with particular attention paid to the philosophical, soteriological, and ethical ideas expressed within early Buddhist literature in the period 500 BCE to 800 CE, focusing on South Asian contexts.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH515		Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Project	

Contact Hours

Total Contact Hours: 12
Private Study Hours: 288
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate a critical understanding of the nature, role and significance of religion in relation to a defined context or issue;
- 2 Make appropriate use of theoretical and substantive insights from humanities or social science disciplines appropriate to their research project to inform the project's research focus or question and to situate its argument or findings in the context of wider knowledge or debates;
- 3 Design a coherent research project, including a clearly defined question or focus, a structured argument or methodology appropriate to the project, and a core argument or findings which clearly address the research focus or question;
- 4 Engage with primary and secondary source material in a scholarly way, demonstrating the ability to understand religious concepts, debates and life-worlds in ways that represent them fairly, whilst also maintaining a critical understanding of their assumptions, implications, limitations or contradictions.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Understand and evaluate their source material, whether textual, visual, auditory or data gathered through original fieldwork;
- 2 Demonstrate awareness of alternative theories and interpretations relevant to their topic, and defend their argument or position in relation to these as appropriate;
- 3 Construct a coherent argument based on the critical discussion of relevant concepts or source material;
- 4 Identify and select sources that are most appropriate to their topic, make effective notes in relation to these, produce a clearly-written text, and make appropriate use of referencing styles and bibliographic formatting;
- 5 Make appropriate use of IT and other electronic resources (including online databases and search engines) to produce their dissertation;
- 6 Manage their time effectively in order to complete each phase of the research process in good time before submitting their dissertation to the agreed deadline;
- 7 Make effective use of supervision sessions by producing written material as agreed, identifying key issues for discussion/clarification and responding constructively to feedback from their supervisor.

Method of Assessment

Main assessment methods
Dissertation (12,000 words) – 100%

Reassessment methods
Reassessment Instrument: 100% Project

Preliminary Reading

The reading for dissertation topics will be determined by the focus of each individual project

Pre-requisites

None, although students are required to submit a one page illustrative bibliography of key texts and/or other resources relevant to their chosen topic to the module convenor by the start of the autumn term in which this module begins in order to be finally admitted to the module. Students failing to do this will normally be required to choose an alternative taught module in place of this dissertation module.

Synopsis *

Students are required to identify a viable research focus or question for their project which they will then pursue, with supervisory support, in order to submit their final dissertation. In the summer before joining the module, students will be given advice on how to identify their research focus, and by the start of the autumn term in which the module begins they will be expected to have produced a single side of A4 summarising key literature or other sources relevant to their specific project. Individual supervision will begin from the autumn term onwards. Initially this is likely to focus on clarifying the research focus or question, and situating it more deeply in existing literature and debates. Following this a clearer outline plan for conducting the research will be developed, with students then undertaking work necessary to meet each phase of this plan. If the project involves original fieldwork, the student will be expected to submit a research ethics application form for Faculty approval. As the project develops, chapter drafts will be submitted for review and discussion with the supervisor. Supervision contact time is likely to vary according to the project and student need, but will not exceed a total of 6 hours per student (including face to face supervision or time spent writing written feedback to electronically-submitted drafts). Supervisors will provide feedback on chapter drafts, which will need to be submitted to supervisors in good time before supervision meetings, but will not provide feedback on whole draft manuscripts once chapters are completed.

Supervisors will only provide supervisory support during term-time. Once the project has been agreed and a supervisor allocated in the autumn term, students will not normally be allowed to change their fundamental focus of their project (although their specific questions are likely to change as the project develops) or change their supervisor unless in highly exceptional circumstances. change their fundamental focus of their project (although their specific questions are likely to change as the project develops) or change their supervisor unless in highly exceptional circumstances.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH522 Ancient Chinese Philosophies and the Contemporary World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate significant understanding of the emergence of Chinese philosophies (e.g. Confucianism, Mohism, Daoism, Legalism) in early Chinese history and their legacy in contemporary East Asia and in the West;
- 2 Describe and analyse a key concept, idea, theme or practice in ancient Chinese thought;
- 3 Demonstrate critical appreciation of the key problems of translating Chinese culture, traditions, practices and concepts into a western interpretive framework and language, for instance the problems of using terms like 'philosophy' and 'religion' or western notions of 'literature' in relation to East Asian contexts;
- 4 Make cross-cultural comparisons between ancient Chinese thought and Western philosophy based on the textual analysis of primary sources (in translation) and secondary literature;
- 5 Recognise and analyse the influence of ancient Chinese philosophies on politics, society, popular culture, philosophy and perceptions of well-being, in contemporary China and in the West.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate their communication skills and organise information in a clear and coherent fashion in their written assignments;
- 2 Demonstrate their own learning and performance by applying humanities and social scientific approaches to their object of study;
- 3 Use electronic media to identify and collate appropriate academic resources from the library material, including primary sources, as well as online journals, and other reliable electronic sources, and reference this material effectively;
- 4 Deploy a range of IT skills effectively, such as word-processing text with footnotes, basic formatting, searching databases and text files;
- 5 Demonstrate a capacity to take responsibility for their own personal and professional learning and development.

Method of Assessment

Main assessment methods
Essay 1 (1,500 words) – 20%
Essay 2 (2,000 words) – 30%
Examination (2 hours) – 50%

Reassessment methods
100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

Ancient Chinese philosophies resonate in contemporary China and in the West. Philosophers compare Confucian and Aristotelean virtue ethics, read the Daoist text Zhuangzi alongside Nietzsche and describe Mohist thought as an early example of utilitarianism. Leaders of the People's Republic of China quote from the Chinese classics in their political speeches to enhance feelings of patriotism. Daoist concepts inspire practitioners of alternative medicine and systems biologists.

This module will explore key concepts, themes and practices in ancient Chinese philosophical literature, available in English translation. We provide the historical and cultural backgrounds of the emergence of the major "schools" of thought (including Confucianism, Daoism, Mohism and Legalism) and examine how traditions interacted and transformed throughout Chinese history and how they influenced East Asian societies and became part of global culture. Hermeneutical and other methodological tools will be provided to engage with source material and answer questions about tradition and modernity, make cultural comparisons between East and West and discuss the translatability of concepts ranging from "philosophy" to "qi". The module will also examine how ancient Chinese philosophies inform East Asian business ethics and social customs, literature and popular culture (in China and in the West) and ecological thinking.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH555 Hindu Religious Thought						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Autumn	H	30 (15)	70% Coursework, 30% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	70% Coursework, 30% Exam	

Availability

Also available at Level 5 (TH601)

Contact Hours

2 hour lecture per week and 1 hour seminar per week for 10 teaching weeks.

Learning Outcomes

The intended subject specific learning outcomes:

On successfully completing the module Level 5 students will be able to:

Understand the histories, ideas and practices of significant traditions of Hindu religious thought;

Demonstrate competence in handling the terms and concepts necessary for a critical study of Hindu religious traditions;

Appreciate the influence of historical context on the development of Hindu thought;

Demonstrate skills necessary for a critical reading of Hindu texts in translation, and their application to key themes;

Write lucid, carefully constructed analyses of Hindu concepts and movements, supported by primary and secondary textual evidence, endnotes and bibliographic sources.

In addition, on successfully completing the Level 6 module students will also be able to:

Discuss the themes of the course in an informed and systematic way, relating them to wider issues in the field of religious studies:

Develop a critical understanding of competing philosophical, theological and socio-political teachings and practices in Vedic and Vedāntic, Śaiva, Śākta, Vaisnava, Tantric, and other traditions within Hindu culture;

Critically appraise broader methodological approaches to the study of Hinduism, raised by scholars such as Frits Staal, Sheldon Pollock, Wendy Doniger, Jonardon Ganeri, Gavin Flood, and others:

Show sensitivity to the interaction of Hindu culture with non-Hindu cultures and with key historical changes such as the development of ascetic cultures, popular Hindu movements, or colonial rule.

Method of Assessment

70% Coursework

30% Exam

Preliminary Reading

Indicative Reading List:

Flood, G. (1996) *An Introduction to Hinduism*, Cambridge: Cambridge University Press

Flood, G. (2003) *The Blackwell Companion to Hinduism*. Oxford: Blackwell

Lipner, J. (1998) *Hindus: Their Religious Beliefs and Practices*, London: Routledge

Lopez, Donald S. (1995) *Religions of India in Practice*, Princeton: Princeton University Press

Lott, E. (1980) *Vedantic Approaches to God*. London: Palgrave Macmillan.

Olivelle, P. (1998) *The Early Upanisads: Annotated Text and Translation*, Oxford: Oxford University Press

Pre-requisites

None

Synopsis *

The main emphasis of the course is on identifying the historical development, concepts and practices of key features of Hindu culture. Exploring the distinctive features of Hindu culture and its beliefs and practices, it evaluates the motivating factors and impact that shaped those traditions. Combining historical, textual, doctrinal and anthropological approaches, students are given a multifaceted view of the development of Hindu thought. The course trains students to read Hindu texts in an informed and critical way. Among the themes discussed are: Vedic culture and the transition from ritual forms of religion to philosophical questions and ascetic traditions; Vedantic doctrines of the self, the divine and liberation; socio-religious ideals and ethics associated with dharma; devotional arts and movements associated with particular deities, sampradayas or tantric traditions; different conceptions of the divine; yogic and other practices. These themes will be approached through the study of historical developments and Hindu texts in translation, but attention will also be given to some Sanskrit terminology.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH570 I:Religion and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- Evaluate the manner and extent to which the medium of film might be used to facilitate, advance and critique religious and theological enquiry and debate;
- Recognise the pervasiveness of theological themes in the medium of film;
- Investigate a particular aspect of religion and film in more depth.

Method of Assessment

Essay (5,000 words) – 60%

Film Interpretation (2,500 words) – 30%

Presentation (15 minutes) – 10%

Preliminary Reading

Indicative reading:

Deacy, C. (2001), *Screen Christologies: Redemption and the Medium of Film*, Cardiff: University of Wales Press
 Deacy, C. & Ortiz, G. (2008), *Theology and Film: Challenging the Sacred/Secular Divide*, Oxford: Blackwell
 Lyden, J. (ed.), (2009), *The Routledge Companion to Religion and Film*, London & New York: Routledge, 2009.
 Marsh, C. & Oritz, G. (eds.), (1997), *Explorations in Theology and Film: Movies and Meaning*, Oxford: Blackwell
 Marsh, C. (2004), *Cinema and Sentiment: Film's Challenge to Theology*, Carlisle: Paternoster Press
 Mitchell, J. & Plate, S. Brent, (2007), *The Film and Religion Reader*, London and New York: Routledge
 Wright, M.J. (2007), *Religion and Film: An Introduction*, London: I.B. Taurus

Pre-requisites

None

Synopsis <span style =

The aim of this module is to enable students to understand and evaluate the range of models by which film and religion may be employed as conversation partners and to provide them with the tools necessary for exploring critical links between theology/religious studies and the medium of film. The course will begin with an examination of the methodological, conceptual and disciplinary issues that arise before exploring in critical depth the historical relationship between religion and film, with specific reference to the reception (ranging from prohibition to utilisation) of film by different religious groups. There will be a focus on particular categories of film and categories and models of religious and theological understanding, allowing students taking this module to develop the critical skills helpful for film interpretation and for exploring possible religious and theological approaches to film criticism.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH571 I:Death of God ? :Christianity and the Modern World						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Evaluate the significance and contribution of a number of leading theologians since the nineteenth century from a variety of denominational backgrounds;
- 2 Demonstrate understanding of the changes in Christian thought and practice in a variety of situations in the last two centuries;
- 3 Recognise and evaluate key theological developments as particularly evinced throughout the twentieth century, including the emergence of liberalism, neo-orthodoxy, liberation theology, black theology and feminist theology;
- 4 Analyse the interrelations of Christian theology and contemporary society.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate a growing ability to work independently and effectively both in relation to the two written assignments and the examination for this module;
- 2 Present evidence of an ability to structure scholarly and carefully thought through arguments;
- 3 Show a readiness to explore alternative perspectives on the efficacy of theological debate and demonstrate a respect for the contrary positions of others;
- 4 Use electronic media to identify and collate appropriate academic resources from the library material, including primary sources, as well as online journals, and other reliable electronic sources, and reference this material effectively;
- 5 Deploy a range of IT skills effectively, such as word-processing text with footnotes, basic formatting, searching databases and text files;
- 6 Demonstrate a capacity to take responsibility for their own personal and professional learning and development.

Method of Assessment

Main assessment methods
Essay 1 (1,500 words) – 20%
Essay 2 (2,000 words) – 30%
Examination (2 hours) – 50%

Reassessment methods
100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

This module will enable students to analyse and understand the development of Christian theology over the last two hundred years. We will be critically evaluating the significance and contribution of a number of leading twentieth century theologians from a variety of denominational backgrounds and endeavouring to understand to a sophisticated degree the changes in Christian thought and practice in a variety of situations in the twentieth century.

The module will begin by surveying the main strands of post-Enlightenment Christian theology, including the contributions of Kant, Schleiermacher and Feuerbach. There will be a detailed focus of two of the 'Death of God' theologians from the twentieth century, Thomas Altizer and William Hamilton. We will then critically evaluate the significance of Dietrich Bonhoeffer and his influence (with particular reference to Harvey Cox and John A.T. Robinson); Liberal Protestantism and the rise of Neo-Orthodoxy, with particular reference to Paul Tillich and Karl Barth; Rudolf Bultmann and his programme of demythologisation; and an interrogation of the Christian understanding of 'hope' with specific reference to Jürgen Moltmann. The module also involves a study of key theological movements, in particular Liberation Theology, Black Theology and Feminist Theology.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH574 H:Religion and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- Outline and engage with to a critical extent the approaches that have been used by various scholars in their attempts to bring together the worlds of film and religion/theology. Students will be expected to show to a sophisticated degree which ones they consider to be most helpful and academically sustainable, and why;
- Demonstrate refined intellectual skills by exploring critical links between theology/religious studies and the medium of film, including the evaluation and appropriation of film criticism;
- Recognise to a sophisticated degree the extent to which theological and religious models and criticism may be applied to the medium of film;
- Investigate particular aspects of religion and film in critical depth.

Method of Assessment

Essay (4,000 words) – 60%

Film Interpretation (2,000 words) – 30%

Presentation (15 minutes) – 10%

Preliminary Reading

Indicative reading:

Deacy, C. (2001), *Screen Christologies: Redemption and the Medium of Film*, Cardiff: University of Wales Press
 Deacy, C. & Ortiz, G. (2008), *Theology and Film: Challenging the Sacred/Secular Divide*, Oxford: Blackwell
 Lyden, J. (ed.), (2009), *The Routledge Companion to Religion and Film*, London & New York: Routledge, 2009.
 Marsh, C. & Oritz, G. (eds.), (1997), *Explorations in Theology and Film: Movies and Meaning*, Oxford: Blackwell
 Marsh, C. (2004), *Cinema and Sentiment: Film's Challenge to Theology*, Carlisle: Paternoster Press
 Mitchell, J. & Plate, S. Brent, (2007), *The Film and Religion Reader*, London and New York: Routledge
 Wright, M.J. (2007), *Religion and Film: An Introduction*, London: I.B. Taurus

Synopsis <span style =

The aim of this module is to enable students to understand and evaluate the range of models by which film and religion may be employed as conversation partners and to provide them with the tools necessary for exploring critical links between theology/religious studies and the medium of film. The course will begin with an examination of the methodological, conceptual and disciplinary issues that arise before exploring in critical depth the historical relationship between religion and film, with specific reference to the reception (ranging from prohibition to utilisation) of film by different religious groups. There will be a focus on particular categories of film and categories and models of religious and theological understanding, allowing students taking this module to develop the critical skills helpful for film interpretation and for exploring possible religious and theological approaches to film criticism.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH577 Christianity and Ethics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available under code TH594 (Level 5)

Contact Hours

1x 2hr lecture per week, 1x 1hr seminar per week for 10 teaching weeks

Learning Outcomes

Level 6 students who successfully complete this module will be able to:

1. Give a critical account of the major methodological issues involved in the study of Christian ethics
2. Use theological, theoretical and philosophical skills to contribute to critical analysis and discussion of selected ethical issues
3. Locate Christian ethics in the historical, social and political contexts which have helped to shape contemporary theological think, with a particular focus on selected key thinkers in the early, medieval and contemporary Church periods
4. Identify and evaluate the key theological resources used to inform Christian ethics
5. Provide an informed account of the diversity and plurality of Christian ethical thinking
6. Compare and contrast theological ethics with other secular approaches
7. Apply these theological, philosophical and methodological principles through an in-depth study of a selected ethical issues

Method of Assessment

100% Coursework

Preliminary Reading

Indicative reading:

- R. Gill, ed., 3rd ed. 2006. A Textbook of Christian Ethics (Edinburgh T&T Clark)
- R. Gill ed., 2001. Cambridge Companion to Christian Ethics (Cambridge CUP)
- S. Hauerwas & S Wells eds, 2004. The Blackwell Companion to Christian Ethics. (Oxford: Blackwell)
- D.S. Cunningham 2008. Christian Ethics: The End of the Law. (London: Routledge)
- A. Torrance & M. Banner eds, 2006. The Doctrine of God and Theological Ethics (London: T&T Clark)
- N. Messer 2006 Christian Ethics (London: SCM)
- A. MacIntyre, 1985 (2nd ed.). After Virtue: A Study in Moral Theory (London: Duckworth)
- P. Beattie Jung and Aana Marie Vigen 2010 God, Science, Sex, Gender: an Interdisciplinary Approach to Christian Ethics (University of Illinois Press)
- N. Messer (ed.), 2002 Theological Issues in Bioethics: An Introduction with Readings. (London:DLT)
- O. O'Donovan 1994 Resurrection and Moral Order. (Leicester: IVP2nd ed.)
- P. Wogaman 2000 Christian Perspectives on Politics (Westminster John Knox Press)
- J. Fletcher 1966 Situation Ethics: the new morality (Westminster Press)
- J. Barton 1998 Ethics and the Old Testament London (SCM)
- C. Rodd, 2001 Glimpses of a Strange Land Edinburgh: T & T Clark
- R. Hays 1996 The Moral Vision of the New Testament: A Contemporary Introduction to New Testament Ethics (Edinburgh: T&T Clark)
- R. Bauckham 2009 The Bible in Politics (SPCK)

Pre-requisites

None

Synopsis <span style =

Please note: all Module Handbook information is subject to change pending faculty approval.

- Introduction: studying Christian Ethics
- Christian Ethics: biblical roots
- Christian Ethics: philosophical roots
- Key Christian Thinkers: Augustine
- Key Christian Thinkers: Aquinas and Natural Law
- Key Christian Thinkers: Luther
- Christian Ethics in the 20th century
- Committed Perspectives: Liberation Ethics
- Committed Perspectives: Feminist Ethics
- Tradition Revisited: narrative, pluralism and postmodernity
- Christian Ethics in the Multi-cultural Public Square

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH578 Psychology and Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	

Availability

Also available at Level 5 (TH600)

Contact Hours

1 hour lecture and 2 hour seminar each week for 10 teaching weeks

Learning Outcomes

By the end of the module students should be able to:

- (i) demonstrate knowledge a wide range of materials lying at the interface between psychology and religion;
- (ii) demonstrate competence in handling the terms and concepts of depth-psychological literature on religious experience;
- (iii) demonstrate skills necessary for a critical reading of texts either describing or interpreting religious experience;
- (iv) discuss the themes of the module in an informed way and relate them to wider issues in the field of religious studies;
- (v) write lucid, carefully constructed essays supported by textual evidence, endnotes and bibliographic sources;
- (vi) participate in group discussion of issues raised in seminars;
- (vii) present thoughtful seminar papers and head group discussion on the main themes introduced by them;
- (viii) engage in individual research on selected materials using the full range of library, computing and IT skills and resources.

In order to differentiate between the two levels (5 and 6) at which the module is operating, level 6 students produce two essays (2,000 words), whereas level 5 students produce only one.

Method of Assessment

50% Coursework

50% Exam

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Preliminary Reading

Indicative reading list:

Primary

W. James, *The Varieties of Religious Experience*, 1960.
R. Otto, *The Idea of the Holy*, 1958.
H. L. Philp, *Freud and Religious Belief*, 1956.
M. Palmer, *Freud and Jung on Religion*, 1997.
C. G. Jung, *Psychology and Religion* (C. W. 11), 1958.
R. Segal, *The Gnostic Jung*, 1992.
H. Coward, *Jung and Eastern Thought*, 1985.
J. J. Clarke, *Jung and Eastern Thought: A Dialogue with the Orient*, 1994.
T. Moore, *The Essential James Hillman: A Blue Fire*, 1989.
R. C. Zaehner, *Mysticism: Sacred and Profane*, 1961.
S. & C. Grof (ed), *Spiritual Emergency: When Personal Transformation Becomes a Crisis*, 1989.
J. Beloff, *Parapsychology: A Concise History*, 1993.
K. Wilber, *Integral Psychology: Consciousness, Spirit, Psychology, Therapy*, 2000.
S. Grof, *The Adventure of Self-Discovery: Dimensions of Consciousness and New Perspectives in Psychotherapy and Inner Exploration*, 1988.

Secondary

D. Hay, *Exploring Inner Space*, 1982.
D. M. Wulff, *Psychology of Religion: Classic and Contemporary Views*, 1991.
A. Hardy, *The Spiritual Nature of Man: A Study of Contemporary Religious Experience*, 1979.
G. W. Barnard, *Exploring Unseen Worlds: William James and The Philosophy of Mysticism*, 1997.
D. Capps, *Men, Religion and Melancholia: James, Otto, Jung and Erikson*, 1997.
M. Raphael, *Rudolf Otto and the Concept of Holiness*, 1997.
P. C. Almond, *Rudolf Otto: An Introduction to His Philosophical Theology*, 1984.
R. S. Steele, *Freud and Jung: Conflicts of Interpretation*, 1982.
E. Fromm, *Psychoanalysis and Religion*, 1950.
N. Brown, *Life Against Death: The Psychoanalytic Meaning of History*, 1959.
D. Bakan, *Sigmund Freud and the Jewish Mystical Tradition*, 1958.
D. R. Dyer, *Jung's Thoughts on God: Religious Depths of the Psyche*, 2000.
A. B. Ulanov, *Religion and the Spiritual in Carl Jung*, 1999.
J. W. Heisig, *Imago Dei: A Study of C. G. Jung's Psychology of Religion*, 1979.
R. Noll, *The Jung Cult: The Origins of a Charismatic Movement*, 1994.
J. J. Clarke (ed), *Jung on the East*, 1995.
J. Hillman, *Archetypal Psychology: A Brief Account*, 1983.
J. Hillman, *Re-Visioning Psychology*, 1975.
A. Bharati, *The Light at the Centre*, 1976.
F. Staal, *Exploring Mysticism*, 1975.
P. Devereux, *The Long Trip: A Prehistory of Psychedelia*, 1997.
I. M. Lewis, *Ecstatic Religion*, 1971.
K. Wapnick, 'Mysticism and Schizophrenia' in J. White (ed), *The Highest State of Consciousness*, 1972.
J. E. Nelson, *Healing the Split: Integrating Spirit into our Understanding of the Mentally Ill*, 1994.
S. Gooch, *Creatures from Inner Space*, 1984.
B. Cortright, *Psychotherapy and Spirit: Theory and Practice in Transpersonal Psychology*, 1997.
K. Wilber, *A Brief History of Everything*, 1997.
D. Rothberg & S. Kelly (ed), *Ken Wilber in Dialogue: Conversations in Transpersonal Psychology*, 1998.
S. Grof & H. Z. Bennett, *The Holotropic Mind: The Three Levels of Human Consciousness and How They Shape Our Lives*, 1990.

Pre-requisites

None

Synopsis <span style =

The purpose of this module is to survey some of the most significant 20th century trends in the dialogue between psychology and religion through the writings of depth-psychologists, philosophers, theologians, anthropologists and phenomenologists of religion. The module begins by exploring the varieties of religious experience, especially through the work of William James and Rudolf Otto, after which it examines the contributions of psychoanalysis and analytical psychology to the study of religion, particularly in the work of Freud, Jung and Hillman. This material provides the basis for subsequent discussion of the interdisciplinary literature comparing religious altered states of consciousness (mystical, visionary and paranormal experiences) with other altered states of consciousness (madness, drug induced experiences etc.). The module concludes by discussing the principle issues addressed by transpersonal psychology (particularly in the work of Wilber and Grof): the relationship between western psychotherapies and eastern religious disciplines of spiritual emancipation; competing models of spiritual transformation.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH594 Christianity and Ethics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available under code TH577 (Level 6)

Contact Hours

1x 2hr lecture per week, 1x 1hr seminar per week for 10 teaching weeks

Learning Outcomes

Level 5 students who successfully complete this module will be able to:

1. Give a critical assessment of the key theological and philosophical principles used to inform Christian ethical debate
2. Apply these key theological and philosophical principles to specific issues in contemporary ethical debate
3. Give an informed account of the contribution of selected major theologians to continuing Christian ethical thinking
4. Recognise the diversity and plurality of Christian ethical thinking, with a specific focus on some of the major differences between Catholic and Protestant theologians
5. Compare and contrast theological ethics with other secular approaches
6. Examine from a critical perspective the contribution of Christian ethics to wider public discourse on contemporary ethical issues

Method of Assessment

100% Coursework

Preliminary Reading

Indicative reading:

- R. Gill, ed., 3rd ed. 2006. A Textbook of Christian Ethics (Edinburgh T&T Clark)
- R. Gill ed., 2001. Cambridge Companion to Christian Ethics (Cambridge CUP)
- S. Hauerwas & S. Wells eds, 2004. The Blackwell Companion to Christian Ethics. (Oxford: Blackwell)
- D.S. Cunningham 2008. Christian Ethics: The End of the Law. (London: Routledge)
- A. Torrance & M. Banner eds, 2006. The Doctrine of God and Theological Ethics (London: T&T Clark)
- N. Messer 2006 Christian Ethics (London: SCM)
- A. MacIntyre, 1985 (2nd ed.). After Virtue: A Study in Moral Theory (London: Duckworth)
- P. Beattie Jung and Aana Marie Vigen 2010 God, Science, Sex, Gender: an Interdisciplinary Approach to Christian Ethics (University of Illinois Press)
- N. Messer (ed.), 2002 Theological Issues in Bioethics: An Introduction with Readings. (London: DLT)
- O. O'Donovan 1994 Resurrection and Moral Order. (Leicester: IVP 2nd ed.)
- P. Wogaman 2000 Christian Perspectives on Politics (Westminster John Knox Press)
- J. Fletcher 1966 Situation Ethics: the new morality (Westminster Press)
- J. Barton 1998 Ethics and the Old Testament London (SCM)
- C. Rodd, 2001 Glimpses of a Strange Land Edinburgh: T & T Clark)
- R. Hays 1996 The Moral Vision of the New Testament: A Contemporary Introduction to New Testament Ethics (Edinburgh: T&T Clark)
- R. Bauckham 2009 The Bible in Politics (SPCK)

Pre-requisites

None

Synopsis *

Please note: all Module Handbook information is subject to change pending faculty approval.

- Introduction: studying Christian Ethics
- Christian Ethics: biblical roots
- Christian Ethics: philosophical roots
- Key Christian Thinkers: Augustine
- Key Christian Thinkers: Aquinas and Natural Law
- Key Christian Thinkers: Luther
- Christian Ethics in the 20th century
- Committed Perspectives: Liberation Ethics
- Committed Perspectives: Feminist Ethics
- Tradition Revisited: narrative, pluralism and postmodernity
- Christian Ethics in the Multi-cultural Public Square

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH600 Psychology and Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	

Availability

Also available at Level 6 (TH578)

Contact Hours

1 hour lecture and 2 hour seminar each week for 10 teaching weeks

Learning Outcomes

By the end of the module students should be able to:

- (i) demonstrate knowledge a wide range of materials lying at the interface between psychology and religion;
- (ii) demonstrate competence in handling the terms and concepts of depth-psychological literature on religious experience;
- (iii) demonstrate skills necessary for a critical reading of texts either describing or interpreting religious experience;
- (iv) discuss the themes of the module in an informed way and relate them to wider issues in the field of religious studies;
- (v) write lucid, carefully constructed essays supported by textual evidence, endnotes and bibliographic sources;
- (vi) participate in group discussion of issues raised in seminars;
- (vii) present thoughtful seminar papers and head group discussion on the main themes introduced by them;
- (viii) engage in individual research on selected materials using the full range of library, computing and IT skills and resources.

In order to differentiate between the two levels (5 and 6) at which the module is operating, level 6 students produce two essays (2,000 words), whereas level 5 students produce only one.

Method of Assessment

50% Coursework

50% Exam

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Preliminary Reading

Indicative Reading List:

Primary

W. James, *The Varieties of Religious Experience*, 1960.
R. Otto, *The Idea of the Holy*, 1958.
H. L. Philp, *Freud and Religious Belief*, 1956.
M. Palmer, *Freud and Jung on Religion*, 1997.
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R. Segal, *The Gnostic Jung*, 1992.
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T. Moore, *The Essential James Hillman: A Blue Fire*, 1989.
R. C. Zaehner, *Mysticism: Sacred and Profane*, 1961.
S. & C. Grof (ed), *Spiritual Emergency: When Personal Transformation Becomes a Crisis*, 1989.
J. Beloff, *Parapsychology: A Concise History*, 1993.
K. Wilber, *Integral Psychology: Consciousness, Spirit, Psychology, Therapy*, 2000.
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Secondary

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D. Capps, *Men, Religion and Melancholia: James, Otto, Jung and Erikson*, 1997.
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D. R. Dyer, *Jung's Thoughts on God: Religious Depths of the Psyche*, 2000.
A. B. Ulanov, *Religion and the Spiritual in Carl Jung*, 1999.
J. W. Heisig, *Imago Dei: A Study of C. G. Jung's Psychology of Religion*, 1979.
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J. Hillman, *Archetypal Psychology: A Brief Account*, 1983.
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A. Bharati, *The Light at the Centre*, 1976.
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P. Devereux, *The Long Trip: A Prehistory of Psychedelia*, 1997.
I. M. Lewis, *Ecstatic Religion*, 1971.
K. Wapnick, 'Mysticism and Schizophrenia' in J. White (ed), *The Highest State of Consciousness*, 1972.
J. E. Nelson, *Healing the Split: Integrating Spirit into our Understanding of the Mentally Ill*, 1994.
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S. Grof & H. Z. Bennett, *The Holotropic Mind: The Three Levels of Human Consciousness and How They Shape Our Lives*, 1990.

Pre-requisites

None

Synopsis <span style =

The purpose of this module is to survey some of the most significant 20th century trends in the dialogue between psychology and religion through the writings of depth-psychologists, philosophers, theologians, anthropologists and phenomenologists of religion. The module begins by exploring the varieties of religious experience, especially through the work of William James and Rudolf Otto, after which it examines the contributions of psychoanalysis and analytical psychology to the study of religion, particularly in the work of Freud, Jung and Hillman. This material provides the basis for subsequent discussion of the interdisciplinary literature comparing religious altered states of consciousness (mystical, visionary and paranormal experiences) with other altered states of consciousness (madness, drug induced experiences etc.). The module concludes by discussing the principle issues addressed by transpersonal psychology (particularly in the work of Wilber and Grof): the relationship between western psychotherapies and eastern religious disciplines of spiritual emancipation; competing models of spiritual transformation.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH601 Hindu Religious Thought						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Autumn	I	30 (15)	70% Coursework, 30% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	70% Coursework, 30% Exam	

Availability

Also available at Level 6 (TH555)

Contact Hours

2 hour lecture per week and 1 hour seminar per week for 10 teaching weeks

Learning Outcomes

The intended subject specific learning outcomes:

On successfully completing the module Level 5 students will be able to:

Understand the histories, ideas and practices of significant traditions of Hindu religious thought;
 Demonstrate competence in handling the terms and concepts necessary for a critical study of Hindu religious traditions;
 Appreciate the influence of historical context on the development of Hindu thought;
 Demonstrate skills necessary for a critical reading of Hindu texts in translation, and their application to key themes;
 Write lucid, carefully constructed analyses of Hindu concepts and movements, supported by primary and secondary textual evidence, endnotes and bibliographic sources.

Method of Assessment

70% Coursework

30% Exam

Preliminary Reading

Indicative Reading List:

Flood, G. (1996) An Introduction to Hinduism, Cambridge: Cambridge University Press
 Flood, G. (2003) The Blackwell Companion to Hinduism, Oxford: Blackwell
 Lipner, J. (1998) Hindus: Their Religious Beliefs and Practices, London: Routledge
 Lopez, Donald S. (1995) Religions of India in Practice, Princeton: Princeton University Press
 Lott, E. (1980) Vedantic Approaches to God, London: Palgrave Macmillan
 Olivelle, P. (1998) The Early Upanisads: Annotated Text and Translation, Oxford: Oxford University Press

Pre-requisites

None

Synopsis <span style =

The main emphasis of the course is on identifying the historical development, concepts and practices of key features of Hindu culture. Exploring the distinctive features of Hindu culture and its beliefs and practices, it evaluates the motivating factors and impact that shaped those traditions. Combining historical, textual, doctrinal and anthropological approaches, students are given a multifaceted view of the development of Hindu thought. The course trains students to read Hindu texts in an informed and critical way. Among the themes discussed are: Vedic culture and the transition from ritual forms of religion to philosophical questions and ascetic traditions; Vedantic doctrines of the self, the divine and liberation; socio-religious ideals and ethics associated with dharma; devotional arts and movements associated with particular deities, sampradayas or tantric traditions; different conceptions of the divine; yogic and other practices. These themes will be approached through the study of historical developments and Hindu texts in translation, but attention will also be given to some Sanskrit terminology.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH608 Sociology of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of the nature of sociology as a discipline;
- 2 Demonstrate a critical appreciation of key sociological concepts and debates (e.g. in relation to structure and agency);
- 3 Analyse how religious life may be shaped in relation to social structures and processes such as secularisation, individualisation, gender and class;
- 4 Draw together clear descriptions of human experience, contexts, and practices with relevant sociological concepts and frameworks;
- 5 Critically analyse strengths and weaknesses in different interpretations of the relationship between religion and the social and cultural contexts of modernity.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Undertake fieldwork research in a sensitive and empathic way which demonstrates an understanding of core principles of ethical research;
- 2 Undertake a proactive approach to searching for relevant academic literature in relation to the particular social contexts, structures or processes they are discussing;
- 3 Identify relevant secondary data from non-academic sources which may help to set their work (including the case study) in context.

Method of Assessment

Main assessment methods
 Essay (1,000 words) – 20%
 Case Study (4,000 words) – 80%

Reassessment methods
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The aim of this module is to enable students to think sociologically about religious life. Whilst addressing key debates within the sociology of religion (e.g. secularisation, subjectivisation), it seeks to introduce students to core concepts and methods in sociology that will enable them to understand religious life in terms of broader social structures and processes. Examples of issues covered in the module include: the nature of sociology as a discipline, macro and micro levels of analysis, the agency/structure debate and the nature of social structure, individualisation, and sociological perspectives on gender, class, emotion, materiality and belief. The significance of intersectionality between different social structures will also be discussed, and useful sources of secondary data (e.g. BRIN) will be explored. The central assessment task for the module – a case study presenting the sociological analysis of the nature and place of religion in a particular individual's life – brings these theoretical and methodological approaches together into a micro-level analysis of lived religion in a way that is informed by broader social and cultural structures. Examples of good writing in this style of sociological research are presented and explored through the module.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH611 The Sacred in Contemporary Society						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 Demonstrate critical understanding of the differences between ontological and cultural theories of the sacred;
- 2 Situate cultural theories of the sacred within broader forms of cultural theory (e.g. cultural sociology);
- 3 Engage critically with key cultural theorists of the sacred, demonstrating a clear understanding of their work, an ability to articulate a balanced and well-informed critique of it, and an ability to use their concepts, where appropriate, to relevant social and cultural phenomena;
- 4 Provide balanced and well-evidenced arguments on whether a particular contemporary cultural phenomenon can be appropriately understood in sacred terms, as well as what this suggests about the nature of the sacred as a cultural structure.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1 Demonstrate a clear understanding of relevant literature;
- 2 Identify and critically evaluate sources relevant to a particular theory or debate;
- 3 Identify and analyse relevant primary case material drawn from outside academic texts (e.g. news media).

Method of Assessment

Main assessment methods
Essay (5,000 words) – 50%
Examination (3 hours) – 50%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The primary aims of this module are to give students a critical grounding in current cultural theories of the sacred, to provide them with opportunities to explore how these concepts relate to contemporary social and cultural phenomena, and to reflect on how this process might help us to refine cultural theories of the sacred. The module will enable students to distinguish between ontological and cultural theories of the sacred, and will introduce them to key cultural theorists of the sacred such as Durkheim, Shils, Bellah, and Alexander. A range of cases will also be explored to provide students with opportunities to think about how relevant concepts might relate to specific social and cultural phenomena, and to provide a basis for the analytical work they undertake in their assessed work.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH612 The Sacred in Contemporary Society						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 40

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- Demonstrate a critical appreciation of differences between ontological and cultural theories of the sacred in ways that connect systematically with broader theoretical debates in the study of religion;
- Make appropriate use of wider forms of cultural theory (e.g. cultural sociology) to develop nuanced analyses of the nature and significance of the sacred and the profane in the social and cultural conditions of modernity;
- Engage critically with the leading edge of work on the cultural study of the sacred and reflect on its specific strengths and limitations in providing a theoretical framework for analysing contemporary social and cultural life;
- Demonstrate understanding and make use of methodological approaches used by leading theorists of the cultural study of the sacred in ways that both establish their value and limitations for understanding a contemporary cultural phenomenon in terms of the sacred and the profane, as well as the value and limitations of particular methodological approaches more generally.

Method of Assessment

Essay (5,000 words) – 50%

Examination (3 hours) – 50%

Preliminary Reading

Indicative Reading List

Aldridge, A. (2007). Religion in the Contemporary World. Cambridge: Polity Press.

Alexander, J. (2005). The Meanings of Social Life. New York: Oxford University Press.

Durkheim, E. (1995). The Elementary Forms of the Religious Life. London: Free Press.

Lynch, G. (2012). On the Sacred. London: Acumen.

Pre-requisites

None

Synopsis <span style =

The primary aims of this module are to give students a critical grounding in current cultural theories of the sacred, to provide them with opportunities to explore how these concepts relate to contemporary social and cultural phenomena, and to reflect on how this process might help us to refine cultural theories of the sacred. The module will enable students to distinguish between ontological and cultural theories of the sacred, and will introduce them to key cultural theorists of the sacred such as Durkheim, Shils, Bellah, and Alexander. A range of cases will also be explored to provide students with opportunities to think about how relevant concepts might relate to specific social and cultural phenomena, and to provide a basis for the analytical work they undertake in their assessed work.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH615 Modern Islam: Liberal and Fundamentalist Thought						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Availability

Also available as TH616 (Level 6)

Contact Hours

2-hour lecture per week, 1-hour seminar per week for 10 teaching weeks

Learning Outcomes

By the end of this module, students should be able to:

- i) understand critically the issues in identifying uniquely 'Islamic' forms of liberalism and fundamentalism
- ii) understand the historical development and cultural context of different political philosophies in Islamic culture
- iii) situate liberal and fundamentalist movements within the broader debates in Islamic culture (e.g. concerning interpretation of scripture and text, competing notions of leadership and polity, or of jurisprudence and individual rights)
- iv) identify and analyse key sources of Islamic thought on liberalism and fundamentalism, situating them in relation to their interpretation by subsequent traditions
- v) engage critically with key Islamic theologians and political thinkers, demonstrating a clear understanding of their work and its context, an ability to articulate a balanced and well-informed critique of it, and an ability to assess their concepts in relation to contemporary theories and events

Method of Assessment

50% Coursework

50% Exam

Preliminary Reading

Students will be provided with a course reading pack with selected readings relating to each of the sessions. More general introductory texts would be:

Ernest Gellner Muslim Society Cambridge University Press 1983

Seyyed Hossein Nasr Islamic Life and Thought State University of New York Press 1981

Charles Kurzman Liberal Islam: A Sourcebook Oxford University Press 1998

Judith Tucker Women, Family and Gender in Islamic Law Cambridge University Press 2008

Pre-requisites

None

Synopsis <span style =

The primary aims of this module are to give you a critical grounding in Islamic sources, thinkers and theories relevant to the development of Islamic liberal and fundamentalist perspectives, and it also explores the ways in which these perspectives bear upon contemporary debates and events. It will equip you with the ability to situate current views within their historical and theological context, critically assess them, and constructively apply them to current phenomena. The module will introduce you to key Islamic debates such as those which address textual interpretation, the relation between revelation and human reason, and the nature of political authority. It will familiarise you with key sources such as the Qur'an, Hadith and treatises of key Islamic theologians and jurists, and it will introduce you to classical and modern theorists from Ibn Taymiyyah to Tariq Ramadan. A range of case studies will allow you to apply these sources and theories to contemporary situations. The module draws lessons for critical thinking about the way in which social context and religious premises affect both religious and political theories. These sources and skills will provide a basis for the analytical work that you undertake in your assessed work.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH616 Modern Islam: Liberal and Fundamentalist Thought						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Availability

Also available as TH615 (Level 5)

Contact Hours

2-hour lecture per week, 1-hour seminar per week to 10 teaching weeks

Learning Outcomes

By the end of this module, students should be able to:

- i) understand critically the issues in identifying uniquely 'Islamic' forms of liberalism and fundamentalism
- ii) understand the historical development and cultural context of different political philosophies in Islamic culture
- iii) situate liberal and fundamentalist movements within the broader debates in Islamic culture (e.g. concerning interpretation of scripture and text, competing notions of leadership and polity, or of jurisprudence and individual rights)
- iv) identify and analyse key sources of Islamic thought on liberalism and fundamentalism, situating them in relation to their interpretation by subsequent traditions
- v) engage critically with key Islamic theologians and political thinkers, demonstrating a clear understanding of their work and its context, an ability to articulate a balanced and well-informed critique of it, and an ability to assess their concepts in relation to contemporary theories and events

Method of Assessment

50% Coursework

50% Exam

Preliminary Reading

Students will be provided with a course reading pack with selected readings relating to each of the sessions. More general introductory texts would be:

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Seyyed Hossein Nasr Islamic Life and Thought State University of New York Press 1981

Charles Kurzman Liberal Islam: A Sourcebook Oxford University Press 1998

Judith Tucker Women, Family and Gender in Islamic Law Cambridge University Press 2008

Pre-requisites

None

Synopsis <span style =

The primary aims of this module are to give you a critical grounding in Islamic sources, thinkers and theories relevant to the development of Islamic liberal and fundamentalist perspectives, and it also explores the ways in which these perspectives bear upon contemporary debates and events. It will equip you with the ability to situate current views within their historical and theological context, critically assess them, and constructively apply them to current phenomena. The module will introduce you to key Islamic debates such as those which address textual interpretation, the relation between revelation and human reason, and the nature of political authority. It will familiarise you with key sources such as the Qur'an, Hadith and treatises of key Islamic theologians and jurists, and it will introduce you to classical and modern theorists from Ibn Taymiyyah to Tariq Ramadan. A range of case studies will allow you to apply these sources and theories to contemporary situations. The module draws lessons for critical thinking about the way in which social context and religious premises affect both religious and political theories. These sources and skills will provide a basis for the analytical work that you undertake in your assessed work.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH617 Continental Philosophy of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, students will be able to:

Demonstrate comprehensive understanding of what continental philosophy is according to its history, themes, methods and thinkers;

Understand religion through a broad range of continental philosophical approaches including those that are at the forefront of the discipline;

Employ a systematic understanding of hermeneutical, phenomenological, feminist and genealogical approaches to understanding key questions and problems in religious discourse;

Use the critical approaches of continental philosophy to evaluate arguments, assumptions and abstract concepts;

Demonstrate a significant understanding of how religion is shaped by the history of philosophy.

Method of Assessment

Introduction to Essay (500 words) – 15%

Text Commentary (2,000 words) – 35%

Essay (3,500 words) – 50%

Preliminary Reading

Indicative reading list:

Anderson, P.S. (2003). "Feminism in the Philosophy of Religion" in *Explorations in Contemporary Continental Philosophy of Religion*, eds. Deane-Peter Baker and Patrick Maxwell (Amsterdam, NY: Rodopi), pp. 189–206.

Critchley, S. (2001). *Continental Philosophy: A Very Short Introduction* (Oxford: Oxford University Press).

Dupré, L. (1993). *Passage to Modernity: An Essay in the Hermeneutics of Culture* (New Haven: Yale University Press).

Joy, M. (2010) (ed.), *Continental Philosophy and the Philosophy of Religion* (Dordrecht: Springer).

Ricoeur, P. (1995). *Figuring the Sacred*, ed. Mark Wallace (Minneapolis: Fortress Press).

----- "Religion, Atheism, and Faith" in *The Conflict of Interpretations*, ed. D. Ihde (Evanston: Northwestern University Press, 1974), pp. 440–467.

Synopsis <span style =

This is an introduction to the Continental philosophy of religion which orients itself around philosophical discussions of religion as a form of intoxication. This module will be divided into two parts. First, it will familiarise students with how Continental philosophy has developed in response to methodological and historical questions. Second, it will then show how Continental philosophy applies to the philosophy of religion by discussing traditional religious problems—e.g., the existence of God, the problem of theodicy, the conception of the good life—and seeing how seminal Continental thinkers engage with these issues in diverse ways. The first part of the module will discuss critical, historical-based methodologies in: philosophical hermeneutics (Gadamer and Ricoeur), phenomenology (Dupré and Marion) and genealogy (Foucault). The second part of the module will utilise contemporary scholarship consisting in contemporary philosophers applying the aforementioned methodological approaches to religious problems.

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TH618 Continental Philosophy of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module, students will be able to:

Demonstrate comprehensive understanding of what continental philosophy is according to its history, themes, methods and thinkers;

Understand religion through a broad range of continental philosophical approaches including those that are at the forefront of the discipline;

Employ a systematic understanding of hermeneutical, phenomenological, feminist and genealogical approaches to understanding key questions and problems in religious discourse;

Use the critical approaches of continental philosophy to evaluate arguments, assumptions and abstract concepts;

Demonstrate a significant understanding of how religion is shaped by the history of philosophy.

Method of Assessment

Introduction to Essay (500 words) – 15%

Text Commentary (2,000 words) – 35%

Essay (3,500 words) – 50%

Preliminary Reading

Indicative reading:

Anderson, P.S. (2003). "Feminism in the Philosophy of Religion" in *Explorations in Contemporary Continental Philosophy of Religion*, eds. Deane-Peter Baker and Patrick Maxwell (Amsterdam, NY: Rodopi), pp. 189–206.

Critchley, S. (2001). *Continental Philosophy: A Very Short Introduction* (Oxford: Oxford University Press).

Dupré, L. (1993). *Passage to Modernity: An Essay in the Hermeneutics of Culture* (New Haven: Yale University Press).

Joy, M. (2010) (ed.), *Continental Philosophy and the Philosophy of Religion* (Dordrecht: Springer).

Ricoeur, P. (1995). *Figuring the Sacred*, ed. Mark Wallace (Minneapolis: Fortress Press).

----- "Religion, Atheism, and Faith" in *The Conflict of Interpretations*, ed. D. Ihde (Evanston: Northwestern University Press, 1974), pp. 440–467.

Ward, G. (2004). *The Blackwell Companion to Postmodern Theology* (Oxford: Blackwell)

Synopsis */

This is an introduction to the Continental philosophy of religion which orients itself around philosophical discussions of religion as a form of intoxication. This module will be divided into two parts. First, it will familiarise students with how Continental philosophy has developed in response to methodological and historical questions. Second, it will then show how Continental philosophy applies to the philosophy of religion by discussing traditional religious problems—e.g., the existence of God, the problem of theodicy, the conception of the good life—and seeing how seminal Continental thinkers engage with these issues in diverse ways. The first part of the module will discuss critical, historical-based methodologies in: philosophical hermeneutics (Gadamer and Ricoeur), phenomenology (Dupré and Marion) and genealogy (Foucault). The second part of the module will utilise contemporary scholarship consisting in contemporary philosophers applying the aforementioned methodological approaches to religious problems.

TH619 Religious Studies and Philosophy in the Classroom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Two hours per week, (2 hr lecture) for 10 teaching weeks.

Cost

Some travel may be required by students taking this module. In this instance, it should be noted that the University is unable to cover the cost of any such journey.

Learning Outcomes

On successful completion of the module students will:

1. Present subject related ideas and concepts concisely and coherently within a classroom setting.
2. Devise, develop and evaluate a specific idea or project.
3. Understand the importance of professional responsibility and of following professional guidelines.
4. Understand the National Curriculum and the role of Religion Education and Philosophy within the Curriculum.
5. Display knowledge of the organisation within schools and the management of people within them.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Method of Assessment

There are four methods of assessment.

1. Journal/Blog writing (10%). One short entry per school visit.
2. Oral Presentation (10%). To describe activities carried out at school, the a special project or another topic related to the placement experience.
3. Teacher Assessment (20%). Designated teachers will be provided with an assessment form to complete.
4. End of module report and portfolio (60 %). 1500 word report, plus observation forms, class assignments and teaching materials

Preliminary Reading

General

Capel, Susan Anne, Leask Marilyn, Turner Tony, Learning to Teach in the Secondary School: A Companion to School Experience, (London: Routledge, 2012)

Leibling, Mike, The A-Z of Learning: Tips and Techniques for Teachers (New York: Routledge, 2005)

Religious Education

Reference:

Hinnells, John, Routledge Companion to the Study of Religion, 2nd ed. (London: Routledge, 2010)

Smart, Ninian, The World's Religions, (Cambridge: Cambridge University Press, 1998).

Woodhead, Linda, Partridge Christopher, Kawanami, Hiroko (ed.) Religions in the Modern World: Traditions and Transformations, (London: Routledge, 2009)

Specific;

Brandom Anne-Marie and Andrew Wright (Eds.). Learning to Teach Religious Education in the Secondary School: A Companion to School Experience. (London: Routledge, 2005).

Erricker, Clive. A Conceptual and Interdisciplinary Approach for Secondary Level. (New York: Routledge, 2010).

Cavan, Wood. 100 Ideas for Teaching Religious Education. (London: Continuum International, 2008)

Watson, Brenda, and Thompson Penny. The Effective Teaching of Religion Education. (Edinburgh: Pearson Education Ltd, 2007).

Philosophy

Bowkett, Steve, 100 Ideas for Teaching Thinking Skills. (London: Continuum, 2007)

De A'Echevarria, Ann, Patience Ian. Teaching Thinking, (Alresford: Teachers Pocketbooks, 2008)

Fisher, Robert. Values for Thinking, (Oxford: Nash Pollock, 2001)

Hannam Patricia, Echeverria Eugenio. Philosophy with Teenagers: Nurturing a Moral Imagination for the 21st Century. (London: Continuum International, 2009)

Websites

<http://www.education.gov.uk/>

<http://www.education.gov.uk/schools/teachingandlearning/curriculum/secondary>

Restrictions

This module is exempt from the randomised selection criteria. Students will be selected by their subject grades, attendance record and interview performance.

Good attendance record and overall good academic achievement especially on their chosen subject. The Partnership Development Office together with the course convenor will provide initial ambassador training. Students will work in a school, with a nominated teacher, for ten half days during the Autumn Term and will have the opportunity to promote their subject in a variety of ways. The Course Convenor will place students in appropriate schools, either primary or secondary.

Synopsis <span style =

Please note: all Module Handbook information is subject to change pending faculty approval.

This module is aimed at those students who would like to follow a career as Secondary School teachers, but is also suitable to those who would like to combine an academic course with work experience. Placements in a school environment will enhance the students' employment opportunities as they will acquire a range of skills. It will also provide the students with the opportunity to develop their knowledge and understanding of Religious Education and Philosophy in the secondary school context. The weekly school based work and university based work will complement each other. The student will spend one half-day per week for ten weeks in a school where each student will have a designated teacher-mentor who will guide their work in school. They will observe sessions taught by their designated teacher and possibly other teachers. Initially, for these sessions the students will concentrate on specific aspects of the teachers' tasks, and their approach to teaching a whole class. As they progress, their role will be as teaching assistants, by helping individual pupils who are having difficulties or by working with small groups. They may teach brief or whole sessions with the whole class or with a small group of students where they explain a topic related to the school syllabus. They may also talk about aspects of University life. They must keep a weekly journal reflecting on their activities at their designated school.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH620 Anthropology of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	70% Coursework, 30% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	70% Coursework, 30% Exam	

Availability

Also available at Level 6 (TH621)

Contact Hours

1-hour lecture per week, 2-hour seminar per week for 10 teaching weeks

Learning Outcomes

By the end of the module, Level 5 and 6 students will have:

- acquired detailed and critical knowledge and understanding of core topics in anthropology and religion; e.g. notions of 'the primitive', cultural systems, ideas of belonging and ethnicity and the relationships between religion, nation and politics (programme outcomes A1, A2 and A4)
- demonstrated competence in applying these concepts within new and differing contexts (e.g. to see the relationship between religion and current debates about national identity) (programme outcomes A3, A4 and B3)
- shown cogent understanding of the principal academic methodologies within anthropological approaches to religious studies, especially the use of ethnography in evaluating anthropological research, and to appreciate both the potentialities and the limitations of these methodologies (programme outcomes A4, B3 and C1-4).
- the ability to analyse key texts critically (both primary and secondary) (programme outcomes B1, B2 and B4)

Method of Assessment

70% Coursework

30% Exam

Preliminary Reading

Indicative reading:

Bowie, F. 2006. The anthropology of religion. Oxford: Blackwell.

Cohen, A. P. 1982. Belonging: identity and social organization in British rural cultures. Manchester: Manchester University Press.

Day, A. 2011 Believing in Belonging: Belief and Social Identity in the Modern World. Oxford: Oxford University Press.

Hammersley, M. and P. Atkinson 1995. Ethnography: principles in practice. London: Routledge.

Lambeck, M. (ed.) 2002. A reader in the anthropology of religion. Malden, Mass.: Blackwell.

Luhmann, T. M. 2007. Persuasions of the witch's craft. Cambridge: Harvard University Press.

Pre-requisites

Any year 1 RS module, such as TH334, TH340, TH342, TH341, TH343, TH344 or any other module from Religious Studies.

Synopsis *

The aim of the course is to provide students with an understanding of the history and practice of the anthropology of religion through the past 150 years. Students will explore the 'anthropology of religion' to provide a historical and contemporary understanding of how anthropological studies of religion enrich knowledge of what it means to be religious. The course will examine and students will practise the anthropological method of rich participant observation and comparative analysis. Course content focuses on foundational and contemporary issues of religious definition, ritual, belief, embodiment, rationality and relationships in both Western and non-western contexts.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH621 Anthropology of Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	70% Coursework, 30% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	70% Coursework, 30% Exam	

Availability

Also available at Level 5 (TH620)

Contact Hours

1 hour lecture per week, 2-hour seminar per week for 10 teaching weeks

Learning Outcomes

By the end of the module, Level 5 and 6 students will have:

- acquired detailed and critical knowledge and understanding of core topics in anthropology and religion; e.g. notions of 'the primitive', cultural systems, ideas of belonging and ethnicity and the relationships between religion, nation and politics (programme outcomes A1, A2 and A4)
- demonstrated competence in applying these concepts within new and differing contexts (e.g. to see the relationship between religion and current debates about national identity) (programme outcomes A3, A4 and B3)
- shown cogent understanding of the principal academic methodologies within anthropological approaches to religious studies, especially the use of ethnography in evaluating anthropological research, and to appreciate both the potentialities and the limitations of these methodologies (programme outcomes A4, B3 and C1-4).
- the ability to analyse key texts critically (both primary and secondary) (programme outcomes B1, B2 and B4)

In addition, at the end of the module Level 6 students will have:

- carried out and displayed understanding of additional research and critical thinking in both written assessments and seminar topics that shows an appreciation of the uncertainty, ambiguity and limits of knowledge (programme outcomes B1-4)
- thorough, detailed and systematic knowledge of core tenets of the subject, including a comprehensive appreciation of the latest research on anthropological approaches to the study of religion (e.g. Falzon's (2009) concept of multi-sited ethnography) (programme outcomes A1-4)
- the necessary skills in using contemporary research methodologies, analytical technique and other modes of enquiry currently at the cutting edge of anthropological and religious studies (e.g. empirical studies of the impacts of migration) (programme outcomes A4, B2 and B3)
- demonstrated independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources (programme outcomes C1-4)
- the ability to analyse key texts and other materials critically at a high level (programme outcomes B3 and B4)

Method of Assessment

70% Coursework

30% Exam

Preliminary Reading

Indicative reading:

Bowie, F. 2006. The anthropology of religion. Oxford: Blackwell.

Cohen, A. P. 1982. Belonging: identity and social organization in British rural cultures. Manchester: Manchester University Press.

Day, A. 2011 Believing in Belonging: Belief and Social Identity in the Modern World. Oxford: Oxford University Press.

Hammersley, M. and P. Atkinson 1995. Ethnography: principles in practice. London: Routledge.

Lambeck, M. (ed.) 2002. A reader in the anthropology of religion. Malden, Mass.: Blackwell.

Luhmann, T. M. 2007. Persuasions of the witch's craft. Cambridge: Harvard University Press.

Pre-requisites

Any year 1 RS module, such as TH334, TH340, TH342, TH341, TH343, TH344 or any other module from Religious Studies.

Synopsis *

The aim of the course is to provide students with an understanding of the history and practice of the anthropology of religion through the past 150 years. Students will explore the 'anthropology of religion' to provide an historical and contemporary understanding of how anthropological studies of religion enrich knowledge of what it means to be religious. The course will examine and students will practise the anthropological method of rich participant observation and comparative analysis. Course content focuses on foundational and contemporary issues of religious definition, ritual, belief, embodiment, rationality and relationships in both Western and non-western contexts.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH622 Cracking Biblical Codes: Prophecy, Apocalyptic and Wisdom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- Demonstrate critical knowledge of and the ability to critically assess attempts (ancient and modern) to decipher the Bible as 'code';
- Demonstrate confidence when applying these critical skills in the close reading of biblical texts;
- Demonstrate detailed understanding and awareness of the principal academic methodologies in Biblical Studies and critical appreciation of the range of interpretative models in Judaism and Christianity;
- Demonstrate critical and analytical skills to analyse the interrelations between ancient texts, or 'mysteries', and contemporary worlds.

Method of Assessment

50% Coursework

50% Exam

Preliminary Reading

Indicative reading:

Frilingos, C.A. (2004). Spectacles of Empire: Monsters, Martyrs and the Book of Revelation. University of Pennsylvania Press

Hartman, L.F. (2007). Alexander A. Di Lella, Daniel. Anchor Bible Commentaries; Yale University Press

Pippin, T. (1999). Apocalyptic Bodies: The Biblical End of the World in Text and Image. London and New York: Routledge

Pyper, H. (2005). 'Reading in the Dark: Zechariah, Daniel and the Difficulty of Scripture', Journal for the Study of the Old Testament 29.4, pp. 485-504.

Pre-requisites

None

Synopsis <span style =

This module will explore the theme of 'Biblical Codes' from two angles.

Firstly, we will be exploring how different writers and groups (some of them inside the Bible, some of them outside it) have read the Bible as temporal or political code. For example, the biblical book of Daniel attempts to decode the book of Jeremiah, which had already become deeply mysterious to ancient readers. Similarly, the New Testament 'deciphers' biblical prophecy and motifs by applying them to Jesus or the Roman Empire. At the other end of the time spectrum, we find bestsellers like Michael Drosnin's *The Bible Code* (1997), Hal Lindsey and Tim LaHaye's attempts to decrypt biblical visions of the end of time by way of contemporary global politics, or recent readings of the book of Ezekiel as prophecies about UFO's. Techniques of decryption are also built into central developments within Jewish and Christian traditions. In fact, what is often called the history of 'hermeneutics' could also be described as the history of 'How not to read literally'. We will be looking at a range of examples of such developments by focusing on readers like Philo of Alexandria, Augustine of Hippo, or Jewish Kabbalah.

Secondly, we will undertake some in-depth readings of prophecy, apocalyptic, or wisdom texts—the ones that readers of the Bible find most difficult to 'decode'. Texts to be studied will be taken from the Old Testament/Hebrew Bible, the New Testament, and the Pseudepigrapha. We will be exploring the contexts that produced these literatures and thinking about how to read (decipher?) them across the abyss of time.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH623 Cracking Biblical Codes: Prophecy, Apocalyptic and Wisdom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- Demonstrate critical knowledge of and the ability to critically assess attempts (ancient and modern) to decipher the Bible as 'code';
- Demonstrate confidence when applying these critical skills in the close reading of biblical texts;
- Demonstrate detailed understanding and awareness of the principal academic methodologies in Biblical Studies and critical appreciation of the range of interpretative models in Judaism and Christianity;
- Demonstrate critical and analytical skills to analyse the interrelations between ancient texts, or 'mysteries', and contemporary worlds.

In addition, on successfully completing the module Level 6 students will be able to:

- Carry out and demonstrate understanding of additional research and critical thinking that shows an appreciation of the uncertainty, ambiguity and limits of knowledge within biblical studies;
- Demonstrate a systematic understanding of key aspects of the discipline, including a familiarity with the latest research within biblical studies;
- Demonstrate the ability to deploy accurately established techniques of analysis and enquiry within biblical and religious studies, including those currently at the forefront of the discipline (e.g. hermeneutics and deconstruction);
- Demonstrate the ability to undertake independent learning and to demonstrate this through the sophisticated use of refereed research in leading journals and other original materials within biblical studies;
- Demonstrate critical and analytical skills in their approach to key texts within biblical studies.

Method of Assessment

50% Coursework

50% Exam

Preliminary Reading

Indicative reading:

Frilingos, C.A. (2004). *Spectacles of Empire: Monsters, Martyrs and the Book of Revelation*. University of Pennsylvania Press

Hartman, L.F. (2007). *Alexander A. Di Lella, Daniel*. Anchor Bible Commentaries; Yale University Press

Pippin, T. (1999). *Apocalyptic Bodies: The Biblical End of the World in Text and Image*. London and New York: Routledge

Pyper, H. (2005). 'Reading in the Dark: Zechariah, Daniel and the Difficulty of Scripture', *Journal for the Study of the Old Testament* 29.4, pp. 485-504.

Pre-requisites

None

Synopsis <span style =

This module will explore the theme of 'Biblical Codes' from two angles.

Firstly, we will be exploring how different writers and groups (some of them inside the Bible, some of them outside it) have read the Bible as temporal or political code. For example, the biblical book of Daniel attempts to decode the book of Jeremiah, which had already become deeply mysterious to ancient readers. Similarly, the New Testament 'deciphers' biblical prophecy and motifs by applying them to Jesus or the Roman Empire. At the other end of the time spectrum, we find bestsellers like Michael Drosnin's *The Bible Code* (1997), Hal Lindsey and Tim LaHaye's attempts to decrypt biblical visions of the end of time by way of contemporary global politics, or recent readings of the book of Ezekiel as prophecies about UFO's. Techniques of decryption are also built into central developments within Jewish and Christian traditions. In fact, what is often called the history of 'hermeneutics' could also be described as the history of 'How not to read literally'. We will be looking at a range of examples of such developments by focusing on readers like Philo of Alexandria, Augustine of Hippo, or Jewish Kabbalah.

Secondly, we will undertake some in-depth readings of prophecy, apocalyptic, or wisdom texts—the ones that readers of the Bible find most difficult to 'decode'. Texts to be studied will be taken from the Old Testament/Hebrew Bible, the New Testament, and the Pseudepigrapha. We will be exploring the contexts that produced these literatures and thinking about how to read (decipher?) them across the abyss of time.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH624 Indian Philosophy (Hindu and Buddhist Thought)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- Outline and examine key philosophical themes and debates within the various Hindu and Buddhist schools of Indian thought.
- Understand ways in which the various schools mutually influenced and contested each other's philosophical positions.
- Examine key philosophical questions such as the nature of the self, truth, cosmology, ontology and epistemology as they are debated in a classical Indian intellectual context.
- Consider the contribution of Hindu and Buddhist thought to the history of philosophy as a global enterprise.

Method of Assessment

100% Coursework:

Essay 1 (2,500 words) – 50%

Essay 2 (2,500 words) – 50%

Preliminary Reading

Indicative reading:

Bartley, C., (2011) An Introduction to Indian Philosophy, London: Continuum
 Hamilton, S., (2001) Indian Philosophy. A Very Short Introduction, Oxford: Oxford Paperbacks
 King, R., (2000) Indian Philosophy. An Introduction to Hindu and Buddhist Thought, Edinburgh: Edinburgh University Press
 King, R., (1995) Early Advaita Vedanta and Buddhism. The Mahayana Context of the Gaudapadiya-karika, Albany, NY: State University of New York Press
 Larson, G. and Deutsch, E., (1988) Interpreting Across Boundaries. New Essays in Comparative Philosophy, Princeton, New Jersey, Princeton University Press
 Sarma, D., (2011) Classical Indian Philosophy. A Reader, New York: Columbia University Press

Pre-requisites

None

Restrictions

Also available as a 'Wild' module

Synopsis *

This module will explore classic philosophical debates and texts (in translation) of the main currents of classical Indian philosophical thought, focusing on Hindu and Buddhist thought but with some reference to traditions such as Jainism. The module explores classic Indian approaches to key philosophical themes such as the nature of truth, the relationship of language and reality, cosmology and theories of causality, the nature of perception, karma and rebirth, debates about the self, the relationship of consciousness and the body, the nature of liberation and valid sources of knowledge.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH625 Indian Philosophy (Hindu and Buddhist Thought)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- Outline the historical development of key philosophical themes within the various Hindu and Buddhist schools of Indian thought, and use critical techniques to analyse the philosophical development of key debates.
- Construct a coherent picture of the intellectual context with reference to the mutual influence of various schools, assessing their impact with regard to both philosophical and historical factors.
- Critically assess claims made in the classical Indian intellectual context regarding key philosophical questions on the nature of the self, truth, cosmology, ontology and epistemology, bringing knowledge of primary texts and critical tools to bear on the material in constructing arguments.
- Engage current and global scholarship on the history of philosophy in assessing the contribution of Hindu and Buddhist as a global enterprise.

Method of Assessment

100% Coursework:

Essay 1 (2,500 words) – 50%

Essay 2 (2,500 words) – 50%

Preliminary Reading

Indicative reading:

Bartley, C. (2011) *An Introduction to Indian Philosophy*, London: Continuum
 Hamilton, S. (2001) *Indian Philosophy. A Very Short Introduction*, Oxford: Oxford Paperbacks
 King, R. (2000) *Indian Philosophy. An Introduction to Hindu and Buddhist Thought*, Edinburgh: Edinburgh University Press
 King, R. (1995) *Early Advaita Vedanta and Buddhism. The Mahayana Context of the Gaudapadiya-karika*, Albany, NY: State University of New York Press
 Larson, G. and Deutsch, E., (1988) *Interpreting Across Boundaries. New Essays in Comparative Philosophy*, Princeton, New Jersey, Princeton University Press
 Sarma, D. (2011) *Classical Indian Philosophy. A Reader*, New York: Columbia University Press

Pre-requisites

None

Restrictions

Also available as a 'Wild' module

Synopsis *

This module will explore classic philosophical debates and texts (in translation) of the main currents of classical Indian philosophical thought, focusing on Hindu and Buddhist thought but with some reference to traditions such as Jainism. The module explores classic Indian approaches to key philosophical themes such as the nature of truth, the relationship of language and reality, cosmology and theories of causality, the nature of perception, karma and rebirth, debates about the self, the relationship of consciousness and the body, the nature of liberation and valid sources of knowledge.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH626 Gods and Government from the Roman Empire to Tony Blair						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

Also available at Level 6I under code TH627

Contact Hours

one 2hr lecture/seminar per week for 10 teaching weeks

Learning Outcomes

By the end of the course Level 5 and 6 students will be able to:

1. Demonstrate knowledge of, and the ability to critically assess, approaches to the topic of political theology both inside and outside the Western tradition
2. Demonstrate knowledge of, and the ability to critically assess, historical trajectories within various traditions as these have shaped recent discussions of 'political religions'
3. Frame their own research interests and disciplinary questions in light of comparative, historical and theoretical approaches to the relationship between politics and religion
4. Reflect critically on key concepts such as 'sovereignty', 'globalisation', 'democracy', 'terrorism', 'fanaticism'
5. Discern the influence of key classical thinkers and ideas in contemporary discussions of politics and religion
6. To relate key concepts and questions to specific sites in Rome (30 credit students only- see 15.)

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Giorgio Agamben. *The Kingdom and the Glory: For a Theological Genealogy of Economy and Government*. Stanford, CA: Stanford University Press, 2011.

Gil Anidjar. *The Jew, the Arab: a History of the Enemy (Cultural Memory in the Present)*. Stanford, CA: Stanford University Press, 2003.

William Cavanaugh. *The Myth of Religious Violence: Secular Ideology and the Roots of Modern Conflict*. Oxford: Oxford University Press, 2009.

Clayton Crockett. *Radical Political Theology: Religion and Politics After Liberalism*. New York: Columbia University Press, 2011.

Jacques Derrida. *Acts of Religion*. London: Routledge, 2001. (See esp. Anidjar's introduction and Derrida's essay 'Faith and Knowledge', which is also available in Derrida's *On Religion*.)

Michael Fagenblat. *A Covenant of Creatures: Levinas' Philosophy of Judaism*. Stanford, CA: Stanford University Press, 2012.

Synopsis

Recent cultural and political theories have been haunted by the question of religion, its definitions and functions, its emancipatory capacities, its relation to violence, and its relationship to the history and future of the concept of the secular. The centrality of religion as a topic for these recent interdisciplinary discussions has emerged in relationship to a growing unease about earlier, modern modes of distinguishing public and private life; a 'return' of religion as an internationally significant political force in recent decades; and surprising appropriations of religion as a figure for secular Western democracy. Theorists (particularly in the area of postcolonial theory) are questioning naturalized or ahistorical distinctions between religion and the secular (e.g., Talal Asad, Tomoko Masuzawa, Saba Mahmood). Many contemporary thinkers attempt to short-circuit the distinction between 'religion' and 'politics', making possible surprising paradoxes of a "materialist theology" (Slavoj Žižek), an "emptied" religiosity (Gianni Vattimo), or what Hent de Vries calls simply a "political theology". Once we get down beneath the easily-rehearsed stereotypes, we find that the old religious archives (like the Bible) model competing forms of politics: from messianic anarchism to theocracy. In our political histories—and presents—these have been used (and now are being re-used) in surprising ways.

This course considers important moments in the Western history of political theology in order to understand modern and contemporary discussions of secular politics. These moments will be considered in relation to comparable instances of politically imagined theology (or theologically imagined politics) from other religious traditions as well. Students will:

- examine key topics in the modern formation of these discussions (e.g., distinctions between public and private; secular spheres; religion as extra-political ideal; fanaticism; politicized evaluations of Western religion as exceptional in relation to the 'others'; religion and political revolution)
- map important similarities and differences between Western and non-Western modelling of the relationship between religion and politics
- critically evaluate recent presentations of the inherent violence of religions, the inevitability of the clash of civilizations, and the usefulness of religion in 'making globalization work'

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH627 Gods and Government from the Roman Empire to Tony Blair						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Availability

Also available at Level 5 under code TH626

Contact Hours

one 2hr lecture/seminar per week for 10 teaching weeks

Learning Outcomes

By the end of the course Level 5 and 6 students will be able to:

1. Demonstrate knowledge of, and the ability to critically assess, approaches to the topic of political theology both inside and outside the Western tradition
2. Demonstrate knowledge of, and the ability to critically assess, historical trajectories within various traditions as these have shaped recent discussions of 'political religions'
3. Frame their own research interests and disciplinary questions in light of comparative, historical and theoretical approaches to the relationship between politics and religion
4. Reflect critically on key concepts such as 'sovereignty', 'globalisation', 'democracy', 'terrorism', 'fanaticism'
5. Discern the influence of key classical thinkers and ideas in contemporary discussions of politics and religion
6. To relate key concepts and questions to specific sites in Rome (30 credit students only- see 15.)

In addition, at the end of the module students at level 6 will have:

7. carried out and displayed understanding of additional research and critical thinking in both written assessments and seminar topics that shows an appreciation of the uncertainty, ambiguity and limits of knowledge
8. the ability to undertake independent learning and to demonstrate this through the sophisticated use of refereed research in leading journals and other original materials
9. acquired critical and analytical skills in their approach to key texts

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Giorgio Agamben. *The Kingdom and the Glory: For a Theological Genealogy of Economy and Government*. Stanford, CA: Stanford University Press, 2011.

Gil Anidjar. *The Jew, the Arab: a History of the Enemy (Cultural Memory in the Present)*. Stanford, CA: Stanford University Press, 2003.

William Cavanaugh. *The Myth of Religious Violence: Secular Ideology and the Roots of Modern Conflict*. Oxford: Oxford University Press, 2009.

Clayton Crockett. *Radical Political Theology: Religion and Politics After Liberalism*. New York: Columbia University Press, 2011.

Jacques Derrida. *Acts of Religion*. London: Routledge, 2001. (See esp. Anidjar's introduction and Derrida's essay 'Faith and Knowledge', which is also available in Derrida's *On Religion*.)

Michael Fagenblat. *A Covenant of Creatures: Levinas' Philosophy of Judaism*. Stanford, CA: Stanford University Press, 2012.

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Synopsis <span style =

Recent cultural and political theories have been haunted by the question of religion, its definitions and functions, its emancipatory capacities, its relation to violence, and its relationship to the history and future of the concept of the secular. The centrality of religion as a topic for these recent interdisciplinary discussions has emerged in relationship to a growing unease about earlier, modern modes of distinguishing public and private life; a 'return' of religion as an internationally significant political force in recent decades; and surprising appropriations of religion as a figure for secular Western democracy. Theorists (particularly in the area of postcolonial theory) are questioning naturalized or ahistorical distinctions between religion and the secular (e.g., Talal Asad, Tomoko Masuzawa, Saba Mahmood). Many contemporary thinkers attempt to short-circuit the distinction between 'religion' and 'politics', making possible surprising paradoxes of a "materialist theology" (Slavoj Žižek), an "emptied" religiosity (Gianni Vattimo), or what Hent de Vries calls simply a "political theology". Once we get down beneath the easily-rehearsed stereotypes, we find that the old religious archives (like the Bible) model competing forms of politics: from messianic anarchism to theocracy. In our political histories—and presents—these have been used (and now are being re-used) in surprising ways.

This course considers important moments in the Western history of political theology in order to understand modern and contemporary discussions of secular politics. These moments will be considered in relation to comparable instances of politically imagined theology (or theologically imagined politics) from other religious traditions as well. Students will:

- examine key topics in the modern formation of these discussions (e.g., distinctions between public and private; secular spheres; religion as extra-political ideal; fanaticism; politicized evaluations of Western religion as exceptional in relation to the 'others'; religion and political revolution)
- map important similarities and differences between Western and non-Western modelling of the relationship between religion and politics
- critically evaluate recent presentations of the inherent violence of religions, the inevitability of the clash of civilizations, and the usefulness of religion in 'making globalization work'

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH628 Gods and Government from the Roman Empire to Tony Blair						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

By the end of the course students will be able to:

Demonstrate knowledge of, and the ability to critically assess, approaches to the topic of political theology both inside and outside the Western tradition;
 Demonstrate knowledge of, and the ability to critically assess, historical trajectories within various traditions as these have shaped recent discussions of 'political religions';
 Frame their own research interests and disciplinary questions in light of comparative, historical and theoretical approaches to the relationship between politics and religion;
 Reflect critically on key concepts such as 'sovereignty', 'globalisation', 'democracy', 'terrorism', 'fanaticism';
 Discern the influence of key classical thinkers and ideas in contemporary discussions of politics and religion.

Method of Assessment

Essay 1 (2,500 words) – 40%
 Essay 2 (3,000 words) – 50%
 Presentation (10 minutes) – 10%

Preliminary Reading

Indicative Reading List

Agamben, G. (2011) *The Kingdom and the Glory: For a Theological Genealogy of Economy and Government*. Stanford, CA: Stanford University Press.
 Anidjar, G. (2003) *The Jew, the Arab: A History of the Enemy (Cultural Memory in the Present)*. Stanford, CA: Stanford University Press.
 Cavanaugh, W. (2009) *The Myth of Religious Violence: Secular Ideology and the Roots of Modern Conflict*. Oxford: Oxford University Press.
 Crockett, C. (2011) *Radical Political Theology: Religion and Politics After Liberalism*. New York: Columbia University Press.
 Derrida, J. (2001) *Acts of Religion*. London: Routledge.
 Fagenblat, M. (2012) *A Covenant of Creatures: Levinas' Philosophy of Judaism*. Stanford, CA: Stanford University Press.

Synopsis <span style =

This course considers important moments in the Western history of political theology in order to understand modern and contemporary discussions of secular politics. These moments will be considered in relation to comparable instances of politically imagined theology (or theologically imagined politics) from other religious traditions as well. Students will:

- Examine key topics in the modern formation of these discussions (e.g., distinctions between public and private; secular spheres; religion as extra-political ideal; fanaticism; politicised evaluations of Western religion as exceptional in relation to the 'others'; religion and political revolution);
- Map important similarities and differences between Western and non-Western modelling of the relationship between religion and politics;
- Critically evaluate recent presentations of the inherent violence of religions, the inevitability of the clash of civilisations, and the usefulness of religion in 'making globalisation work'.

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TH629 Gods and Government from the Roman Empire to Tony Blair						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
3	Canterbury	Autumn	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 under TH628

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate knowledge of, and the ability to critically assess, approaches to the topic of political theology both inside and outside the Western tradition;
- 8.2 Demonstrate knowledge of, and the ability to critically assess, historical trajectories within various traditions as these have shaped recent discussions of 'political religions';
- 8.3 Frame their own research interests and disciplinary questions in light of comparative, historical and theoretical approaches to the relationship between politics and religion;
- 8.4 Reflect critically on key concepts such as 'sovereignty', 'globalisation', 'democracy', 'terrorism', 'fanaticism';
- 8.5 Discern the influence of key classical thinkers and ideas in contemporary discussions of politics and religion;

In addition, at the end of the module students at Level 6 will be able to:

- 8.6 Display understanding of additional research and critical thinking in written assessments that shows an appreciation of the uncertainty, ambiguity and limits of knowledge;
- 8.7 Demonstrate the ability to undertake independent learning and to demonstrate this through the sophisticated use of refereed research in leading journals and other original materials;
- 8.8 Demonstrate critical and analytical skills in their approach to key texts.

Method of Assessment

- Essay 1 (2,500 words) – 40%
- Essay 2 (3,000 words) – 50%
- Presentation (10 minutes) – 10%

Preliminary Reading

Indicative Reading List

Giorgio Agamben. *The Kingdom and the Glory: For a Theological Genealogy of Economy and Government*. Stanford, CA: Stanford University Press, 2011.

Gil Anidjar. *The Jew, the Arab: A History of the Enemy (Cultural Memory in the Present)*. Stanford, CA: Stanford University Press, 2003.

William Cavanaugh. *The Myth of Religious Violence: Secular Ideology and the Roots of Modern Conflict*. Oxford: Oxford University Press, 2009.

Clayton Crockett. *Radical Political Theology: Religion and Politics After Liberalism*. New York: Columbia University Press, 2011.

Jacques Derrida. *Acts of Religion*. London: Routledge, 2001. (See esp. Anidjar's introduction and Derrida's essay 'Faith and Knowledge', which is also available in Derrida's *On Religion*.)

Michael Fagenblat. *A Covenant of Creatures: Levinas' Philosophy of Judaism*. Stanford, CA: Stanford University Press, 2012.

Synopsis <span style =

This course considers important moments in the Western history of political theology in order to understand modern and contemporary discussions of secular politics. These moments will be considered in relation to comparable instances of politically imagined theology (or theologically imagined politics) from other religious traditions as well. Students will:

- examine key topics in the modern formation of these discussions (e.g., distinctions between public and private; secular spheres; religion as extra-political ideal; fanaticism; politicized evaluations of Western religion as exceptional in relation to the 'others'; religion and political revolution)
- map important similarities and differences between Western and non-Western modelling of the relationship between religion and politics
- critically evaluate recent presentations of the inherent violence of religions, the inevitability of the clash of civilizations, and the usefulness of religion in 'making globalization work'

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TH633 Comparative Literature and Religion of Biblical Worlds						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- Demonstrate coherent knowledge of and the ability to critically assess biblical narratives;
- Demonstrate coherent knowledge of and the ability to critically assess key biblical intertexts;
- Demonstrate coherent knowledge of and the ability to critically assess responses to biblical narratives, tropes and figures in select examples from modern literature, film and philosophy;
- Critically compare different 'literatures' and different religious models inside and outside the Bible;
- Demonstrate detailed understanding of the different cultural, religious and political contexts behind the different literatures studied;
- Reflect critically on concepts such as 'comparison', 'mimesis', 'interdisciplinarity' and 'the other/the foreigner'.

In addition, at the end of the module Level 6 students will be able to:

- Demonstrate comprehensive understanding of research and critical thinking that shows an appreciation of the uncertainty, ambiguity and limits of knowledge;
- Undertake independent learning and to demonstrate this through the sophisticated use of refereed research in leading journals and other original materials;
- Demonstrate critical and analytical skills in their approach to key texts;
- Compare models of comparison in the fields of 'comparative literature' and 'comparative religion'.

Method of Assessment

Essay (3,500 words total) – 50%

Commentary (2,500 words) – 40%

Presentation & Write-up (10 minutes + 1,000 words) – 20%

Preliminary Reading

Indicative Reading List

Assmann, J. (1997). *Moses the Egyptian: The Memory of Egypt in Western Monotheism*. Cambridge, Massachusetts: Harvard University Press
 Bal, M. (2008). *Loving Yusuf: Conceptual Travels from Present to Past*. Chicago and London: Chicago University Press
 Freud, S. (1955). *Moses and Monotheism*. New York: Penguin Random House
 George, A. (2003). *The Epic of Gilgamesh*. London: Penguin Classics
 Levenson, J.D. (2012). *Inheriting Abraham: The Legacy of the Patriarch in Judaism, Christianity and Islam*. Princeton: Princeton University Press
 Schwarz, R. (2004). *The Curse of Cain*. Chicago and London: Chicago University Press
 Smith, M.S. (1999). *The Early History of God: Yahweh and the Other Deities in Ancient Israel*. New York: HarperCollins
 Trible, P. and Russell, L.M. (eds.), (2008). *Hagar, Sarah and the Their Children: Jewish, Christian and Muslim Perspectives*. Louisville, KY: Westminster John Knox

Pre-requisites

None

Synopsis *

The Bible is commonly thought of as a book that has got its story together, and a bastion of monotheism. We think of the Bible as the very opposite of the projects of Comparative Literature and Comparative Religion: one book, one literature, and one God. However, as soon as we start reading we discover a library of divergent books, literatures and gods. The bulk of the 'books' in the Bible pre-date structures like the codex and the author. They borrow, often very explicitly, from other literatures: for example, Wisdom Literature and Proverb Collections from Egypt and Mesopotamia, Greco-Roman novels and philosophical tracts.

Through a series of selected readings, students will critically engage the question of the comparative, the plural and the foreigner by looking at topics including (but not limited to) the question of the other, or the outside on the Bible's inside; other literatures from which the Bible borrows (e.g. the Epic of Gilgamesh or Lives of the Philosophers); narratives that are 'othered', doubled or tripled within the Bible (inner-biblical mimicry); and examples from modern literature, film and philosophy that adapt and respond to biblical narratives, tropes and gods.

TH635 Mahayana Buddhism: The Foundations						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH636 Religion and Capitalism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Availability

Also available at Level 6 (TH637)

Contact Hours

1 hour lecture, and 2 hour seminar per week for 10 teaching weeks

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- 8.1 critically evaluate the relationships between religious movements and capitalist economics, and how religious movements have contributed to the making of capitalist economics and the spread of capitalism;
- 8.2 understand the history of Western Christian thinking about money;
- 8.3 demonstrate a critical awareness and understanding of the history of economic thought;
- 8.4 use conceptual skills to consider how economic cultures have been shaped by and shape religious and spiritual cultures and modes of power in different contexts;
- 8.5 think within a sociological, theological and ethical context;
- 8.6 demonstrate an understanding of differences between Left- and Right-wing theologies.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Connolly, W. 2008. *Capitalism and Christianity American Style*. Durham NC: Duke University Press.
 Goodchild, P. 2007. *Theology of Money*. Durham NC: Duke University Press.
 Lofton, K. 2011. *Oprah: The Gospel of an Icon*. Chicago: University of Chicago Press.
 Stackhouse, M.L. et al. 1995. *On Moral Business: Classical and Contemporary Resources in Economic Life*. Grand Rapids: William B. Eerdmans
 Weber, M. 2001. *The Protestant Ethic and the Spirit of Capitalism*. London: Routledge

Pre-requisites

None

Synopsis <span style =

The aim of the course is to provide an understanding of the interrelations between religion, modernity, capitalism and ideology. We will examine classic debates in social theory in relation to Western culture and capitalism, and bring them up to date in relation to contemporary sociological theory and political theology, applying these to examples from Europe, North and Latin America, and Africa. The course will primarily relate to the history of and contemporary Christianity and the birth of capitalism, although students will also have the opportunity to explore these questions in relation to other religions through their own independent research. It will critically explore both left- and right-wing theological models, and seek to deepen understanding of the relationship between religious and spiritual movements and capitalist economics.

The course will prominent debates in the relations between religion, capitalism and economics including: Karl Marx and the Judeo-Christian Tradition; Max Weber and the Protestant Work Ethic; the Social Gospel and Christian Socialism; Colonialism, Christianity and Capitalist Modernities; Neoliberalism and Christianity; Liberation Theologies; and Capitalist Spiritualities.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH637 Religion and Capitalism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Availability

Also available at Level 5 (TH636)

Contact Hours

1 hour lecture, and 2 hour seminar per week for 10 teaching weeks

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- 8.1 critically evaluate the relationships between religious movements and capitalist economics, and how religious movements have contributed to the making of capitalist economics and the spread of capitalism;
 - 8.2 understand the history of Western Christian thinking about money;
 - 8.3 demonstrate a critical awareness and understanding of the history of economic thought;
 - 8.4 use conceptual skills to consider how economic cultures have been shaped by and shape religious and spiritual cultures and modes of power in different contexts;
 - 8.5 think within a sociological, theological and ethical context;
 - 8.6 demonstrate an understanding of differences between Left- and Right-wing theologies.
- In addition, Level 6 students will be able to:
- 8.7 articulate nuanced answers to questions about the interrelations between religion, capitalism and modernity;
 - 8.8 demonstrate a deep understanding of the historical and political contexts shaping particular historical relationships between religious movements and the spread of capitalism;
 - 8.9 devise sustained, critical and evaluative arguments related to the analysis of these issues;
 - 8.10 engage reflectively with research at the cutting edge of sociological, anthropological and religious studies disciplines;
 - 8.11 undertake independent learning and to demonstrate through the sophisticated use of refereed research in leading journals and other original materials;
 - 8.12 show an appreciation of the uncertainty and ethical implications of the core themes of this module through engagement with these core texts.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading List

Connolly, W. 2008. *Capitalism and Christianity American Style*. Durham NC: Duke University Press.
 Goodchild, P. 2007. *Theology of Money*. Durham NC: Duke University Press.
 Lofton, K. 2011. *Oprah: The Gospel of an Icon*. Chicago: University of Chicago Press.
 Stackhouse, M.L. et al. 1995. *On Moral Business: Classical and Contemporary Resources in Economic Life*. Grand Rapids: William B. Eerdmans
 Weber, M. 2001. *The Protestant Ethic and the Spirit of Capitalism*. London: Routledge

Pre-requisites

None

Synopsis <span style =

The aim of the course is to provide an understanding of the interrelations between religion, modernity, capitalism and ideology. We will examine classic debates in social theory in relation to Western culture and capitalism, and bring them up to date in relation to contemporary sociological theory and political theology, applying these to examples from Europe, North and Latin America, and Africa. The course will primarily relate to the history of and contemporary Christianity and the birth of capitalism, although students will also have the opportunity to explore these questions in relation to other religions through their own independent research. It will critically explore both left- and right-wing theological models, and seek to deepen understanding of the relationship between religious and spiritual movements and capitalist economics.

The course will prominent debates in the relations between religion, capitalism and economics including: Karl Marx and the Judeo-Christian Tradition; Max Weber and the Protestant Work Ethic; the Social Gospel and Christian Socialism; Colonialism, Christianity and Capitalist Modernities; Neoliberalism and Christianity; Liberation Theologies; and Capitalist Spiritualities.

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TH638		Global Christianities				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- Demonstrate critical understanding of what it means to approach Christianity as a field of anthropological study, and awareness of why the development of the anthropology of Christianity has been a recent development within the discipline of anthropology;
- Demonstrate critical appreciation of the principal theoretical debates in anthropological and sociological study of global Christianities, e.g. globalization and localization, processes of conversion (in terms of individuals and larger social groups), relations between Christianity and modernity;
- Demonstrate the ability to analyse the interrelations between different global forms of Christianity;
- Show critical understanding of representative forms of contemporary global Christianities in their historical, political, and economic contexts;
- Demonstrate critical understanding of the principal empirical methodologies used within anthropological and sociological approaches to global Christianities, and the ethical, political and epistemological implications of these methods;
- Demonstrate detailed knowledge of how to approach the study of global Christianities through phenomenological, hermeneutic and genealogical methods.

Method of Assessment

Presentation (10 minutes) – 15%

Critical Reflection Assignment 1 (1,000 words) – 15%

Critical Reflection Assignment 2 (1,000 words) – 15%

Assignment (3,500 words or equivalent depending on chosen format) – 55%

Preliminary Reading

Indicative Reading List

Coleman, S. (2000). *The Globalisation of Charismatic Christianity: Spreading the Gospel of Prosperity*, Cambridge: Cambridge University Press.

Engelke, M. (2007). *A Problem of Presence: Beyond Scripture in an African Church*, Berkeley: University of California Press.

Harding, S.F. (2000). *The Book of Jerry Falwell: Fundamentalist Language and Politics*, Princeton: Princeton University Press.

Keane, W. (2007). *Christian Moderns: Freedom and Fetish in the Mission Encounter*, Berkeley: University of California Press.

Luhrmann, T. (2012). *When God Talks Back: Understanding the American Evangelical Relationship with God*, New York: Vintage.

Marshall, R. (2009). *Political Spiritualities: The Pentecostal Revolution in Nigeria*, Chicago: University of Chicago Press.

Robbins, J. (2004). *Becoming Sinners: Christianity and Moral Torment in a Papua New Guinea Society*, Berkeley: University of California Press.

Pre-requisites

None

Synopsis <span style =

This module will examine the theme 'Global Christianities' through the lenses of the anthropology of Christianity and the sociology of religion. We will explore the ways in which we can see Christianity as a cultural product, and how Christianity has shaped different cultures and societies globally, as well as how the religion has been shaped by and through encounters in different local settings. We will look at the history of the globalization of Christianity, and consider the historical, political and economic effects of local missionary encounters. The course will examine the processes of conversion to Christianity in different contexts, both at the level of individual and broader social group, and how these have been understood in relation to concepts of 'modernity'.

The course will draw attention to the relatively recent emergence of the anthropology of Christianity in relation to the broader disciplines of anthropology as a discrete area of study and how this relates to the study of Christianity as a global phenomenon within sociology. We will consider the ways in which these disciplines have constructed and objectified 'religion' as an object of study in ways that have historically occluded the social scientific study of Christianity in different global contexts.

The course will address some of the main debates in the anthropology of Christianity, deepening understanding of global Christianities through exploring studies of Christian cultures in diverse ethnographic contexts. The topics addressed may include: culture and conversion; globalization and localisation; interrelations between Christianity, subjectivity and language; embodied and emotional forms of different Christianities; concepts and experiences of God; mediation, immanence and transcendence; coherence and fragmentation; gender, sexuality and the family. Through engaging with readings on these areas, we will explore the socio-religious power-dynamics of Christianity in relation to both culturally dominant and marginal traditions.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

TH639 Global Christianities						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module both Level 5 and Level 6 students will be able to:

- Demonstrate critical understanding of what it means to approach Christianity as a field of anthropological study, and awareness of why the development of the anthropology of Christianity has been a recent development within the discipline of anthropology;
- Demonstrate critical appreciation of the principal theoretical debates in anthropological and sociological study of global Christianities, e.g. globalization and localization, processes of conversion (in terms of individuals and larger social groups), relations between Christianity and modernity;
- Demonstrate the ability to analyse the interrelations between different global forms of Christianity;
- Show critical understanding of representative forms of contemporary global Christianities in their historical, political, and economic contexts;
- Demonstrate critical understanding of the principal empirical methodologies used within anthropological and sociological approaches to global Christianities, and the ethical, political and epistemological implications of these methods;
- Demonstrate detailed knowledge of how to approach the study of global Christianities through phenomenological, hermeneutic and genealogical methods.

In addition, Level 6 students will be able to:

- Demonstrate appreciation of the nature of uncertainty and limits of knowledge in relation to social scientific approaches to religion;
- Demonstrate a systematic understanding of the main debates in the discipline, including familiarity with the latest research in the anthropology of Christianity;
- Demonstrate the necessary skills in using contemporary research methodologies at the cutting edge of anthropological, sociological and religious studies disciplines;
- Demonstrate the ability to devise and sustain arguments demonstrating critical analysis of core social scientific texts on global Christianities;

Method of Assessment

Presentation (10 minutes) – 15%
 Critical Reflection Assignment 1 (1,000 words) – 15%
 Critical Reflection Assignment 2 (1,000 words) – 15%
 Assignment (3,500 words or equivalent depending on chosen format) – 55%

Preliminary Reading

Indicative Reading List

Coleman, S. (2000). *The Globalisation of Charismatic Christianity: Spreading the Gospel of Prosperity*, Cambridge: Cambridge University Press.
 Engelke, M. (2007). *A Problem of Presence: Beyond Scripture in an African Church*, Berkeley: University of California Press.
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 Keane, W. (2007). *Christian Moderns: Freedom and Fetish in the Mission Encounter*, Berkeley: University of California Press.
 Luhrmann, T. (2012). *When God Talks Back: Understanding the American Evangelical Relationship with God*, New York: Vintage.
 Marshall, R. (2009). *Political Spiritualities: The Pentecostal Revolution in Nigeria*, Chicago: University of Chicago Press.
 Robbins, J. (2004). *Becoming Sinners: Christianity and Moral Torment in a Papua New Guinea Society*, Berkeley: University of California Press.

Pre-requisites

None

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Synopsis <span style =

This module will examine the theme 'Global Christianities' through the lenses of the anthropology of Christianity and the sociology of religion. We will explore the ways in which we can see Christianity as a cultural product, and how Christianity has shaped different cultures and societies globally, as well as how the religion has been shaped by and through encounters in different local settings. We will look at the history of the globalization of Christianity, and consider the historical, political and economic effects of local missionary encounters. The course will examine the processes of conversion to Christianity in different contexts, both at the level of individual and broader social group, and how these have been understood in relation to concepts of 'modernity'.

The course will draw attention to the relatively recent emergence of the anthropology of Christianity in relation to the broader disciplines of anthropology as a discrete area of study and how this relates to the study of Christianity as a global phenomenon within sociology. We will consider the ways in which these disciplines have constructed and objectified 'religion' as an object of study in ways that have historically occluded the social scientific study of Christianity in different global contexts.

The course will address some of the main debates in the anthropology of Christianity, deepening understanding of global Christianities through exploring studies of Christian cultures in diverse ethnographic contexts. The topics addressed may include: culture and conversion; globalization and localisation; interrelations between Christianity, subjectivity and language; embodied and emotional forms of different Christianities; concepts and experiences of God; mediation, immanence and transcendence; coherence and fragmentation; gender, sexuality and the family. Through engaging with readings on these areas, we will explore the socio-religious power-dynamics of Christianity in relation to both culturally dominant and marginal traditions.

TH640 Themes in the Study of Asia						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate an appreciation of the richness and diversity present within specific Asian traditions and civilisation;
Describe and critically analyse a key concept, idea, theme or practice as applied to a specific Asian culture, society or tradition for instance, science, medicine, politics, art, literature etc.;
Demonstrate an appreciation of the problems of translating Asian cultures, traditions, practices and concepts into a western interpretive framework and language, for instance the problems of using terms like 'religion' and 'philosophy' or western notions of 'literature' in relation to Asian contexts.

Method of Assessment

Essay 1 (2,500 words) – 50%

Essay 2 (2,500 words) – 50%

Preliminary Reading

Indicative Reading List:

Chatterjee, P. (1993). The Nation and its Fragments: Colonial and Postcolonial Histories. New Haven: Princeton University Press

Chen, K. (2010). Asia as Method: Towards Deimperialisation. Durham, NC: Duke University Press

King, R. (1999). Orientalism and Religion. Oxford: Routledge.

Said, E. (1978). Orientalism, Western Conceptions of the Orient. London: Penguin

Synopsis <span style =

This module explores the cultural specificity and diversity of Asian cultures, traditions, social and political systems and literature from a variety of disciplinary perspectives. The topic of Asia will be approached on a thematic basis but with particular emphasis on an understanding of the historical and interpretive challenges to inter-cultural understanding between Asia and Europe/the West.

TH641 Death and the Afterlife						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Understand the nature and scope of perspectives on death, eschatology and apocalypticism within a variety of world religions;
- 2 Identify, discuss and analyse the contribution made by key theologians and philosophers to the concept and necessity of an afterlife;
- 3 Identify and understand competing philosophical, theological and religious claims surrounding such teachings as the immortality of the soul and the resurrection of the flesh;
- 4 Demonstrate a comprehensive awareness of the diversity of eschatological models within a variety of traditions (e.g. realised and future forms of eschatology, mind-dependent worlds, reincarnation and the concepts of the New Jerusalem and moksha);
- 5 Examine the purported evidence about the possibility of out-of-body and near-death experiences with reference to specific thinkers, as well as with respect to academic scepticism in this area;
- 6 Evaluate the influence of historical and scientific contexts on the eschatological and apocalyptic hopes that have arisen;
- 7 Appraise the ways in which novelists and filmmakers have contributed to our cultural or theological understanding of heaven and hell with reference to particular novels or films.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate a growing ability to work independently and effectively;
- 2 Present evidence of an ability to structure scholarly and carefully thought through arguments;
- 3 Use electronic media to identify and collate appropriate academic resources from the library material, including primary sources, online journals, and other reliable electronic sources, and reference this material effectively;
- 4 Deploy a range of IT skills effectively, such as word-processing text with footnotes, basic formatting, searching databases and text files;
- 5 Demonstrate a capacity to take responsibility for their own personal and professional learning and development.

Method of Assessment

Main assessment methods
Essay 1 (1,500 words) – 25%
Essay 2 (2,000 words) – 35%
Examination (2 hours) – 40%

Reassessment methods

Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module will evaluate and critique a range of historical, philosophical, theological and secular perspectives on death and the afterlife, beginning with the way the Hebrew Bible, New Testament, the Qu'ran, the Tibetan Book of the Dead and the Upanishads conceptualise the nature and destiny of humankind, including such concepts as sheol, moksha, purgatory, eternal life, heaven and hell. This will be followed by a discussion of the interplay in western theological and philosophical traditions between competing notions of the resurrection of the flesh and the immortality of the body as well as an evaluation of what various Christian thinkers, including Augustine and Origen, believed that an eternity in heaven or hell might be like.

The module will then investigate the range of eschatological teachings that different traditions have offered, including in Christian thought the diversity of realised and future forms of eschatology, as well as the tenability of purported testimony surrounding the possibility of out-of-body experiences, near-death experiences and mind-dependent worlds, and the way in which such endeavours have been sustained or critiqued in the light of scientific and historical advances.

The module will conclude with a detailed study of the way in which filmmakers and novelists have approached eschatological and apocalyptic teachings and reconceptualised them. This will be done with specific reference to Conrad Ostwalt's work on the desacralisation of the apocalypse in Jewish and Christian thought in a range of 1990's Hollywood science fiction movies, and the impact that such attempts have had on the way questions of life after death have conventionally been approached.

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TH642 Death and the Afterlife						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Availability

Also available as TH641 (Level 5)

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module, Level 6 students will be able to:

8.8 Demonstrate a critical understanding of the nature and scope of perspectives on death, eschatology and apocalypticism within a variety of world religions;

8.9 Critically appraise the contribution made by key theologians and philosophers to the concept and necessity of an afterlife;

8.10 Develop a critical understanding of competing philosophical, theological and religious claims surrounding such teachings as the immortality of the soul and the resurrection of the flesh;

8.11 Supply a sophisticated awareness of the diversity of eschatological models within a variety of traditions (e.g. realised and future forms of eschatology, mind-dependent worlds, reincarnation and the concepts of the New Jerusalem and moksha);

8.12 Critically appraise the tenability of purported evidence about the possibility of out-of-body and near-death experiences with reference to specific thinkers, as well as with respect to academic scepticism in this area;

8.13 Critically evaluate the influence of historical and scientific contexts on the eschatological and apocalyptic hopes that have arisen;

8.14 Supply a sophisticated analysis of the way in which novelists and filmmakers have contributed to our cultural or theological understanding of heaven and hell with reference to particular novels or films.

Method of Assessment

- Essay 1 (1,500 words) – 20%
- Essay 2 (2,000 words) – 30%
- Examination (3 hours) – 50%

Preliminary Reading

Indicative Reading List

- Bailey, Lee W. & Yates, Jenny (eds.), *The Near-Death Experience: A Reader*, New York & London: Routledge, 1996
- Coward, Harold (ed.), *Life after Death in World Religions*, Maryknoll, New York: Orbis, 2000
- Deacy, Christopher, *Screening the Afterlife: Theology, Eschatology and Film*, London: Routledge, 2012
- Hick, John, *Death and Eternal Life*, London: Collins, 1976
- McDannell, Colleen & Lang, Bernhard, *Heaven: A History*, New Haven & London: Yale University Press, 1990
- Neusner, Jacob (ed.), *Death And The Afterlife*, Cleveland: The Pilgrim Press, 2000

Synopsis <span style =

This module will evaluate and critique a range of historical, philosophical, theological and secular perspectives on death and the afterlife, beginning with the way the Hebrew Bible, New Testament, the Qu'ran, the Tibetan Book of the Dead and the Upanishads conceptualize the nature and destiny of humankind, including such concepts as sheol, moksha, purgatory, eternal life, heaven and hell. This will be followed by a discussion of the interplay in western theological and philosophical traditions between competing notions of the resurrection of the flesh and the immortality of the body as well as an evaluation of what various Christian thinkers, including Augustine and Origen, believed that an eternity in heaven or hell might be like. The module will then investigate the range of eschatological teachings that different traditions have offered, including in Christian thought the diversity of realized and future forms of eschatology, as well as the tenability of purported testimony surrounding the possibility of out-of-body experiences, near-death experiences and mind-dependent worlds, and the way in which such endeavours have been sustained or critiqued in the light of scientific and historical advances. The module will conclude with a detailed study of the way in which filmmakers and novelists have approached eschatological and apocalyptic teachings and reconceptualised them, with specific reference to Conrad Ostwalt's work on the desacralization of the apocalypse in Jewish and Christian thought in a range of 1990s Hollywood science fiction movies, and the impact that such attempts have had on the way questions of life after death have conventionally been approached.

TH643 Religious Studies and Philosophy in the Classroom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 28

Total Placement Hours: 40

Private Study Hours: 232

Total Study Hours: 300

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Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Present subject related ideas and concepts concisely and coherently within a classroom setting;
- 8.2 Devise, develop and evaluate a specific idea or project;
- 8.3 Understand the importance of professional responsibility and of following professional guidelines;
- 8.4 Understand the National Curriculum and the role of Religion Education and Philosophy within the Curriculum;
- 8.5 Display knowledge of the organisation within schools and the management of people within them.

Method of Assessment

- Online journal (3,000 words) – 15%
- Report (1,500 words) and Portfolio – 85%

Preliminary Reading

Indicative Reading List

General

Capel, Susan Anne, Leask Marilyn, Turner Tony, Learning to Teach in the Secondary School: A Companion to School Experience, (London: Routledge, 2012)

Leibling, Mike, The A-Z of Learning: Tips and Techniques for Teachers (New York: Routledge, 2005)

Religious Education

Reference:

Catto, Rebecca (eds) Religion and Change in Modern Britain, (London: Routledge, 2012)

Hinnells, John, Routledge Companion to the Study of Religion, 2nd ed. (London: Routledge, 2010)

Smart, Ninian, The World's Religions, and (Cambridge: Cambridge University Press, 1998). Woodhead, Linda, Partridge Christopher, Kawanami, Hiroko (ed.) Religions in the Modern World: Traditions and Transformations, (London: Routledge, 2009)

Specific

Brandon Anne-Marie and Andrew Wright (Eds.). Learning to Teach Religious Education in the Secondary School: A Companion to School Experience. (London: Routledge, 2005).

Cavan, Wood. 100 Ideas for Teaching Religious Education. (London: Continuum International, 2008)

Erricker, Clive. A Conceptual and Interdisciplinary Approach for Secondary Level. (New York: Routledge, 2010).

Watson, Brenda, and Thompson Penny. The Effective Teaching of Religion Education. (Edinburgh: Pearson Education Ltd, 2007).

Philosophy

Bowkett, Steve, 100 Ideas for Teaching Thinking Skills. (London: Continuum, 2007)

De A'Echevarria, Ann, Patience Ian. Teaching Thinking, (Alresford: Teachers Pocketbooks, 2008)

Fisher, Robert. Values for Thinking, (Oxford: Nash Pollock, 2001)

Hannam Patricia, Echeverria Eugenio. Philosophy with Teenagers: Nurturing a Moral Imagination for the 21st Century. (London: Continuum International, 2009)

Websites

<http://www.education.gov.uk/>

<http://www.education.gov.uk/schools/teachingandlearning/curriculum/secondary>

Pre-requisites

This module requires a selection process and the maximum number of students to take the module is 8.

In order for the students to be shortlisted for an interview, students' data should evidence that they have an attendance record no lower than 60%, but preferably higher. Similarly, their overall academic achievement should be within the 2(i) classification or higher. In addition, marks for key subjects in their corresponding programme of study should be within the 2(i) classification or higher.

The Partnership Development Office together with the course convenor will provide initial ambassador training. Students will work in a school, with a nominated teacher, for ten half-days during the Autumn Term and will have the opportunity to promote their subject in a variety of ways. The Course Convenor will place students in appropriate schools, either primary or secondary. Students can also find their own placements, however these have to be approved by the Course Convenor who will formalise the placements with the schools.

Restrictions

This module requires a selection process and the maximum number of students to take the module is 8.

In order for the students to be shortlisted for an interview, students' data should evidence that they have an attendance record no lower than 60%, but preferably higher. Similarly, their overall academic achievement should be within the 2(i) classification or higher. In addition, marks for key subjects in their corresponding programme of study should be within the 2(i) classification or higher.

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Synopsis <span style =*

This module is aimed at those students who would like to follow a career as Primary or Secondary School teachers, but is also suitable to those who would like to combine an academic course with work experience. Placements in a school environment will enhance the students' employment opportunities as they will acquire a range of skills. It will also provide students with the opportunity to develop their knowledge and understanding of Religious Education and Philosophy in the primary or secondary school context. The university sessions and weekly school work will complement each other. At the university sessions student will benefit from the opportunity to discuss aspects related to their weekly placement and receive guidance.

Students will spend one half-day per week for ten weeks in a school where each student will have a designated teacher-mentor who will guide their work in school. They will observe sessions taught by their designated teacher and possibly other teachers. Initially, for these sessions students will concentrate on specific aspects of the teachers' tasks, and their approach to teaching a whole class. As they progress, it is expected that their role will be to some extent as teaching assistants, by helping individual pupils who are having difficulties or by working with small groups. They may teach brief or whole sessions with the whole class or with a small group of students where they explain a topic related to the school syllabus. They may also talk about aspects of University life. They must keep a weekly journal reflecting on their activities at their designated school.

TH646	Blasphemy: Sex, Scandal and Religion					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- 8.1 Demonstrate an understanding of the key dynamics underlying public cases of 'blasphemy';
- 8.2 Demonstrate an understanding of the relationship between ideas of blasphemy and the self-understanding of religious communities;
- 8.3 Demonstrate an understanding of the relationship between ideas of blasphemy and secularity, especially freedom of speech;
- 8.4 Evaluate the relationship between historical context and (changing) ideas of acceptable expression;
- 8.5 Demonstrate an understanding of the changing legislation on blasphemy and hate speech.

Method of Assessment

This module will be assessed by 100% coursework.

- Essay 1 (1,000 words) – 25%
- Essay 2 (3,000 words) – 75%

Preliminary Reading

Indicative Reading List

Asad, Talal, Wendy Brown, Judith Butler and Saba Mahmood, 2009. *Is Critique Secular? Blasphemy, Injury and Free Speech*. New York: Fordham.

Butler, Judith, 1997. *Excitable Speech: A Politics of the Performative*. London: Routledge.

Grenda, Christopher, Chris Beneke and David Nash (eds.), 2014. *Profane: Sacrilegious Expression in a Multicultural Age*. Oakland: University of California Press.

Lawton, David, 1993. *Blasphemy*. Philadelphia: University of Pennsylvania Press.

Levy, Leonard, 1995. *Blasphemy: Verbal Offense Against the Sacred From Moses to Salman Rushdie*. Chapel Hill: University of North Carolina Press.

Nash, David, 2010. *Blasphemy in the Christian World: A History*. Oxford: Oxford University Press.

Plate, Brent, 2006. *Blasphemy: Art that Offends*. London: Black Dog.

Taylor, Joan, 2015. *Jesus and Brian: Exploring the Historical Jesus and his Times via Monty Python's Life of Brian*. London: Bloomsbury.

Synopsis <span style =*

In this module we will be looking at famous and obscure blasphemy cases, and asking why an old concept like 'blasphemy' continues to be so powerful today. We will analyse a range of recent cases in a variety of media, including Monty Python's *Life of Brian*; *The Satanic Verses*; the Danish Cartoon Affair; *Visions of Ecstasy*; the Charlie Hebdo massacres in 2015; public Femen demonstrations; Pussy Riot; Bezhti; and the Gay News controversy over the homoerotic poem 'The Love that Dares to Speak its Name'. But we will also be looking at blasphemy in historical and global contexts. How have old British colonial laws been developed in Pakistan and India, for example? When was the last execution and imprisonment for blasphemy in the UK? 'Blasphemy' will be explored as a flashpoint for major controversies at the heart of modern democracies. These include the conflict between freedom of religion and freedom of speech, and the conflict between religion and sexual freedom.

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TH647 Blasphemy: Sex, Scandal and Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of the key dynamics underlying public cases of 'blasphemy';
- 2 Critically analyse the relationship between ideas of blasphemy and the self-understanding of religious communities;
- 3 Critically analyse the relationship between ideas of blasphemy and secularity, especially freedom of speech;
- 4 Demonstrate a systematic understanding of the relationship between historical context and (changing) ideas of acceptable expression;
- 5 Demonstrate a systematic understanding of the changing legislation on blasphemy and hate speech.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate developed skills in analysing complex and multi-faceted material, with reference to advanced scholarship and primary texts;
- 2 Demonstrate competence in the use of appropriate IT resources and critical sources in devising research plans, evaluating relevant material, identifying problems, and framing appropriate solutions;
- 3 Analyse primary and second sources in a variety of media, developing advanced skills in source selection and initiating research plans for acquiring a greater understanding of the material;
- 4 Analyse sources in their historical and cultural contexts, and demonstrate advanced skills in contextual comparison;
- 5 Address controversial topics with sensitivity and nuance.

Method of Assessment

Main assessment methods
Essay 1 (1,000 words) – 25%
Essay 2 (3,000 words) – 75%

Reassessment methods
Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

In this module we will be looking at famous and obscure blasphemy cases, and asking why an old concept like 'blasphemy' continues to be so powerful today. We will analyse a range of recent cases in a variety of media, including Monty Python's *Life of Brian*; *The Satanic Verses*; the Danish Cartoon Affair; *Visions of Ecstasy*; the Charlie Hebdo massacres in 2015; public Femen demonstrations; Pussy Riot; Bezhti; and the Gay News controversy over the homoerotic poem 'The Love that Dares to Speak its Name'. However, we will also be looking at blasphemy in historical and global contexts. How have old British colonial laws been developed in Pakistan and India, for example? When was the last execution and imprisonment for blasphemy in the UK? 'Blasphemy' will be explored as a flashpoint for major controversies at the heart of modern democracies. These include the conflict between freedom of religion and freedom of speech, and the conflict between religion and sexual freedom.

TH648 Religion and Japanese Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module, Level 5 students will be able to:

- Demonstrate an understanding of and be able to examine a range of Japanese traditions associated with the category of religion, including Buddhism and Shinto;
- Examine a key concept, idea, theme or practice occurring in Japanese traditions;
- Demonstrate an appreciation of the problems of translating Japanese culture, traditions, practices and concepts into a western interpretive framework and language, for instance the problems of using terms like 'religion' and 'philosophy' or western notions of 'literature' in relation to Japanese contexts.

Method of Assessment

Essay 1 (1,500 words) – 20%

Essay 2 (2,000 words) – 30%

Examination (three hours) – 50%

Preliminary Reading

de Bary, W. Th (2000), Sources of Japanese Tradition, Vol 1, New York: Columbia University Press.

de Bary, W. Th (2010), Sources of Japanese Tradition, Vol 2, New York: Columbia University Press.

Earheart, H. Byron (2014), Religion in Japan: Unity and Diversity, 5th Edition, Boston: Wadsworth.

Josephson, Jason (2012), The Invention of Religion in Japan, Chicago: University of Chicago Press.

Tanaka, Stefan (1995), Japan's Orient: Rendering Pasts into History, London and Berkeley: University of California Press.

Pre-requisites

None

Synopsis

This module explores the cultural specificity and diversity of Japanese culture, traditions, social and political systems and literature from a variety of disciplinary perspectives. The topic of Japan will be approached on a thematic basis but with particular emphasis on an understanding of the historical and interpretive challenges to inter-cultural understanding between Japan and Europe/the West.

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TH649 Religion and Japanese Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 40
 Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate a comprehensive understanding of and be able to critically examine a range of Japanese traditions associated with the category of religion, including Buddhism and Shinto;
- 2 Critically analyse a key concept, idea, theme or practice occurring in Japanese traditions;
- 3 Demonstrate a critical and systematic understanding of the problems of translating Japanese culture, traditions, practices and concepts into a western interpretive framework and language, for instance the problems of using terms like 'religion' and 'philosophy' or western notions of 'literature' in relation to Japanese contexts.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Demonstrate their communication skills and organise information in a clear and coherent fashion through note-taking, independent research, writing and organising skills in the completion of their written assignments;
- 2 Demonstrate an ability to engage in critical independent research and appropriate humanities and social scientific approaches to their object of study;
- 3 Use electronic media to identify and analyse appropriate academic resources based upon independent research from library materials, including primary sources, as well as online journals, and other reliable electronic sources, and reference this material effectively;
- 4 Deploy a range of IT skills with a high degree of effectiveness, such as use of online search-engines, word-processing text with footnotes, basic formatting, searching databases and text files;
- 5 Demonstrate a well-developed capacity to take responsibility for their own personal and professional learning and development.

Method of Assessment

Main assessment methods
 Essay 1 (1,500 words) – 20%
 Essay 2 (2,000 words) – 30%
 Examination (3 hours) – 50%

Reassessment methods
 Reassessment Instrument: 100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

This module explores the cultural specificity and diversity of Japanese culture, traditions, social and political systems and literature from a variety of disciplinary perspectives. The topic of Japan will be approached on a thematic basis but with particular emphasis on an understanding of the historical and interpretive challenges to inter-cultural understanding between Japan and Europe/the West.

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TH652 Global Comparison: Theory and Method						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate a critical understanding of the theoretical and methodological challenges involved in the comparative and cross-cultural study of worldviews, philosophies and religions;
- 2 Demonstrate an awareness of the key hermeneutical questions arising from translation from one language and cultural context to another;
- 3 Contrast texts, concepts, ideas and practices from different intellectual and cultural traditions;
- 4 Demonstrate a thorough awareness of the social, historical and cultural context in which ideas, practices and forms of identity develop;
- 5 Demonstrate a significant understanding of one or more theoretical and/or methodological approaches to cross-cultural interpretation.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate a capacity to engage critically with a variety of scholarly resources to extend their understanding, evaluate evidence and construct a persuasive argument;
- 2 Present complex information in an intelligent and coherent fashion to both specialist and non-specialist audiences;
- 3 Demonstrate qualities and transferable skills necessary for employment such as exercising personal responsibility and decision-making;
- 4 Engage successfully in a focused research project and present the results in an effective and persuasive manner.

Method of Assessment

Main assessment methods
 Essay 1 (2,500 words) – 40%
 Essay 2 (3,000 words) – 50%
 Presentation (10 minutes) – 10%

Reassessment methods
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

This module provides an introduction to the theoretical, methodological and socio-political issues pertaining to the cross-cultural and comparative study of philosophies, ideas, worldviews and religions. It will introduce and explore theoretical frameworks and methodological questions related to the translation and representation of ideas, texts and worldviews as explored by different theories of interpretation. It will also explore issues surrounding understanding rituals, cultural practices and modes of identity formation and reflect upon the nature of 'the global' and 'globalisation' as categories. Questions to be explored in this module would normally include: how does one determine the meaning of a text? What hermeneutic, ethical and political issues arise when translating a concept, idea or practice from one linguistic, cultural or historical context into another? What are the challenges and pitfalls of comparative analysis? How do ideas, texts and forms of identity take on new meanings in the global circulation of ideas, practices and people? How does the mode of media/technology (oral composition, printed text, film, digital representation) impact upon thinking and its interpretation?

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TH653 Health, Medicine and the Body in East Asia						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 40
 Total Private Study Hours: 260
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate an in-depth and systematic understanding of traditional East Asian (Chinese, Japanese, Korean and Vietnamese) views on health, medicine and the body;
- 2 Describe and critically analyse a key concept, idea, theme or practice in traditional East Asian medicine;
- 3 Demonstrate a critical understanding of various forms of East Asian medicine, historical encounters between East Asian and Western medicine, and modernising processes of East Asian medicine in the twentieth and twenty-first centuries;
- 4 Make systematic cross-cultural comparisons between East Asian and Western views on health, medicine and the body, based on the textual analysis of primary sources (in English translation) and a critical engagement with secondary literature in the fields of history and medical anthropology.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate their communication skills and organise information in a clear and coherent fashion in their assignments;
- 2 Demonstrate an ability to engage in critical independent research and appropriate humanities and social scientific approaches to their object of study;
- 3 Use electronic media to identify and analyse appropriate academic resources based upon independent research from library materials, including primary sources, as well as online journals, and other reliable electronic sources, and reference this material effectively;
- 4 Deploy a range of IT skills with a high degree of effectiveness, such as use of online search-engines, word-processing text with footnotes, basic formatting, searching databases and text files;
- 5 Demonstrate a well-developed capacity to take responsibility for their own personal and professional learning and development.

Method of Assessment

Main assessment methods

Presentation (15 minutes) – 10%
 Annotated Bibliography (1,500 words) – 15%
 Essay (2,500 words) – 25%
 Examination (2 hours) – 50%

Reassessment methods
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

Traditional Chinese Medicine and other forms East Asian medicine have become available to patients everywhere in the world as Complementary and Alternative Medicine (CAM), but their cultural backgrounds are mostly misunderstood by patients, providers and adversaries. This module explores the historical emergence of East Asian medical systems, their relations to philosophical and religious worldviews and practices, their trajectories from the East to the West, and their relations, interactions and clashes with bio-medicine.

In this module, we read passages from foundational literature such as the Inner Classic of the Yellow Emperor (in English translation) and discuss key texts in which Chinese, Japanese, Korean and Vietnamese doctors argue about the nature of health and medical ethics. We also compare different views of the body, illnesses and therapeutic intervention, and examine the importance of "tradition" in East Asian medicine, Early Modern exchanges with Western medicine and the transformation and globalisation of East Asian medical systems in the twentieth and twenty-first century. Applying comparative and genealogical methods, we discuss East Asian medicines in terms of efficacy, culture, politics and economics and reflect on healthcare, in general, from (multi)cultural perspectives.

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TH655 Critical Issues in the Study of Buddhism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	

Learning Outcomes

On successfully completing the module students will be able to:

Outline, critically analyse and discuss key themes and issues related to the historical and modern study of Buddhism;
 Demonstrate a detailed and in-depth understanding of the philosophical, social and historical context of early Buddhism;
 Demonstrate a detailed and in-depth understanding of early Buddhist teachings in relation to issues of gender, politics and society;
 Outline and critically analyse contemporary interpretations of Buddhist teachings in relation to their longer historical development.

Method of Assessment

Essay 1 (1,500 words) – 50%

Essay 2 (1,500 words) – 50%

Preliminary Reading

Indicative Reading List

Derris K and N. Dummer (2007), *Defining Buddhism. A Reader*. London: Equinox

Lopez, D (2005), *Critical Terms for the Study of Buddhism*. Chicago: University of Chicago Press

Moore, M. (2016), *Buddhism and Political Theory*. Oxford: Oxford University Press

Pre-requisites

RSST3310 (Introduction to Hinduism and Buddhism)

Synopsis <span style =

This module will examine classical and contemporary interpretations of Buddhist thought in relation to the issues of origins, gender, politics and colonialism. We will begin with a critical exploration of the usefulness of the designations 'Theravada' and 'Mahayana,' before examining early Buddhist literature (in translation) in its historical, social and philosophical context, paying close attention to the question of the relationship of early Indian Buddhism to Vedic Brahmanism, gender representations and the exploration of political themes in early Buddhist literature and history. The module will also explore the impact of colonialism on the emergence of modern Buddhism and the development of engaged Buddhism and Buddhist responses to the environmental crisis.

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TH656 History, Rights and Social Justice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20
Total Private Study Hours: 130
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Understand debates about the context and significance of attempts to re-appraise, and provide restitution for, historic injustice and rights abuses and to articulate their own arguments about the value and effects of such initiatives.
- 2 Recognise different processes and approaches to responding to past injustices and rights abuses by governments and other social institutions and critically evaluate these in relation to specific case examples;
- 3 Appreciate the role of historical research in supporting more adequate understandings of historic injustice and more informed approaches to restitution for past wrong;
- 4 Analyse ways in which legally-based initiatives such as public inquiries, commissions of investigation, and national truth and reconciliation commissions can support or impede public understanding and restitution for past wrong;
- 5 Make effective use of concepts and debates explored across the module to analyse a specific case of historic injustice and contemporary responses.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate the ability to reflect critically on a range of textual sources, data and arguments;
- 2 Demonstrate the ability to communicate clearly in forms appropriate for academic and wider public audiences;
- 3 Demonstrate the capacity to develop arguments that use theoretical concepts to interpret and analyse specific social and historical contexts;
- 4 Demonstrate a broad understanding of the ways in which academic research can contribute to wider forms of the public and civic good;
- 5 Reflect on how the discipline or subject area in which they have primarily been trained in their degree programme can contribute to, and benefit from, engagement with other academic disciplines.

Method of Assessment

Main assessment methods
Essay (2,000 words) – 40%
Blog Piece (600 words) – 20%
Examination (2 hours) – 40%

Reassessment methods
100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

One of the defining features of public life in many countries is the critical re-evaluation of the role of nation-states and other social institutions in historic injustice and abuse of rights. Alongside the critical re-appraisal of the past in societies moving from totalitarian to democratic systems of government, and beyond past violent conflict, there has also been an increasing interest in questions of redressing past wrongs in 'established democracies'.

This module is designed to explore key issues in debates concerning the contemporary re-appraisal and restitution for past harms inflicted by governments and other civil society organisations. Building on a series of case examples, the module examines the role that ethical reflection, historical research and legal processes play within them, raising challenging issues about how past injustice can adequately be understood and responded to. Case topics covered in the module may vary, but would, for example, include the African slave trade and Western colonialism, systemic rights abuses under totalitarian governments in Latin America, institutional abuse in twentieth-century Ireland, child migration programmes and sexual abuse in the Christian Church.

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TH657 Religion, Nonreligion and the Secular State						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
Total Private Study Hours: 260
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of, and the ability to critically assess, major theoretical approaches to the topic of religion, nonreligion and the secular state;
- 2 Demonstrate knowledge of and the ability to critically compare discrete historical examples of political secularism, including European, other Western and non-Western cases;
- 3 Frame their own research interests and disciplinary questions in light of comparative, historical and theoretical approaches to the relationship between politics and religion;
- 4 Reflect critically on key concepts such as 'secularism', 'liberalism', 'democracy', and 'pluralism'.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Communicate information, ideas, problems, concepts, and analysis to specialist and non-specialist audiences;
- 2 Demonstrate refined essay-writing and argument-construction skills;
- 3 Demonstrate transferable skills such as proficiency in the use of appropriate IT resources, including word processing and critical evaluation of online material;
- 4 Demonstrate honed close reading and analytical skills;
- 5 Analyse theories, which are at the forefront of their discipline, in terms of their application to contemporary contexts or debates.

Method of Assessment

Main assessment methods
Essay 1 (2,500 words) – 40%
Essay 2 (3,000 words) – 50%
Presentation (10 minutes) – 10%

Reassessment methods
100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course considers the contested relationship between religion and the secular state, and the increasingly significant role of nonreligious identities and worldviews for understanding those states. Both religion and nonreligion have come to new prominence in the twenty-first century, prompting a re-evaluation of what role they should play in policy, law and society, and the nature and viability of political secularism itself. This course explores the key conceptual and theoretical debates shaping contemporary understandings of religion, nonreligion and the secular state, including the nature of secularity and secularism, the role of religious plurality and pluralism, multiple secularities and postsecular approaches, and the role of religion in political liberalism. The second part of the course explores case studies in detail, including differences and similarities between European (including Soviet), North American and Asian secularisms; the relationship between political secularism and the beliefs, practices and identities of local populations; and significant controversies (around blasphemy, reproductive rights and the right to wear religious clothing) and what they tell us about religion, nonreligion and political secularism in contemporary society.

13 Centre for Music and Audio Technology

CMAT501 Advanced Audio Techniques						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate a critical understanding of analogue-digital processes, artefacts and errors, data storage systems and compression formats;
- 2) apply concepts and principles associated with digital signal processing and evaluate their appropriateness in audio production contexts;
- 3) deploy sophisticated skills in recording a diverse range of sources in the studio environment using a variety of techniques;
- 4) integrate creative and technical decision-making in carrying out sophisticated production processes.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) communicate ideas, arguments and concepts and interact effectively with others;
- 2) generate, analyse and interpret appropriate data, while understanding the limits of their knowledge and how that influences their interpretation;
- 3) demonstrate core skills such as problem solving, evaluating critically and decoding information;
- 4) demonstrate effective approaches to time management, including the ability to plan and to set priorities and to manage resources effectively.

Method of Assessment

Main assessment methods

- 100% coursework:
- Essay (1800 Words) 60%
 - Audio Project 40%: Consists of Multitrack Studio Recording (3 minutes; 30%) and Explanatory Note (300 words; 10%).

Reassessment methods

- Like for like.

Preliminary Reading

Indicative Reading List

Bartlett B, Bartlett J. (2012) Practical Recording Techniques. 6th ed. Focal Press.
Corey, J. (2010). Audio Production and Critical Listening: Technical Ear Training. Oxford: Focal.
Eargle J. (2011) The Microphone Book. Oxford: Focal Press.
Huber, D.M. and Runstein, R.E. (2017). Modern Recording Techniques. 9th ed. Oxon: Routledge.
Owsinski B. (2014) The Mixing Engineer's Handbook (Mix Pro Audio Series). 3rd ed. Boston: Cengage Learning
Zager, M. (2012). Music Production: For Producers, Composers, Arrangers, and Students. 2nd ed. Lanham, Md: Scarecrow Press.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

In this module, students will develop an understanding of a broad range of topics concerning recording and post-production processes in the studio environment. Topics covered will include digital formats, sampling, filter design and compression. Concepts of data manipulation will be studied in order to perform audio signal processing such as delay, chorus, reverberation and equalisation. The module will also cover stereo and spaced microphone techniques.

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CMAT502 Analysing Musical Genre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22

Independent study hours: 128

Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) demonstrate knowledge and critical understanding of well-established twentieth century and contemporary music genres;
- 2) use a range of techniques to undertake critical analysis of key genres and their associated musical outputs;
- 3) demonstrate a critical awareness of the cultural, social and commercial aspects of music genre studies;
- 4) understand the systems by which genres develop, grow and gain prominence within local, national and global communities.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) use data effectively by utilising appropriate forms of analysis to interpret and present relevant information;
- 2) utilise appropriate technology for information gathering and research;
- 3) display an openness to alternative ideas and ways of thinking and to demonstrate flexibility of thought.

Method of Assessment

Main assessment methods

- 1) Analysis of musical examples (1000 words plus diagrams) 40%
- 2) Essay (1800 words) 60%

Reassessment methods

- 1) Analytical Essay (2800 words plus musical examples and diagrams) 100%

Preliminary Reading

Indicative Reading List

Holt, F. (2007) Genre in Popular Music. Chicago: University of Chicago Press.

Lena, J. C. (2014) Banding Together: How Communities Create Genres in Popular Music. Princeton: Princeton University Press.

Meier, L. (2016) Popular Music as Promotion: Music and Branding in the Digital Age. Cambridge: Polity Press

Shuker, R. (2017) Popular Music: The Key Concepts. London: Routledge.

Wall, T. (2013) Studying Popular Music Culture. London: Sage.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

This module provides a scholarly perspective on the development of twentieth-century and recent musical genres. Different musical styles will be compared and analysed, and their wider contexts will be considered. The cultural, social and commercial development of genres will also be examined.

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CMAT503 Artist Management and Artist and Repertoire Principles						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22
Independent study hours: 128
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate an awareness of music management, their environments and their operating models, including the artist development, operations, finance, marketing and career development strategy;
2. understand copyright, contractual and ethical issues that apply to managers and artists and how they impact upon the music industry;
3. develop ideas, concepts and proposals for artist development, based on the principals of and drivers for success within the context of Artist and Repertoire disciplines.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Gather, evaluate and synthesise evidence including the identification of reliable academic sources;
2. analyse data and formulate and express relevant arguments and hypotheses;
3. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
4. utilise relevant skills in information communication technologies and use of electronic information sources.

Method of Assessment

Main assessment methods

A&R Report (1200 words) 40%
Critical Evaluation (1800 words) 60%

Reassessment methods

like for like.

Preliminary Reading

Indicative Reading List

Ashurst, W. (2000). *Stuff the music business: the DIY guide to making it*. London: Sanctuary.
Baskerville, D. (2012) *Music Business Handbook and Career Guide*. SAGE Publications, Inc; Tenth Edition.
Brabec, J. and Brabec, T. (2011). *Music, money, and success: the insider's guide to making money in the music business*. New York: Schirmer Trade Books.
Dubber, A. (2012), *Understanding the music Industries*, Sage Publications Ltd.
Harrison, A. (2011) *Music: The Business* 5th Edition (Virgin).
Lusensky, J. (2011) *Sounds Like Branding: Use the Power of Music to Turn Customers into Fans*. A & C Black Publishers Ltd.
Riche, N. (2012) *Music Management Bible New Revised Edition*.

Pre-requisites

None

Synopsis <span style =

A&R executives within the Music Industry are responsible for finding and helping to develop new talent in association with artist management. Assessment of the viability of potential new signings along with an evaluation of their target market are some of the skills that are used in the decision-making process. This practice based module focusses on the principles of finding and developing new artists and creative talent including producers and songwriters, and analysing management techniques for launching and maintaining the careers of the artists they represent.

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CMAT504		Audio Electronics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate knowledge and understanding of well-established principles and processes in analogue audio electronics;
- 2) apply equations to solve problems within the field of audio electronics;
- 3) use technical rules and principles to analyse, interpret and evaluate a range of different circuit designs.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) analyse data and to formulate and express relevant arguments and hypotheses;
- 2) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 3) examine assumptions, concepts and hypotheses critically in the light of evidence, and make informed choices and apply insights from one area of study to another;
- 4) demonstrate relevant skills in information communication technologies and the use of electronic information sources.

Method of Assessment

Main assessment methods

- 1) Individual take-home test (30%) [calculations and diagrams]
- 2) Written report circuit analysis (1500 words) 70%

Reassessment methods

- 1) Written report circuit analysis with calculations (1600 words) 100%

Preliminary Reading

Indicative Reading List

Hayes, T and Paul Horiwitz (2015). Learning the Art of Electronics: A Hands-On Lab Course. Cambridge: Cambridge University Press.
Horowitz, P and Winfield Hill. (2015). The Art of Electronics. Cambridge: Cambridge University Press.
Intellin Organisation (2008). Electronic Audio Circuits Source Book. New York: Intellin.
Mancini, R (2002). Op Amps For Everyone. Dallas: Texas Instruments.
Scherz, P and Simon Monk (2016). Practical Electronics for Inventors. New York: McGraw Hill.
Slone, G. R. (2001). Audiophile's Project Sourcebook: 80 High-performance Audio Electronics Projects. New York: McGraw-Hill.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

Basic electronics theory is accompanied by practical, hands-on circuit design in this module. Students will be introduced to the standard components used in electronic circuits, and will develop an understanding of how components are used to make some of the key types of circuits used in audio applications. These range from microphone amplifiers to electric guitar electronics, through effects units and synthesis modules. Students will gain practical experience of soldering which will also cover studio maintenance as well as circuit construction.

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CMAT505 Composition and Production						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 22
Independent Study: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate a critical understanding of music production techniques relevant to contemporary music;
- 2) combine live music with technology, demonstrating an understanding of the advanced characteristics of performance and how they intersect with technology;
- 3) demonstrate skill and judgement in the creation and production of their own compositions;
- 4) understand advanced theories of contemporary music composition and production and be able to apply them to their own work.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) use industry standard hardware and software;
- 2) be self-critical of work in progress and respond to the critical insights of others;
- 3) prioritise tasks and manage time and resources effectively;
- 4) demonstrate flexibility of thought and an ability to change and develop ideas and materials.

Method of Assessment

Main Assessment Methods

This module will be assessed by 100% coursework

Composition Project (4 minutes) 85%, plus an Accompanying Written Commentary (450 words) 15%

Reassessment methods

- Like for like.

Preliminary Reading

Indicative Reading List:

Cox, C. (ed.) (2016). Audio Culture: Readings in Modern Music. London: Bloomsbury.
Holmes, T. (2002). Electronic and Experimental Music: Pioneers in Technology and Composition. New York: Routledge.
Hugill, A. (2012). The Digital Musician. London: Routledge.
Wishart, T. (1997). On Sonic Art. London: Routledge.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

Students will be required to devise a short, original composition for a live performer with technology. A series of lectures will introduce students to various compositional models, contemporary compositional theories will be explored in relation to key works and scholarly texts and workshops will develop the students' technical skills. Work-in-progress will be performed during the module, and students will be encouraged to engage in peer evaluation and criticism. A final performance of all works will take place towards the end of the module.

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CMAT506 Contracts, Copyright and Rights Management						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22
Independent study hours: 128
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Exhibit an in-depth understanding of copyright, contractual and ethical issues that impact upon the music industry.
2. Develop ideas, concepts and proposals for music events or projects, based on an awareness of the key drivers for success.
3. Analyse and evaluate business data and to use that research for evidence-based decision-making.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Gather, evaluate and synthesise evidence including the identification of reliable academic sources.
2. Analyse data and to formulate and express relevant arguments and hypotheses.
3. Utilise relevant skills in information communication technologies and use of electronic information sources.
4. Work independently, to understand one's own learning style and work regime.

Method of Assessment

Main assessment methods

This module will be assessed by 100% coursework.

Essay (1500 words) 50%
Contract and a 1000-word analysis 50%

Reassessment methods

Like-for-like.

Preliminary Reading

Indicative Reading List

Christie, A. and Gare, S. (2012). Blackstone's statutes on intellectual property. Oxford: Oxford University Press.
Marshall, L., Frith, S. (Eds.), 2004. Music and Copyright, 2nd edition. ed. Routledge, New York.
Moser, D. J. and Slay, C. L. (2012). Music copyright law. Boston, Mass.: Course Technology, Cengage Learning
Waelde, C. (2014). Contemporary intellectual property: law and policy. Oxford: Oxford University Press.
Wikström, P. (2013). The music industry: music in the cloud 2nd Edition. Cambridge: Polity Press.

Pre-requisites

None

Synopsis <span style =

Contracts are one of the most important elements of the Music Industry and impact directly on the success or failure of an artist's career. Students will learn the key negotiation elements of artist management, recording, publishing, touring and merchandising contracts and the different ways in which stakeholders approach the negotiations of these contracts. The various rights organisations and their operating models, both nationally and internationally are also examined along with the collection of copyright and performance royalties, their generation and importance within the framework of the industry.

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CMAT507		Ensemble Performance				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) demonstrate a critical understanding of music production techniques relevant to contemporary music;
- 2) combine live music with technology, demonstrating an understanding of the advanced characteristics of performance and how they intersect with technology;
- 3) demonstrate skill and judgement in the creation and production of their own compositions;
- 4) understand advanced theories of contemporary music composition and production and be able to apply them to their own work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) use industry standard hardware and software;
- 2) be self-critical of work in progress and respond to the critical insights of others;
- 3) prioritise tasks and manage time and resources effectively;
- 4) demonstrate flexibility of thought and an ability to change and develop ideas and materials.

Method of Assessment

Main assessment methods:

This module will be assessed by 100% coursework.

Workshop Contribution - 10%

Practice and Rehearsal Diary (1,000 words) - 20%

Ensemble Performance (25 min) - 70%

Reassessment methods

Coursework 100%

Preliminary Reading

Indicative Reading List:

Baron, J. (2010). Chamber Music: A Research and Information Guide. London: Routledge.

Hinson, M, & Roberts, W. (2006). The Piano in Chamber Ensemble: An Annotated Guide. Bloomington: Indiana University Press.

Moore, A. (2001). Rock: The Primary Text: Towards a Musicology of Rock. Aldershot: Ashgate.

Parncutt R. & McPherson, G. (2002). The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning. Oxford: Oxford University Press.

Stephenson, K. (2002). What to Listen for in Rock. London: Yale University Press.

Williamson, A. (2004). Strategies and Techniques for Enhancing Performance. Oxford: Oxford University Press.

Pre-requisites

CMAT3110 - Individual and Group Performance

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

This module develops your facility and versatility as a performer in the context of small ensembles, band workshops and performances. It provides an opportunity to develop and nurture a comfortable working relationship with peers over an extended period. The focus is on building a solid understanding of key aspects of ensemble performance, including the importance of shaping passages as a group, communicating throughout a performance, maintaining a coherent approach to dynamics and tempo changes. You will consider how to recognise and appreciate the approach of other musicians, absorbing details and articulation that will differ from one performance to the next. You will also be introduced to practical techniques that will streamline your preparation and maximise use of rehearsal time. The practice and rehearsal diary functions as a reflective tool where students evaluate and further explore techniques introduced in the primarily practice-focused group sessions.

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CMAT508 Music and Sound for Film, Television and Media						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22
Independent study hours: 128
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. understand the key facts, concepts and principles relevant to contemporary audio-visual theory;
2. understand interrelationships between music and other arts forms, particularly the moving image;
3. record, create, adapt and edit audio for visual media using a wide range of tools, techniques and equipment, including specialist software;
4. understand the history and development of music and sound for film and it informs current practice;
5. explore, compose and evaluate musical ideas in relation to the moving image.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. gather, evaluate and synthesise evidence including the identification of reliable academic sources;
2. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
3. examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another;
4. synthesise inputs (knowledge, materials, information) in order to generate outputs in written or practical format.

Method of Assessment

Main assessment methods

Individual Film Composition Project (5 min) 80%
Reflective Commentary (600 words) 20%

Reassessment methods

like for like.

Preliminary Reading

Indicative Reading List

Altman, R. (2000). 'Inventing the Cinema Soundtrack: Hollywood Multiplane Sound System'. In: Buhler, J & Flinn, C. eds. Music and Cinema. Middletown, CT: Wesleyan University Press.
Cooke, M. (2008). A History of Film Music. Cambridge: Cambridge University Press.
Davison, A. (2003). Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s. Aldershot: Ashgate.
Donnelly, K. ed. (2001). Film Music: Critical Approaches. Edinburgh: Edinburgh University Press.
Kalinak, K. (2000). Settling the Score: Music and the Classical Hollywood Film. Madison: University of Wisconsin Press.
Karlin, F. (2004). On the Track: A Guide to Contemporary Film Scoring. London: Routledge.
Kassabian, A. (2001). Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music. New York: Routledge.

Pre-requisites

None

Synopsis <span style =

The module investigates music for media in both theory and practice. The focus will be on music used in moving image media, including an exploration of musical languages and compositional techniques commonly deployed in relation to moving images. Students also study film music history, gaining insight into critical approaches that have informed the practice.

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CMAT509 Music in the Community						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module is taught by means of lectures, seminars, fieldwork and tutorial sessions.

Total Contact Hours: 36

Independent Study Hours: 114

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) practically apply and critically evaluate their knowledge in relation to music, music education, music and wellbeing in the community;
- 2) use appropriate planning, teaching, leading and learning methodologies as a responsible and accountable team member;
- 3) set appropriate objectives and prepare suitable musical material for a community-based group that fosters inclusion, effective communication, understanding and empathy.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) gather, evaluate and synthesise evidence including the identification of reliable academic sources;
- 2) analyse data and to formulate and express relevant arguments and hypotheses;
- 3) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 4) Utilise inter-personal skills of communication, planning and evaluative interaction in group work and unpredictable contexts.

Method of Assessment

Main Assessment Methods

- 1) Assessed Group Workshop (1 hour) 50%
- 2) Project Report (1500 words) 50%

Reassessment Methods

100% Project

Preliminary Reading

Indicative Reading List:

Childs, J. (1996) Making Music Special: Practical Ways to Create Music. David Foulton.
 Grills, S. (1998) Doing Ethnographic Research: Fieldwork Settings. Sage.
 Higgins, Lee. (2012) Community Music In Theory and In Practice. OUP.
 Macdonald, R., Kreutz, G., & Mitchell, L. (eds) (2013). Music, Health and Wellbeing. OUP.
 Moser, P. & McKay, G. (2005) Community Music: A Handbook. Russell House.
 Ockleford, A. (2008) Music for Children and Young People with Complex Needs. Oxford Music Education.
 Titon, J. (2016) Worlds of Music. An Introduction to the Music of the World's Peoples. (6TH edition). Cengage Learning.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

The module takes a holistic approach to the theory and practice of community music. Students engage with the creation and facilitation of music-based experiences for groups and individuals in a variety of settings within the local community. The core aim is to provide a foundational training for budding or potential educators, therapists, facilitators and researchers. A variety of topics form the subject matter of the course, which is interdisciplinary in scope. The curriculum includes an introduction to the history, development and literature of music and community studies using selected key publications in community music, ethnomusicology, music education, and music, health and wellbeing/therapeutic music studies. Given the high number of publications in these fields the core texts will be chosen for their ability to provide (i) connections and synthesis and/or (ii) disciplinary distinction, especially when highlighting methodological differences. As noted the aim is to provide a relatively unified and holistic introduction to community music in theory and practice.

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CMAT510 Music Journalism, Press and PR						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22
Private study hours: 128
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. demonstrate an understanding of music organisations, their environments and their management, including the management of people, operations, finance, marketing and organisational strategy;
2. understand the interrelationships between music and other arts forms;
3. explore, produce and evaluate musical ideas and concepts in relation to and in combination with other art forms and media;
4. develop ideas, concepts and proposals for music events or projects, based on an awareness of the key drivers for success;
5. analyse and evaluate business data and to use that research for evidence-based decision-making.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. gather, evaluate and synthesise evidence including the identification of reliable academic sources;
2. analyse data and to formulate and express relevant arguments and hypotheses;
3. synthesise inputs (knowledge, materials, information) in order to solve problems or generate outputs in written, aural or practical format;
4. utilise skills in information communication technologies and use of electronic information sources;
5. work independently and understand one's own learning style and work regime;
6. plan and set priorities and engage with time management.

Method of Assessment

Main assessment methods

Report (750 words) 25%;
First Journalistic Article (750 words); 25%;
Second Journalistic Article (750 words) 25%
Reflective Analysis (750 words) 25%

Reassessment methods
Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

Students will be taught the essential skills required for writing magazine, newspaper and online journalistic articles within a musical context. This can include reviews, artist biographies and celebrity culture features. They will be introduced to the disciplines of public relations including online and social media strategies. This is essential for launching, developing and maintaining artist careers. Press and media publicity campaigns will be explored and students will evaluate the effectiveness of PR within the marketing mix.

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CMAT511 Music Marketing Strategies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22

Independent study hours: 128

Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. exhibit an in-depth understanding of marketing disciplines within the Music Industry and wider context;
2. critically evaluate the value of marketing, consumer demand, and its impact on culture and commerce;
3. create a marketing plan complete with defined goals and milestones;
4. demonstrate an awareness of marketing and brand strategies and their effectiveness.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. utilise relevant skills in information communication technologies and use of electronic information sources.
2. work independently, to understand one's own learning style and work regime;
3. use time management effectively to include the ability to plan and set priorities;
4. analyse data and to formulate and express relevant arguments and hypotheses;
5. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
6. examine assumptions, concepts and hypotheses critically in the light

Method of Assessment

Main Assessment Methods

Written Evaluation (1,200 words) - 40%

Marketing Plan (1,800 words) - 60%

Reassessment Methods

- Like for like.

Preliminary Reading

Indicative Reading List:

Baker, B. (2013). Guerrilla music marketing handbook: 201 self-promotion ideas for songwriters, musicians and bands on a budget. St. Louis, MO: Spotlight Publications.

Hatton, A. (2000). The definitive guide to marketing planning: the fast track to intelligent marketing planning and implementation for executives. London; New York: Financial Times Prentice-Hall.

Holiday, R. (2014). Growth Hacker Marketing: A Primer on the Future of PR, Marketing and Advertising, Profile.

Hutchison, T. W., Allen, Paul, Macy, Amy. (2010). Record label marketing. Burlington, MA: Focal Press.

Nelson-Field, K. (2013). Viral Marketing: The Science of Sharing, OUP.

Wood, M. B. (2014). The Marketing Plan Handbook.

Pre-requisites

None

Synopsis <span style =

Marketing requires analysis, processing of data and careful cost-effective targeting and consumer expectations. This module investigates the segmentation, targeting, and positioning concept to effectively and efficiently devise marketing programmes. Different facets of marketing are analysed including business to business, product driven business to consumer and market funnelling. The language of marketing is introduced and used to create viable marketing strategies in real world scenarios. Students will be required to write a marketing plan in support of the launch of a brand, product or artist.

CMAT512		Orchestration and Arrangement				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate knowledge and critical understanding of key techniques, concepts and principles relevant to contemporary and commercial music, including its production and performance;
- 2) interrogate relationships between musical creation, performance and reception;
- 3) demonstrate flexibility of thought and an ability to change or adapt materials for different contexts;
- 4) create, adapt and edit music using appropriate technological resources;
- 5) conceive musical ideas and manipulate them in an inventive and individual way.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 2) critically examine assumptions, concepts and hypotheses in the light of evidence, to make informed choices and to apply insights from one area of study to another;
- 3) synthesise inputs (knowledge, materials, information) in order to generate outputs in written or practical format;
- 4) demonstrate skills in information communication technologies and use of electronic information sources;
- 5) demonstrate effective approaches to time management, including the ability to plan and to set priorities.

Method of Assessment

Main assessment methods

Arrangement and Orchestration Portfolio (85%), including a 450-word written commentary (15%).

The Arrangement and Orchestration Portfolio comprises: Technical Orchestration Exercises (20%); Harmonisation Exercises (20%); and Arrangement (5 minutes) 45%

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Adler, S. (2016) Revisiting Music Theory: Basic Principles. 2nd Edn. Routledge: London.
Adler, S. (2016). The Study of Orchestration. 4th Edn. New York: Norton.
Blatter, A. (1997). Instrumentation and Orchestration. New York: Wadsworth / Thomson.
Coker, J. (2005). A Guide to Jazz Arranging and Composing. Rottenberg: Advance Music.
Gould, E. (2011) Behind Bars: The Definitive Guide to Music Notation. Faber: London.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

A highly practical module which will introduce you to the complex formal conventions surrounding professional score presentation, instrumentation and orchestration, harmonising and reharmonising melodies, creating introductions, basslines or counter melodies, layering and textures. You have the opportunity to work across a wide range of styles and will also explore timbre in the context of original arrangements. Following a series of given briefs, you will work towards the production of a portfolio which will contain orchestration, arrangement and harmonisation assignments.

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CMAT513		Music Improvisation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total contact hours: 22

Private Study hours: 128

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. exhibit an in-depth understanding of marketing disciplines within the Music Industry and wider context;
2. critically evaluate the value of marketing, consumer demand, and its impact on culture and commerce;
3. create a marketing plan complete with defined goals and milestones;
4. demonstrate an awareness of marketing and brand strategies and their effectiveness.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. utilise relevant skills in information communication technologies and use of electronic information sources.
2. work independently, to understand one's own learning style and work regime;
3. use time management effectively to include the ability to plan and set priorities;
4. analyse data and to formulate and express relevant arguments and hypotheses;
5. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
6. examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another.

Method of Assessment

Main Assessment Methods

Solo Improvisation (5 min) - 25%

Group Improvisation (12 min) - 50%

Reflective Critique (1000 words) - 25%

Reassessment Methods

- Like-for-like.

Preliminary Reading

Indicative Reading List:

Bohman, Phillip V. (2002). World Music – A Very Short Introduction. Oxford University Press.

Clayton, Hernert & Middleton (2003). The Cultural Study of Music – A Critical Introduction. Routledge

Freeman, Phil (2001). New York is Now! - The New Wave of Free Jazz. The Telegraph Company.

Nyman, Michael (1999). Experimental Music. Cambridge University Press.

Stevens, John (2007). Search & Reflect – A Music Workshop Handbook. Community Music Ltd.

Pre-requisites

CMAT3110 - Individual and Group Performance

CMAT3020 - Performance, Stagecraft and Psychology

Synopsis <span style =

This module will explore a variety of approaches to improvisation including Western idiomatic conventions, music(s) from other cultures, part-composed/part-improvised material, and contemporary and 'free' methodologies. Throughout the weekly workshops, students will improvise in an array of settings and will experiment with different exercises, both as soloists and as part of an ensemble. Students will perform with and/or direct groups of improvisatory musicians throughout, and will be presented with various assessed practical tasks, designed to develop the wide range of skills necessary to perform and improvise in the twenty-first century.

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CMAT514 Music Performance: Session Skills						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total contact hours: 22
Private Study hours: 128
Total: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) understand key facts, concepts, principles and theories relevant to contemporary and commercial music, including its production and performance;
- 2) develop an understanding of recent music genres, their associated characteristics, and the historical, cultural and technical issues that enhance knowledge of them;
- 3) understand the relationships between musical creation, performance and reception;
- 4) demonstrate an understanding of musical organisation, style, genre or tradition for a broad range of contemporary and commercial types of music;
- 5) understand the creation, adaption and editing of music; using appropriate technological resources;
- 6) demonstrate the conception of musical ideas and their manipulation in an inventive and individual way;
- 7) demonstrate the artistic and expressive skills necessary to communicate music convincingly to the listener, both as an individual and part of a group.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 2) synthesize inputs (knowledge, materials, information) in order to generate outputs in written, aural or practical format;
- 3) communicate and interact effectively with others;
- 4) work independently, to understand one's own learning style and work regime;
- 5) demonstrate effective time management and plan and set priorities.

Method of Assessment

Main assessment methods

- 1) Individual Performance Assessment 1 (take-away performance task; response to a 3-min recording) 25%
- 2) Group Performance Assessment 2 (performance exam 20 min; response to a 4-min recording) 50%
- 3) Reflective Critique (1,000 words) 25%

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Green, B & Gallwey, T. (2003). The Inner Game of Music. London: Pan Books
Hamum, J. (2014). The Practice of Practice: Get Better Faster. Sol Ut Press
Parncutt R. & McPherson, G. (2002) The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning. Oxford: Oxford University Press.
Ritchie, L., & Williamon, A. (2013). Measuring Musical Self-Regulation: Linking Processes, Skills, and Beliefs. Journal of Education and Training Studies 1(1), 106-116.
Williamon, A. (2004) Strategies and Techniques for Enhancing Performance. Oxford: Oxford University Press.

Pre-requisites

CMAT3110 - Individual and Group Performance
CMAT3020 - Performance, Stagecraft and Psychology

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

This module focuses on specific skills and techniques essential for performers working as sessions musicians across a varied range of genres, as informed by contemporary music industry practice. The emphasis is on the development of a 'toolbox' of competencies relevant to different professional scenarios. These include the ability to sight-read chord charts and fully notated band parts, pre-prepare material at short notice, spontaneous musical contribution to previously unheard tracks, improvisation, click track accuracy and creativity under pressure. Students will be presented with multiple assessed practical tasks, designed to facilitate engagement in a process of collaboration with other musicians, developing performance skills specific to recording studio and/or live performing environments.

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CMAT515 Postproduction Sound for Moving Image						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22
Independent study hours: 128
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. describe and analyse the differing formal conventions surrounding the use of sound with other media;
2. combine sound and moving image to produce a finished audio/visual product;
3. record, manipulate and balance the differing sound elements of video/film using current industry software;
4. review and critically apply key scholarly ideas in the field of film sound to their own work.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. demonstrate IT skills including and the use of complex applications;
2. demonstrate ability and confidence in carrying a project through to delivery with demonstration of flexibility of thought;
3. deliver work to a given length, format, brief and deadline;
4. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice within a filmic and moving image context;
5. demonstrate relevant skills in associated technologies and use of electronic sources and resources.

Method of Assessment

Main Assessment Methods

Film Sound Project (3 minutes) - 50% and Commentary (300 words) - 10%
Critical Theory Essay (1200 words) - 40%

Reassessment methods
- Like for like.

Preliminary Reading

Indicative Reading List:

Chion, M. (1994). Audio-Vision: Sound on Screen. New York: Columbia University Press.
Chion, M. (1999). The Voice in Cinema. New York: Columbia University Press.
Davison, A. (2003). Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s. Aldershot: Ashgate.
Holman, T. (2010). Sound for Film and Television (3rd ed.) Oxford: Focal.
Karlin, F. (2004). On the Track: A Guide to Contemporary Film Scoring. London: Routledge.
Wyatt, H. (2005). Audio Post Production for Television and Film: An Introduction to Technology and Techniques (3rd ed.) Oxford: Focal.
Yewdall, D. L. (2012). The Practical Art of Motion Picture Sound, 4th Edition, London: Focal Press.

Pre-requisites

Co-requisite: CMAT5080 - Music and Sound for Film, Television and Media

Synopsis

The module introduces students to the field of media sound in both theory and practice. The focus will be on sound production techniques, including postproduction crafts such as Foley (sound effects), ADR (Additional Dialogue Recording) and sound design (special audio effects). Students also study film-sound theory and the history of film sound gaining insight into critical approaches to the analysis of sound and sound design for moving image and its impact of view engagement.

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CMAT516 Songwriting Techniques						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 22
Private Study hours: 128
Total Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) demonstrate an understanding of key technical concepts in writing and arranging popular music;
- 2) demonstrate a critical awareness of key topics in music theory in areas such as tonality/modality, harmony and rhythm;
- 3) create original music using song writing techniques, beginning to shape the finer details of a composition;
- 4) utilize musical instruments and related musical technologies to develop musical material in the production of songs.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) use IT and other sophisticated technologies in the preparation of work;
- 2) be self-critical of work in progress, responding to the critical insights of others in order to develop a final piece of work;
- 3) prioritise tasks and manage time and resources effectively.

Method of Assessment

Main assessment methods

- 1) Song 1: Recording of an original song for voice and one other instrument (4 minutes) 20%; plus a Written Commentary (300 words) 10%.
- 2) Song 2: Recording of an original song for voice and 3 - 5 other instruments (4 minutes) 45%; plus a Reflective Critique (1000 words) 25%.

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Everett, W. (2004). 'Making Sense of Rock's Tonal Systems', Music Theory Online, Vol. 10 (4)
Moore, A (1992). 'Patterns of Harmony', Popular Music, Vol. 11. pp. 73-106
Moore, A. (2012). Song Means: Analysing and Interpreting Recorded Popular Song. Aldershot: Ashgate.
Winkler, P. K (2007). 'Toward a Theory of Popular Harmony' in Moore, A. (Ed) Critical Essays in Popular Musicology, Aldershot: Ashgate.

Pre-requisites

CMAT3120 - Digital Music Production
or
CMAT3160 - Audio Recording and Editing Techniques

Synopsis <span style =

In this module, students will be exposed to a variety of song-writing techniques and will develop and nurture the wide-ranging skill set necessary to succeed in the current music industry. Students will learn to carry out basic harmonic analyses of existing songs and apply theoretical approaches to produce original work, investigate different ways to structure songs, explore creative methods to write and develop lyrics, and learn how to enhance basic song templates with melodic accompaniments (e.g. strings, brass etc.).

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CMAT517 Interactive Audio Electronics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
 Independent Study Hours: 128
 Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1) demonstrate knowledge and critical understanding of well-established principles and processes in electronic audio interface design;
- 2) apply underlying electronics concepts and principles to the design of a device for generating, modifying or controlling audio;
- 3) critically evaluate the appropriateness of different approaches to solving problems in audio electronics design;
- 4) design and build technological resources using audio electronics for the purpose of interface design.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1) prepare work using IT skills, including use of online and electronic information sources;
- 2) use a range of techniques to enable effective communication of ideas and principles to others;
- 3) develop time management skills to plan and use resources effectively;
- 4) work independently and understand their own learning style and work regime.

Method of Assessment

Main Assessment Methods

- 1) Presentation (20 min) 20%
- 2) Written report (1500 words) 80% [includes schematic diagrams]

Reassessment Methods

- Like-for-like. If the Presentation element is failed, it should be resubmitted as a video.

Preliminary Reading

Indicative Reading List:

Hayes, T and Paul Horiwitz. (2015). Learning the Art of Electronics: A Hands-On Lab Course. Cambridge: Cambridge University Press.
 Horowitz, P and Winfield Hill (2015). The Art of Electronics. Cambridge: Cambridge University Press.
 Intellin Organisation (2008). Electronic Audio Circuits Source Book. New York: Intellin.
 Group DIY forum. <http://groupdiy.com/index.php>

Pre-requisites

Co-requisite: CMAT5040 - Audio Electronics

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

Students will build on their knowledge of basic electronics and will be introduced to a processor based computer interface (e.g. Arduino). Students will learn how to write code for the interface, and will work towards an assessed design project that includes some electronic circuit design as well as some programming in order to create an interface to control audio. Some design and construction using wood, metal and/or plastic, will be necessary for building final projects.

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CMAT518 Sound Design and Audio-Based Composition						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) recognise key facts and comment on concepts, principles and theories relevant to contemporary music technology and audio production;
- 2) demonstrate an awareness of contemporary audio technologies and their associated uses;
- 3) work creatively with a wide range of tools, techniques and equipment, including specialist software.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) assimilate theoretical and aesthetic systems of thought and to relate theory to practice;
- 2) synthesise inputs (knowledge, materials, information) in order to generate outputs in written, aural and practical format;
- 3) manage time and resources effectively, plan and set priorities.

Method of Assessment

Main assessment methods

Assessment for Level 5 students:

Portfolio (100%): Audio Exercises (25%) and a 3-min Miniature Stereo Composition (60%) with 600 words written report (15%).

Reassessment methods

Like for like.

Preliminary Reading

Indicative Reading List

Cox, C. and D. Warner (2007). Audio Culture - Readings in Modern Music. Oxford: Bloomsbury.
Emmerson, S. and Landy L. (eds) (2016). Expanding the Horizon of Electroacoustic Music Analysis. Cambridge: Cambridge University Press.
Landy, L. (2007). Understanding the Art of Sound Organisation. Cambridge.: MIT Press.
Moore A. (2016). Sonic Art. Oxon: Routledge.
Roads C. (2015). Composing Electronic Music. Oxford: Oxford University Press.
Smalley, D. (1997). 'Spectromorphology: explaining sound-shapes'. Organised Sound, Vol. 2, pp. 107-126.
Wishart, T. (1996). On Sonic Art. Reading: Harwood Academic Publishers.

Pre-requisites

CMAT3130 - Critical Listening and Sound-Making
or
CMAT3160 - Audio Recording and Editing Techniques

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

The module explores advanced audio design techniques and critical listening skills demonstrated and applied in specific music contexts. Students will develop the ability to discern and analyse sound characteristics, record and sculpt sonic events to create original sound design, and produce advanced creative work that explores the rich potential offered by sound processing and arranging techniques. Students will look into works of significant composers in the field, and will be taught through a series of interactive seminars, studying both the aesthetics and the technology of audio-based composition and sound design.

CMAT519 Spatial Sound Design, Composition and Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) recognise and describe the characteristics of multichannel sound in electroacoustic, computer-based composition and sound installation;
- 2) demonstrate a practical understanding of sound spatialisation developments and be familiar with suitable methods working in a variety of multi-loudspeaker formats;
- 3) work creatively with sound and space utilising some of the latest specialist technology.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) assimilate theoretical and aesthetic systems of thought and to relate theory to practice;
- 2) synthesize inputs (knowledge, materials, information) in order to generate outputs in written, aural and practical format;
- 3) manage time and resources effectively, plan and set priorities.

Method of Assessment

Main assessment methods

Assessment for Level 5 students:

This module will be assessed by the following methods:

- 1) Multi-channel Composition (5 min) (70%), plus 400-word written report (10%)
- 2) Live Performance (3 min) (10%) and Diffusion Score (10%)

Reassessment Methods

Coursework 100%

Preliminary Reading

Indicative Reading List:

Blessner, B. and Salter, L.-R. (2007). Spaces Speak, Are You Listening? Experiencing Aural Architecture. Cambridge, Massachusetts: MIT Press.

Born, G. (ed.) (2013). Music, Sound and Space. Cambridge: Cambridge University Press.

Ewan S. and K. Lauke (2010). 'Music, Space and Theatre: Site-specific approaches to multichannel spatialisation'. Organised Sound, 15(3), 251-9.

Landy, L. (2012). Making Music with Sounds. NY: Routledge.

Roginska A., and Geluso P. (eds) (2018). Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio. London: Focal Press.

Rumsey, F. (2013). Spatial Audio. Abingdon: Focal Press.

Smalley, D. (2007). 'Space-form and the Acousmatic Image'. Organised Sound, 12(1), 35-58.

Pre-requisites

Co-requisite: CMAT5180- Sound Design and Audio-Based Composition

Synopsis <span style =

Spatial sound is a powerful tool for immersion and is fast becoming a must-have knowledge for many different media and technologies including cinema, theatre, sound installations, exhibitions, live performance and game sound. This module will explore spatial sound, multi-loudspeaker and surround sound formats, including an outline of the developments of spatial sound music and the work of significant composers in this field. Students will study both the aesthetics and technology of multichannel music, including live diffusion techniques, large sound distribution systems and multichannel sound installations. Students will be led to produce creative work that explores the rich potential offered by sound spatialisation techniques, which will culminate in a live performance with the Music and Audio Arts Sound Theatre (MAAST) system.

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CMAT602 Advanced Performance, Stagecraft and Psychology						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 27
Independent Study Hours: 123
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate a systematic understanding of advanced stagecraft skills and psychological strategies relevant to contemporary and commercial music, with application to performance and practice contexts;
- 2) demonstrate an advanced understanding of the psychological, historical, cultural and technical issues that inform knowledge about performer-audience interaction, performance settings, recent music genres and their associated repertoires;
- 3) critically interrogate the relationships between musical creation, performance and reception;
- 4) control and manipulate performance setting, musical and extra-musical elements of performance in an inventive and individual way;
- 5) utilise the psychological, artistic and expressive skills necessary to communicate music convincingly to the listener, both as an individual and part of a group.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 2) examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another;
- 3) synthesise inputs (knowledge, materials, information) in order to generate outputs in written, audio or practical format;
- 4) communicate and interact effectively with others;
- 5) work independently, to understand one's own learning style and work regime;
- 6) plan and set priorities.

Method of Assessment

Main assessment methods
This module will be assessed by 100% coursework.

- 1) Contribution to Workshops 10%
- 2) Practice and Rehearsal Diary (1,100 words) 20%
- 3) Final Public Performance (25 min) 70%. The student is assessed in either an individual (solo) or group context, as appropriate; i.e. classical music players are likely to be assessed in a solo context or with a single accompanist, whereas jazz and popular musicians are more likely to feature in a group (band) setting.

13.2 Reassessment methods
Coursework 100%

Preliminary Reading

Indicative Reading List

Harnum, J. (2014). *The Practice of Practice: Get Better Faster*. Chicago: Sol Ut Press.
Kageyama, N. (2017). *The Bulletproof Musician Blog*. Available at <http://www.bulletproofmusician.com>
Parncutt R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.
St George, J. M. (2012). 'Learning Patterns in Music Practice: Links Between Disposition, Practice Strategies and Outcomes'. *Music Education Research* 14 (2).
Williamon, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press.

Pre-requisites

CMAT3020 - Performance, Stagecraft and Psychology

Restrictions

Not available as an elective (wild) module

Synopsis */span>

This module focuses on the consolidation of advanced, professional level stagecraft skills (practical and artistic), supported by an understanding of psychological strategies which can streamline practice sessions and optimise performance. You will study the key elements of professionalism in performance, including artistic communication/audience relationship; pace, choreography & stage management; control of technology; adjustment to context/venues. Skills and understanding are promoted through individual instrumental lessons and through performance workshops which provide a weekly forum for discussion and feedback.

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CMAT603		Business Plan Development				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate a knowledge of music business innovation and enterprise development, markets and business planning and be able to prepare a business plan and strategy to meet the challenges of the industry.
2. Demonstrate an awareness of stakeholder involvement in businesses including start-ups in the music industry, accounting and financial disciplines.
3. Analyse and evaluate business data and employ the analysis in evidence-based decision-making.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Gather, evaluate and synthesize evidence including the identification of reliable academic sources.
2. Analyse data and formulate and express relevant arguments and hypotheses.
3. Examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another.
4. Utilise relevant skills in information communication technologies and use of electronic information sources.
5. Work independently, understanding one's own learning style and work regime.
6. Plan and set priorities, and engage and understand time management.

Method of Assessment

Main assessment methods

Business Plan (2,500 words) 100%

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List

Brabec, J. and Brabec, T. (2011). Music, money, and success: the insider's guide to making money in the music business. New York: Schirmer Trade Books.
Dann, A. and Underwood, J. (2003). How to succeed in the music business. London: Omnibus.
Krasilovsky, M. W., Shemel, S. and Gross, J. M. (2003). This business of music: the definitive guide to the music industry. New York: Billboard Books.
Passman, D. S. (2011). All you need to know about the music business. London: Penguin.
Rudenske, J. S. and Denk, J. P. (2005). Start an independent record label. New York: Schirmer Trade Books.
Wood, M. B. (2014). The marketing plan handbook.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

It is now a requirement that businesses, including start-ups prepare a business plan to reassure stakeholders that it is worthwhile investing their time and money in the business. Banks now need reassurance that the management behind the business has researched their market and have a clear plan for development. This module takes the student through the process of preparing and producing a comprehensive business plan including market research, cash flow and profit and loss projections. The student is encouraged to utilise robust research practices and to engage with strategic critical thinking. The business plan, including a SWOT analysis, forms the basis of a presentation which the student can use should they wish to approach investors or banks going forward.

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CMAT604		Collaborative Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate a detailed knowledge and systematic understanding of various models of collaboration and interdisciplinary work relevant to contemporary music practice;
- 2) identify and utilise a broad range of skills within a group, while developing advanced personal specialisms that are informed by work at the forefront of the discipline;
- 3) develop a performance event / collaborative production from conception to realisation that draws together the skills of the group members.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) utilise inter-personal skills of communication, planning and evaluative interaction in complex and unpredictable contexts;
- 2) work effectively as part of a group with an appreciation of different viewpoints;
- 3) manage resources and time effectively, exercising initiative and personal responsibility in the organisation of tasks.

Method of Assessment

Main Assessment Methods

Group Seminar Presentation (20 minutes) - 20%
Project Portfolio - 65% plus Accompanying Documentation (600 words) - 15%

Reassessment methods

100% coursework

Preliminary Reading

Indicative Reading List

Littleton, K. and Miell, D. eds. (2004). Collaborative Creativity, London: Free Association Books.
Lushetich, N. (2016). Interdisciplinary Performance: Reformatting Reality. London: Palgrave.
Reason, M. and Lindelof, A. M. (eds.) (2016). Experiencing Liveness in Contemporary Performance: Interdisciplinary Perspectives. London: Routledge.
Sawyer, R. (2003). Group Creativity: Music, Theatre, Collaboration, New Jersey: Lawrence Erlbaum Associates.
Steiner, V. (2006). Creative Collaboration, Oxford: OUP.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

The purpose of this module is to provide opportunity for self-directed group exploration in the creation of a collaboratively developed interdisciplinary practical research project, such as performance projects, audio-visual work and multi-media projects. Although each student will have to negotiate an individual and personal Learning Contract with a supervising tutor, the focus of this module remains interdisciplinary and collaborative. This will be achieved through a system of lectures, workshops, mentoring, negotiation and tutor supervision. Projects are undertaken and evaluated with tutor guidance.

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CMAT605 Critical Perspective on Music in Society						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) assimilate key facts, concepts, principles and theories relevant to contemporary and commercial music;
- 2) demonstrate a systematic understanding of recent music genres and their associated repertoires and texts, and the historical and cultural issues that inform knowledge about them;
- 3) demonstrate an in-depth knowledge of the contemporary cultural and contextual elements that inform and impact upon music and in turn the contribution of music to public culture and the arts;
- 4) recognise and describe musical organisation, style, genre or tradition for a broad range of contemporary and commercial types of music.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) gather, evaluate and synthesise evidence including the identification of reliable academic sources;
- 2) analyse data and to formulate and express relevant arguments and hypotheses;
- 3) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 4) examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another;
- 5) synthesise inputs (knowledge, materials, information) in order to generate outputs in written and audio format.

Method of Assessment

Main assessment methods
This module will be assessed by the following methods:

- 1) Individual Seminar Presentation (20 minutes) 25%
- 2) Essay (3,000 words) 75%

Reassessment methods
This module will be re-assessed by the following methods:

Like-for-like

Preliminary Reading

Indicative Reading List

Bennett, A., Shank, B., & Toynbee, J. (eds.) (2006) *The Popular Music Studies Reader*. Routledge.
Clayton, M., Herbert, T., and Middleton, R. eds. (2003) *The Cultural Study of Music: A Critical Introduction*. New York: Routledge.
DeNora, T. (2000). *Music in Everyday Life*. Cambridge: CUP.
Feld, S. 2000. "A Sweet Lullaby for World Music." *Public Culture* 12(1): 145-171.
Frith, S., Straw, W. and J. Street (eds.) (2001). *The Cambridge Companion to Pop and Rock*. Cambridge University Press.
Leonard, M. (2007) *Gender in the Music Industry*. Ashgate.
Longhurst, B. and D. Bogdanović (2014) *Popular Music and Society*. Third edition. Polity Press.
Scott, D. B. ed. (2000) *Music, Culture and Society: A Reader*. OUP.
Shuker, R., (2012) *Popular Music Culture: The Key Concepts*. Third Edition. Routledge.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

Music plays an important role in our daily lives and is woven into the fabric of society. We listen to music in a variety of contexts and via different media. The omnipresence of music raises several questions: why do we listen to, play and create music and how does it affect our lives, identity and political views? What is the relation between the society we live in and the role, meaning and value of music within that society? How is music influenced by and how does it influence social norms, the political economy, media industries and technological developments? The module concentrates on post WWII popular music live and mediated through its study in context (of a time and place) and as a multimedia/intertextual phenomenon (involving sound, image and the written word). Students will engage with the ways in which culture and ideology, politics and economy, and notions of race, gender and class continue to shape and influence the production and reception of popular music culture.

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CMAT606		Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	80% Project, 20% Coursework	

Contact Hours

Total Contact Hours: 16
 Independent Study Hours: 284
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1) demonstrate an in-depth knowledge of one specialist area in music/music technology studies;
- 2) select and employ appropriate humanities research methods to gather information;
- 3) analyse and critically evaluate research findings, forming relevant and meaningful conclusions in the chosen field of musical study;
- 4) produce a detailed academic dissertation in music/music technology studies, which includes appropriate specialist terminology, clear presentation and correct referencing of sources.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1) apply and transfer the research skills they have developed during the module;
- 2) demonstrate an ability to work on a large-scale piece of work over an extended period of time;
- 3) engage in critical self-reflection and evaluation of work in progress;
- 4) communicate effectively using formal language.

Method of Assessment

Main assessment methods
 The module will be assessed through the following:

- 1) Draft and Plan (1500 words) 20%
- 2) Final Dissertation (6000 words) 80%

Reassessment methods
 The module will be re-assessed through the following:

- 1) Final Dissertation (6000 words) 100%

Preliminary Reading

Indicative Reading List

Baxter, L., Hughes, C. and Tight, M. (2001) How To Research. (2nd edition) Buckingham: Open University.
 Bell, J. (2014) Doing Your Research Project. (6th edition). Buckingham: Open University.
 Denscombe, M. (2017) The Good Research Guide. (6th edition) Buckingham: Open University.
 Rudestam, K. and Newton, R. (2007) Surviving Your Dissertation: A Comprehensive Guide To Content And Process. (3rd edition) London: Sage.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis *

The module presents an opportunity to undertake research on a specific topic in music studies/music technology working largely alone, and to present in a structured form the results of that research. The research may be of an empirical or library based nature, or a combination of each. It will provide students with an opportunity to profit from pursuing studies outside of taught courses; to develop the student's interest in areas of and approaches to music studies, which may not be covered in taught courses if agreed by their tutor. Therein lies the opportunity to be assessed on the basis of skills different from those required for a traditional examination. This is also an opportunity to demonstrate organisational and planning skills together with initiative.

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CMAT607 Employment in the Music Industry						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22

Independent study hours: 128

Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Exhibit an in-depth understanding of procedures and administration attached to a freelance career in the Music Industry.
2. Evaluate the viability and longevity of career pathways within the Music Industry.
3. Engage in self-reflective critical evaluation of career choices.
4. Create a career plan and presentation portfolio for prospective employers.
5. Demonstrate an awareness of the income streams available to the individual within the Music Industry.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Analyse data and formulate and express relevant arguments and hypotheses.
2. Examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another.
3. Synthesise inputs (knowledge, materials, information) in order to solve problems or generate outputs in written, audio or practical format.
4. Utilise relevant skills in information communication technologies and use of electronic information sources.
5. Work independently, understanding one's own learning style and work regime.
6. Plan and set priorities, and engage and understand time management.

Method of Assessment

Main assessment methods

Professional Career Portfolio (3000 words) 100%

Reassessment methods

Professional Career Portfolio (3000 words) 100%

Preliminary Reading

Indicative Reading List

Ashurst, W. (2000). *Stuff the music business: the DIY guide to making it*. London: Sanctuary.

Brabec, J. and Brabec, T. (2011). *Music, money, and success: the insider's guide to making money in the music business*. New York: Schirmer Trade Books.

Dann, A. and Underwood, J. (2003). *How to succeed in the music business*. London: Omnibus.

Krasilovsky, M. W., Shemel, S. and Gross, J. M. (2003). *This business of music: the definitive guide to the music industry*. New York: Billboard Books.

Lessig, L. (2009). *Remix: making art and commerce thrive in the hybrid economy*. New York: Penguin Books.

Passman, D. S. (2011). *All you need to know about the music business*. London: Penguin.

Rudenske, J. S. and Denk, J. P. (2005). *Start an independent record label*. New York: Schirmer Trade Books.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

The Music Industry contributes over £4.1 billion (ONS) to the U.K economy and supports over 120,000 full time employees, many of them freelance. The opportunities that are available are explored and career pathways are analysed in relation to prospects for long term employment. Partnerships, company start up, taxation, accountancy, VAT, bookkeeping, National Insurance, pensions, time management, cash flow management, investment and hourly charge out rates are all discussed with the view to giving the student a firm grounding in employment or self-employment for the future.

CMAT608 Income Streams and Financial Management in the Music Industry						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Contact hours: 22
Independent study hours: 128
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. understand the various approaches to financial management within the Music Industry.
2. demonstrate an awareness of the income streams within the Music Industry.
3. critically evaluate Music Industry entrepreneurialism and the ethical and financial implications of this career pathway.
4. demonstrate an awareness of stakeholder participation in the income streams within the Music Industry.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. utilise relevant skills in information communication technologies and use of electronic information sources.
2. engage with team working and collaboration: the ability to communicate and interact effectively with others.
3. work independently, to understand one's own learning style and work regime.
4. understand and engage with entrepreneurship and employment skills: the ability to be resilient in developing and sustaining a career path, taking into account personal strengths and characteristics.
5. use time management effectively to include the ability to plan and set priorities.

Method of Assessment

Main assessment methods

Essay (4,000 words) 100%

Reassessment methods

Essay (4,000 words) 100%

Preliminary Reading

Indicative Reading List

Anderson, C. and Anderson, C. (2009). The longer long tail: how endless choice is creating unlimited demand. London: Random House Business.
Ashurst, W. (2000). Stuff the music business: the DIY guide to making it. London: Sanctuary.
Brabec, J. and Brabec, T. (2011). Music, money, and success: the insider's guide to making money in the music business. New York: Schirmer Trade Books.
Budnick, D. and Baron, J. (2012). Ticket masters: the rise of the concert industry and how the public got scalped. New York: Plume.
Krasilovsky, M. W., Shemel, S. and Gross, J. M. (2003). This business of music: the definitive guide to the music industry. New York: Billboard Books.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

There is a general perception that if successful, an artist can generate a substantial amount of income for all the related stakeholders within the Music Industry. This module provides an in-depth approach to managing income streams, the various percentage splits, maximising income and the responsibilities of the associated stakeholders. Students will study financial management and good business practice along with the associated ethical ramifications.

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CMAT609 Independent Music Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	30 (15)	70% Project, 30% Coursework	
1	Medway	Spring	H	30 (15)	70% Project, 30% Coursework	

Contact Hours

Total Contact Hours: 16
Independent Study Hours: 284
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate a specialist, working knowledge of one practical area relating to music or music technology;
- 2) formulate and articulate a practical project relating to music or music technology;
- 3) select and employ appropriate research methods to gather information;
- 4) analyse and critically evaluate research findings, placing the student's own work in context;
- 5) produce a substantial piece of practical work which utilises advanced and appropriate software, techniques and/or technology.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) work independently, and understand one's own learning style and work regime;
- 2) engage in critical self-reflection and evaluation of work in progress and respond positively to the critical insights of others;
- 3) deploy appropriate theoretical and aesthetic systems of thought, and relate theory to practice;
- 4) plan and set priorities, demonstrate resilience and manage time and resources effectively.

Method of Assessment

Main assessment methods

Project (70%) (this can take a variety of forms)
plus a critical, contextualising document (1200 words) (30%)

Reassessment methods
100% project

Preliminary Reading

Indicative Reading List

Tutors will guide each student to relevant resources for their chosen topic.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

In this module, students bring the expert knowledge they accumulated during their studies in one final project, which takes the form of an individual study in one practical area relating to music or music technology. The project can be (but is not restricted to) a large-scale composition, a songwriting project, sound design and foley, audio-visual work, sound installation, audio programming, sound spatialisation, or performance. Students will choose an area of study in conjunction with a tutor, who will oversee the development of their project. Expertise gained through the undergraduate course will be enhanced and strengthened in this final work.

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CMAT611 Interactive Audio for Video Games						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) use key principles and processes in designing audio for video games informed by the forefront of the discipline;
- 2) demonstrate a knowledge and understanding of the interrelationships between sound and music, and the moving image in an interactive context;
- 3) evaluate technical, creative and usability issues associated with games design and development;
- 4) create, adapt, edit, and deploy sound materials in a practical game design project.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
- 2) synthesize knowledge, and information in order to generate output in written, audio, and practical formats
- 3) demonstrate the ability to manage time and to plan and set priorities effectively;
- 4) critically evaluate arguments, assumptions, abstract concepts and data to make judgements and to frame appropriate questions to achieve a solution to a problem;
- 5) examine concepts and hypotheses critically in the light of evidence, and make informed choices and apply insights from one area of study to another.

Method of Assessment

Main assessment methods

This module will be assessed by:

- 1) Critical report (1200 words) 30%
- 2) Sound library (15 sounds) 20%
- 3) Creative element: Implementation of sounds in an interactive context (35%), with a 600-word written report (15%).

Reassessment

Like for like.

Preliminary Reading

Indicative Reading List

Collins, K (2008) Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design. Cambridge: MIT Press

Farnell, A (2010) Designing Sound. Cambridge: MIT Press

Huiberts, S (2010). Captivating Sound, The Role of Audio for Immersion in Computer Games. [online]. Available from: http://download.captivating-sound.com/Sander_Huiberts_CaptivatingSound.pdf

McMahan, A (2003). The Video Game Theory Reader. Chapter 3 - Immersion, Engagement, and Presence. New York: Taylor & Francis

Murray, J (1997). Hamlet on the Holodeck: The Future of Narrative in Cyberspace. New York: Simon & Schuster.

Stevens and Raybould (2011). The Game Audio Tutorial: A Practical Guide to Sound and Music for Interactive Games. Burlington, MA: Focal Press.

Pre-requisites

CMAT3160 - Audio Recording and Editing Techniques

Restrictions

Not available as an elective (wild) module

Synopsis <span style =

Sound and music are used in video games both as an element of the entertainment but also to communicate to the player different types of information. Unlike in composition or performance, the sound and music is affected in real time by the decisions made by the game player. This module deals with many issues surrounding the production of interactive sound and music, including designing reactive sonic environments; triggering of sound events; complex adaptive sound generation; and how sound can carry meaning. Software will be used to allow students to create interactive sound environments.

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CMAT614 Creating Audio Applications						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1) demonstrate a systematic understanding of key principles and processes in designing audio applications informed by the forefront of the discipline;
- 2) demonstrate an understanding of technical, creative and usability issues associated with audio applications;
- 3) use computer programming skills to create, adapt, edit, and deploy software in an audio context;
- 4) evaluate contemporary audio applications within an historical context

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1) synthesize knowledge, and information in order to generate output in written, audio, and practical formats;
- 2) manage time and to plan and set priorities effectively;
- 3) critically evaluate a range of software tools in order to achieve a solution to a problem;
- 4) use appropriate methods and advanced cognitive and practical skills to address problems that have limited definition and involve many interacting factors.

Method of Assessment

Main assessment methods

Portfolio (audio application design) 60%
Written report (1600 words) 40%

Reassessment

Like-for-like

Preliminary Reading

Indicative Reading List

Boulanger, R. and Victor Lazzarini (eds.) (2010) The Audio Programming Book. Cambridge MA: MIT Press
Collins, N (2010). Introduction to Computer Music. Wiley.
Dean, Roger (ed.) (2009) The Oxford Handbook of Computer Music. NY: Oxford University Press
Roads, C (1996). The Computer Music Tutorial. Cambridge: MIT Press.
Smith, Steven (2002) Digital Signal Processing: A Practical Guide For Engineers And Scientists. San Diego: Spectrum, Inc.

Pre-requisites

None

Restrictions

Not available as an elective (wild) module

Synopsis *

This module will address the issues around different ways in which software can be used to develop audio applications. Taught via a combination of lectures and practical computer lab sessions, students will have the opportunity to design and build their own audio plug-ins, or standalone applications. These may range across a wide spectrum of uses, from performance to recording, from entertainment to interactive installations. Emphasis will be placed on various parts of the design process including prototyping and usability testing, so that students build up a good awareness of the context for which applications need to be designed.

CMAT618 Sound Design and Audio-Based Composition						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Independent Study Hours: 128
Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1) recognise and demonstrate a critical awareness of key facts, and evaluate and comment on concepts, principles and theories relevant to contemporary music technology and audio production;
- 2) demonstrate an in-depth knowledge of contemporary audio technologies and their associated uses;
- 3) produce advanced creative work that uses a wide range of tools, techniques and equipment, including specialist software.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 4) demonstrate a systematic understanding of theoretical and aesthetic systems of thought and to relate theory to practice;
- 5) synthesize and deploy accurately inputs (knowledge, materials, information) in order to generate outputs in written, aural and practical format;
- 6) manage time, resources and own learning effectively, plan and set priorities.

Method of Assessment

Main assessment methods
Assessment for Level 6 students:

Portfolio (100%): Audio Exercises (25%) and a 3-min Miniature Stereo Composition (60%) with 600 words written report (15%).

Level 6 students will be given separate coursework briefs which refer to more advanced compositional theories that the student is expected to engage with in their work.

Reassessment methods
Like for like.

Preliminary Reading

Indicative Reading List

Cox, C. and D. Warner (2007). Audio Culture - Readings in Modern Music. Oxford: Bloomsbury.
Emmerson, S. and Landy L. (eds) (2016). Expanding the Horizon of Electroacoustic Music Analysis. Cambridge: Cambridge University Press.
Landy, L. (2007). Understanding the Art of Sound Organisation. Cambridge.: MIT Press.
Moore A. (2016). Sonic Art. Oxon: Routledge.
Roads C. (2015). Composing Electronic Music. Oxford: Oxford University Press.
Smalley, D. (1997). 'Spectromorphology: explaining sound-shapes'. Organised Sound, Vol. 2, pp. 107-126.
Wishart, T. (1996). On Sonic Art. Reading: Harwood Academic Publishers.

Pre-requisites

CMAT3130 - Critical Listening and Sound-Making
or
CMAT3160 - Audio Recording and Editing Techniques

Restrictions

Not available as an elective (wild) module

Synopsis *

The module explores advanced audio design techniques and critical listening skills demonstrated and applied in specific music contexts. Students will develop the ability to discern and analyse sound characteristics, record and sculpt sonic events to create original sound design, and produce advanced creative work that explores the rich potential offered by sound processing and arranging techniques. Students will look into works of significant composers in the field, and will be taught through a series of interactive seminars, studying both the aesthetics and the technology of audio-based composition and sound design.

15 School of Computing

CO320 Introduction to Object-Oriented Programming						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework with Pass/Fail Elements & Compulsory Numeric Elements	
1	Canterbury	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	C	15 (7.5)	70% Exam, 30% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework with Pass/Fail Elements & Compulsory Numeric Elements	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	15 (7.5)	70% Exam, 30% Coursework	
1	Medway	Autumn	C	15 (7.5)	100% Coursework	
1	Medway	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 44

Private study hours: 106

Total study hours: 150

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Read, understand and modify small programs.
- 2 Use an object-oriented programming language to write small programs.
- 3 Write programs with the support of an integrated development environment.
- 4 Structure data and information as class definitions.
- 5 Use object-oriented analysis, design and implementation to identify and solve practical programming problems.
- 6 Test solutions to programming problems.
- 7 Discuss the quality of solutions through consideration of issues such as encapsulation, cohesion and coupling.
- 8 Use effectively a range of software development tools, such as an integrated development environment, text editor and compiler.

Method of Assessment

Main assessment methods

100% Coursework

- Class definition (Programming) (15%) (approximately 16 hours)
- Collections (Programming) (20%) (approximately 16 hours)
- Code quality (Programming) (15%) (approximately 16 hours)
- Class exercises (Weekly) (20%) (approximately 2 hours per week)
- 1.5 hour timed assessment (Programming) (30%)

Reassessment methods

100% coursework

Preliminary Reading

"Objects first with Java – A practical introduction using BlueJ", David J. Barnes and Michael Kölling, Pearson Education, 2016

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Pre-requisites

None

Synopsis <span style =*

This module provides an introduction to object-oriented software development. Software pervades many aspects of most professional fields and sciences, and an understanding of the development of software applications is useful as a basis for many disciplines. This module covers the development of simple software systems. Students will gain an understanding of the software development process, and learn to design and implement applications in a popular object-oriented programming language. Fundamentals of classes and objects are introduced and key features of class descriptions: constructors, methods and fields. Method implementation through assignment, selection control structures, iterative control structures and other statements is introduced. Collection objects are also covered and the availability of library classes as building blocks. Throughout the course, the quality of class design and the need for a professional approach to software development is emphasised and forms part of the assessment criteria.

CO323	Databases and the Web					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours:33

Private study hours: 117

Total study hours: 150

Department Checked

Yes

Learning Outcomes

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Understand the basic principles of web page design and be able to write a basic web page.

8.2 Understand the basic principles of web site design and deployment, and be able to construct a small site of interconnected pages with first and second level navigation.

8.3 Understand the basic concepts of data structuring relational databases.

8.4 Specify, design, implement and evaluate simple database solutions.

8.5 Plan and perform basic data manipulation and information retrieval operations using SQL.

8.6 have acquired the skills to be able to implement an application that uses a database and has a simple (web) user interface.

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 Demonstrate comprehension of the trade-offs involved in design-choices.

9.2 Recognise and be guided by social, professional and ethical issues and guidelines.

9.3 Make effective use of IT facilities for solving problems.

9.4 Be able to manage their own learning and development, through self-directed study and working on continuous assessment.

9.5 Make effective use of a range of tools, such as a web browser and database query browser

Method of Assessment

Main assessment methods

Coursework 50% and 50% Examination

(Assignment) HTML and Javascript (25%)

(Assignment) Databases & PHP (25%)

2-hour unseen examination 50%

Preliminary Reading

Jon Duckett HTML & CSS: Design and Build Web Sites, John Wiley & Sons, 2011

Robin Nixon Learning PHP, MySQL, and JavaScript: A Step-by-Step Guide to Creating Dynamic Websites, O'Reilly, 2009

Pre-requisites

Prerequisite: COMP3200: Introductory Programming

Synopsis <span style =*

An introduction to databases and SQL, focussing on their use as a source for content for websites. Creating static content for websites using HTML(5) and controlling their appearance using CSS. Using PHP to integrate static and dynamic content for web sites. Securing dynamic websites. Using Javascript to improve interactivity and maintainability in web content.

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CO324 Computer Systems						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	15 (7.5)	80% Exam, 20% Coursework	
1	Medway	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Autumn	C	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total contact hours: 26
Private study hours: 124
Total study hours: 150

Department Checked

Yes

Learning Outcomes

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Describe the purpose of, and the interaction between, the functional hardware and software components of a typical computer system.
- 8.2 Identify the principal hardware and software components which enable functionality and connectivity of systems ranging in scale from the global Internet down to tiny embedded systems like those that empower the Internet of Things.
- 8.3 Appreciate the principles and technologies behind the Internet, including layered architectures, and how this can be used to deliver effective network services.
- 8.4 Describe how networks and other computer hardware interact with operating systems, and can be shared between different programs and computers.
- 8.5 Assess the likely environmental impact of basic decisions involving computer hardware.

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Communicate their understanding of basic computer hardware and software. □
- 9.2 Develop their understanding of how network technologies underpin the Internet.
- 9.3 Evaluate how computer hardware and software interact to deliver functionality and services at both small and large scales.

Method of Assessment

13. Assessment methods

13.1 Main assessment methods

Canterbury and Medway

Coursework 50%

(Test) A1 In-class Test (12.5%)

(Test) A2 In-class Test (12.5%)

(Test) A3 In-class Test (12.5%)

(Test) A4 In-class Test (12.5%)

2-hour unseen examination 50%

13.2 Reassessment methods

Like for like assessment

Preliminary Reading

McLoughlin, Ian Vince (2011) Computer Architecture: an embedded approach. McGraw-Hill, 512 pp. ISBN 9780-071311-182

Tanenbaum, Andrew & Bos, Herbert (2014) Modern Operating Systems (4th Edition). Pearson Education, 1136 pp. ISBN 978-0133591-620

Kurose, James and Ross, Keith (2009) Computer networking: a top-down approach (5th Edition). Pearson Education, ISBN 978-0131365-483

Mueller, Scott (2012) Upgrading and repairing PCs (20th ed onwards). QUE Press ISBN 978-0-7897-3954-4

Pre-requisites

None

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Synopsis <span style =

This module aims to provide students with an understanding of the fundamental behaviour and components (hardware and software) of a typical computer system, and how they collaborate to manage resources and provide services in scales from small embedded devices up to the global internet. The module has two strands: 'Computer Architecture' and 'Operating Systems and Networks'. Both strands contain material which is of general interest to computer users; quite apart from their academic value, they will be useful to anyone using any modern computer system.

CO328	Human Computer Interaction					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32

Private study hours: 118

Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Have a knowledge of the underlying concepts and principles associated with HCI methods and techniques and be able to use these to identify issues of communication between computers and people [A3, C3]
- 2 Understand how to identify and analyse interaction strengths and weaknesses [A4]
- 3 Be able to apply appropriate HCI theories and practices to the design, implementation, and evaluation of interfaces [C2, C4]
- 4 Be able to design (or re-design), test and evaluate an interface [A4, B3, C1, C2]

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate comprehension of the trade-offs involved in design-choices. [B1]
- 2 Recognise and be guided by social, professional and ethical issues and guidelines. [B6]
- 3 Make effective use of IT facilities for solving problems. [D3]
- 4 Develop skills of working and communicating in a group [D1]
- 5 Be able to manage their own learning and development, through self-directed study and working on continuous assessment. [D5]

Method of Assessment

Main assessment methods

50% Examination and 50% Coursework

Interface Analysis (Report (Individual)) (25%)

Interface Design (Staged deliverable (group work)) (25%)

2-hour unseen examination (50%)

Reassessment methods

Like for like

Preliminary Reading

Design of Everyday Things Don Norman, 2002. Basic Books ISBN: 0465067107

Designing for Interaction, Dan Saffer, 2009 New Riders ISBN-10: 0321643399

Interaction Design: Beyond Human-Computer Interaction, 2015, Yvonne Rogers, Helen Sharp, Jenny Preece. John Wiley ISBN-10:1119020751

Pre-requisites

None

Synopsis <span style =

This module provides an introduction to human-computer interaction. Fundamental aspects of human physiology and psychology are introduced and key features of interaction and common interaction styles delineated. A variety of analysis and design methods are introduced (e.g. GOMS, heuristic evaluation, user-centred and contextual design techniques). Throughout the course, the quality of design and the need for a professional, integrated and user-centred approach to interface development is emphasised. Rapid and low-fidelity prototyping feature as one aspect of this.

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CO510 Software Engineering						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 70
 Private study hours: 230
 Total study hours: 300

Learning Outcomes

Understand the principles and practice of the development of software systems (broadly defined) – from requirements specification, design, validation, implementation, and evolution
 Apply design principles and patterns while developing software systems
 Create UML diagrams for modelling aspects of the domain and the software
 Design and implement test plans, and apply a wide variety of testing techniques effectively and efficiently
 Demonstrate the vital role of planning, documentation, estimation, quality, time, cost and risk evaluation in the business context
 Show an understanding of system design, including, design simplicity, appropriateness, and styles of system thinking and focused problem solving
 Show an understanding of the professional and legal duties software engineers owe to their employers, employees, customers and the wider public
 Use the appropriate tools and techniques when working in groups

Method of Assessment

Main assessment methods
 3-stage modelling portfolio – 10%
 5-stage development in groups – 40%
 Examination (2 hours) – 50%

Preliminary Reading

K. Beck. Extreme Programming Explained: Embrace Change. Addison Wesley. Upper Saddle River, NJ, USA. 2000.
 G. Booch, J. Rumbaugh, I. Jacobson. The Unified Modeling Language Users Guide. Addison Wesley. 1999
 G. Booch, J. Rumbaugh, I. Jacobson. The Unified Software Development Process. Addison Wesley. 1999.
 P. Coad, E. Lefebvre, J. De Luca. JAVA Modeling in Color with UML: Enterprise Components and Process. Prentice Hall. 1999.
 A. Cockburn. Writing Effective Use Cases. Addison-Wesley. Boston, Ma, USA. 2001.
 E. M. Hall. Managing Risk: Methods for Software Systems Development. Addison-Wesley. Reading, MA, USA. 1998.
 D. G. Johnson, H. Nissenbaum. Computers, Ethics and Social Values. Prentice-Hall. 1995
 E. A. Kallman, J. P. Grillo. Ethical Decision Making and Information Technology: An Introduction with Cases. 3rd Edition. McGraw-Hill. 1999
 D. Kulak, E. Guiney. Use Cases: Requirements in Context. Addison-Wesley. Boston, Ma, USA. 2000.
 J. Newkirk, R. C. Martin. Extreme Programming in Practice. Addison Wesley. Upper Saddle River, NJ, USA. 2001.
 Mauro Pezze, Michal Young. Software Testing and Analysis: Process, Principles and Techniques. John Wiley & Sons. 2007.
 R. Pooley, P. Stevens. Using UML Software Engineering with Objects and Components. Addison-Wesley. 2001.
 G. Schneider, J. P. Winters. Applying Use Cases: A Practical Guide. Addison-Wesley. 2001.
 I. Sommerville. Software Engineering. 9th Edition. Harlow, England, UK. 2010.

Pre-requisites

Pre-requisite: COMP3340: People and Computing
 COMP3200: Introduction to Object-Oriented Programming
 COMP5200: Further Object-Oriented Programming

Synopsis */

This module provides an introduction to basic design principles of systems, including modelling principles and the use of tools, and design patterns. It also looks into different software processes, and introduces software testing. Regarding software project management, topics All the issues cover in the module will form the basis of the group project, which entails the design, implementation and evaluation of a simple software system.

This module provides an introduction to basic design principles of systems, including modelling principles and the use of tools, and design patterns. It also looks into different software processes, and introduces software testing. Regarding software project management, topics like risk management, quality assurances are covered. Under professional practice the module covers codes of ethics and professional conduct. All the issues cover in the module will form the basis of the group project, which entails the design, implementation and evaluation of a simple software system.

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CO518 Algorithms, Correctness and Efficiency						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	I	15 (7.5)	70% Exam, 30% Coursework	

Contact Hours

Total contact hours: 32
 Private study hours: 118
 Total study hours: 150

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

1. specify, test, and verify implementations of algorithms;
2. analyse the time and space behaviour of algorithms;
3. analyse and compare general algorithmic paradigms;
4. make informed decisions while choosing data structures and algorithms for practical use;
5. demonstrate an understanding of algorithmic reduction, complexity classes and hardness.

Method of Assessment

Main assessment methods
 2 programming assessments (15 hours each) (25% each)
 2 hour unseen written examination (50%)

Reassessment methods

Like for like.

Preliminary Reading

Algorithms. Sedgewick and Wayne
 Algorithms. Jeff Erickson
 Introduction to Algorithms. Cormen, Leiserson, Rivest, and Stein
 The Art of Computer Programming. Donald E. Knuth
 The Algorithm Design Manual. Steven S. Skiena
 Data Structures and Algorithms in Java 2nd Edition. M.T. Goodrich and R. Tamassia
 Algorithms and Data Structures 2nd Edition. Jeffrey H. Kingston x
 Cracking the Coding Interview. Gayle Laakmann McDowell

Pre-requisites

Pre-requisite: COMP3830: Problem Solving with Algorithms

COMP5200: Further Object-Oriented Programming

COMP3250: Foundations of Computing II

Synopsis *

The curriculum covers topics in algorithms and data structures. Among data structures, it covers advanced topics on trees, heaps, graphs, et cetera. It provides details of computational complexity notations like $O()$. It covers the correctness and runtime analysis of recursive algorithms using recurrences. These algorithms range from mathematical computations to sorting algorithms. These algorithms are put in the context of appropriate algorithmic paradigms like divide-and-conquer and dynamic programming. Finally, computational complexity classes and problem reductions are introduced along with the proof techniques for NP-hardness and NP-completeness.

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CO520 Further Object-Oriented Programming						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	70% Exam, 30% Coursework	
1	Medway	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours:44
Private study hours: 106
Total study hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Use advanced features of an object-oriented programming language, such as inheritance and graphical libraries, to write programs.
- 2 Use object-oriented analysis, design and implementation with a minimum of guidance, to recognise and solve practical programming problems involving inheritance hierarchies.
- 3 Design appropriate interfaces between modular components.
- 4 Evaluate the quality of competing solutions to programming problems.
- 5 Evaluate possible trade-offs between alternative solutions, for instance those involving time and space differences.
- 6 Thoroughly test solutions to programming problems.
- 7 Discuss the quality of solutions through consideration of issues such as encapsulation, cohesion and coupling.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Make appropriate choices when faced with trade-offs in alternative designs.
- 2 Recognise and be guided by social, professional and ethical issues and guidelines and the general contexts in which they apply.
- 3 Deploy appropriate theory and practices in their use of methods and tools.

Method of Assessment

Main assessment methods
100% Coursework

Reassessment methods
100% Coursework

Preliminary Reading

"Objects first with Java – A practical introduction using BlueJ", David J. Barnes and Michael Kölling, Pearson Education, 2017, ISBN 978-1-292-15904-1.

Pre-requisites

COMP3200: Introduction to Object-Oriented Programming

Synopsis */

This module builds on the foundation of object-oriented design and implementation found in CO320 to provide both a broader and a deeper understanding of and facility with object-oriented program design and implementation. Reinforcement of foundational material is through its use in both understanding and working with a range of fundamental data structures and algorithms. More advanced features of object-orientation, such as interface inheritance, abstract classes, nested classes, functional abstractions and exceptions are covered. These allow an application-level view of design and implementation to be explored. Throughout the course, the quality of application design and the need for a professional approach to software development is emphasised.

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CO527 Operating Systems and Architecture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total contact hours: 24
 Private study hours: 126
 Total study hours: 150

Learning Outcomes

On successfully completing the module students will be able to:
 Have an appreciation of modern computer architecture.
 Understand the operation of computer systems, both at the hardware and software level, and understand the relationship between hardware and software within the system as a whole.
 Understand the need for operating systems and be aware of their overall structure.
 Be able to identify and explain issues relating to performance of systems and user programs.
 Understand hardware support for high level languages and be aware of the relationship between compilers, compiled code and the operating system, and its effect on performance.
 Be able to understand and modify existing operating systems as necessary. [

Method of Assessment

Main assessment methods

A1 – On line quiz (10%)
 A2 – Practical class (10%)
 A3 – Assessment, 10 hours (20%)
 Two-hour examination (60%)

Preliminary Reading

Introduction to Operating Systems: Behind the Desktop, John English. Published by Palgrave Macmillan, 2004. ISBN 0-333-99012-9.
 Structured Computer Organization (International Edition), 6th edition, Andrew S Tanenbaum and Todd Austin. Published by Pearson, 2012. ISBN 0-273-76924-3.
 Applied Operating System Concepts (most variants), Abraham Silberschatz, Peter Galvin and Greg Gagne. Published by John Wiley and Sons Inc. 1999. ISBN 0-471-36508-4

Pre-requisites

Pre-requisites: COMP3240: Computer Systems or equivalent background knowledge for direct-entry students
 COMP3200: Introduction to Object-Oriented Programming

Synopsis *

This module aims to provide students with a more in-depth understanding of the fundamental behaviour and components (hardware and software) of a typical computer system, and how they collaborate to manage resources and provide services. It will consider systems other than the standard PC running Windows, in order to broaden students' outlook. The module has two strands: "Operating Systems" and "Architecture", which each form around 50% of the material.

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CO528 Introduction to Intelligent Systems						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	
1	Medway	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
2	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

Autumn or Spring

Contact Hours

Total contact hours: 28

Private study hours: 122

Total study hours: 150

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

1. Explain the motivation for designing intelligent machines, their implications and associated philosophical issues, such as the nature of intelligence and learning.
2. Describe and apply the main kinds of state-space search algorithms, considering their strengths and limitations.
3. Explain the main concepts and principles associated with different kinds of knowledge representation, such as logic, case-based representations, and subsymbolic/connectionist representations.
4. Explain the differences between the major kinds of machine learning problems – namely supervised learning, unsupervised learning and reinforcement learning – and describe and implement the basic ideas of algorithms for solving those problems.
5. Describe the main concepts and principles of major kinds of biologically-inspired algorithms, and understand and implement one such technique.
6. Describe how various intelligent-system techniques have been used in the context of several case studies, and compare different techniques in the context of those case studies.

Method of Assessment

13.1 Main assessment methods

A1 – Practical assignment (25%)

A2 – Practical assignment (25%)

2 hour unseen written examination (50%)

13.2 Reassessment methods

Like for like

Preliminary Reading

S.J. Russell & P. Norvig, "Artificial Intelligence: A modern approach", 2nd Edition. Prentice-Hall, 2002. (main textbook)

S. Pinker. "How the Mind Works", W.W. Norton & Company, 1999.

A. Cawsey, "The Essence of Artificial Intelligence", Prentice-Hall, 1998.

P. Bentley. "Digital Biology", Simon & Schuster, 2002

R.L. Haupt & S.E. Haupt, "Practical Genetic Algorithms", 2nd edition, Wiley, 2004.

S. Haykin, "Neural Networks and Learning Machines", 3rd Edition. Pearson, 2009.

Pre-requisites

COMP5200: Further Object-Oriented Programming

or COMP5230: Fundamentals of Programming and Logic

or COMP3590: Programming for Artificial Intelligence

Synopsis *

This module covers the basic principles of machine learning and the kinds of problems that can be solved by such techniques. You learn about the philosophy of AI, how knowledge is represented and algorithms to search state spaces. The module also provides an introduction to both machine learning and biologically inspired computation.

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CO532 Database Systems						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	15 (7.5)	80% Exam, 20% Coursework	
1	Medway	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	I	15 (7.5)	60% Exam, 40% Coursework	
1	Medway	Spring	I	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Total contact hours: 28
Private study hours: 122
Total study hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand the characteristics, strengths and limitations of current database systems [A2, A5].
- 2 Undertake self-directed background research in the module topics [B9], synthesise information collected from a variety of sources, including other modules [B1, B3], discuss database and data management issues with their peers and with nonspecialists [B2, D2].
- 3 Specify, design, implement and evaluate database solutions [C1, C2, C3], perform data manipulation and information retrieval operations [A2, C2].

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 The module will extend IT skills to cover a key area that is not addressed in other parts of their programme. In particular, students will extend their ability to make effective use of modern information system environments. The module will also contribute to development of: self-management, adjust the pace and goals of their work to meet deadlines [D5]; oral and written communication [D2]; Internet-based information retrieval [D3].

Method of Assessment

Main assessment methods

Coursework : 50%
2-hour unseen examination (50%)

Reassessment methods

Like for like.

Preliminary Reading

C.J. Date An Introduction to Database Systems, 8th Edition, Addison Wesley, 2004.

T M Connolly & C E Begg, Database systems : a practical approach to design, implementation and management, 6th edition, Addison Wesley, 2015

R Elmasri, M Shamkant & B Navathe, Fundamentals of database systems, 7th edition, 2017

N S Ryan & D J Smith, Database Systems Engineering, Thompson, 1995.

Pre-requisites

COMP3230: Databases and the Web

or COMP5230 Fundamentals of Programming and Logic

Synopsis */

This module provides an introduction to the theory and practice of database systems. It extends the study of information systems in Stage 1 by focusing on the design, implementation and use of database systems. Topics include database management systems architecture, data modelling and database design, query languages, recent developments and future prospects.

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CO539 Web Development						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 30
Private study hours: 120
Total study hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Build and deploy highly interactive, scalable and maintainable web-based systems using various tools, platforms and frameworks.
- 2 Understand the technologies, and the usability and performance tradeoffs, involved in creating highly interactive web-based applications.
- 3 Implement simple web services and understand the relationship between web sites and web services
- 4 Build responsive systems for mobile devices, using the web and as applications.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate comprehension of the trade-offs involved in design-choices.
- 2 Make effective use of IT facilities and information sources for solving problems.
- 3 Be able to manage their own learning and development, through self-directed study and working on continuous assessment.
- 4 Make effective use of a range of tools, such as a web browser and database query browser.

Method of Assessment

Main assessment methods
50% Coursework and 50% Examination

Reassessment methods

Like for like.

Preliminary Reading

Robin Nixon Learning PHP, MySQL, and JavaScript: A Step-by-Step Guide to Creating Dynamic Websites, O'Reilly, 2009
Adam Tracy, Robert Hamson, Jason Essington and Anna Tokke, GWT in Action, Manning, 2nd Edition, 2013.
Wei-Meng Lee, Beginning Android 4 Development, Wrox (Wiley), 2012

Pre-requisites

Co-requisite (2nd year direct entry): COMP5230: Fundamentals of Programming and Logic

Pre-requisite (all other Canterbury courses):

COMP3200: Introduction to Object-Oriented Programming

COMP3230: Databases and the Web

Synopsis *

Building scaleable web sites using client-side and server-side frameworks (e.g. JQuery, CodeIgniter). Data transfer technologies, e.g. XML and JSON. Building highly interactive web sites using e.g. AJAX. Web services. Deploying applications and services to the web: servers, infrastructure services, and traffic and performance analysis. Web and application development for mobile devices.

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CO600	Project					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	
1	Canterbury	Whole Year	H	30 (15)	95% Project, 5% Coursework	
1	Medway	Whole Year	H	30 (15)	100% Project	
2	Canterbury	Whole Year	H	30 (15)	100% Project	
2	Medway	Whole Year	H	30 (15)	100% Project	

Availability

Autumn and Spring

Contact Hours

Total contact hours: 28

Private study hours: 272

Total study hours: 300

Department Checked

Yes

Learning Outcomes

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Understand particular technical topics in depth (for instance, use of a particular programming language, or software development tool, component architecture or mathematical technique) beyond that obtainable from the rest of the programme.

8.2 demonstrate an enhanced understanding (gained from practical experience) of project organisation, implementation, analytical skills and documentation techniques (as studied in other courses).

8.3 specify, design and implement a computer-based system that meets a real need;

8.4 evaluate and choose between potential solutions to a technical problem;

8.5 evaluate and deploy appropriate tools and techniques and demonstrate a degree of innovation and/or creativity

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 Appreciate the dynamics of working in a group

9.2 Demonstrate oral presentation skills

9.3 Write a technical report

9.4 Acquire technical knowledge and understanding in an independent fashion.

9.5 Critically evaluate and reflect on work performed

9.6 Manage their time and resources effectively

Method of Assessment

Main assessment methods

Project, assessed via several deliverables including a technical report and corpus, and an individual reflective report (272 hours) (100%)

Reassessment methods

Reassessment Instrument: 100% project

Preliminary Reading

None

Pre-requisites

None

Synopsis *

Students, working in small groups, undertake a project related to computer science and/or software engineering. The project may be self-proposed or may be selected from a list of project proposals. A project will involve the specification, design, implementation, documentation and demonstration of a technical artefact, demonstrating the ability to synthesise information, ideas and practices to provide a quality solution together with an evaluation of that solution.

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CO620		Research Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Project	
1	Medway	Whole Year	H	30 (15)	100% Project	

Availability

Combined Autumn and Spring

Contact Hours

Total contact hours: 26

Private study hours: 274

Total study hours: 300

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

- 1 demonstrate an in depth understanding of particular technical topics (for instance, use of a particular programming language, or software development tool, component architecture or mathematical technique) beyond that obtainable from the rest of the programme.
- 2 Apply practical and analytical skills present in the programme as a whole to a research topic that addresses a real need, and demonstrate significant innovation and/or creativity
- 3 apply an appropriate research process to a substantial piece of work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 appreciate the open-ended nature of research problems and of effective ways of tackling such problems.
- 2 Demonstrate oral presentational skills
- 3 Write a technical report, and demonstrate the ability to synthesise information, ideas and practices to provide a quality solution
- 4 acquire technical knowledge and understanding in an independent fashion
- 5 reflect on and critically evaluate work performed.
- 6 Manage their time and resources effectively

Method of Assessment

Main assessment methods

Project (including 8000 word technical report, poster, presentation, and short reflective report) - 100%

Reassessment methods

100% project

Preliminary Reading

None

Pre-requisites

None

Synopsis */

As a research project, this module is normally aimed at students who are achieving at upper second class level and above, and who may be intending to undertake research following graduation. Each student undertakes a project related to computer science and/or software engineering. The project may be self-proposed or may be selected from a list of project proposals. A project will involve background study and working on an open-ended research problem. A small number of introductory lectures are given at the start of the project.

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CO636 Cognitive Neural Networks						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	80% Exam, 20% Coursework	
1	Medway	Autumn	H	15 (7.5)	80% Exam, 20% Coursework	

Contact Hours

Private Study: 111

Contact Hours: 39

Total Hours: 150

Learning Outcomes

On successfully completing the Level 6 module students will be able to:

1. Describe what is meant by neural networks, list a number of types of network and give a brief description of each together with some examples of their (actual or potential) applications.
2. Select the appropriate neural network paradigm for a particular problem and be able to justify this choice based on knowledge of the properties and potential of this paradigm. To be able to compare the general capabilities of a number of such paradigms and give an overview of their comparative strengths and weaknesses.
3. Explain the mathematical equations that underlie neural networks, both the equations that define activation transfer and those that define learning.
4. Analyse cognitive and neurobiological phenomena from the point of view of their being computational systems. To be able to take these phenomena and identify the features which are important for computational problem solving.
5. Build neural networks using state of the art simulation technology and apply these networks to the solution of problems. In particular, to select from the canon of learning algorithms which is appropriate for a particular problem domain.
6. Discuss examples of computation applied to neurobiology and cognitive psychology, both in the instrumental sense of the application of computers in modelling and in the sense of using computational concepts as a way of understanding how biological and cognitive systems function. To be able to analyse related systems not directly studied in the course in a similar fashion.
7. Discuss examples of neural networks as applied to neurobiology.

Method of Assessment

Main assessment methods

Two equally weighted practical assessments (individual; 12 hours; 20% total)

Examination (2 hours; 80%)

Reassessment methods:

Like for like

Preliminary Reading

O'Reilly, R.C. and Munakata, Y. (2000) Computational Explorations in Cognitive Neuroscience, Understanding the Mind by Simulating the Brain. A Bradford Book, MIT Press.

Rumelhart, D.E., McClelland J.L. and the PDP Research Group (1986) Parallel Distributed Processing, Volume 1: Foundations. MIT Press.

Rumelhart, D.E., McClelland J.L., and the PDP Research Group (1986) Parallel Distributed Processing, Volume 2: Psychological and Biological Models. MIT Press.

Bechtel, W. and Abrahamson, A. (2002) Connectionism and the Mind, Parallel Processing Dynamics and Evolution of Networks. Blackwell Publishers.

Haykin, S. (1999) Neural Networks, A Comprehensive Foundation. Prentice Hall International Edition.

Bishop, C.M. (1995) Neural Networks for Pattern Recognition. Oxford University Press.

Ellis, R. and Humphreys, G. (1999) Connectionist Psychology, A Text with Readings. Psychology Press Publishers.

Bengio, Yoshua, Ian Goodfellow, and Aaron Courville. Deep learning. MIT press, 2017.

Sejnowski, Terrence J. The deep learning revolution. MIT press, 2018.

Pre-requisites

Pre-requisite: COMP3220: Foundations of Computing I and COMP3250 Foundations of Computing II and either

COMP3200: Introduction to Object-Oriented Programming

or COMP3590: Programming for Artificial Intelligence

Synopsis *

In this module you learn what is meant by neural networks and how to explain the mathematical equations that underlie them. You also familiarise yourself with cognitive neural networks using state of the art simulation technology and apply these networks to the solution of problems. In addition, the module discusses examples of computation applied to neurobiology and cognitive psychology. The module also introduces artificial neural networks from the machine learning perspective. You will study the existing machine learning implementations of neural networks, and you will also engage in implementation of algorithms and procedures relevant to neural networks.

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CO637 Natural Computation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	15 (7.5)	60% Exam, 40% Coursework	

Contact Hours

Private Study Hours: 128

Contact Hours: 22

Total Hours: 150

Learning Outcomes

On successfully completing the Level 6 module students will be able to:

1. describe what is meant by a natural computation paradigm, list a number of natural computing paradigms and give a brief description of each together with some examples of their (actual or potential) applications.
2. select the appropriate technique for a particular problem from a set of problem-solving heuristics based on these natural computing paradigms, and to be able to justify this choice based on a knowledge of the properties and potential of these methods. To be able to compare the general capabilities of a number of such methods and give an overview of their comparative strengths and weaknesses.
3. analyse phenomena from the natural world from the point of view of their being computational systems. To be able to take these phenomena and distinguish between the features which are important for computational problem solving and those that are merely a fact of their realization in the natural world.
4. exploit library and online resources to support investigations into these areas.

Method of Assessment

Main assessment methods:

Take-home computer test (about 15 hours) (20%)

One short essay (about 1,000 words) (20%)

Examination (60%)

Preliminary Reading

Eiben, AE, Smith, JE. (2015) Introduction to Evolutionary Computing, 2nd Edition. Springer.

Dorigo, M. and Stutzle, T. (2004) Ant Colony Optimization, MIT Press.

Barnes, DJ, Chu, D. (2010) Introduction to Modeling for Biosciences, Springer

Pre-requisites

Pre-requisite: COMP3220: Foundations of Computing I

and COMP3250 Foundations of Computing II

or A-level Maths or Equivalent

Pre-requisite: COMP5200 Further Object-Oriented Programming

or COMP5230 Fundamentals of Programming and Logic

or COMP3590 Programming for Artificial Intelligence

Synopsis *

There is an increasing use of nature-inspired computational techniques in computer science. These include the use of biology as a source of inspiration for solving computational problems, such as developments in evolutionary algorithms and swarm intelligence. It is therefore proposed to allow students the opportunity to become exposed to these types of methods for use in their late careers.

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CO641 Computer Graphics and Animation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	15 (7.5)	75% Exam, 25% Coursework	

Contact Hours

Total contact hours: 30
 Private study hours: 120
 Total study hours: 150

Learning Outcomes

Demonstrate a broad and systematic understanding of computer graphics, animation and digital imaging from the perspective of computing, including an appreciation of technical and artistic applications;
 Demonstrate familiarity with a range of technologies, techniques and algorithms for the acquisition, generation, manipulation, presentation, storage and communication of various kinds of visual data;
 Apply this knowledge, including procedural techniques, through the use of 3D modelling tools.

Method of Assessment

Modelling with Blender (44%)
 Computer Graphics Quiz 2%
 Computer Animation Quiz 2%
 Digital Imaging Quiz 2%

2 hour unseen written examination (50%)

Preliminary Reading

Computer Graphics with OpenGL (Fourth Edition, International Edition), Donald Hearn, M. Pauline Baker and Warren Carithers, Pearson Education, 2010
 Computer Animation: Algorithms and Techniques (Third Edition), Richard Parent, Morgan Kaufmann, 2013
 The Complete Guide to Blender Graphics: Computer Modeling and Animation (4th Edition), John M. Blain, CRC Press, 2017

Pre-requisites

None

Synopsis <span style =

Computer graphics and animation are important for a variety of technical and artistic applications including web design, HCI and GUI development, games and simulations, digital photography and cinema, medical and scientific visualization, etc. This module introduces the subject from the perspective of computing. You will learn about technologies and techniques for modelling, manipulating, capturing, displaying and storing visual scenes, digital images, animations and video. You will also gain practical experience of 3D modelling tools.

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CO643 Computing Law and Professional Responsibility						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	H	15 (7.5)	75% Exam, 25% Coursework	
1	Medway	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	H	15 (7.5)	75% Exam, 25% Coursework	

Contact Hours

Total contact hours (lectures and seminars): 30 hours

Private study hours: 120 hours

Total study hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

- 1 Possess an ability to appropriately understand and adopt techniques based on professional codes of practice and codes of practice of accrediting institutions.
- 2 Develop informed judgments about when specific actions are ethical and when legal.
- 3 Have a systematic understanding of basic legal processes.
- 4 Assess the impact of data privacy legislation on institutional activities, as well as being able to explain the basic aspects of computer law as it currently applies to IT in the UK.
- 5 Critically evaluate IT related health and safety issues.
- 6 Possess critical awareness of some of the potential legal and ethical problems of large IT projects.

The intended generic learning outcomes. On successfully completing the module students will be able to:

- 1 Evaluate systems in terms of health and safety issues and legal responsibilities, with an awareness of possible trade-offs.
- 2 Communicate legal and professional issues clearly to specialist audiences.
- 3 Apply relevant codes of conduct and practice.
- 4 Have demonstrated a commitment to being a responsible member of the seminars, forum, groups and teams that they have participated in during the module.

Method of Assessment

Main assessment methods:

A1 – Written assessment (25%)

A2 - Group Case Study (25%)

Two hour Examination (50%)

Preliminary Reading

Bott F et al. (2001). Professional Issues in Software Engineering, 3rd Edition (ISBN 0748409513). Taylor & Francis.

Bynum, TW and Rogerson, S. (2006). Computer Ethics and Professional Responsibility. Blackwell Publishing.

Ethics for the information age M.Quinn Pearson (2014)

Langford, D. (2000). Internet Ethics. Pearson/MacMillan.

Spinello, Richard A. (2003) Case studies in information technology ethics and policy, 2nd Edition, Prentice Hall.

The Cambridge Handbook of information and Computer Ethics Cambridge University press (2010)

Pre-requisites

There are no specific pre-requisites but students are expected to have completed Stage 1 of a relevant programme.

Synopsis *

The scope of the module is outlined below. Note that topics will not necessarily be delivered in this order:

Professional issues and professional organisations.

Data privacy legislation, and other UK laws relating to the professional use of computer systems.

Criminal law relating to networked computer use, including new Anti-Terrorism legislation; and their application

Intellectual Property Rights, including Copyright, Patent and Contract Law.

Health & Safety issues.

Computer-based Projects, including the vendor-client relationship and professional responsibilities.

CO646 Computing in the Classroom						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	75% Project, 25% Coursework	

Contact Hours

Lectures, classes and initial training: 14 hours

Time in school: 36 hours

Private study: 100 hours

Total study hours: 150 hours

Department Checked

Yes

Learning Outcomes

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Ability to present technical material succinctly and clearly to a variety of audiences
- 8.2 Students will realise the importance of professional responsibility and will have followed professional guidelines
- 8.3 Understanding of the National Curriculum and the role of Computing within it.
- 8.4 Knowledge of the organisation within schools and the management of people within them

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Acting within a team, maintaining effective working relationships with teachers and pupils.
- 9.2 Communication skills, written and oral, both one to one and with an audience. [D2]
- 9.3 Ability to make effective use of general IT facilities to support their activities. [D3]
- 9.4 Understanding the needs of individuals.
- 9.5 Organisational, prioritisation, time management and negotiating skills. [D5]
- 9.6 Self analysis and critical evaluation. [D5, D6]
- 9.7 Preparation of lesson plans and teaching materials.

Method of Assessment

Main assessment methods

Weekly logs (25%)

P1 Report and portfolio (35%)

P2 Project presentation (25%)

P3 Teacher Assessment (15%)

Reassessment methods

Like for like where possible. Due to the nature of this module, and safeguarding issues relating to outside contact involving interaction with children, it is not necessarily possible to retrieve credit for this module. A different module must be chosen as a replacement if the failure is related to the actual placement.

Preliminary Reading

About UAS: <http://www.uas.ac.uk>

About SETNET: <http://www.setnet.org.uk>

Information on the National Curriculum: <http://www.nc.uk.net>

Pre-requisites

This module has no specific prerequisites but requires a general understanding of computing technology, as would be gained by completing Stage 1 of a computing related programme.

Acceptance on the module is by interview and is subject to DBS clearance. Acceptance does not guarantee a school placement; if no suitable placement can be found students must choose a different module.

Synopsis <span style =

Students will spend one half-day per week for ten weeks in a school with a nominated teacher. They will observe sessions taught by their designated teacher and possibly other teachers. Later they will act somewhat in the role of a teaching assistant, by helping individual pupils who are having difficulties or by working with small groups. They may take 'hotspots': brief sessions with the whole class where they explain a technical topic or talk about aspects of university life. They must keep a weekly log of their activities. Each student must also devise a special project in consultation with the teacher and with the module convenor. They must then implement and evaluate the project.

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CO657 Internet of Things						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

Total contact hours: 38 hours
 Private study hours: 112 hours
 Total study hours: 150 hours

Department Checked

Yes

Learning Outcomes

On successfully completing the module students will be able to:

1. Describe the technologies used for the Internet of Things, including (passive and active) sensors, actuators, the physical communications layer, communications protocols, programming frameworks, and an understanding of energy and bandwidth constraints.
2. Design and implement software for Internet of Things applications, including both low-level firmware on embedded devices and higher-level data processing for data obtained from sensors.
3. Design and build a simple sensor network based on Internet of Things technology.
4. Discuss and make informed comments on research into, and application areas of, the Internet of Things, including an understanding of the commercial context.

Method of Assessment

Main assessment methods:

100% coursework, composed of:

- A1- Simple embedded programming (individual) (15%)
- A2 - IoT System (individual or groups of 2 students)
 - A2.1 – Concept poster (10%)
 - A2.2 – IoT Device video (10%)
 - A2.3 – IoT System final (65%)

Preliminary Reading

Atzori, L., Iera, A., Morabito, G. (2010) The Internet of Things: A Survey. *Computer Networks*, 54(15), 2787-2805.
 Fell, M. (2014) Roadmap for the Emerging "Internet of Things", Carré and Strauss.
 Kortuem, G et al. (2010). Smart objects as building blocks for the Internet of things. *IEEE Internet Computing*, 14(1):44-51.
 Welbourne, E et al. (2009). Building the Internet of Things Using RFID. *IEEE Internet Computing*, 13(3):48—55.
 Fernandes, E., Jung, J., & Prakash, A. (2016, May). Security analysis of emerging smart home applications. In *Security and Privacy (SP)*, 2016 IEEE Symposium on (pp. 636-654). IEEE.
 Al-Fuqaha, A., Guizani, M., Mohammadi, M., Aledhari, M. and Ayyash, M. (2015). Internet of Things: A Survey on Enabling Technologies, Protocols, and Applications. *IEEE Communications Surveys & Tutorials*, 17(4), pp.2347-2376.

Pre-requisites

Pre-requisites:

COMP3200 Introduction to Object-oriented Programming,
 COMP5200 Further Object-oriented Programming,
 COMP3230 Databases and the Web,
 COMP3240 Computer Systems or COMP5270 Operating systems and architecture or COMP5570 Computer Systems

Synopsis *

The module will cover a mixture of theoretical and practical topics in the area of the Internet of Things (IoT), that is, the use of Internet technologies to access and interact with objects in the physical world. This will include coverage of the range of sensor and actuator devices available, ways in which they communicate and compute, methods for getting information to and from IoT-enabled devices, and ways of visualising and processing data gained from the IoT. A practical component will consist of building the hardware and software for a sensor network and a system to collect, process and visualise data from that network.

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CO659 Computational Creativity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	100% Coursework	
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	H	15 (7.5)	100% Coursework	
1	Medway	Spring	H	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 34

Private study hours: 116

Total study hours: 150 hours

Learning Outcomes

On successfully completing the module students will be able to:

1. State and compare the various definitions of computational and human creativity, to discuss the various philosophical issues relating to computational and human creativity, and to relate these to specific examples of creative software e.g. software which composes music, writes stories, or creates scientific hypotheses.
2. Describe a number of computational creativity systems, both standalone and collaborative, to describe the techniques used in creating them, and describe how they are used in specific examples across a number of creative domains in the arts and sciences.
3. Write software that implements computational creativity techniques, grounded in an understanding of research in the area, applied to a variety of domains in the arts and sciences.
4. Describe, employ and debate methods for evaluation of computational creativity.
5. Identify appropriate contexts for using computational creativity, and design an appropriate system for that context.

Method of Assessment

Presentation and Participation in Seminars, 15 hours (20%)

Practical Project, Report and Video, 35 hours (80%)

Preliminary Reading

There is no specific textbook for this module. However students will be expected to read material provided in lectures, web-based articles and classes, as well as relevant textbooks. The following list is by way of example only:

Boden, M. (1990/2003). *The Creative Mind: Myths and Mechanisms*. Routledge. ISBN 978-0415314534
 Deliege, I., and Wiggins, G. (eds) (2006). *Musical Creativity: Multidisciplinary Research in Theory and Practice*. Psychology Press. ISBN 978-1841695082
 McCormack, J., and d'Inverno, M. (eds). (2012). *Computers and Creativity*. Springer. ISBN 978-3-642-31726-2
 Veale, I. and Cardoso, A. (Eds) (2019). *Computational Creativity: The Philosophy and Engineering of Autonomously Creative Systems*. Springer. ISBN 978-3-319-43610-4
 Veale, T. (2012). *Exploding the Creativity Myth: The Computational Foundations of Linguistic Creativity*. Bloomsbury Acad. & Prof.. ISBN 978-1441181725
 Veale, T (2014). <http://robotcomix.com/> Web comics that transform our understanding of Computers and Creativity, Selected papers from special journal issues on computational creativity, 2006-present, as listed at <http://computationalcreativity.net/home/resources/journals/>

Pre-requisites

Pre-requisite: COMP5200 Further Object-Oriented Programming, or comparable programming competence (in the latter case, please contact course convenors beforehand to confirm before registering).

MSc equivalent prerequisites (COMP8810, COMP8820)

Synopsis *

The module aim is to give students an overview and understanding of key theoretical, practical and philosophical research and issues around computational creativity, and to give them practical experience in writing and evaluating creative software.

The following is an indicative list of topics that may be covered:

- Introduction to computational creativity
- Examples of computational creativity software e.g. musical systems, artistic systems, linguistic systems, proof generator systems, systems for 2D and 3D design.
- Evaluation of computational creativity systems (both of the quality and the creativity of systems)
- Philosophical issues concerning creativity in computers
- Comparison of computer creativity to human creativity
- Collaborative creativity between humans and computers
- Overview of recent research directions/results in computational creativity
- Practical experience in writing creative software.

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12 School of Music and Fine Art

CR500 The Business of Event Production						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	30 (15)	100% Coursework	
1	Medway	Autumn	I	30 (15)	100% Coursework	

Availability

Limited to 24 places

Contact Hours

A 3 hour class each week will cover the main topics through student and teacher led discussion, based on set reading and weekly exercises (individual and small group). Learning will often take place through small projects that simulate real-world situations, and may often involve field research and case study. Total contact hours for the module are 30 and total study hours are 300.

Learning Outcomes

The intended subject specific learning outcomes

After successfully completing this module students will:

- 1) Have an understanding and knowledge of the management and production procedures as well as the processes germane to an events company.
- 2) Understand the basic forms of governance and incorporation that are used within the events and celebratory performance sectors.
- 3) Have gained a general understanding of the key aspects of the legislation that impact on performances, including employment and contract law, using independent research.
- 4) Understand the procedures, processes and disciplines of finance, budgeting for working in an events company.
- 5) Be able to evaluate and understand the component parts of a production and their interrelation, how to create a time line and critical path analysis and how to evaluate and monitor progress of a project.
- 6) Have developed and demonstrated budgeting and costing of a proposed production/event within project management boundaries.
- 7) Understand insurance needs and how to negotiate underwriting, both employer and public performance/liability.
- 8) Have a general understanding of possible sources of public funding for events projects, and the structure and aims of the main organisations distributing public funds.
- 9) Know how to access information pertinent to company and project management.

The intended generic learning outcomes

After successful completion of this module students will:

- 1) Have solved logistical and managerial problems, testing (and demonstrating the testing of) a range of solutions, using a variety of problem solving strategies.
- 2) Have used information technology to assist in the research and presentation of your subject.
- 3) Have evidenced the use of numbers by ensuring the accuracy and relevance of numerical information including budget calculations.
- 4) Have illustrated an understanding of team structures and working methods, and the formal processes of maintaining these structures.
- 5) Have communicated orally and in writing, using modes appropriate to the topic and context, including the use of professionally specific reports and other documents.

Method of Assessment

- –Two 20 minute illustrated presentations on assigned themes 20% each - 40% overall. (Learning outcomes 11.1-4, 11.7-9, 12.1-2 and 12.4-5).
- A paper based 'simulation' project consisting of two 1500 word essays 20% each - 40% overall. (Learning outcomes 11.1-9 and 12.1-5).
- Process, Participation and Development in classes and group work - 20%. (Learning outcomes 11.1-9 and 12.1-5).

Preliminary Reading

Conway, D. (2004), *The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary or Public Event*. Oxford: How To Books.

Allen, J. (2002), *The Business of Event Planning: behind-the-scenes Secrets of Successful Special Events*. New York: John Wiley & Sons.

Bowdin, G., Allen J., O'Toole W., Harris R., and McDonnell I. (2006), *Events Management*. Second Edition. Oxford: Butterworth-Heinemann.

Hoyle, L.H. (2002), *Event Marketing: How to Successfully Promote Events, Festivals, Conventions, and Expositions*. New York: John Wiley & Sons.

Tarlow, P.E. (2002), *Event Risk Management and Safety*. New York: John Wiley & Sons.

Tiffin, R. (2007), *The Finance and Accounting Desktop Guide: Accounting literacy for the non-financial manager*. London: Thorogood Publishers Ltd.

Pre-requisites

None

Restrictions

None

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Synopsis <span style =

This module develops on material studied in CR300 & CR308 and looks in detail at company structures, project management, critical path analysis, budgeting, employment and contract responsibilities, and the business context (public sector and/or private) in which events operate. This module will provide the necessary business skills to enable students to operate in the events profession, while also equipping them with a deeper knowledge of the way the business operates to assist in the critical evaluation of events projects.

CR506	Project Pitch					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	30 (15)	100% Coursework	
1	Medway	Spring	H	30 (15)	100% Coursework	

Contact Hours

Student directed learning with supervisor support. The module will start with 3 introductory lectures (3 hrs). Following which each student can expect a minimum of 6 tutorials, individually or in small groups (of up to 5), the duration of which shall depend upon the size of the group.

In total approximately 300 hours should be dedicated to this module, assessment will be based upon the assumption of this input.

This module forms part of a portfolio of term 2, stage 3 modules which may be taken in a variety of combinations; all of which emphasise independent study. In certain combinations a student may be advised to undertake modules sequentially (and would be supported in so-doing). This would particularly be the case if the student opted to take Project Pitch and Independent Project Realisation.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successfully completing this module you will:

1. have developed a theoretical project (based on real-life contexts) to a stage at which it can be pitched to a client panel (including industry representatives) (C1, C4, C9, D2);
2. have engaged with the complex creative and logistical aspects of a project in detail to a professional standard (depending upon the content this may address a wide range of the programme outcomes esp A7, C1, C3, C4);
3. have researched a specific area of the field (chosen by you in consultation with a supervisor) acquiring coherent and detailed knowledge of the contexts, theories and practices of the area, thus informing creative choices (A9, B1, B4, C7, C9);
4. have located your project in the wider field of events production, illustrating where your project fits and how it is distinctive (B3, C6);
5. have illustrated an understanding of events production and project management including company / client structure, budgets, time lines, structures, risks (and management thereof), and illustrated the use of an operations manual in this regard (A7, C4);

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successful completion of this module you will:

1. have researched and analysed complex information, debates and discourse, and drawn reasoned conclusions (B2, B4, D2)
2. have solved logistical and creative problems, testing (and demonstrating the testing of) a range of solutions, using a variety of problem solving strategies. KS level 4 (D4)
3. have presented your findings in the most appropriate format (written and verbal) and presented a full and persuasive pitch which will be made with proper attention to professional protocols, accuracy and clarity of communication. KS level 4 (D2)
4. have used information technology to assist in the research and presentation of your subject KS level 3 / 4 (D6)
5. have evidenced the use of numbers by ensuring the accuracy and relevance of numerical information (projected budgets) (D7)
6. have illustrated an understanding of team structures and working methods to ensure the effective delivery of your proposed project (A8, pos D3)

Method of Assessment

UoA1. An interim report: To assess your project planning, organisation, intended methodology and subject overview you will make a 20 minute presentation to your supervisor, scheduled by arrangement, but no fewer than 5 weeks before the presentation of the pitch. 20%

UoA 2. A Presentation: To assess your ability to research, develop an idea, anticipate and solve problems, analyse logistical needs, plan an effective budget, design a creative response to the brief, respond imaginatively to the aims and context you will present a project pitch to a 'client' panel for 45 minutes. You will then submit all paperwork in writing, and a summary of the text of the pitch: 80%

Preliminary Reading

Allen, J Event Planning Ontario: Wiley 2000

Pre-requisites

None

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Restrictions

None

Synopsis <span style =

Working from a brief, you will work towards making a full and persuasive pitch to your 'clients' (also the assessment panel including professional events designers). The brief will be arrived at in negotiation with your supervisor, allowing you to ensure the project suits your developing specialisms and interests. It may also be possible to work in a creative team if the brief is sufficiently full and complex. This is an independent study module (albeit with initial seminar support and later small group supervision) and you will be expected to take initiative and manage your own time and work load. Depending upon your other option this module may be undertaken either over an intensive 6 week period, or extended to 14 weeks, or indeed combinations in between.

At minimum the presentation (or pitch) will include creative and practical details (key aims, models, drawings, budgets, funding streams, company structures, operations manuals) but may develop to include whatever material will best represent your idea.

This module results in a project pitch, albeit with the potential for small-scale, or limited extracts of realised examples (such as may be included in a pitch). However you may opt to undertake CR510 Independent Project Realisation in order to progress (elements of) the project further towards performance.

CR510 Independent Project Realisation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	30 (15)	100% Coursework	
1	Medway	Spring	H	30 (15)	100% Coursework	

Contact Hours

Student directed learning with supervisor support. The module will start with 3 introductory lectures (3 hrs total). Following which each student can expect a minimum of 6 tutorials, individually or in small groups (of up to 5), the duration of which shall depend upon the size of the group.

In total approximately 300 hours should be dedicated to this module, assessment will be based upon the assumption of this input.

This module makes-up part of a portfolio of term 2, stage 3 modules which may be taken in a variety of combinations; all of which emphasise independent study. In certain combinations a student may be advised to undertake modules sequentially (and would be supported in so-doing). This would particularly be the case if the student opts to take Project Pitch and Independent Project Realisation, in which case the pitch will be undertaken before the realisation.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successfully completing this module you will:

12.1. Have designed and realised a creative practical project (event) of your own design (or significant and identifiable elements of your own design), thus developing design and production skills in a specialist area (A3, A7, A8, A11, B4, C1, C2, C3, C9, C10)

Thus you will have:

- understood, interrogated and responded to a brief;
- applied project management strategies to ensure completion within parameters;
- worked through appropriate research, design and development processes – communicating and negotiating with others;
- developed strategies for realising your design ideas;
- managed the process of production within your own parameters and existing resources;
- identified, sourced and managed resources;
- executed your event in an appropriate, safe and professional manner;
- evaluated the event and made proposals for further amendments.

The nature of this module means that in addition to the specific outcomes listed above a student may encounter many other outcomes from across the range.

12.2 evaluated your creative choices in the light of examples from the wider field of events practice, and in the light of critical debates in events (or your chosen sector thereof). (B3, C7 – others depending upon nature of the event)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successful completion of this module you will:

- have exercised initiative and personal responsibility (D1)
- have solved logistical and creative problems, testing (and demonstrating the testing of) a range of solutions, using a variety of problem-solving strategies. KS level 4 (D4), anticipating problems and monitoring the efficacy of such strategies
- have presented your ongoing work in the most appropriate format (written, visual and verbal) and presented a full and persuasive pitch which will be made with proper attention to professional protocols, accuracy and clarity of communication. KS level 4 (D2)
- have used information technology to assist in the research and presentation of your subject KS level 3 / 4 (D6)
- have evidenced the use of numbers by ensuring the accuracy and relevance of numerical information (projected budgets) (D7)
- (may) have illustrated an understanding of team structures and working methods to ensure the effective delivery of your proposed project (A8, poss D3)
- have demonstrated an understanding of the application of the principles of Health and Safety (C10, D8)

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Method of Assessment

UoA 1. Contribution to Process. Evidence of problem solving, communication, planning, research, initiative (team work) assessed through tutor observation and documentation. 20% (12.1 esp a.b.c.d.e.f, 13.1 – 13.7)

UoA2. The creative ambition and achievement of the Realised Outcome, assessed by the observation of the project and a 30 minute interview presentation. 80% (12.1, 12.2)

Preliminary Reading

This is an independent study project and reading will vary to reflect the content of the project.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module provides you with an opportunity to design and realise an event/performance (or coherent extract thereof) derived from your own developing interests and skills; it gives you the opportunity to have significant control over the brief, your input and the outcome – affording you a significantly independent experience.

You will agree a project proposal with your supervisor in the first 2 weeks of the module, before moving to realisation.

There are two likely contexts or scenarios for this work:

1) the project may be a development of work proposed in CR506 Project Pitch, taking (aspects of) your pitch to realisation.

This may be undertaken in teams (with roles specified and defined in writing) or individually.

2) the project may be independent of a Project Pitch. In this case the project is likely to be of more limited scale and logistical complexity, less ambitious and complex than a pitch, and having a clear, identifiable and discrete practical/creative content.

All proposals, in whatever context, will be approved by a supervisor before work is started.

CR516 Scenography for Creative Events						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	30 (15)	100% Coursework	
1	Medway	Autumn	H	30 (15)	100% Coursework	

Contact Hours

12 Week Module + vacation work, 300 learning hours. Normally:

Workshop 3 hours per week

Lecture / seminar / discussion 2 hour per week

Independent research/reading/visits/project work 15 hours per week

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes.

On completing this module you will have:

1. a broad knowledge of scenographic history and theory A1, A2, A4, C7
2. a more detailed knowledge of environmental and site-specific scenography A1 A2 A4 B1
3. experienced the creative processes required of the scenographer – developing your creative skills C1. C4 C3
4. made models and other visual representations, thus developing your studio craft skills C1 C5

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes. On completing this course you will have enhanced your skills in

1. Communication: through models, visual material, essays and oral presentations D2 B2
2. Exercising Initiative and Personal Responsibility: independence and self-management of private research and projects D1 B4
3. Problem Solving: identifying and finding solutions for creative, logistical and managerial problems presented by the projects.
4. The application of historical and theoretical knowledge to contemporary practice B1

Method of Assessment

20% Attendance, contribution, class projects (identified yearly in module handbook), oral presentation

30% Essay of 2500 - 3000 words in length 12.1, 12.2 13.1 13.4

50% Final project, incorporating model box / digital model and storyboard 12.3 12.4 13.2 13.3

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Preliminary Reading

A Aronson Looking onto the Abyss: Essays on Scenography, Ann Arbor, Mi.: University of Michigan Press, 2005.
 Ayres, Nina Creating Outdoor Theatre Crowood 2007
 C Innes Avant Garde Theatre 1892-1992, London: Routledge, 1993
 R Drain (ed.) Twentieth Century Theatre; a sourcebook, London: Routledge, 1995
 C Innes Edward Gordon Craig, Cambridge: Cambridge University Press, 1986
 R Beacham Adolphe Appia, Cambridge: Cambridge University Press, 1990
 1994
 A Aronson The History & Theory of Environmental Scenography, Ann Arbor, Mi.: UMI Press, 1981.
 N Kaye Postmodernism and Performance, London: Macmillan, 1994
 J Burian The Scenography of Josef Svoboda Middletown Conn.: Wesleyan University Press 1971.
 L Shyer (ed.) Robert Wilson and his Collaborators, New York: Theatre Communications Group, 1989.
 D Reid Payne The Scenographic Imagination Southern Illinois UP
 S Brecht The Theatre of Visions: Robert Wilson New York: 1978
 P. Howard What is Scenography?, London, Routledge 2002
 SBTD Collaborators, London, Society of British Theatre Designers, 2006

Pre-requisites

None

Restrictions

None

Synopsis *

This module explores the practice and theory of scenography. You will look at the history, theory and development of scenography including the nature of theatrical space. Through practice you will be introduced to the skills required of the scenographer. The module will be taught through workshop classes focusing on practical projects, and lecturer / seminars considering historical and theoretical contexts. Thus you will work on design projects while studying contextualizing theories and histories. Although the projects will vary on a yearly basis, as an indication you can expect 2 or three projects in which you will: design a performance space to occupy an found space; design a 'set' to put in that space; design a fully integrated environmental staging for a performance.

The academic study will include: the nature of performance space and the way perceptions of such space have developed; an introduction to key developments in scenographic history, but with special and close emphasis on developments emerging out of the late 19th and early 20th Century anti-naturalist experiments, and their 21st century legacies.

You will be taught some basic studio procedures (perspective drawing, simple computer graphics, model making) and standard presentation techniques.

CR522 Installations and Interventions in the Public Realm						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	30 (15)	100% Coursework	
1	Medway	Spring	H	30 (15)	100% Coursework	

Contact Hours

There will normally be 4 contact hours per week, which will typically include a workshop studio session and a lecture / seminar session. In addition, students must invest additional hours on self-directed research and study both in groups and individually. Students are thus expected to contribute a further 16 hours per week, and some time over the winter vacation. To achieve the learning outcomes successfully, students will need to invest 300 hours in total on this module.

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Learning Outcomes

The intended subject specific learning outcomes

On successful completion of this module, students will:

- 1) Have created an installation, intervention or event space – if working in teams you they will take responsibility for a specific aspect of your their chosen project.
- 2) Be able to employ creative strategies in order to create effective installations or interventions specific to a particular place and brief, and assess the efficacy of your their choices.
- 3) Understand the importance of space / place / environment in the making and reading of events and experiences – context.
- 4) Have become familiar with a number of installations or environments created by events companies/ artists, and understand the history, theory and critical reception of those examples.
- 5) Be aware of practical and logistical requirements in preparing spaces/sites for durational or experiential events.
- 6) Have developed additional technical and creative skills as required by the project.
- 7) Have built upon practical and creative learning from previous modules, becoming more confident and accomplished in the creative process and starting to define your their own specialism within event production.

The intended generic learning outcomes

On successful completion of this module, students will:

- 1) Have solved problems including design problems and logistical problems, and have anticipated problems.
- 2) Have managed physical resources (space, equipment) and resources of time (yourstheirs, your their colleagues' and support staff's).
- 3) Have communicated complex ideas verbally and visually.
- 4) Have used numbers to determine accurate measuementsmeasurements, areas and volume; converted numerical information between different units; and understood scale.
- 5) Have discussed, analysed and reflected on your their own learning.
- 6) Have obtained independent project management skills such as working towards deadlines, communicating and collaborating with others.

Method of Assessment

Assessment will be by 100% coursework, consisting of three elements.

Portfolio of Writing consisting of two 1500 word essays. 15% each, 30% overall (Learning Outcomes 11.2-5, 11.7, and 12.3-6).

Major Project – the creation and presentation of an installation or intervention, including portfolio of developmental evidence. 50% (Learning outcomes 11.1-3, 11.5-7, 12.1-4 and 12.6).

Process, Participation and Development in lectures, seminars and workshops. 20% (Learning outcomes 11.2, 11.5-6, 12.2-3 and 12.6).

Preliminary Reading

- Bishop, C. (2005), *Installation Art – A Critical History*, London: Tate Publishing.
- Suderburg, E. (2000), *Site, Space, Intervention- Situating Installation Art* – Chapter 2, Miwon Kwon, *One Place After Another: Notes on Site Specificity*, London: University of Minnesota Press.
- Colli, S. and Perrone, R. (2003), *Space – Identity – Company: Ephemeral Architecture and Corporate Events*, Barcelona: Gustavo Gili.
- Kaye, N. (2000), *Site Specific Art*, London: Routledge.
- De Oliveira, N. (1994), *Installation Art*, London: T&H.
- De Oliveira, N. (2004), *Installation Art in the New Millennium*, London: T&H.
- Artangel (2002), *Off Limits – 40 Artangel Projects*, London, Merrell.
- Goldberg, R. (2004), *Performance – Live Art since the 60s*, London: Thames & Hudson.
- Cresswell, T. (2004), *Place: a short introduction*, Oxford: Blackwell Publishing.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

Through predominantly practice, supported by lecture, discussion and visits of case studies this module examines space as site, place and environment.

The transformation of space is a fundamental aspect of the creation of events and experiences; the ability to make space memorable, distinctive and fit for purpose (functional) is a key skill for the event designer. Students will learn how to read space, understand how space is experienced, and written. They will consider the role of the audience in these experiences - whether passive or active.

Students will be introduced to the debates and theories around installation practice, particularly site specific practice and the widely different contexts in which such work can be employed. Students will then learn some important strategies for investigating site specificity through contextual analysis, before finally creating your own installation or environment (individual or small group projects may be possible). The theme and context of the environment will be negotiated with the tutor and may be designed for one of a number of purposes depending upon students' developing interests; however, the project will foreground the transformation, describing and experiencing of space.

Students will continue to develop their own interests in form, technique and content. Wherever possible, within the objectives of the module, this project will allow students to develop those interests and specialisms.

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CR524 Digital and Interactive Media in Live Events and Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	30 (15)	100% Coursework	
1	Medway	Spring	I	30 (15)	100% Coursework	

Availability

Limited to 20 places

Contact Hours

There will normally be 4 contact hours per week, which will typically include a lecture / seminar session and a workshop studio session. In addition, students must invest additional hours on self-directed research and study both in groups and individually. Students are thus expected to contribute a further 16 hours per week, and some time over the vacation. To achieve the learning outcomes successfully, students will need to invest 300 hours in total on this module.

Learning Outcomes

12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes: On successful completion of this module, students will have an understanding of the following:

- 12.1. the relationship between digital culture and contemporary performance/event practice (A1, A4, B1)
- 12.2. the creative potential afforded by the use of digital technologies in a range of live events (A3, to an extent A6, A10, B1)
- 12.3. the history and evolution of multimedia performance and its contemporary manifestations in a range of events including those for commercial, cultural and community purposes (A2, B1)
- 12.4. the practical and design implications and considerations related to the use of multimedia technology in performance events (A3, B1, C1)
- 12.5. some of the technologies involved in the production of a digital or interactive performance event, e.g. midi triggers, telematics, technically mediated human interactions. (B1)

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes: On successful completion of this module, students will have furthered their skills in...

- 13.1. conceptual understanding, thus devising and sustaining developing sophisticated arguments, analysing and synthesising existing arguments and understanding the uncertainties implicit in the discipline (B1, B2, B5)
- 13.2. critically evaluating processes, arguments and assumptions (B3, C7)
- 13.3. presenting arguments coherently and efficiently both in verbal and written language (D2)
- 13.4. making efficient and effective use of medial research tools and presentation technology such as PowerPoint (D6)
- 13.5. managing, directing and reflecting upon their own continuous learning (D1, D5)
- 13.6. independent project management such as working towards deadlines, communicating and collaborating with others (D1)
- 13.7. solving problems and managing resources (D4)

Method of Assessment

20% Short essay of 1500 words. (Emphasis on Learning Outcomes 12.1,3 and 13.1,2,3,4)

60% Project Presentation / Demonstration – including critical evaluation and portfolio of developmental evidence. (Emphasis on Learning outcomes 12.2,4, 5 and 13.4,5,6)

20% Class contribution, contribution to, and exercises from and within classes – seminar and practical. All outcomes.

Preliminary Reading

- P Auslander, *Liveness: Performance in a Mediatized Culture*, Routledge (1999)
- C Baugh, *Theatre Performance and Technology*, Palgrave (2006)
- C Beardon, and G Carver *New Visions in Performance* Swets & Zeitlinger (2004)
- S Broadhurst and J Machon eds., *Performance and Technology: Practices of Virtual Embodiment and Interactivity*, Palgrave Macmillan, (2006)
- S Dixon *Digital Performance* Cambridge (2007)
- G Giannachi, *Virtual Theatres: An Introduction*, Routledge (2004)
- P Lunenfeld ed., *The Digital Dialectic: New Essays on New Media*, The MIT Press (2000)
- M Rush, *New Media in Late 20th-Century Art*, Thames and Hudson (1999)

Pre-requisites

None

Restrictions

None

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Synopsis *

Through lecture, discussion case study and very limited practice this module examines the impact of new technologies on live and mediated performance, and explores the relationship between digital aesthetics and culture, and contemporary performance practice. It examines both the evolution of multimedia performance and its contemporary manifestations. The module also considers questions concerning the live and the mediated aspects of performance, and explores concepts such as virtuality in relation to performance practice.

Through study, and practical exercises we shall explore some of the techniques of multimedia performance, the theatrical and media languages that they employ and the contexts and impacts of their use. We shall be attempting to develop a taxonomy of use, and in doing so problematize the definition of 'multimedia performance'. The programme will draw upon the students existing technical knowledge, and introduce some new technologies and systems, but students should note that this is not a technical training course, students will be expected to develop their own skills as necessary. This module gives you an opportunity to deploy these skills in a supported and critically 'contextualising' environment.

Students will apply this acquired knowledge in the development of an original piece of creative work, and in a short written analysis of a multimedia performance. This short essay will require less theoretical analysis than that required of students in CR519, the H-level version of this module.

CR525 The Brand Experience						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	30 (15)	100% Coursework	

Contact Hours

This is a project based module where, in general, all module objectives are integrated within the project. Thus there will normally be 2 studio sessions per week in which practical and discursive approaches will be taken. In total there will be at least 30 contact hours (minimum), and a requirement of independent total time of around 270 hours. In your own independent time you will be following suggested reading and research, working in small groups on project proposals.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

- have participated (in a specific design, creative or production capacity as befits your interest and specialism) in the design and production of an event (or events or experiences) that has a clearly established function to communicate and develop brand values and identity; the exact brief will depend upon topical issues and your developing interests; (C1, C3, C4) This event may be a 'studio' or 'realised' project.
- be able to research, identify and critique design decisions (your own and others') in the context of brand communication (B3, C6, C7)
- understand the function and place of the 'experience' in the brand communication industry (A1, A5, A6)
- learn additional practical, communication and technical skills pertinent to event design such as model making and story boarding (C3, C5)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

- May have worked in a team, assuming roles and taking responsibilities (level 4) (D3)
- Will have shown initiative and taken responsibility (D1)
- Will have solved problems (creative, academic and practical) and used a variety of strategies to assist in the problem solving process (level 4) (D4)
- Will have communicated effectively using appropriate protocols and languages (written, verbal, visual) (level 4) (D2)
- Will have used information technology to research and present information (level 3) (D6)
- May have dealt with numbers (level 2 / 3) (D7)
- Will have reflected upon and developed your own learning (D5)

Method of Assessment

Project Presentation: 60% (12a, 12b, 12c, 12d, 13b, 13c, 13d, 13e)

In order to assess your ability to deploy your knowledge and skills in a practical situation you will create an event (or a proposal for an event) that responds to a brief developed from the theoretical debates. Assessment will equally evaluate: your creative accomplishment in response to the brief; the quality of the thinking; the clarity, execution and conviction of your presentation (practical and creative).

Essay (2500 words): 20% (12b, 12c, 13d, 13g)

This will assess your understanding of the role of events in the experience economy as well as your ability to communicate ideas and detailed knowledge in writing using appropriate academic protocols.

Process and Development: 20% (12b, 12d, 13a, 13c, 13f, 13g)

You will be assessed on: contribution; commitment; development; team work (as / if appropriate); critical reflection on process; in-situ problem solving, assessed through tutor observation and regular class 'crits' (presentations)

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Preliminary Reading

Gilmore & Pine The Experience Economy (Boston: Harvard Business School Press 1999)
 Priken, M. Creative Advertising: ideas and techniques from the world's best campaigns (London: Thames and Hudson 2004)
 Hartley (ed) Creative Industries (Oxford: Blackwell 2004)
 McLuhan & Fiore The Medium is the Message
 Throsby Economics and Culture (Cambridge: Cambridge UP, 2000)
 Robin Landa – 'Designing Brand Experiences: Creating Powerful Integrated Brand Solutions' (Delmar Learning, 2005)

Wally Olins – 'Wally Olins On Brands' (Thames & Hudson Ltd)

Anne Hellman-White – 'Designers On Design : Joel Desgrappes and Marc Globe On Emotional Brand Experience' (Rockport Publishers Inc – 2007)

Marc Globe – 'Humanizing Brands Through Emotional Design' (Roundhouse Publishing Group)

Martin Lindstrom – 'Brand Sense: How To Build Powerful Brands Through Touch,Taste,Smell,Sight and Sound' (Kogan Page Ltd – 2005)

Bruce Wands – 'Art Of The Digital Age' (Thames & Hudson Ltd 2007)

Robin Roy – 'Design : Principles and Practice: Creativity and Conceptual Design' (Open University Worldwide)

Barbara London – 'Video Spaces: Eight Installations' (Harry. N. Abrams)

Arian Mostaedi – 'Exhibition Stands' (Links International, 2003)

Alan Pipes – 'Drawing For Designers' : Drawing Skills, Concept Sketches, Computer Systems, Illustrations, Tools & Materials, Presentations, Production Techniques' (Laurence King Publishing)

John Hart – "The Art Of The Storyboard" (Focal Press : 2nd Edition 2007)

Pre-requisites

None

Restrictions

None

Synopsis *

You will be introduced to designing for events and experiences that add value to goods and services (and indeed nations and ideologies); events as brand experience - the development and communication of brand identity through events. We will also examine how these commercial practices draw upon new developments in art and technology to provide a context in which the end result may be both high art and high commerce. You will consider how your event develops and communicates brand values, and engages its audience.

You will study the field through the development of creative projects and the close study of contemporary examples and practice. You may negotiate your role in the project, and the project's emphasis, in order to continue developing your areas of interest and specialism.

FA500		Review and Response				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	30 (15)	100% Coursework	
1	Medway	Autumn	I	30 (15)	100% Coursework	

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Contact Hours

The modes of teaching employed on this module include literature workshops, practical workshops, visits, and studio discussion/critiques. Weekly contact 6 hours.

Total learning hours (including private study) 300 hours

Presentation Seminars

Students present their ongoing work in group based discussion fora: (1) developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them. [Related to Learning Outcomes – 12.3, 12.4, 13.1, 13.2]

Practical Workshops

Workshops for this Module will focus on print media and the production of layouts for publication with inductions for In-Design and Photoshop. Workshops will often have an experimental agenda, teaching students to recognise the interactive process between materials and ideas. [Related to Learning Outcomes – 12.2, 13.2]

Arts' Literature Workshops

Students will be introduced to a range of material associated with the production of art in a public context, including pamphlets, fanzines, catalogues, reviews and blogs. This develops students' awareness of how writing relates to and also can be understood as art as well as exposing them to diverse forms of critique. [Related to Learning Outcomes – 12.1, 12.4, 12.5, 13.1, 13.2, 13.4]

Visits

Visits to galleries allow students to develop an informed approach to responding to art as well as the professional modes of production that art requires in exhibition making. [Related to Learning Outcomes – 12.1, 12.4, 12.5, 13.1, 13.2, 13.4]

Tutorial Reports

Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorial with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice. [Related to Learning Outcomes – 12.1, 12.2, 12.3, 12.4, 12.5, 13.1, 13.3, 13.4]

Research Journal

The Research Journal acts as an ongoing work where students are expected to edit and select key ideas and forms of practice that are central to their developing interests. A diverse approach to methods is encouraged where students are invited to keep up to date with conferences, film, literature and exhibitions internationally. [Related to Learning Outcomes – 12.1, 12.2, 12.3, 12.5, 13.2, 13.4]

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes: Upon completion of this module credits students will:

1. Have written an essay that contextualises their developing focus within contemporary artistic frameworks in the format of arts criticism. [A1, A2, A3, A4, A6, B1, B2, B4, B5, B9, B11, C1, C2, C3, C4, C5, C8, C9, D1, D4, D5]
2. Have developed a project of work that is self-directed and independently managed, and that uses relevant methods and styles to approach its subject matter. [A3, A5, A7, B3, B5, B6, B7, C3, C4, C6, D1, D2, D4, D5]
3. Have exercised independent judgement and applied it to the aesthetics of publishing and publications in responding to critique and discussion through tutorials and seminar fora. [A2, A4, A7, B1, B3, B4, B5, B6, C2, C4, C8, C9, D1, D2, D3, D5]
4. Have achieved a basic understanding of a range of key concepts that relate to art in the context of its exhibition, display and reception through contemporary and historical art movements, and aesthetic and theoretical paradigms. [A1, A2, A3, A6, B1, B2, B3, C1, C2, C3, C5, C8, D1, D2, D4, D5]
5. Developed an understanding of the role of research and interpretation to producing cultural practice employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation. [A3, A5, A6, A7, B1, B5, B6, B7, C2, C3, C4, C6, C7, C8, D1, D4, D5]

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes:

Upon completion of this module students will have:

1. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written and presentation skills [A7, A8, A9, A10, B1, B2, B3, B5, B9, B10, B11, C1, C2, C4, C5, C8, D1]
2. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to support work. [A1, A2, A4, A7, B3, B4, B5, B6, B7, B8, B11, C2, C3, C4, C5, C8, C9, D3, D5]
3. Improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers. [A3, B3, B6, B9, B10, C3, C7, D2, D3]
4. Gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines. [A4, A5, A7, B3, B4, B8, B10, C4, C5, C8, C9, D1]

Method of Assessment

The module will be assessed as follows:

- 1) An exploratory piece of writing understood as a creative and critical work of practice, approx 2500 words that utilises a chosen format of publishing relevant to the subject matter, such as an artist's book or review style essay. This submission may include images, notes, diagrams and supporting or illustrative data. The submission should be produced to a high standard as a form of professional publication (80%) [Learning outcomes 12.1, 12.2, 12.4, 13.1, 13.2, 13.4]
- 2) A Research Journal that includes back up work made during the module, details of any working ideas and commentary that supports the work and x3 tutorial reports approx 500 words each that reflect on tutor interaction and feedback. (20 %) [Learning outcomes – 12.1, 12.2, 12.3, 12.5, 13.2, 13.4]

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Preliminary Reading

ANTHOLOGIES ARTISTS' BOOKS and CATALOGUES

Cultural Theory Popular Culture Reader 1997, 2nd Edition, ed, John Storey ISBN 013776121X

Frozen Tears II: The Sequel 2004 Russell, J. Contributing editor/designer. ?Birmingham: Article Press, ?University of Central England, 2004. ?ISBN 1-873352-68-9.

Frozen Tears I Russell, J. Contributing editor/designer. ?Birmingham: Article Press, Univ. of Central England, 2004. ?ISBN 1-873352-88-3.

BOOKS

ABEL Ernest L; and BUCKLEY Barbara: The Handwriting on the Wall: Toward a Sociology and Psychology of Graffiti, 1977, Westport, Connecticut: Greenwood Press.

BARTHES R: Mythologies, 1957, Vintage.

BERGER John: Ways of Seeing, 1990, Penguin.

BERGER P and. LUCKMANN T: The Social Construction of Reality. 1984, Penguin, London.

CZITROM Daniel J: Media and the American Mind: From Morse to McLuhan, 1982, Chapel Hill: U of North Carolina.

DEBORD Guy: The Society of the Spectacle, 1994, Zone Books.

EAGLETON Terry: The Ideology of the Aesthetic, 1990, Oxford Blackwell.

FEATHERSTONE M: Consumer Culture and Post Modernism. 1991, London: Sage.

GODFREY T: Conceptual Art, Phaidon, 1997.

KLEIN Naomi: No Logo, 2002, Picador.

WARHOL Andy: From A to B and Back Again, The Philosophy of Andy Warhol, 1979, Picador

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The module will provide an integrated approach to art practice and critical studies. The Module aims to develop: 1) an awareness of the contexts that art practice situates itself within and those that inform it; 2) independently motivated practice; and, 3) an awareness of the role of criticism, review style writing, artists' books, catalogue publications and cultures of literature in the field. A Review and Response essay delivered as a form of 'professional publication', which deals with current exhibitions visited during the Module, will act as the final assessment point.

"Arts' literature" workshops will analyse the 'peripheral' material of art including press releases, invite cards, press packs, artists' writing and art criticism. Students are encouraged to analyse and produce writing that takes up relevant imagery, aesthetic and publishing styles and to produce layouts for their writing on submission, which can use the form of blogs, scripts, academic review, and/or creative writing.

FA502		Practice in Context 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	30 (15)	100% Coursework	
1	Medway	Autumn	I	30 (15)	100% Coursework	

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Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 6 hours staff contact time per week.

Discussion Seminars

These are tutor-led discussions structured around set texts chosen for their capacity to challenge student assumptions about the creative process and to develop their critical and conceptual abilities. Students will discuss assigned texts in class in a group setting, to allow the development of critical thinking and help build a vocabulary in relevant terminology.

Presentation Seminars

Students present their ongoing work in group based discussion fora: (1) developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them.

Practical Workshops

All students will receive both induction training, then core developmental training appropriate to subject specialism.

Workshops will often have an experimental agenda, teaching students to recognise the interactive process between materials and ideas.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes
On successful completion of the module, students will:

1. Have contextualised their studio-based work within particular frameworks, references and citations (spatial, conceptual and temporal) articulating these ideas clearly, verbally and in writing (A1, A2, A3, A4, A6, A7, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4, C7, C8, D1, D2, D4, D5)
2. Have developed a project of work for exhibition that is self-directed and independently managed (B3, B6, C6, C7, D3, D4, D5, D6, D7)
3. Have exercised independent judgement and applied it to practice in responding to critique and discussion through tutorials and seminar fora. (B2, B5, B8, C4, C8, D1, D2, D3, D4, D5,)
4. Have achieved a basic understanding of a range of key concepts that relate to art in context through contemporary and historical art movements, and aesthetic and theoretical paradigms (A1, A2, A3, A6, B1, B2, B4, B7, C1, C2, C3, C4, C7, C8, D4, D5)
5. Developed an understanding of the role of research to producing cultural practice employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation. (B1, B2, B5, C3, C4, C7, D4, D5.)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

On successful completion of the module, students will have:

6. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written and presentation skills (A1, A2, A3, A6, A7, B1, B2, B8, C1, C3, C7, C8, D1, D2, D3, D4, D5,)
7. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to support work. (A1, A2, A3, A4, A6, A7, B1, B2, B8, C1, C2, C3, C7, C8, D1, D2, D3, D4, D5,)
8. Have improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers (A3, B2, B3, B4, B5, B8, C1, C2, C3, C4, C8, D1, D3, D4, D5,)
9. Have gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines (B3, B6, C6, C7, D4, D5, D6, D7)

Method of Assessment

Assessment is 100% coursework:

- a. Artwork produced in the workshops that demonstrates the application and use of relevant skills 50% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- b. Research Journal which will include a 1500 essay 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- c. Process, participation and development in workshops, seminars and crits: This will include a seminar presentation 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)

Preliminary Reading

Postmodernism: A Reader, Ed. Thomas Docherty, Harvester and Wheatsheaf, 1997

DANTO Arthur C: The Philosophical Disenfranchisement of Art, 1986, Colombia University Press.

DEBORD Guy: The Society of the Spectacle, 1994, Zone Books.

DI MAGGIO, Paul and OSTROWER Francie: Race, Ethnicity, and Participation in the Arts, 1992, Washington, DC: Seven Lakes Press.

FINEBERG J: Art Since 1940: Strategies of Being, 2000, London: Laurence King

FOUCAULT Michel: The Essential Works of Foucault, 1954-84: Ethics Subjectivity and Truth, 1997, London, Penguin, ed. Rabinow

JORDAN Glenn and WEEDON Chris: Cultural Politics: Class, Gender, Race, and the Postmodern World, Oxford: Blackwell Press, 1995.

REISS J: From Margin to Centre: The Spaces of Installation Art, 1999, New York: MIT Press

STALLABRAS J: High Art Lite, 1999, London: Verso.

BENJAMIN, Walter, Illuminations, Pimlico, 1999

Pre-requisites

FA309/FIAR4000 Creative and Critical Practice 1

Restrictions

None

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Synopsis >*

This module will provide an integrated approach to fine art practice and critical studies. Practice In Context 1 gives students the opportunity to refine their practice by working through and analysing the relationship between form, content and process. In this module students will gain a developed and working understanding of the difference between intentionality and reception in the production of art. The Module thus aims to develop: 1) an awareness of the contexts that art practice situates itself within and those that inform it; and, 2) independently motivated practice.

FA504	Resolution					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	60 (30)	100% Coursework	
1	Medway	Spring	H	60 (30)	100% Coursework	

Contact Hours

The modes of teaching employed on this module include lectures, seminars, tutorials and studio discussion/critiques that will be delivered in varying forms appropriate to the Module outcomes. Weekly contact – 6 hours per week. Total learning hours (including private study) 600 hours

Presentation Seminars

Students present their ongoing work in group based discussion fora: (1) Developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them. Each student will have the opportunity to give a presentation of their work followed by discussion, in allocated slots of 30 mins.

Tutorials

Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorial with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice. Each student will have the opportunity of at least two one to one tutorials, in allocated slots of 30 mins.

Professional Practice Development Lectures

PPD lectures will usually be delivered by in house staff as well as visitors from outside the University who are experts in the fields of copyright, loans and insurance, marketing and PR, education and fundraising and finance.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes On successful completion of the module, students will:

1. Have contextualised their studio-based work within particular frameworks, references and citations (spatial, conceptual and temporal) articulating these ideas clearly, verbally and in a Final exhibition of practice-based outcomes. (A1, A2, A3, A4, A5, A6, A7, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4, C5, C6, C7, C8, D1, D2, D3, D4, D5, D6, D7)
2. Have developed a clear project of work for exhibition that is self-directed and independently managed. (B3, B6, C6, C7, D3, D4, D5, D6, D7)
3. Have exercised a high level of independent judgement and applied it to practice in responding to critique and discussion through tutorials and seminar fora. (B2, B5, B8, C4, C8, D1, D2, D3, D4, D5,)
4. Have achieved a good understanding of a range of key concepts that relate to art in context and have applied them creatively and critically. (A1, A2, A3, A6, B1, B2, B4, B7, C1, C2, C3, C4, C7, C8, D4, D5)
5. Developed an understanding of the role of employing professional skills and have deployed them effectively in realising a Final Project for audiences and documenting this process in a Documentation Journal. (B1, B2, B5, C3, C4, C7, D4, D5,)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

On successful completion of the module, students will have:

6. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written, organisational, reflective ability and presentation skills and will have understood the relevance of these to their practice. (A1, A2, A3, A4, A5, A6, A7, B1, B2, B8, C1, C3, C7, C8, D1, D2, D3, D4, D5,)
7. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to develop debate and practice that are appropriate for development towards the Final Degree. (A1, A2, A3, A4, A5, A6, A7, B1, B2, B8, C1, C3, C7, C8, D1, D2, D3, D4, D5,)
8. Improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers. (A3, B2, B3, B4, B5, B8, C1, C2, C3, C4, C8, D1, D3, D4, D5,)
9. Gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines. (B3, B6, C6, C7, C8, D4, D5, D6, D7)
10. Understood core professional skills such as producing statements, CV's, and presenting ideas clearly, verbally and in writing that are relevant to their practice. (A4, A7, B8, C1, C2, C3, C5, C6, C7, C8, D1, D2, D3, D4, D5, D6)

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Method of Assessment

Assessment is 100% coursework as follows:

One of the following:

- a) A display of studio practice in exhibition format or otherwise negotiated with the tutor
- b) A proposal for Curatorial Project (5,000 words)
- c) An extended piece of critical writing (5000 words)

60 % (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)

- 2) Annotated sketch book that documents research. This may include video, photographs, drawings and other visual materials: 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9).

- 3) A Professional Practice Journal evidencing knowledge and awareness of Professional Practice and its relationship to the final submission of work. This includes evidence of the independent professional skills that are implemented in producing the Degree Show and reflexive commentary on core PPD skills.

20% [(Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Typically 2000 words or equivalent, and may include video, photographs, drawings and other visual material. This will include a 1500 word essay.

Preliminary Reading

Abbing, Hans. Why Are Artists Poor? The exceptional economy of the Arts, Amsterdam University Press, 2002

Barker, Emma. Contemporary Cultures of Display, Yale University Press, London New Haven, 1999

Latour, Bruno and Weibel, Peter (eds). Making Things Public Atmospheres of Democracy, MIT, 2005.

Obrist, Hans Ulrich (ed). A Brief History of Curating, Presses du Reel, 2008.

Stiles, Kristine and Peter Selz. (eds) Theories and Documents of Contemporary Art: a sourcebook of artists' writings.

Berkeley: U. of California Press, 1996.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The module asks students to develop their practice-based work towards: a) a Final Exhibition; b) an extended piece of writing/publication; or, c) a Proposal for a Curatorial Project. The Module will be supported by seminar discussion, visits to institutions, professional practice lectures, film screenings and tutorials. Throughout this Module students will be asked to evidence the choices that are being made in their work. This must be evidenced in the Research Journal as well as embodied within the practice itself.

The Summer term ask students to focus on the resolution and display of a final piece of work for the Degree Show. Alongside the development of practice and its realisation for exhibition, students are asked to employ professional practice skills in the production of work and its dissemination to public audiences. Their awareness, understanding and use of professional skills required in their field will be evidenced in the Documentation Journal.

FA506		Developing Practice				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	30 (15)	100% Coursework	
1	Medway	Spring	H	30 (15)	100% Coursework	

Contact Hours

The modes of teaching employed on this module include seminars, tutorials and studio discussion/critiques. Weekly contact – 6 hours per week.

Total learning hours (including private study) 300 hours

Presentation Seminars

Students present their ongoing work in group based discussion fora: (1) Developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them.

Tutorials

Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorial with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice.

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Learning Outcomes

The intended specific learning outcomes and, as appropriate, their relationship to programme learning outcomes
On successful completion of the module, students will:

1. Have contextualised their studio-based work within particular frameworks, references and citations (spatial, conceptual and temporal) articulating these ideas clearly, verbally and in an interim exhibition of practice-based outcomes. (A1, A2, A3, A4, A5, A6, A7, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4, C5, C6, C7, C8, D1, D2, D3, D4, D5, D6, D7)
2. Have developed a project of work for exhibition that is self-directed and independently managed. (B3, B6, C6, C7, D3, D4, D5, D6, D7)
3. Have exercised independent judgement and applied it to practice in responding to critique and discussion through tutorials and seminar fora (B2, B5, B8, C4, C8, D1, D2, D3, D4, D5,)
4. Have achieved a good understanding of a range of key concepts that relate to art in context and have applied them creatively and critically through practice. (A1, A2, A3, A6, B1, B2, B4, B7, C1, C2, C3, C4, C7, C8, D4, D5)
5. Developed an understanding of the role of research to producing cultural practice employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation. (B1, B2, B5, C3, C4, C7, D4, D5,)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

On successful completion of the module, students will have:

6. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written, organisational, reflective ability and presentation skills and will have understood the relevance of these to their practice. (A1, A2, A3, A4, A5, A6, A7, B1, B2, B8, C1, C3, C7, C8, D1, D2, D3, D4, D5,)
7. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to develop debate and practice that are appropriate for development towards the Final Degree. (A1, A2, A3, A4, A5, A6, A7, B1, B2, B3, B6, C1, C2, C3, C4, D4, D5,)
8. Have improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers. (A3, B2, B3, B4, B5, B8, C1, C2, C3, C4, C8, D1, D3, D4, D5,)
9. Have gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines. (B3, B6, C6, C7, C8, D4, D5, D6, D7)

Method of Assessment

Assessment is 100% coursework as follows:

- 1) A display of studio practice in exhibition format or otherwise negotiated with the tutor (60%) (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- 2) An annotated sketch book that documents research, back up work, details of any working ideas and commentary that supports the work. This may include video, photographs, drawings and other visual material. This will also include a Statement of Intent (500 words) that reflects on the process of practice and the chosen area and direction of students practice towards the degree Show.
25% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- 3) Process, participation and development. This will be evidenced by attendance, verbal participation and engagement.
15% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)

Preliminary Reading

Birnbaum, Daniel. Chronology, Sternberg Press, 2007.

Chipp, Herschel B. Theories of Modern Art. Berkeley: University of California Press, 1968.

Foster, Hal (ed.) Postmodern Culture. London: Pluto, 1985. Harrison, Charles and Paul Wood. (eds) Art in Theory, 1900-2000: an anthology of changing ideas. Blackwell Publishing, 2003.

Stiles, Kristine and Peter Selz. (eds) Theories and Documents of Contemporary Art: a sourcebook of artists' writings.

Berkeley: U. of California Press, 1996.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The module asks students to develop their practice-based work towards an interim exhibition with support from seminar discussion, film screenings, tutorials and the realisation of independent experimental projects.

Throughout this Module students will be asked to set out the relevant choices that are being made in their work and to evidence these through work in the Research Journal as well as to embody these within practice itself.

Students will be asked to write a Statement of Intent towards their final Module "Resolution" reflecting on their progressing ideas and practice as well as detailing the next stages of their work plan.

FA507		Place and Site				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, seminars, workshops, 'crit's and tutorials. The total workload is 300 hours including approximately 3 hours staff contact time per week.

Lectures

These explore the processes and precedents used for generating ideas in response to a creative question, contextualising and conceptualising the issue and finding solutions to it. The lectures, therefore, provide case studies of successful creative experimentation drawn from historical and contemporary art practice.

Crits

Support students' work and are an important point for discursive feedback and peer learning. Students are asked to present work to a group of their peers as part of the ongoing development of their work and their critical thinking in relation to work. A member of staff is present to facilitate the discussion and learning process.

Tutorials

Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorials with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes
On successful completion of the module, students will have:

- (1) Demonstrated the ability to formally propose, plan and complete a time limited Fine Art project. (C1, B3, B6, C6, C7, D3, D4, D5, D6, D7)
- (2) Established a personal working process embracing conceptual and visual experiment and ending in selective resolution and judgement to determine 'final' creative statements or presentations. (A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4, C7, C8, D1, D2, D4, D5)
- (3) Developed an informed insight into the significance and value of art practice within a social context. (A1, A2, A3, A7, B1, B2, B3, B7, B8, C1, C2, C3, C4, C7, C8, D1, D2, D3, D4, D5)
- (4) Developed an understanding of key historical, political and social histories and discourses around socially engaged art, site specificity and contexts outside of the gallery space. (A1, A2, A3, A4, A6, B3, B7, B8, C1, C2, C3, C4, C5, C7, C8, D3, D4, D5)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

On successful completion of the module, students will:

5. Have documented evidence of a useful inter-relationship between the theory, knowledge and practice components of their work. (A1, A2, A3, A4, A6, A7, B1, B2, B3, B6, B7, B8, C1, C2, C3, C4, C5, C7, C8, D1, D2, D4, D5, D6)
6. Be able to plan, negotiate and self-manage a project with outside partners within deadlines. (A4, B3, B6, C6, C7, D3, D4, D5, D6, D7, D8)
7. Be able to engage in self-initiated critical discussion and debate with peers. (A6, B3, B4, B5, B6, B8, C1, C2, C6, C7, C8, D1, D3, D4, D5, D6)
8. Know how to assemble and select work and documentary evidence for final presentation. (A4, B3, B6, C6, C7, D1, D3, D4, D5, D6, D7,)
9. Further develop their ability to record, reflect and analyse the process through a journal. (A1, A2, A3, A4, A6, A7, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4, C7, C8, D1, D2, D4, D5)

Method of Assessment

Assessment is 100% coursework:

- a. Artwork / project outcome 50% (Learning outcomes 1, 2, 3, 4, 6,)
- b. Annotated sketch book that documents research. This may include video, photographs, drawings and other visual material: 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- c. Process, participation and development in workshops, seminars and crits: 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)

Preliminary Reading

Adams, Eileen (1997) 'Public art: people, projects, process', Southern Band
Eisenman, Sara (2006) 'Building design portfolios: innovative concepts for presenting your work', Rockport
Jones, Susan (1992) 'Art in public: what, why and how', AN Publications
Miles, Malcolm (1997) 'Art, space and the city: public art and urban futures', Routledge
Kwon, Miwon, (2004) 'One Place After Another: Site Specific Art and Locational Identity' MIT Press
Kester, Grant A (2004), 'Conversation Pieces: Community and Communication in Modern Art', University of California Press

Pre-requisites

None

Restrictions

None

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Synopsis <span style =

This module provides an opportunity for students to extend and apply practice and process outside conventional exhibition spaces, and to explore alternative contexts and environments. It allows students to develop speculative, experimental ways of working and possible outcomes, which respond to a diversity of contexts and audiences. Individually, or in groups, students will identify and define a site through which to produce a visual and conceptual enquiry that may lead to a piece of work or enable work to be made. Students will be introduced to the debates and theories around associated contemporary practice including site specificity, the temporary, public engagement, (non-specialist) audiences, funding, and education. Students will learn important strategies for investigation through contextual analysis and develop skills in presentation, planning, communication, negotiation, compiling proposals and team work. The theme and context of enquiry will be negotiated with tutors and may be designed for one of a number of purposes, depending upon developing interests.

FA508 Practice in Context 2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	30 (15)	100% Coursework	
1	Medway	Spring	I	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 6 hours staff contact time per week.

Lectures.

Discussion Seminars

These are tutor-led discussions structured around set texts chosen for their capacity to challenge student assumptions about the creative process and to develop their critical and conceptual abilities. Students will discuss assigned texts in class in a group setting, to allow the development of critical thinking and help build a vocabulary in relevant terminology.

Presentation Seminars

Students present their ongoing work in group based discussion fora: (1) developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them.

Practical Workshops

All students will receive both induction training then core developmental training appropriate to subject specialism.

Workshops will often have an experimental agenda, teaching students to recognise the interactive process between materials and ideas.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

On successful completion of the module, students will:

1. Have contextualised their studio-based work within particular frameworks, references and citations (spatial, conceptual and temporal) articulating these ideas clearly, verbally and in writing. (A1, A2, A3, A4, A6, A7, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4, C7, C8, D1, D2, D4, D5)
2. Have developed a project of work for exhibition that is self-directed and independently managed. (B3, B6, C6, C7, D3, D4, D5, D6, D7)
3. Have exercised independent judgement and applied it to practice in responding to critique and discussion through tutorials and seminar fora. (B2, B5, B8, C4, C8, D1, D2, D3, D4, D5,)
4. Have achieved a basic understanding of a range of key concepts that relate to art in context through contemporary and historical art movements, and aesthetic and theoretical paradigms (A1, A2, A3, A6, B1, B2, B4, B7, C1, C2, C3, C4, C7, C8, D4, D5)
5. Have developed an understanding of the role of research to producing cultural practice employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation. (B1, B2, B5, C3, C4, C7, D4, D5,)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

On successful completion of the module, students will have:

6. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written and presentation skills (A1, A2, A3, A6, A7, B1, B2, B8, C1, C3, C7, C8, D1, D2, D3, D4, D5,)
7. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to support work. (A1, A2, A3, A4, A6, A7, B1, B2, B8, C1, C2, C3, C7, C8, D1, D2, D3, D4, D5,)
8. Have improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers (A3, B2, B3, B4, B5, B8, C1, C2, C3, C4, C8, D1, D3, D4, D5)
9. Have gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines (B3, B6, C6, C7, D4, D5, D6, D7)

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Method of Assessment

Assessment is 100% coursework:

- a. Artwork produced in the workshops that demonstrates the application and use of relevant skills 50% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- b. Research Journal which will include a 1500 essay 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- c. Process, participation and development in workshops, seminars and crits: This will include a seminar presentation 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)

Preliminary Reading

BARTHES R: Mythologies, 1957, Vintage. BARTHES R : Image, Music, Text, 1978, Hill and Wang. DANTO Arthur C: The Philosophical Disenfranchisement of Art, 1986, Colombia University Press. ECO U : Faith in Fakes, Travels in Hyper Reality, 1995 Vintage. FINEBERG J: Art Since 1940: Strategies of Being, 2000, London: Laurence King FREIDRICH K: Gramophone, Film, Typewriter, 1999, Stanford University Press
OWENS Craig: Beyond Recognition: Representation, Power and Culture; University of California, Los Angeles, Eds. S. Bryson, B. Kruger, L. Tillman and J. Weinstock, 1992. ISBN: 0 520-07739-3
POSTER, M; BAUDRILLARD, J: Selected writings, 1988, Cambridge, UK: Polity.
WINTLE J: Makers of modern culture, 2002, Routledge.

Pre-requisites

None

Restrictions

Co-requisite module: FA502/FIAR5001 Practice in Context 1

Synopsis */

This module will provide an integrated approach to fine art practice and critical studies. Building on Practice In Context 1, Practice In Context 2 gives students the opportunity to 'further develop and extend' their practice by beginning to master their analytical skills in relation to their developing art work and topics of independent research. In this module students will gain a developed understanding of the interdependence of theory and practice in the production of art. Practice In Context 2 aims to give students a coherent grasp of: 1) the contexts that art practice situates itself within and those that inform it; and 2) a structured and confident approach to independently motivated practice.

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FA509 From Warhol to Whiteread: Postmodernity and Visual Arts Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	30 (15)	100% Coursework	

Contact Hours

One 2-hour lecture per week (total 20 hours). (Learning outcomes 12.1-8)
 One 2-hour seminar per week (total 20 hours). (Learning outcomes 12.1-8)
 Total Study hours (including private study hours): 300

Learning Outcomes

The intended subject specific learning outcomes

By the end of this module students will be able to:

- 1) Evaluate concepts (and chronologies) of the Postmodern with particular reference to painting, installation, sculpture and performance art practice.
- 2) Identify, define and situate key terms within contemporary art theory and practice.
- 3) Describe influential and alternative approaches to the ways of making and conceptualising art that have characterised the Postmodern period.
- 4) Explore the demise of Modernism, and consider the plurality of art which followed as a partial response to earlier visual and critical orthodoxies.
- 5) Evaluate and analyse the approaches to conceptualising Postmodern art with reference to theoretical and critical paradigms identifying the under-pinning assumptions.
- 6) Account for and situate the reasons for the eclipse of Modernism and explore the theoretical frameworks which critique the relationship between Modernism and Postmodernism.

The intended generic learning outcomes

By the end of this module students will be able to:

- 1) Demonstrate skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments.
- 2) Demonstrate the skills of communication, improving performance, problem-solving, and working with others.
- 3) Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form.
- 4) Read critically, analyse and use a range of primary and secondary texts;
- 5) Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Drill Hall Library and elsewhere, including the internet.
- 6) Employ information technologies to research and present their work.

Method of Assessment

Assessment will be 100% by coursework, broken down into three tasks

- 35% - 1 x 2,000 word Gallery Evaluation (All learning outcomes)
- 45% - 1 x 3,000 word Essay (All learning outcomes)
- 20% - Seminar Reading Synopses (All learning outcomes)

Preliminary Reading

David Hopkins, *After Modern Art 1945-2000* (OUP 2000)
 Grant Pooke, *Contemporary British Art: An Introduction* (Routledge 2010)
 Julian Stallabrass, *High Art Lite: The Rise & Fall of Brit Art* (Verso 2006)

Pre-requisites

FA312/FIAR4003 *The Shock of the Now: Themes in Contemporary Art*, or HA314/HART3140 or HA315/HART3150
Introduction to Contemporary Art

Restrictions

Cannot be taken if already studied HA554/HART5540 or HA679/HART6790 *From Warhol to Whiteread: Postmodernity and Visual Art Practice*

Synopsis <span style =

This module explores a range of neo-avant-garde and post-war art practice from the 1960s through to the contemporary; from the Minimalism & Pop Art of the 1960s through to the YBAs and after. It will introduce and discuss some of the key artistic figures within the period, exploring their practice, critical contexts and legacy. Taking a thematic approach to one of the most innovative and stylistically diverse art historical periods, we will consider a range of genres – painting, sculpture, installation, performance and land art – exploring how artists have re-defined and developed their practice in the cultural period following Modernism. Artists exemplified will typically include Jake and Dinos Chapman, Gilbert & George, Eva Hesse, Jenny Saville, Yinka Shonibare, Gerhard Richter and Rachel Whiteread.

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MU518 Critical Study and Presentation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	
1	Medway	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

The module will contain an introductory lecture with subsequent seminars and individual tutorials to discuss and explore the students' chosen subject areas. The total workload is 300 hours including weekly lectures and seminars, individual and group tutorials and feedback sessions, providing a total of approximately 20 hours of staff contact time.

Cost

Students will normally be responsible for any costs incurred due to printing and binding their dissertation ready for submission.

Learning Outcomes

11. The intended subject specific learning outcomes

On successful completion of the module, students will have:

1. Organised the delivery of a seminar presentation to a group of peers and staff and led discussion on the chosen topic
2. Demonstrated a critical awareness of their chosen topic and expressed this coherently verbally with appropriate visual and aural examples
3. Exercised independent judgement and responded to critique and discussion both within the seminar and in the reflective / analytical writing in the report
4. Achieved a clear understanding of a range of key concepts that relate to music or audio through discussion, research and analysis, referencing important texts and discourses

12. The intended generic learning outcomes

1. Developed written, organisational and presentation skills
2. A knowledge of and an ability to apply a variety of research methodologies and relevant methods to develop ideas, techniques or technologies
3. Have developed their ability to communicate clearly through participation within formal and informal constructive critique of their own work as well as that of their peers
4. Have gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines

Method of Assessment

- 1) A Seminar Presentation, to be given in the style of a formal conference paper, to staff and peers (20 minutes, with 10 minutes for questions) (40%) – learning outcomes 11.1, 11.2, 11.4, 12.1, 12.2, 12.4
- 2) A Critical Report of 3000 words (60%) – learning outcomes 11.1, 11.2, 11.4, 12.1, 12.2, 12.4

Preliminary Reading

JOLLES, R.L. 2005. How to Run Seminars and Workshops 3rd Ed. New York; Chichester : Wiley
 BRADBURY, A. 2010. Successful Presentation Skills 4th Ed. London : Kogan Page.
 MURRAY, N and G. Hughes. 2008. Writing up your University Assignments and Research Projects. Maidenhead : McGraw-Hill Open University Press.
 ROBSON, C. 2007. How to do a Research Project: a Guide for Undergraduate Students. Oxford : Blackwell.

Pre-requisites

None

Restrictions

None

Synopsis *

The module will provide an integrated approach to critical studies developing ideas through discussion related to music and audio practice. Throughout this module students are asked to present and lead seminars on issues, problems and ideas that motivate their practice employing relevant cultural and contextual material to support this discussion.

Students are asked to write up a critical report that details the key elements delivered and discussed in the seminar.

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MU523 Found Image, Found Sound						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	30 (15)	100% Coursework	
1	Medway	Autumn	H	30 (15)	100% Coursework	

Availability

Limited to 40 places between SMFA5000 & SMFA6000

Contact Hours

Delivery of this module is by lectures, technical workshops, tutorials and peer crit sessions.

Lectures: 6 two-hour lectures (12 hours total)

Workshops: 6 two-hour technical workshops (12 hours total)

Peer crit sessions: 2 all-day sessions (6 hours each, 12 hours total)

Tutorials: 4 tutorials (15 minutes each, 1 hour total)

Total contact hours: 37

Independent study hours: 263

Total study hours: 300

In addition to the timetabled classes, students are expected to dedicate time to developing their audio-visual projects and to supplement lectures by researching information using recommended viewing, listening and reading.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module level 6 students will be able to:

5. Deploy accurately skills and techniques in recording, editing, manipulating and combining sound and image using digital technology.
6. Develop, investigate and express advanced individual artistic and creative ideas that engage with the forefront of the discipline using found materials as a source.
7. Work collaboratively on an audio-visual project, engaging in debate and joint development of ideas.
8. Display a critical, in-depth awareness of important artists in this field and have an ability to assess and evaluate their relationship to the student's own practice.

The intended generic learning outcomes.

On successfully completing the module level 6 students will be able to:

4. Be self-critical of work in progress and respond to the critical insights of others, with an understanding of further training and development needs.
5. Work effectively as part of a team, exercising initiative and personal responsibility to organise tasks and resources in an appropriate manner.
6. Demonstrate flexibility of thought, decision-making in complex and unpredictable contexts, and an ability to change or adapt materials for different contexts.

Method of Assessment

Project 1 (3 minute audio-visual work using found materials) + 600 word commentary (50%)

Project 2 (3 minute audio-visual work using given materials) + 600 word commentary (50%)

Preliminary Reading

Cage, J. (1973), *Silence*, London: Marion Boyars

Hamlin, N. (2003), *Film Art Phenomena*, London: BFI

LaBelle, B. (2010), *Acoustic Territories: Sound Culture and Everyday Life*, London: Continuum

Murray Schafer, R. (1994), *The Soundscape*, Rochester: Destiny Books
Rees, A. L. (1999), *A History of Experimental Film and Video*, London: BFI

Smith, J. (2003), *John Smith: Film and Video Work 1972-2002*, Bristol: Picture This Moving Image

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU524/SMFA5000 Found Image, Found Sound

Synopsis *

This module gives students the opportunity to produce collaborative audio-visual works. Exploring notions of the 'found' (sound concrete, found footage, and found environments), students from across the School of Music and Fine Art will work together to create video/audio compositions. This approach is contextualized by reference to key artists and their work. Workshops provide students with the opportunity to develop their technical skills using current audio-visual equipment.

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MU524 Found Image, Found Sound						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	30 (15)	100% Coursework	
1	Medway	Autumn	I	30 (15)	100% Coursework	

Availability

Limited to 40 places between SMFA5000 & SMFA6000

Contact Hours

Delivery of this module is by lectures, technical workshops, tutorials and peer crit sessions.

Lectures: 6 two-hour lectures (12 hours total)

Workshops: 6 two-hour technical workshops (12 hours total)

Peer crit sessions: 2 all-day sessions (6 hours each, 12 hours total)

Tutorials: 4 tutorials (15 minutes each, 1 hour total)

Total contact hours: 37

Independent study hours: 263

Total study hours: 300

In addition to the timetabled classes, students are expected to dedicate time to developing their audio-visual projects and to supplement lectures by researching information using recommended viewing, listening and reading.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module level 5 students will be able to:

1. Demonstrate skills in recording, editing, manipulating and combining sound and image using digital technology.
2. Develop, investigate and express individual artistic and creative ideas using found materials as a source.
3. Work collaboratively on an audio-visual project, engaging in debate and joint development of ideas.
4. Display an awareness of important artists in this field and their relationship to the student's own practice.

The intended generic learning outcomes.

On successfully completing the module level 5 students will be able to:

1. Be self-critical of work in progress and respond to the critical insights of others.
2. Work effectively as part of a team, organising tasks and resources in an appropriate manner.
3. Demonstrate flexibility of thought and an ability to change or adapt materials for different contexts.

Method of Assessment

Project 1 (3 minute audio-visual work using found materials) + 600 word commentary (50%)

Project 2 (3 minute audio-visual work using given materials) + 600 word commentary (50%)

Preliminary Reading

Cage, J. (1973), *Silence*, London: Marion Boyars

Hamlin, N. (2003), *Film Art Phenomena*, London: BFI

LaBelle, B. (2010), *Acoustic Territories: Sound Culture and Everyday Life*, London: Continuum

Murray Schafer, R. (1994), *The Soundscape*, Rochester: Destiny Books

Rees, A. L. (1999), *A History of Experimental Film and Video*, London: BFI

Smith, J. (2003), *John Smith: Film and Video Work 1972-2002*, Bristol: Picture This Moving Image

Pre-requisites

None

Restrictions

None

Synopsis *

This module gives students the opportunity to produce collaborative audio-visual works. Exploring notions of the 'found' (sound concrete, found footage, and found environments), students from across the School of Music and Fine Art will work together to create video/audio compositions. This approach is contextualized by reference to key artists and their work. Workshops provide students with the opportunity to develop their technical skills using current audio-visual equipment.

MU529 Interdisciplinary Arts Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Medway	Spring	I	30 (15)	100% Coursework	

Contact Hours

The module will make use of two-hour seminars and two-hour practical workshops to introduce students to the module. The first four seminars will look at collaborative models, working groups will be formed and individual Learning Contracts for each student will be developed. The Learning Contract will specify in detail the personal learning aims for each student, which is negotiated with the module convener in the context of their collaborative group. Each group will produce one collaborative work, which will be presented early in the summer term.

Seminars: 12 hours
Workshops: 8 hours
Individual and group tutorials: 10
Total Contact Hours: 30
Private Study Hours: 270
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module level 5 students will be able to:

1. Demonstrate an awareness of various models of interdisciplinarity between areas such as music, sound art, fine art, drama and performance art.
2. Identify and utilise a broad range of skills, while developing personal specialisms within a working group.
3. Develop a performance event / collaborative production from conception to realisation that draws together the skills of the group members.

The intended generic learning outcomes.

On successfully completing the module level 5 students will be able to:

1. Utilise inter-personal skills of communication, planning and evaluative interaction.
2. Work effectively as part of a group.
3. Manage resources and time effectively and organise tasks.

Method of Assessment

20-minute group seminar presentation: 20%

Project portfolio (including accompanying 600-word written documentation including a bibliography): 80%

Preliminary Reading

Sawyer, R. (2003), Group Creativity: Music, Theatre, Collaboration, New Jersey: Lawrence Erlbaum Associates.

Steiner, V. (2006), Creative Collaboration, Oxford: OUP.

Littleton, K. and Miell, D. eds. (2004), Collaborative Creativity, London: Free Association Books.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

The purpose of this module is to provide opportunity for self-directed group exploration in the creation of a collaboratively developed interdisciplinary practical research project. Although each student will have to negotiate an individual and personal Learning Contract with a supervising tutor, the focus of this module remains interdisciplinary and collaborative. This will be achieved through a system of lectures, workshops, mentoring, negotiation and tutor supervision. Group projects between 3 and 5 students will be considered. Projects are undertaken and evaluated with tutor guidance. Examples of studies include: performance projects, audio-visual work and multi-media projects.

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MU530 Interdisciplinary Arts Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Medway	Spring	H	30 (15)	100% Coursework	

Contact Hours

The module will make use of two-hour seminars and two-hour practical workshops to introduce students to the module. The first four seminars will look at collaborative models, working groups will be formed and individual Learning Contracts for each student will be developed. The Learning Contract will specify in detail the personal learning aims for each student, which is negotiated with the module convenor in the context of their collaborative group. Each group will produce one collaborative work, which will be presented early in the summer term.

Seminars: 12 hours
Workshops: 8 hours
Individual and group tutorials: 10
Total Contact Hours: 30
Private Study Hours: 270
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module level 6 students will be able to:

1. Demonstrate a detailed knowledge and systematic understanding of various models of interdisciplinarity between areas such as music, sound art, fine art, drama and performance art.
2. Identify and utilise a broad range of skills within a working group, while developing advanced personal specialisms that are informed by work at the forefront of the discipline.
3. Develop a performance event / collaborative production from conception to realisation that draws together the skills of the group members.

The intended generic learning outcomes.

On successfully completing the module level 6 students will be able to:

1. Utilise inter-personal skills of communication, planning and evaluative interaction in complex and unpredictable contexts.
2. Work effectively as part of a group with an appreciation of different viewpoints.
3. Manage resources and time effectively, exercising initiative and personal responsibility in the organisation of tasks.

Method of Assessment

20-minute group seminar presentation: 20%

Project portfolio (including accompanying 600-word written documentation including a bibliography): 80%

Preliminary Reading

Sawyer, R. (2003), *Group Creativity: Music, Theatre, Collaboration*, New Jersey: Lawrence Erlbaum Associates.

Steiner, V. (2006), *Creative Collaboration*, Oxford: OUP.

Littleton, K. and Miell, D. eds. (2004), *Collaborative Creativity*, London: Free Association Books.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU529/SMFA5001 Interdisciplinary Arts Project

Synopsis <span style =

The purpose of this module is to provide opportunity for self-directed group exploration in the creation of a collaboratively developed interdisciplinary practical research project. Although each student will have to negotiate an individual and personal Learning Contract with a supervising tutor, the focus of this module remains interdisciplinary and collaborative. This will be achieved through a system of lectures, workshops, mentoring, negotiation and tutor supervision. Group projects between 3 and 5 students will be considered. Projects are undertaken and evaluated with tutor guidance. Examples of studies include: performance projects, audio-visual work and multi-media projects.

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MU531		Music Performance 3				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by individual specialist tuition (addresses 11.1, 11.2, 11.3, 11.4, 12.1, 12.2), lectures (11.1, 11.2, 11.3, 12.1 and 12.2) and participation in performance platforms/presentations (11.1, 11.2, 11.3, 12.1 and 12.2). Individual instrumental/vocal lessons with a specialist tutor aid students in their development. The total workload is 300 hours including approximately 90 minutes of staff contact time per week over two terms. Students are expected to devote the vast majority of study time to developing and implementing a rigorous individual practice regime (around 12 hours a week). Students are also expected to commit to extra-curricular musical activity outside of formal classes to supplement their work in this module. In addition to this, students will be encouraged to deepen their understanding of performance and individual practice by engaging relevant parts of the sources given in the reading list.

Learning Outcomes

11. The intended subject specific learning outcomes

On successful completion of the module, students will:

1. Demonstrate an advanced understanding of the repertoire of their principal instrument of study through a critical and imaginative engagement with performance conventions and through the ability to shape even technically demanding passages accurately and with a sense of flair.
2. Develop an advanced level of performance skill on their principal instrument of study through a critical and imaginative approach to phrasing, dynamics and articulation.
3. Communicate music using an advanced level of musicianship, technique and stylistic language, thereby showing a critical awareness of overall shape, phrase structure and nuance of articulation.
4. Develop further a rigorous practice regime at an advanced level (as outlined above), involving a balance between technical studies, learning and memorizing of work, focused playing of repertoire and sight-reading.

12. The intended generic learning outcomes

On successful completion of the module, students will:

1. Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques
2. Develop the ability to work on a project over an extended period of time.

Method of Assessment

Individual performance: 70% (11.1, 11.2, 11.3, 11.4, 12.1 12.2)

Practice and rehearsal diary: 1500 words: 20% (11.4, 12.2)

Performance platform contribution: 10% (11.1, 11.2, 12.1)

Preliminary Reading

StGeorge, J. M. (2012) 'Learning Patterns in Music Practice: Links Between Disposition, Practice Strategies and Outcomes. Music Education Research 14 (2).

Parncutt R. & McPherson, G. (2002) The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning. Oxford: Oxford University Press.

Williamson, A. (2004) Strategies and Techniques for Enhancing Performance. Oxford: Oxford University Press.

Pre-requisites

MU519 Music Performance 2, with an average of 60% or higher OR have received special consent from the module convener, following an interview/audition

Restrictions

None

Synopsis <span style =

The module will focus upon the development of solo performance skills and an understanding of approaches to effective regular practice at an advanced level. Skills and understanding are fostered through individual instrumental lessons, lectures and performance platforms. Students will develop their musicianship by listening to others and by performing themselves, performing works that are more challenging, both technically and expressively, than those performed during the study of MU519 Performance 2. Lectures will provide guidance on performance conventions, approaches to repertoire and more advanced performance considerations, e.g. subtle and complex distinctions in tone colour and phrase relationships, and approaches to tackling repertoire where the possibility of performance is deliberately problematized.

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MU533 Orchestration and Arrangement						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Learning and Teaching Methods

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the complex formal conventions surrounding the professional preparation of musical scores for a wide range of instrumental groupings.
2. Identify and evaluate instrumental characteristics and how these may function as part of a larger ensemble.
3. Create new arrangements of existing pieces of music that are practical for the forces required.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Be self-critical of work in progress and respond to the critical insights of others.
2. Prioritise tasks and manage time and resources effectively.
3. Demonstrate flexibility of thought and an ability to change or adapt materials for different contexts.

Method of Assessment

This module will be assessed by 100% coursework.

- Arrangement and Orchestration Portfolio including a 500-word commentary 100%

The portfolio will consist of a number of professionally presented scores that explore some of the topics covered in the module with a total length of c. 6 minutes.

Preliminary Reading

Adler, S. (2002). The Study of Orchestration. New York: Norton.

Berlioz, H. (1999). Treatise on Instrumentation. New York: Dover.

Blatter, A. (1997). Instrumentation and Orchestration. New York: Wadsworth / Thomson.

Cecil, C. (1982). Orchestration. New York: Dover.

Mancini, H. (1986). Sounds and Scores. New York: Northridge.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU521 Composition, Orchestration and Arrangement

Synopsis <span style =

This module introduces students to the complex formal conventions surrounding professional score presentation, instrumentation and orchestration, harmonising and reharmonising melodies, creating introductions, basslines or countermelodies, layering and textures. Students will also explore timbre in the context of original arrangements.

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MU534 Composition Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Availability

Limited to 20 places

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the complex formal conventions surrounding the professional preparation of musical scores for chamber ensemble.
2. Identify and evaluate instrumental characteristics and how these may function as part of a chamber ensemble.
3. Demonstrate skill and judgement in the instrumentation of their own creative compositions.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Use ICT with specific reference to industry standard hardware and software.
2. Be self-critical of work in progress and respond to the critical insights of others.
3. Prioritise tasks and manage time and resources effectively.
4. Demonstrate flexibility of thought and an ability to change and develop material.

Method of Assessment

This module will be assessed by 100% coursework.

Instrumental Composition Project c. 4 minutes, including a 500-word commentary 100%

Preliminary Reading

Adler, S. (2002). *The Study of Orchestration*. New York: Norton.

Cecil, C. (1982). *Orchestration*. New York: Dover.

Cope, D. (1997). *Techniques of the Contemporary Composer*. Boston: Wadsworth Publishing.

Cox, C. (2007). *Audio Culture: Readings in Modern Music*. London: Continuum.

Nyman, M. (2011). *Experimental Music*. Cambridge: Cambridge University Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU521 Composition, Orchestration and Arrangement

Synopsis <span style =

Students will be required to devise a short original composition for chamber ensemble that will be workshopped by musicians, a selection of these works will then receive a public performance in the summer term. This module will explore notated instrumental composition focusing on creating original melodies, textures, harmony and orchestration as well as analysing existing repertoire. Contemporary compositional theories will be explored in relation to key works and scholarly texts.

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MU535 Audio Technologies 2(A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	
2	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1 hour lecture and 1 hour workshop for 10 weeks.

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Delivery of this module is by weekly 1 hour lectures and weekly 1 hour practical workshops. The total workload is 150 hours. Students will also be provided with directed background reading and practical exercises to supplement material covered in lectures. The taught elements and workshops provide students with the necessary practical skills and principles to not only successfully complete this module but also establish a common understanding and knowledge base for future work.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an understanding of analogue-digital processes and artefacts such as clocking errors, data storage systems and compression formats.
2. Understand the concepts associated with digital signal processing and the advantages and disadvantages of working in the digital domain.
3. Deploy sophisticated skills in recording a diverse range of sources in the studio environment using a variety of techniques.
4. Integrate creative and technical decision making in carrying out sophisticated production processes.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Communicate ideas and concepts and interact effectively with others.
2. Generate analyse and interpret appropriate data.
3. Demonstrate core skills such as problem solving and decoding information.
4. Demonstrate their ability to manage time and resources effectively.

Method of Assessment

100% coursework

- Essay (1500 Words) 60%

- Audio Production Exercises 40%

Students will carry out a series of short practical assignments based around the audio production principles taught in the module.

Preliminary Reading

Bartlett B, Bartlett J. (2002) Practical Recording Techniques. Focal Press.

Borwick, J. (1994) Sound Recording Practice. Oxford: Oxford University Press.

Corey, J. (2010). Audio Production and Critical Listening: Technical Ear Training. Oxford: Focal.

Eargle J. (2001) The Microphone Book. Focal Press.

Huber, D.M. and Runstein, R.E. (2010). Modern Recording Techniques. 7th ed. London: Focal.

Owsinski B. (1999) The Mixing Engineer's Handbook (Mix Pro Audio Series). London: Music Sales Limited

Zager, M. (2012). Music Production: For Producers, Composers, Arrangers, and Students. 2nd ed. Lanham, Md: Scarecrow Press.

Pre-requisites

MU313/MUSC4000 Audio Technologies 1

Restrictions

Cannot be taken if already studied MU613 Audio Technologies 2

Synopsis <span style =

Students will develop their understanding of a broad range of topics concerning recording in the studio environment. Topics covered may include, but will not be limited to, digital conversion, sampling and aliasing, reconstruction and filter design, pulse code modulation, timebase compression and correction, error correction and concealment. Basic concepts of data manipulation will also be studied in order to perform audio signal processing i.e. delay, chorus, reverberation, and equalisation. Data compression principles and formats will be studied in some detail, as will stereo and spaced microphone techniques.

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MU536 Audio Technologies 2(B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1 hour lecture and 1 hour workshop for ten weeks.

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Delivery of this module is by weekly 1 hour lectures and weekly 1 hour practical workshops. The total workload is 150 hours. Students will also be provided with directed background reading and practical exercises to supplement material covered in lectures. The taught elements and workshops provide students with the necessary practical skills and principles to not only successfully complete this module but also establish a common understanding and knowledge base for future work.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a detailed understanding of contemporary studio production techniques.
2. Demonstrate an understanding of key concepts in mixing and mastering audio including good practice in sound placement and refining the audio spectrum.
3. Produce a range of musical styles in the studio environment using a variety of techniques.
4. Integrate creative and technical decision making in carrying out sophisticated production processes.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Communicate ideas and concepts and interact effectively with others.
2. Generate analyse and interpret appropriate data.
3. Demonstrate core skills such as problem solving and decoding information.
4. Demonstrate their ability to manage time and resources effectively

Method of Assessment

100% coursework:

- Recording Project 100%

Students will carry out a project to record, mix and remix a piece of music to produce a total of 6-10 minutes of music.

Preliminary Reading

Burgess, R.J. (2005). The Art of Music Production. 3rd ed. London: Omnibus.

Burgess, R.J. (2014). The History of Music Production. New York: Oxford University Press.

Dittmar, T. (2012). Audio Engineering 101: A Beginner's Guide to Music Production. Waltham, MA: Focal Press.

Frith, S. & Zagorski-Thomas, S. (2012). The Art of Record Production: An Introductory Reader for a New Academic Field. Farnham: Ashgate.

Hepworth-Sawyer, R. & Golding, C. (2011). What Is Music Production?: A Producer's Guide: The Role, the People, the Process. London: Focal.

Katz, B. (2003). Mastering Audio: The Art and the Science. London: Focal.

Savona, A. (2005). Console Confessions: Insights & Opinions from the Great Music Producers. Enfield: Hi Marketing.

Pre-requisites

None

Restrictions

Co-requisite module: MU535/MUSC5041 Audio Technologies 2 (A)

Cannot be taken if already studied MU613 Audio Technologies 2

Synopsis <span style =

Students will deepen their understanding of a broad range of topics concerning recording, mixing and mastering in the studio environment. Advanced concepts of data manipulation will also be studied in order to perform audio signal processing and post-production disciplines. Mixing and mastering techniques will be studied in some detail including delivery formats for music industry distribution.

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MU537 Music Performance 2(A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 90-minute workshop for 10 weeks in the term. In addition, students will receive 7 ½ hours of instrumental / vocal tuition:

Workshop Hours: 15

Instrumental / vocal tuition: 7 ½

Independent Study Hours: 127 ½

Total Study Hours: 150

Part of the Independent Study Hours must be made up by a commitment to performance within the School of Music and Fine Art through the support of music ensembles (e.g. University Choir and Band, Chamber Choir, University Orchestra (Medway) etc.)

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate an intermediate understanding of the repertoire of their principal instrument of study with particular reference to key musical styles such as those of the Renaissance and Baroque (in the case of Music students) or those associated with twenty-first century popular music genres (in the case of Popular Music students).
- 2) Demonstrate an intermediate level of performance skill on their principal instrument of study with particular reference to key musical styles (as above) through a systematic and thoughtful approach to dynamics and articulation.
- 3) Communicate music using intermediate musicianship, technique and stylistic language with particular reference to key musical styles (as above), thereby showing an appreciation of overall dynamic shape.
- 4) Demonstrate a high quality, systematic, regular practice schedule at an intermediate level (as outlined above) involving a balance between technical studies, learning and memorizing of work, focused playing of repertoire and sight-reading.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques.
- 2) Demonstrate an ability to work on a project over an extended period of time.
- 3) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 20% Contribution to Workshops (both open workshops and those with a stylistic focus)
- 2) 30% Rehearsal Diary, including a report on contribution to SMFA ensembles: 1000 words
- 3) 50% Concert Performance, 7 minutes

Preliminary Reading

Hamum, J. (2014). *The Practice of Practice: Get Better Faster*. Chicago: Sol Ut Press.

Parncutt, R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.

Ritchie, L., & Williamon, A. (2013). Measuring Musical Self-Regulation: Linking Processes, Skills, and Beliefs. *Journal of Education and Training Studies* 1(1), 106-116.

StGeorge, J. M. (2012). 'Learning Patterns in Music Practice: Links Between Disposition, Practice Strategies and Outcomes. *Music Education Research* 14 (2).

Williamson, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press.

Pre-requisites

Students must have passed either MU325 Music Performance 1, MU329/MUSC4020 Music Performance 1 (A) or MU330/MUSC4021 Music Performance 1 (B) with 60% or higher.

Progression

Either this module or MU538/MUSC5044 must be passed with an average of 60% or higher to progress onto MU531/MUSC6007 Music Performance 3

Restrictions

Cannot be taken if already studied MU519 Music Performance 2

Synopsis <span style =

The module will focus upon the development of performance skills and an understanding of approaches to effective regular practice at an intermediate level. Skills and understanding are fostered through individual instrumental lessons and performance workshops. Students will develop their musicianship by listening to others and by performing themselves, performing works that are more challenging, both technically and expressively, than those performed during the study of Performance 1A and 1B. Some workshops will have stylistic focus (e.g. Renaissance and Baroque if studying Music or twenty-first century popular music if studying Popular Music), and these provide guidance on performance conventions, approaches to repertoire and more advanced performance considerations, e.g. subtle distinctions in intonation and sensitive phrasing, and the effective deployment of extended instrumental techniques.

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MU539 Studies in Tonal Music						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on their work during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate an intermediate knowledge of music-theoretical discourse concerning tonal music recognising key scholarly methods and beginning to show evaluative and critical insight concerning their approach and application.
- 2) Demonstrate the ability to recognize and deploy stylistic conventions within a range of tonal contexts.
- 3) Use intermediate techniques in creating, harmonizing, arranging or completing tonal music in a specific style.
- 4) Show a critical awareness of the diverse and complex relationships within and between tonal music, tonal-music scholarship and socio-political contexts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Use IT and other sophisticated technologies in the preparation of work.
- 2) Demonstrate flexibility of thought and an openness to new thinking.
- 3) Prioritise tasks and manage time and resources effectively.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 50% Essay, 1500 words

- 2) 50% Stylistic Studies Exercises

A series of exercises that involve students composing music in particular styles that they have studied during this module.

Preliminary Reading

Reading List (Indicative list, current at time of publication. Reading lists will be published annually)

Bergé, P. ed. (2010). *Musical Form, Forms and Formenlehre: Three Methodological Reflections*. Leuven: Leuven University Press.

Cadwallader, A. & Gagné, D. (2007). *Analysis of Tonal Music: A Schenkerian Approach*. Oxford: Oxford University Press.

Caplin, W. (1998). *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, And Beethoven*. Oxford: Oxford University Press.

Cohn, R. (1998). 'Introduction to Neo-Riemannian Theory: A Survey and A Historical Perspective', *Journal of Music Theory*, 42 (2), pp. 167–180.

Cook, N. (1994). *A Guide to Musical Analysis*. Oxford: Oxford University Press

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU525 Music Studies 2

Synopsis <span style =

This module will introduce students to a range of musical-theoretical paradigms concerning tonal music at an intermediate level such as Caplin notion of form-functionality (e.g. sentence, period, contrasting middle and small-binary and ternary form), key Schenkerian principles (e.g. identifying and reducing contrapuntal melodies; linear progressions, neighbour notes and arpeggiations at various levels; harmonic reductions; and the Ursatz) and Neo-Riemannian theory (e.g. the Tonnetz, L, P and R transformations, hexatonic cycles and Weitzmann regions). Alongside a critical engagement of these bodies of discourse students will deploy theoretical concepts as a means of producing tonal music within a variety of styles.

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MU540 Studies in Post-Tonal Music						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar.

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on their work during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate an intermediate knowledge of music-theoretical discourse concerning post-tonal music recognising key scholarly methods and beginning to show evaluative and critical insight concerning their approach and application.
- 2) Demonstrate the ability to recognize and deploy stylistic conventions within a range of post-tonal contexts.
- 3) Use intermediate techniques in creating, harmonizing, arranging or completing post-tonal music in a specific style.
- 4) Show a critical awareness of the diverse and complex relationships within and between post-tonal music, post-tonal music scholarship and socio-political contexts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Use IT and other sophisticated technologies in the preparation of work.
- 2) Demonstrate flexibility of thought and an openness to new thinking.
- 3) Prioritise tasks and manage time and resources effectively.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 50% Essay, 1500 words

- 2) 50% Stylistic studies exercises

A series of exercises that involve students composing music in particular styles that they have studied during this module.

Preliminary Reading

Andriessen, L. & Schönberger, E. (2006). *The Apollonian Clockwork: On Stravinsky*. Amsterdam: Amsterdam University Press.

Cook, N. & Pople, A. eds. (2008). *The Cambridge History of Twentieth Century Music*. Cambridge: Cambridge University Press.

Cowell, H. (1996). *New Musical Resources*. Cambridge: Cambridge University Press.

Straus, J. (2000). *Introduction to Post-tonal Theory*. New Jersey: Prentice Hall.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU525 Music Studies 2

Synopsis <span style =

This module will introduce students to a range of musical theoretical paradigms concerning post-tonal music at an intermediate level such as set theory (e.g. prime form, inversion, transposition and complement related sets), Neo-classicism (e.g. added note harmonies, Stravinskian cell technique and tonal disruption) and cluster techniques (e.g. outer tone consonant and outer tone dissonant cluster and clusters with internal movement). Alongside a critical engagement of these bodies of discourse students will deploy theoretical concepts as a means of producing post-tonal music within a variety of styles.

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MU541 Postproduction Sound for Moving Image						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Availability

Limited to 40 places

Contact Hours

Learning and Teaching methods

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Delivery of this module is by a one hour lecture and a one hour practical workshop over ten weeks. The total workload is 150 hours. Workshop classes provide students with examples and practical exercises that students are expected to attempt.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Describe and analyse the differing formal conventions surrounding the use of sound with other media.
2. Combine sound and moving image to produce a finished audio/visual product.
3. Record, manipulate and balance the differing sound elements of video/film using current industry software.
4. Review and critically apply key scholarly ideas in the field of film sound to their own work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate IT skills including word processing and the use of complex applications.
2. Demonstrate ability and confidence in carrying a project through to delivery with demonstration of flexibility of thought.
3. Deliver work to a given length, format, brief and deadline.

Method of Assessment

100% coursework

- Film Sound Project 60%

Students will produce c. 3 minutes of postproduction sound for a moving image sequence.

- Essay 40%, 1500 words

Preliminary Reading

Brown, R. S. (1986). *Overtones and Undertones: Reading Film Music*. Berkeley: University of California Press.

Chion, M. (1994). *Audio-Vision: Sound on Screen*. New York: Columbia University Press.

Chion, M. (1999). *The Voice in Cinema*. New York: Columbia University Press.

Davison, A. (2003). *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Aldershot: Ashgate.

Holman, T. (2010). *Sound For Film And Television* (3rd ed.) Oxford: Focal.

Karlin, F. (2004). *On the Track: A Guide to Contemporary Film Scoring*. London: Routledge.

Wyatt, H. (2005). *Audio Post Production for Television and Film: an Introduction to Technology and Techniques* (3rd ed.) Oxford: Focal.

Yewdall, D. L. (2012). *The Practical Art of Motion Picture Sound*, 4th Edition, London: Focal Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU614 Music and Sound for Film and Television

Synopsis <span style =

The module introduces students to the field of media sound in both theory and practice. The focus will be on sound production techniques, including postproduction crafts such as Foley, ADR and sound design. Students also study film-sound theory, gaining insight into critical approaches to the analysis of film texts.

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MU542 Music for Film and Television						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Availability

Limited to 40 places

Contact Hours

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Delivery of this module is by a one hour lecture and a one hour practical workshop over ten weeks. The total workload is 150 hours. Workshop classes provide students with examples and practical exercises that students are expected to attempt.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Describe and analyse the differing formal conventions surrounding the use of music in film and television.
2. Combine music and moving image to produce a finished audio/visual product.
3. Record, manipulate and balance music in relation to video/film and diegetic sound using current industry software.
4. Compose music for image that demonstrates a critical awareness of genre, mood, repetition and contrast.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate IT skills including word processing and the use of complex applications.
2. Demonstrate ability and confidence in carrying a project through to delivery with demonstration of flexibility of thought.
3. Deliver work to a given length, format, brief and deadline.

Method of Assessment

Film Composition Project 100%

Students will compose c. 5 minutes of music for a moving image sequence.

Preliminary Reading

- Altman, R. (2000). 'Inventing the Cinema Soundtrack: Hollywood Multiplane Sound System'. In: Buhler, J & Flinn, C. eds. Music and Cinema. Middletown, CT: Wesleyan University Press.
- Cook, N. (1998). Analysing Musical Multimedia. Oxford: Oxford University Press.
- Cooke, M. (2008). A History of Film Music. Cambridge: Cambridge University Press.
- Davis, R. (1999). Complete Guide to Film Scoring. London: Routledge.
- Davison, A. (2003). Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s. Aldershot: Ashgate.
- Donnelly, K. ed. (2001). Film Music: Critical Approaches. Edinburgh: Edinburgh University Press.
- Gorbman, C. (1987). Unheard Melodies: Narrative Film Music, Indiana: Indiana University Press.
- Kalinak, K. (2000). Film Music: A Very Short Introduction. Oxford: Oxford University Press.
- Kalinak, K. (2000). Settling the Score : Music and the Classical Hollywood Film. Madison: University of Wisconsin Press.
- Karlin, F. (2004). On the Track: A Guide to Contemporary Film Scoring. London: Routledge.
- Kassabian, A. (2001). Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music. New York: Routledge.

Pre-requisites

None

Restrictions

Co-requisite module: MU541/MUSC5032 Postproduction Sound for Moving Image

Cannot be taken if already studied MU614 Music and Sound for Film and Television

Synopsis <span style =

The module introduces students to the field of music for media in both theory and practice. The focus will be on music used in moving image media, including an introduction to musical languages and compositional techniques commonly deployed in relation to moving images. Students also study film music history, gaining insight into critical approaches that have informed the practice.

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MU543		Songwriting 2(A)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will receive the opportunity for individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate an understanding of key technical concepts in writing and arranging popular music.
- 2) Demonstrate a critical awareness of key topics in music theory in areas such as tonality/modality, harmony and rhythm.
- 3) Create original music using songwriting techniques, beginning to shape the finer details of a composition.
- 4) Utilize musical instruments and related musical technologies to develop musical material in the production of songs.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Use IT and other sophisticated technologies in the preparation of work.
- 2) Be self-critical of work in progress, responding to the critical insights of others in order to develop a final piece of work.
- 3) Prioritise tasks and manage time and resources effectively.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 25% Song Analysis (750 words)
- 2) 75% Song Composition (3-5 minutes)

Preliminary Reading

Everett, W. (2008). 'Pitch Down the Middle', in *Expression in Pop-Rock Music*, ed. W. Everett (New York: Routledge), pp. 111-174.

Everett, W. (2009). *The Foundations of Rock: From Blue Suede Shoes to Suite: Judy Blue Eyes*. Oxford: Oxford University Press.

Tagg, P. (2009). *Everyday Tonality: Towards a Theory of What Most People Hear*, New York: Mass Media Music Scholars Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU522 Songwriting 2

Synopsis *

Students will develop an understanding of the harmonic systems found in popular music, including standard chord progressions; tonal/modal melodies and basslines; the relationship between words and music; and rhythmic, metric and stylistic conventions. Students will analyse key repertoires and styles. Examples will be taken from within and outside the 'mainstream' of popular music, in order to help students develop a greater flexibility in their approach to the discipline. During this module students will develop a 3-5 minute song composition through a series of workshops where they will receive feedback on their work in progress.

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MU544		Songwriting 2(B)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Learning and Teaching Methods

This module will be taught by means of a 1-hour lecture and 1-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will receive the opportunity for individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate an understanding of key technical concepts in writing and arranging popular music.
- 2) Demonstrate a detailed critical awareness of key topics in music theory in areas such as tonality/modality, harmony, rhythm, harmonic rhythm, hyper-metre and phrase structure.
- 3) Create original music using songwriting techniques, shaping and beginning to nuance the finer details of a composition.
- 4) Utilize musical instruments and related musical technologies to develop sophisticated musical material in the production of songs.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Use IT and other sophisticated technologies in the preparation of work.
- 2) Be self-critical of work in progress, responding to the critical insights of others in order to develop a final piece of work.
- 3) Prioritise tasks and manage time and resources effectively.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 25% Song Analysis (750 words)
- 2) 75% Song Composition (3-5 minutes)

Preliminary Reading

Everett, W. (2008). 'Pitch down the middle', in *Expression in Pop-Rock Music*, ed. W. Everett (New York: Routledge), pp. 111-174.

Everett, W. (2009). *The Foundations of Rock: From Blue Suede Shoes to Suite: Judy Blue Eyes*. Oxford: Oxford University Press.

Please, F. (2001). *Modern Jazz Voicings: Arranging for Small and Medium Ensembles*. Boston, Mass.: Berklee Press

Tagg, P. (2009). *Everyday Tonality: Towards a Theory of What Most People Hear*. New York: Mass Media Music Scholars Press.

Pre-requisites

None

Restrictions

Co-requisite module: MU543/MUSC5045 Songwriting 2 (A)

Cannot be taken if already studied MU522 Songwriting 2

Synopsis <span style =

Students will develop an understanding of the harmonic systems found in popular music, including standard chord progressions and their deformation through substitution; tonal/modal melodies and basslines; the relationship between words and music; and rhythmic, metric and stylistic conventions. Students will analyse key repertoires and styles. Examples will be taken from within and outside the 'mainstream' of popular music, and will enable students to develop a novel palette of harmonic and melodic devices that retain points of contact with a range of popular music traditions. During this module students will develop a 3-5 minute song composition through a series of workshops where they will receive feedback on their work in progress.

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MU545		Sound Design 2(A)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Learning and Teaching Methods

Delivery of this module is by a two-hour practical workshop for ten weeks. In-class demonstrations will provide examples and exercises that students are expected to attempt.

In addition, students will also be offered individual feedback on their work during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Comprehend the means by which audio is manipulated in digital audio applications.
- 2) Use, adapt and create appropriate software for advanced sound production and processing techniques.
- 3) Work with appropriate programming techniques that are relevant to contemporary electronic music.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Generate, present and interpret appropriate data.
- 2) Develop innovative solutions to problems.
- 3) Demonstrate core skills in advanced problem solving.

Method of Assessment

This module will be assessed by 100% coursework.

50% Audio Software Assignment 1, inc. 250 written evaluation

50% Audio Software Assignment 2, inc. 250 written evaluation

In each of these assignments students will carry out a software-based sound design task that tests the relevant learning outcomes and results in 2-3 minutes of audio.

Preliminary Reading

Augoyard, J. & H. Torgue (2005). *Sonic Experience: a Guide to Everyday Sounds*. Montreal: McGill-Queen's University Press.

Cipriani, A. & M. Giri (2010). *Electronic Music and Sound Design: Theory and Practice with Max MSP (2 vols.)*. Rome: Contemponet.

Cox, C & D. Warner (eds.) (2007). *Audio Culture: Readings in Modern Music*. London: Bloomsbury.

Puckette, M. (2007). *The Theory and Technique of Electronic Music*. London: World Scientific Publishing Co.

Roads, C. (1996). *The Computer Music Tutorial*. Cambridge, Mass.: MIT Press.

Winkler, T. (1998). *Composing Interactive Music: Techniques and Ideas Using Max*. Cambridge, Mass.: MIT Press.

Pre-requisites

MU316/MUSC4003 Sound Design 1

Restrictions

Cannot be taken if already studied MU616 Sound Design 2

Synopsis <span style =

This module develops students' knowledge of Max MSP software through in-depth studies of programming methods in relation to digital audio signal processing and user interaction. Advanced audio design techniques and algorithm building will be explored, demonstrated and applied in specific musical contexts.

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MU546		Sound Design 2(B)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

Delivery of this module is by a two-hour practical workshop for ten weeks. In-class demonstrations will provide examples and exercises that students are expected to attempt.

In addition, students will also be offered individual feedback on their work during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Use, adapt and create appropriate software for advanced audio related tasks.
- 2) Understand the software development process, including critical evaluation of work in progress.
- 3) Make informed choices and use appropriate advanced techniques and production methods in order to create audio / sound design for a particular audience or application.
- 4) Develop user interfaces that allow meaningful interaction between a user and the software.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Generate, present and interpret appropriate data.
- 2) Develop innovative solutions to problems.
- 3) Demonstrate core skills in advanced problem solving.

Method of Assessment

This module will be assessed by 100% coursework.

100% Software Design Task, including a written evaluation of 500 words.

Students will design a standalone sound design application and associated user interface and produce 2 minutes of audio showcasing the features of the application.

Preliminary Reading

Augoyard, J. & H. Torgue (2005). *Sonic Experience: a Guide to Everyday Sounds*. Montreal: McGill-Queen's University Press.

Cipriani, A. & M. Giri (2010). *Electronic Music and Sound Design: Theory and Practice with Max MSP (2 vols.)*. Rome: Contemponet.

Cox, C & D. Warner (eds.) (2007). *Audio Culture: Readings in Modern Music*. London: Bloomsbury.

Puckette, M. (2007). *The Theory and Technique of Electronic Music*. London: World Scientific Publishing Co.

Roads, C. (1996). *The Computer Music Tutorial*. Cambridge, Mass.: MIT Press.

Winkler, T. (1998). *Composing Interactive Music: Techniques and Ideas Using Max*. Cambridge, Mass.: MIT Press.

Pre-requisites

Mu316/MUSC4003 Sound Design 1

Restrictions

Cannot be taken if already studied MU616 Sound Design 2

Synopsis <span style =

In this module students will learn strategies for the design of sound-making software applications, through the study of music-related user interfaces, complex algorithms, networking, and sound spatialisation control. Techniques for adaptive music, as used in video games, will also be explored. Students will develop a greater understanding of the current applications of technology to sound production, and they will gain confidence in building usable, efficient, and creative software for musical purposes.

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MU547		Acoustics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

In addition, students will also be offered individual feedback on their work during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Understand advanced acoustical concepts and theories.
- 2) Discuss contemporary research in the field of acoustics.
- 3) Develop, research, implement and evaluate an independent piece of work on acoustics, with an understanding of the influences of previous research and publications.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Analyse and interpret experimental data.
- 2) Use printed and online access to appropriate resources.
- 3) Deliver a timely, well-referenced and high quality piece of work.
- 4) Demonstrate core skills including time management and task prioritisation.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) Acoustical experiment exercise plus 1000-word written evaluation (80%)

Students conduct experiments and simulations to allow them to analyse, exemplify and discuss an acoustical phenomena.

- 2) Seminar Presentation (20 minutes) with 500 words related documentation (20%)

Preliminary Reading

Augoyard, J. & H.Torgue (2005). Sonic Experience - A guide to everyday sounds. Montreal: McGill-Queen's University Press.

Berg, E. & Stork, D. (2004). The Physics of Sound. 3rd edition. Boston: Addison-Wesley.

Blessner, B. & Salter, L-R. (2007). Spaces Speak, Are You Listening? Experiencing Aural Architecture. Cambridge, Mass.: MIT Press.

Heller, E. J. (2013). Why You Hear What You Hear - An experiential approach to sound, music and psychoacoustics. Princeton: Princeton University Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU515/516 Advanced Acoustics and Psychoacoustics

Synopsis *

The module explores communication acoustics through an ecological perspective; sound generation and propagation, diffraction, reflection, reverberation, modal resonances and absorption, and related architectural acoustics issues; instruments, rooms and plates; and intensity, loudness, audio evaluation and experimental practice. The module looks at current and recent acoustical research, and means of accessing it through published papers, online and paper journals, and conference proceedings.

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MU548 Acoustics and Psychoacoustics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar for 10 weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

In addition, students will also be offered individual feedback on their work during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Understand advanced psychoacoustic concepts and theories.
- 2) Discuss contemporary research in the field of psychoacoustics and sound perception.
- 3) Develop, research and evaluate an independent piece of work on psychoacoustics and sound perception, with an understanding of the influences of previous research and publications.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Use printed and online access to appropriate resources.
- 2) Deliver a timely, well-referenced and high quality piece of work.
- 3) Demonstrate core skills including time management and task prioritisation.

Method of Assessment

This module will be assessed by 100% coursework.

Research Project (2500 words), 100%

Students carry out a research project into a pre-agreed area of acoustics or psychoacoustics using a method of research appropriate to the subject area being studied.

Preliminary Reading

Bregman, A.S. (1990). Auditory Scene Analysis: The Perceptual Organization of Sound. Cambridge, Mass.: MIT Press.

Deutsch, D. (2012). Psychology of Music (3rd edition). Waltham, Mass.: Academic Press.

Handel, S. (1987). Listening: An Introduction to the Perception of Auditory Events. Cambridge, Mass.: MIT Press.

Pre-requisites

None

Restrictions

Co-requisite module: MU547/MUSC5025 Acoustics

Cannot be taken if already studied MU515/516 Advanced Acoustics and Psychoacoustics

Synopsis *

This module examines the physiological and the perceptual, and forges a link between these two frames of reference, looking at how auditory perceptions arise. It explores processes involved in the organisation of sonic sensations into meaningful percepts, providing both a theoretical and an empirical support to the understanding of how humans interpret and respond to sound and sound structures. Students will be encouraged to develop projects that relate their personal interest in sound and music to the areas of psychoacoustics, and to discuss interrelations with acoustics taught mainly through the pre/co-requisite module.

MU549 Cinema for the Ears: Composing with Sound						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Medway	Autumn	I	15 (7.5)	100% Coursework	

Availability

Limited to 30 places between MUSC5026 & MUSC6026

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Recognise and comment on significant developments within the field of electronic, electroacoustic, and computer-based composition.
- 2) Demonstrate an awareness of the contribution older technologies have made in the development of electronic music and the historical context in which these developments have taken place.
- 3) Work creatively with sound utilising some of the latest technology.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Generate, analyse, present and interpret appropriate data.
- 2) Demonstrate core skills such as problem solving and decoding information.
- 3) Manage resources and time effectively and organise tasks.

Method of Assessment

Portfolio containing Audio Exercises and a 2 ½ -min Miniature Stereo Composition with 600 words written report, 100%

The audio exercises will consist of a series of short practical assignments based around the musical/audio principles taught in the module.

Preliminary Reading

Emmerson, S. (1986). The Language of Electroacoustic Music. London: Palgrave Macmillan.

Landy, L. (2007). Understanding the Art of Sound Organisation. MASS.: MIT Press.

Smalley, D. (1997). 'Spectromorphology: explaining sound-shapes'. Organised Sound, Vol. 2, pp. 107-126.

Wishart, T. (1996). On Sonic Art. Reading: Harwood Academic Publishers.

Pre-requisites

Either MU326/MUSC4009 Acoustic Communication and Sound-Making or MU313/MUSC4000 Audio Technologies 1.

Restrictions

Cannot be taken if already studied MU528/620 Cinema for the Ears: Composing with Sound and Space.

Synopsis

This module will explore sound-based music composition and analysis, including the work of significant electroacoustic composers and will be taught through a series of interactive seminars. Students will study both the aesthetics and technology of sound-based music, and they will be led to produce creative pieces of work that explore the rich potential offered by sound processing and arranging techniques.

MU550 Cinema for the Ears: Composing with Space						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Medway	Spring	I	15 (7.5)	100% Coursework	

Availability

Limited to 30 places between MUSC5027 & MUSC6027

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will also be able to:

- 4) Recognise, evaluate and demonstrate a critical awareness of significant developments within the field of multichannel electroacoustic, and computer-based composition.
- 5) Demonstrate an advanced understanding of sound spatialisation developments and be familiar with suitable methods working in a variety of multi-loudspeaker formats.
- 6) Produce advanced creative work that uses the latest sound spatialisation technologies.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 4) Generate, analyse, present, interpret and synthesise appropriate data.
- 5) Demonstrate advanced problem solving skills, decoding information from a variety of sources.
- 6) Demonstrate independent learning, managing resources and time effectively and prioritising tasks.

Method of Assessment

Multi-channel Composition, c. 5 minutes, plus 250-word written report, 100%

Preliminary Reading

Blessner, B. and Salter, L.-R. (2007). *Spaces Speak, Are You Listening? Experiencing Aural Architecture*. Cambridge, Massachusetts: MIT Press.

Ewan S. and K. Lauke (2010). 'Music, Space and Theatre: Site-specific approaches to multichannel spatialisation'. *Organised Sound*, 15(3), 251-9.

Landy, L. (2012). *Making Music with Sounds*. NY: Routledge.

Smalley, D. (2007). 'Space-form and the Acousmatic Image'. *Organised Sound*, 12(1), 35-58.

Truax, B. (1998). 'Composition and diffusion: Space in sound in space' in *Organised Sound*, Vol. 3(2); pp. 141-146.

Pre-requisites

None

Restrictions

Co-requisite module: MU549/MUSC5026 Cinema for the Ears (A): Composing with Sound.

Cannot be taken if already studied MU528/620 Cinema for the Ears: Composing with Sound and Space.

Synopsis <span style =

This module will explore spatial sound, multi-loudspeaker and surround sound formats, including an outline of the developments of spatial sound music and the work of significant electroacoustic composers. Students will study both the aesthetics and technology of multi-loudspeaker music, including stereo diffusion techniques, large sound distribution systems and multichannel sound installations. Students will be led to produce creative pieces of work that explore the rich potential offered by sound spatialisation techniques.

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MU551 Ensemble Performance (A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Each week students will be expected to carry out extensive preparation for the workshop. They will be provided with a part and will be expected to learn all or a substantial part of it each week. Students will also independently arrange at least one group rehearsal each week. In the workshops students will be challenged to rehearse systematically and with sensitivity to other members of the ensemble or band in order to bring a work or a substantial part of a work close to performance standard by the end of each workshop. The total workload is 150 hours including two-hours of contact time each week. Students will need to practice either in preparation for an ensemble/band rehearsal or with their ensemble/band for around two hours each day. All students are also expected to take a leading role in extra-curricular activities outside of formal classes to supplement their work in this module.

Learning Outcomes

On successfully completing the module Level 5 students will be able to:

- 1) Demonstrate a critical understanding of the small ensemble or small band repertoire pertaining to their principal instrument of study through their knowledge of well-established performance conventions in the context of ensemble work.
- 2) Shape even technically demanding passages of an intermediate standard confidently and accurately in the context of ensemble work.
- 3) Demonstrate an intermediate level of skill on their principal instrument of study in the context of chamber or small band performance, in areas such as communication, production of coherent dynamics and tempo shaping.
- 4) Establish a rigorous ensemble practice and rehearsal regime that allows them to establish important considerations such as the role of each part, important details of particular parts and passages that need additional rehearsal,

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques.
- 2) Deliver work to a given length, format, brief and deadline.
- 3) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

This module will be assessed by 100% coursework.

- 70% Ensemble Performance

Students will be assessed over a series of group performances with a total performance time of 20-26 minutes.

- 20% Practice and Rehearsal Diary, 1000 words

- 10% Workshop Contribution

Preliminary Reading

Baron, J. (2010). Chamber Music: A Research and Information Guide. London: Routledge.

Hinson, M, & Roberts, W. (2006). The Piano in Chamber Ensemble: An Annotated Guide. Bloomington: Indiana University Press.

Moore, A. (2001). Rock: The Primary Text: Towards a Musicology of Rock. Aldershot: Ashgate.

Stephenson, K. (2002). What to Listen for in Rock. London: Yale University Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU532/622 Ensemble Performance

Synopsis <span style =

The module will focus upon ensemble performance skills and will allow students to develop their understanding of their principal instrument of study in the context of small ensemble or band performances. Students will be expected to develop a thorough understanding of key aspects of ensemble performance such as the importance of shaping passages as a group, communicating throughout a performance, and maintaining a coherent approach to dynamics and tempo changes. They will also begin to consider how to recognise and appreciate the approach of other musicians with an ear for details and articulation, details that will differ from one performance to the next. Regular workshops will be the primary mode of delivery and students will be challenged throughout the course to prepare more effectively for workshop rehearsals and to make use of rehearsal time that is evermore effective.

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MU552 Ensemble Performance (B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Each week students will be expected to carry out extensive preparation for the workshop. They will be provided with a part and will be expected to learn all or a substantial part of it each week. Students will also independently arrange at least one group rehearsal each week. In the workshops students will be challenged to rehearse systematically and with sensitivity to other members of the ensemble or band in order to bring a work or a substantial part of a work close to performance standard by the end of each workshop. The total workload is 150 hours including two-hours of contact time each week. Students will need to practice either in preparation for an ensemble/band rehearsal or with their ensemble/band for around two hours each day. All students are also expected to take a leading role in extra-curricular activities outside of formal classes to supplement their work in this module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1) Demonstrate a critical level of skill on their principal instrument of study in the context of chamber or small band performance, in areas such as sensitivity to balance, parity of phrasing between parts and responsiveness to details of articulation.
- 2) Communicate music in small-group contexts with an intermediate level of musicianship, technique and stylistic language thereby showing an appreciation of overall shape, phrase structure and nuance of articulation in such contexts.
- 3) Establish a rigorous ensemble practice and rehearsal regime that allows them to establish important considerations such as the expressive approaches to key points in a song or work, and ways of effectively articulating the overall shape of a work or song.

The intended generic learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques.
- 2) Deliver work to a given length, format, brief and deadline.
- 3) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

This module will be assessed by 100% coursework.

- 70% Ensemble Performance

Students will be assessed over a series of group performances with a total performance time of 20-26 minutes.

- 20% Practice and Rehearsal Diary, 1000 words

- 10% Workshop Contribution

Preliminary Reading

Baron, J. (2010). *Chamber Music: A Research and Information Guide*. London: Routledge.

Hinson, M., & Roberts, W. (2006). *The Piano in Chamber Ensemble: An Annotated Guide*. Bloomington: Indiana University Press.

Moore, A. (2001). *Rock: The Primary Text: Towards a Musicology of Rock*. Aldershot: Ashgate.

Parncutt R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.

Stephenson, K. (2002). *What to Listen for in Rock*. London: Yale University Press.

Williamon, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

Co-requisite module: MU551/MUSC5039 Ensemble Performance (A)

Cannot be taken if already studied MU532/622 Ensemble Performance

Synopsis <span style =

The module will build on skills and understanding developed in the prerequisite module Ensemble Performance A and will allow students to develop further their understanding of their principal instrument of study in the context of small ensemble or band performances. Students will be expected to develop a thorough understanding of key aspects of ensemble performance such as approaches to balance, parity of phrasing and responsiveness to details of articulation; they will also be expected to develop a far more thorough understanding of the details of and interaction between the parts of a song or work. They will also develop far greater skill in responding sensitively to other musicians with an ear for details and articulation and pitch nuance, details that will differ from one performance to the next. Regular workshops will be the primary mode of delivery and students will be challenged throughout the course to prepare more effectively for workshop rehearsals and to make use of rehearsal time that is evermore effective.

MU553 Introduction to Music in Education						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1) Appreciate a range of approaches to learning, teaching and assessing musical subjects across the broad education spectrum.
- 2) Demonstrate knowledge of how these approaches relate to HE practice.
- 3) Reflect on appropriate teaching skills for a given situation.
- 4) Appreciate the diverse roles technology plays within the education sector, as a means of creative engagement and assistance with teaching.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Assimilate and communicate new concepts and situations appropriately.
- 2) Appreciate the importance of managing time and preparing materials to achieve a successful outcome.
- 3) Be self-reflective and evaluate the performance of themselves against intended goals.

Method of Assessment

A 15-minute Practical Teaching Session (50%) with a 1500-word Reflective Narrative (50%).

Students will prepare, deliver and reflect upon a 15-minute practical teaching session, which will be supported and set within controlled conditions aimed at a predetermined audience of either pupils at a school/college or a community group.

Preliminary Reading

Booth, E. (2009). The Music Teaching Artist's Bible, Oxford: OUP.

Elliott, D.J. (1995). Music Matters: A New Philosophy, Oxford: OUP.

Hallam, S. (1998). Instrumental Teaching: A Practical Guide to Better Teaching and Learning, Oxford: Heinemann.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU618/619 Music in Education

Synopsis <span style =

This module examines the way music and related subjects are taught in formal environments such as schools, colleges and elsewhere. It gives an overview of general educational theories covering learning, teaching and assessment and considers how these might apply to musical topics. It considers the range of methodologies that may be employed to teach diverse musical topics including factual subjects, musical performance and composition, and the development of critical listening, software and hardware skills. An overview is given of practical considerations such as lesson planning and contextually-informed reflective practice.

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MU554 Music Education in Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Availability

Limited to 20 places between MUSC5038 & MUSC6038

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks, with approximately 4 hours of placement time in a school or college:

Total Seminar Hours: 20

Placement workshop hours: 4

Independent Study Hours: 126

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1) Appreciate the practical application of approaches to learning, teaching and assessing musical subjects across the broad education spectrum.
- 2) Apply and reflect on appropriate teaching skills for a given situation.
- 3) Apply music technology within with in an educational setting, as a means of creative engagement and assistance with teaching.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Assimilate and communicate new concepts and situations appropriately.
- 2) Appreciate the importance of managing time and preparing materials to achieve a successful outcome.
- 3) Be self-reflective and evaluate the performance of themselves against intended goals.

Method of Assessment

A 3000-word Project Reflective Evaluation (100%).

Students will prepare, deliver and reflect upon a series of practical workshops aimed at an audience of either pupils at a school/college or a community group.

Preliminary Reading

Hallam, S. (1998). Instrumental Teaching: A Practical Guide to Better Teaching and Learning, Oxford: Heinemann.

Moser, P. & McKay, G. eds. (2005). Community Music – A Handbook, Lyme Regis: Russell House.

Peggie, A. (1997). Musicians go to School: Partnership in the Classroom, London: London Arts Board.

Wallace, D. (2007). Reaching Out: a Musician's Guide to Interactive Performance, Columbus, OH: McGraw Hill.

Pre-requisites

None

Restrictions

Co-requisite module: MU553/MUSC5028 Introduction to Music in Education

Cannot be taken if already studied MU618/619 Music in Education

Synopsis <span style =

This practice-led module focuses on how music is delivered in formal educational environments such as schools, colleges and elsewhere. It explores how general educational theories can be best applied in practical situations, covering learning, teaching and assessment. Students will participate in short workshops with schools, colleges or community groups in order to develop their practical skills in these areas. Students will discuss their workshop plans with the lecturer(s) before their visit and with the teacher or contact at the school/college/community group during their visit.

The module is assessed through students preparing, delivering and reflecting upon a 15-minute practical teaching session aimed at an audience of either pupils at a local school/college or a local community group.

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MU555 Popular and World Music (A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

Learning and Teaching Methods

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

There will also be opportunity for individual feedback tutorials on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Demonstrate an understanding of the relationship between Western popular music styles and music of folk and non-Western origin.
- 2) Analyse and critically evaluate popular music with reference to the specific cultural origins of musical components.
- 3) Demonstrate an understanding of key issues in the study of popular and world music such as otherness, diaspora and hybridity.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Prepare work using IT skills, including use of online and electronic information sources.
- 2) Prioritise tasks and manage time and resources effectively.
- 3) Demonstrate flexibility of thought and an ability to understand alternative points of view.

Method of Assessment

This module will be assessed by 100% coursework.

Essay, 3000 words 100%

Preliminary Reading

Bennett, A. (2001). *Cultures of Popular Music*. Maidenhead: Open University Press.

Frith, S. (2000). 'The Discourse of World Music' in Born, G. and Hesmondhalgh, D. eds. *Western Music and Its Others*.

Berkeley: University of California Press.

Manuel, P. (1988). *Popular Musics of the Non-Western World*. Oxford: Oxford University Press. Chapter 1: 'Perspectives on the Study of Non-Western Popular Musics'

Taylor, T. D. (1997). *Global Pop: World Music, World Markets*. London: Routledge. Chapter 1: 'Popular Musics and Globalization', pp. 1-38.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU520/526 Popular and World Music

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MU556 Popular and World Music (B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

There will also be opportunity for individual feedback tutorials on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Demonstrate an understanding of the relationship between Western popular music and the idea of world music.
- 2) Discuss the notion of world music, its meanings and its discursive significance in relation to prominent scholarship in the field of popular music studies and/or ethnomusicology.
- 3) Demonstrate an understanding of key issues in the study of popular and world music such as authenticity, postmodernity and emic vs. etic distinctions.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Prepare work using IT skills, including use of online and electronic information sources.
- 2) Prioritise tasks and manage time and resources effectively.
- 3) Demonstrate flexibility of thought and an ability to understand alternative points of view.

Method of Assessment

This module will be assessed by 100% coursework.

Essay, 3000 words 100%

Preliminary Reading

Bennett, A. (2001). *Cultures of Popular Music*. Maidenhead: Open University Press.

Bohlman, P. V. (2002). *World Music: A Very Short Introduction*. Oxford: Oxford University Press.

Frith, S. (2000). 'The Discourse of World Music' in Born, G. and Hesmondhalgh, D. eds. *Western Music and Its Others*. Berkeley: University of California Press.

Laing, D. (2008). 'World Music and the Global Music Industry: Flows, Corporations and Networks'. *Popular Music History*, 3(3), 213-231.

Taylor, T. D. (2007). *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press.

Waxer, L. (2002). 'Locating Salsa: Latin Music at the Crossroads'. In Waxer, L. ed. *Situating Salsa: Global Markets and Local Meaning in Latin Popular Music*, London: Routledge.

Pre-requisites

None

Restrictions

Co-requisite module: MU555/MUSC5035 Popular and World Music (A)

Cannot be taken if already studied MU520/526 Popular and World Music

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MU557 Audio Electronics (A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

The lectures will deliver key technical theory and present case studies of equipment and its uses. The seminars will explore issues in more detail and provide students with guidance for their own research and independent learning. There will be at least one opportunity for individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Demonstrate knowledge and critical understanding of well-established principles and processes in analogue audio electronics.
- 2) Apply equations to solve problems within the field of audio electronics.
- 3) Recognise industry-standard measurements within the field of audio electronics and demonstrate an understanding of them in different contexts.

The intended generic learning outcomes.

On successfully completing the module Level 5 students will be able to:

- 1) Manage resources and time effectively and be able to organize and prioritize tasks.
- 2) Solve problems, reacting to new situations and decoding relevant information.
- 3) Deliver work to a given length, format, brief and deadline.

Method of Assessment

This module will be assessed by 100% coursework.

- 40% Portfolio of Theory Exercises

Students will carry out a series of short theory assignments based around the audio electronics principles taught in the module.

- 60% Technical Report, 1500 words

Preliminary Reading

Hood, J. (1998). Audio Electronics. Oxford: Butterworth-Heinemann.

Intellin Organisation (2008). Electronic Audio Circuits Source Book. New York: Intellin.

Reiss, A. & McPherson, A. (2013). Audio Effects: Theory, Implementation and Application. London: Taylor Francis.

Slone, G. R. (2001). Audiophile's Project Sourcebook: 80 High-performance Audio Electronics Projects. New York: McGraw-Hill.

Pre-requisites

None

Restrictions

None

Synopsis <span style =

This module introduces students to the key principals and processes in the field of analogue audio electronics. Students will systematically study the foundations of audio electronics (e.g. simple circuits and ohms law through to capacitance, inductance impedance) and go on to apply this knowledge to more sophisticated circuitry and components (e.g. filters, transformers, amplifiers and equalisation units). Once students have developed a solid understanding of key principals they will go on to investigate and evaluate the use of circuitry in the audio technology industry. Students will become familiar with standard approaches to equipment specifications and learn to evaluate equipment with reference to sophisticated parameters and measurements

MU558 Audio Electronics (B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

The workshops will explore practical issues in detail and technical instruction will be given in order to provide students with guidance for their own research and independent learning. There will be at least one opportunity for individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1) Demonstrate knowledge and critical understanding of well-established principles and processes in analogue audio electronics.
- 2) Apply an understanding of audio electronics to solve practical problems.
- 3) Build, test and evaluate audio electronic hardware.

The intended generic learning outcomes.

On successfully completing the level 5 module students will be able to:

- 1) Manage resources and time effectively.
- 2) Solve practical problems with reference to appropriate principles and ideas.
- 3) Produce work in response to a brief and meet deadlines.

Method of Assessment

This module will be assessed by 100% coursework.

- 80% Practical Hardware Project

Students will carry out a practical project to design and build a piece of audio electronics hardware.

- 20% 15-minute Demonstration of Practical Hardware Project

Preliminary Reading

Hood, J. (1998). Audio Electronics. Oxford: Butterworth-Heinemann.

Intellin Organisation (2008). Electronic Audio Circuits Source Book. New York: Intellin.

Reiss, A. & McPherson, A. (2013). Audio Effects: Theory, Implementation and Application. London: Taylor Francis.

Scherz, P. & Monk, S. (2013). Practical Electronics for Inventors, 3rd Edition. New York: McGraw-Hill.

Self, D. (2013). Audio Power Amplifier Design. Burlington: Focal.

Slone, G. R. (2001). Audiophile's Project Sourcebook: 80 High-performance Audio Electronics Projects. New York: McGraw-Hill.

Pre-requisites

None

Restrictions

Co-requisite module: MU557/MUSC5029 Audio Electronics (A)

Synopsis

This module allows students to develop and apply their understanding of key principals and processes in the field of analogue audio electronics. In the co-requisite module Audio Electronics A, students will have studied the foundations of audio electronics (e.g. simple circuits and ohms law through to capacitance, inductance impedance) and gone on to apply this knowledge to more sophisticated circuitry and components (e.g. filters, transformers, amplifiers and equalisation units). In this module, students will consolidate and deepen their understanding of audio electronics through the completion of a practical project. This project will involve some hardware construction and will allow students to gain a more pragmatic grasp of the challenges and opportunities afforded by this field. Students will also have opportunities to draw in digital processes and technologies.

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MU600		Dissertation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	
1	Medway	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

At the beginning of the module, each student formulates a proposal which is submitted for review by academic staff. Students are then allocated a specialist tutor, who monitors their progress and helps to oversee the development of the work. This is done through individual and group tutorials. A series of 5 lectures will cover topics such as critical thinking, research skills and writing style in order to provide further support for the students during the module.

Lectures: 5 one-hour lectures

Tutorials (individual and group): 3 hours in total

Contact hours: 8

Private hours: 292

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an in-depth knowledge of one specialist area.
- 2 Select and employ appropriate research methods to gather information.
- 3 Analyse and critically evaluate research findings, forming relevant and meaningful conclusions in the chosen field of study.
- 4 Produce a detailed academic dissertation, which includes appropriate specialist terminology, clear presentation and correct referencing of sources.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an ability to work on a large-scale piece of work over an extended period of time.
- 2 Engage in critical self-reflection and evaluation of work in progress.
- 3 Communicate effectively using formal language.

Method of Assessment

Dissertation Draft Plan (1500 words) plus annotated bibliography: 20%

Dissertation (6000 words): 80%

Preliminary Reading

Tutors will guide each student to relevant resources for their chosen topic. In addition, the following general texts are recommended:

Baxter, L., Hughes, C. and Tight, M. (1996) How To Research. Buckingham: Open University.

Bell, J. (1999) Doing Your Research Project (3rd edition). Buckingham: Open University.

Denscombe, M. (1998) The Good Research Guide. Buckingham: Open University.

Rudestam, K. and Newton, R. (1992) Surviving Your Dissertation: A Comprehensive Guide To Content And Process. London: Sage.

Pre-requisites

None

Restrictions

None

Synopsis *

This module takes the form of an individual research study. Students will choose an area of study in conjunction with a tutor, who will oversee the development of the dissertation.

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MU602		Individual Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	
1	Medway	Whole Year	H	30 (15)	100% Project	

Contact Hours

The total study hours for this module are 300, most of which are made up of personal or guided study hours. At the beginning of the module, there are timetabled workshops which offer general guidance on the project (relating to Learning Outcomes 2, 3, and 5). During this time, students are required to formulate a proposal, which is then submitted for review by academic staff who assign an appropriate tutor for the project. Staff-led seminar groups run throughout both terms, where students can engage in peer evaluation and comment on work in progress (relating to Learning Outcomes 4, 6 and 7). Individual tutorials help to guide students in the final stages of the project. Average contact time is 2 hours per week over terms 1 and 2.

Learning Outcomes

11. The intended subject specific learning outcomes

On successful completion of the module, students will:

1. Demonstrate a specialist, working knowledge of one practical area relating to music or music technology
2. Formulate and articulate a practical project relating to music or music technology
3. Select and employ appropriate research methods to gather information
4. Analyse and critically evaluate research findings, placing the student's own work in context
5. Produce a substantial piece of practical work which utilises

12. The intended generic learning outcomes

1. Demonstrate an ability to work on a large-scale piece of work over an extended period of time
2. Be able to engage in critical self-reflection and evaluation of work in progress and respond positively to the critical insights of others
3. Be able to prioritise tasks and manage time and resources effectively

Method of Assessment

- 1) Project work with critical, contextualising document (1500 words) – 100%

The project can take a variety of forms. If composition, a 10-15 minute piece is usually expected. For songwriting projects that use repetitive structures of popular music, approximately 8 songs (c. 30 minutes). For sound design and foley work for existing film/video, a portfolio of 30 minutes. For original audio-visual work, 10-15 minutes. For sound installations or audio programming assignments, students will be guided by their tutor to produce work that represents 300 hours of advanced, detailed work using appropriate techniques. Projects may combine different elements together, in which cases the precise nature of the output will be negotiated with the tutor.

Pre-requisites

None

Restrictions

None

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MU617		The Music Business				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Medway	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, practical workshops, and assessed assignments. The total workload is 300 hours. Lectures and workshops will typically take up two hours per week over two terms (20 one-hour lectures and 20 one-hour workshops). Students will also be provided with directed background reading and practical exercises to supplement material covered in lectures. The lectures and workshops provide students with the necessary skills and principles to not only successfully complete this module but also establish a common understanding and knowledge base for work after university.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate professional duties and responsibilities with regard to key issues such as working with a client and responding to commissioning briefs, music industry legislation, intellectual property and mechanical copyright.
- 2) Demonstrate familiarity with the varied and changing nature of music and arts organisations including concepts around programming and curatorial practices and the effects of new technologies.
- 3) Demonstrate knowledge of various funding models for music and the arts.
- 4) Demonstrate a personal practice that shows an awareness of current critical approaches to music and sound art as well as theories around performance practice and listenership/spectatorship.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Communicate and interact with others particularly in analysing, interpreting and presenting relevant information.
- 2) Demonstrate the ability to utilise appropriate use of technology for information gathering, research and presentation purposes.
- 3) Demonstrate problem-solving skills and the ability to manage time and resources effectively.

Method of Assessment

Studio Project (plus accompanying 300-word written document): 60%

Individual Commentary (1,000 – 1,500 words, plus any audio-visual materials) on a collaborative project: 40%

Preliminary Reading

Baker, B. (2013). Guerrilla music marketing handbook: 201 self -promotion ideas for songwriters, musicians and bands on a budget. St. Louis, MO: Spotlight Publications.

Dann, A. and Underwood, J. (2003). How to succeed in the music business. London: Omnibus.

King, M. and Feist, J. (2009). Music marketing: press, promotion, distribution, and retail. Boston, Mass.; Milwaukee, Wis.: Berklee Press ; Distributed by Hal Leonard.

Wikström, P. (2013). The music industry: music in the cloud 2nd Edition. Cambridge: Polity Press.

Waelde, C. (2014). Contemporary intellectual property: law and policy. Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

None

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MU621 Technology in Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures (11.2, 11.3, 11.4), demonstrations (11.1, 11.2) and performance workshops (11.1, 11.3, 11.4, 12.1, 12.2). The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Students are expected to supplement staff contact time by independently researching historical and contextual information using recommended reading and electronic resources, and by developing their skills in group performance. Students will be encouraged to form ensembles within their class, and practice with their ensemble regularly. Students are also introduced to the audio computer workstations as a tool for performance.

Learning Outcomes

11. The intended subject specific learning outcomes

On successful completion of the module students will:

- 1) Have demonstrated an understanding of concepts and techniques involved in producing musical performances with technology.
- 2) Be familiar with historical and theoretical perspectives on live electronic music, as well as the range of practical approaches to its creation.
- 3) Have demonstrated an understanding of factors impacting on live electronic music performance such as technology, performance planning and presentation.
- 4) Be competent in critically evaluating their own and others' live electronic music.

12. The intended generic learning outcomes

On successful completion of the module students will:

- 1) Be able to respond to criticism and suggestions in a positive manner while maintaining confidence in their own creative work.
- 2) Have developed the ability to work on a project over an extended period of time.
- 3) Be able to manage resources and time effectively and organise and prioritise tasks.
- 4) Have demonstrated flexibility of thought and be open to new and alternative thinking.
- 5) Demonstrate the ability to develop innovative solutions to problems

Method of Assessment

Performance with technology: 70% (11.1, 11.2, 11.3, 12.2, 12.3, 12.4)

Practice and rehearsal diary: 1,500 words: 20% (11.3, 12.2, 12.3, 12.4)

Ensemble workshop contribution: 10% (11.4, 12.1, 12.2)

Preliminary Reading

Chadabe, J. (1999). 'The Performer is Us', Contemporary Music Review, Vol.18(3), 25–30.

Collins, N. and J. d'Esquivan (2007). Electronic Music. Cambridge: Cambridge University Press.

Emmerson, S. (1991). 'Live Electronic Music in Britain: Three Case Studies'. Contemporary Music Review Vol. 6 (1), 179–95.

Emmerson, S. (2007). Living Electronic Music. Hampshire: Ashgate.

Overholt D., E. Berdahl and R. Hamilton (2011). 'Advancements in Actuated Musical Instruments'. Organised Sound Vol. 16(2), 154–65.

Rowe, R. (1999). 'The Aesthetics of Interactive Music Systems'. Contemporary Music Review, Vol.18 (3), 83–7.

Pre-requisites

None

Restrictions

None

Synopsis *

The module concentrates on the development of student's skills in performing with music technology, exploring live electronic music with a particular focus on recent developments in laptop music performance. The students will take part in music activities, including group performance. Topics include current use of various interfaces, combination of live instruments with electronic devices, and live processing. Students will develop their understanding of the role of technology in performance, their sensitivity to material introduced during performance by the group, and the interaction of live and processed musical elements.

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MU623		Songwriting 3				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 40
 Independent Study Hours: 260
 Total Study Hours: 300

Delivery of this module is by lectures, demonstrations and practical workshops and group musical activities (Learning outcomes 11.1, 11.2, 11.3, 11.4, 12.1, 12.2 and 12.3). The total workload is 300 hours including a 1 hour lecture and a 1 hour workshop per week over two terms. Instrumental and vocal practice is likely to be an important part of this module, when students develop their songwriting and arranging ideas in practical workshops. In addition to this, students are expected to supplement lectures by researching recent scholarship in popular music harmony including jazz harmony and guides to orchestration and pop and jazz arranging using the recommended reading.

Learning Outcomes

11. The intended subject specific learning outcomes

On successfully completing the module students will:

- 1) Have a detailed understanding of advanced technical concepts in writing and arranging popular music.
- 2) Have an awareness of advanced topics in music theory in areas such as tonality/modality, harmony and rhythm through the composition of sophisticated songs.
- 3) Be able to create original music using advanced songwriting techniques, shaping intricate details of a composition and demonstrating advanced levels of judgement pertaining to industry practices.
- 4) Be able to utilize musical instruments and related musical technologies to develop sophisticated musical material that demonstrates a strong grasp of style, genre and production conventions within the music industry.

12. The intended generic learning outcomes

On successfully completing the module students will:

- 1) Be able to use Information Technology in the preparation of work.
- 2) Be self-critical of work in progress, responding to the critical insights of others in order to develop a final piece of work.
- 3) Be able to prioritise tasks and manage time and resources effectively.

Method of Assessment

- Songwriting Portfolio, that draws upon two or more popular music genres and styles: 80% (11.1, 11.2, 11.3, 11.4, 12.1, 12.2, 12.3)
- Written Commentary, 1500 words: 20% (11.2 and 12.3)

Preliminary Reading

Capuzzo, G. (2004) 'Neo-Riemannian Theory and the Analysis of Pop-Rock Music'. *Music Theory Spectrum* 26 (2), pp. 177–200.

Levine, M. (1995) *The Jazz Theory Book*. Petaluma: Sher.

Please, F. (2001) *Modern Jazz Voicings: Arranging for Small and Medium Ensembles*, Boston. Mass: Berklee Press.

Rawlins, R. (2005) *Jazzology: The Encyclopaedia of Jazz Theory*. Milwaukee: Hal Leonard.

Tymoczko, D. (2010) *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York: Oxford University Press

Pre-requisites

MU522 Songwriting 2 or MU525 Music Studies 2 or MU521 Composition, Orchestration and Arrangement, or MU543/MUSC5045 Songwriting 2 (A), or MU544/MUSC5046 Songwriting 2 (B), or MU533/MUSC5031 Orchestration and Arrangement, or MU534/MUSC5047 Composition Project.

Restrictions

None

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MU624		Acoustics				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

In addition, students will also be offered individual feedback on their work during the course of the module.

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 1) Apply advanced acoustical concepts and theories to practical scenarios through empirical techniques.
- 2) Show a critical understanding of contemporary research in the field of acoustics.
- 3) Develop, research, implement and evaluate an independent, original piece of work on acoustics, which draws together and synthesises ideas and techniques from contemporary research and publications.

On successfully completing the module Level 6 students will be able to:

- 1) Analyse and interpret experimental data at a high level.
- 2) Use printed and online access to appropriate resources.
- 3) Deliver a timely, well-referenced and high quality piece of work.
- 4) Demonstrate core skills including time management, task prioritisation and independent learning.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) Acoustical experiment exercise plus 1000-word written evaluation (80%)

Students conduct experiments and simulations to allow them to analyse, exemplify and discuss an acoustical phenomena.

- 2) Seminar Presentation (20 minutes) with 500 words related documentation (20%)

Level 6 students will be given more challenging tasks that draw on advanced research and techniques in order for them to demonstrate the higher learning outcomes.

Preliminary Reading

Augoyard, J. & H.Torgue (2005). Sonic Experience - A guide to everyday sounds. Montreal: McGill-Queen's University Press.

Berg, E. & Stork, D. (2004). The Physics of Sound. 3rd edition. Boston: Addison-Wesley.

Blessner, B. & Salter, L-R. (2007). Spaces Speak, Are You Listening? Experiencing Aural Architecture. Cambridge, Mass.: MIT Press.

Heller, E. J. (2013). Why You Hear What You Hear - An experiential approach to sound, music and psychoacoustics. Princeton: Princeton University Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU515/516 Advanced Acoustics and Psychacoustics or MU547/MUSC5029 Acoustics

Synopsis <span style =

The module explores communication acoustics through an ecological perspective; sound generation and propagation, diffraction, reflection, reverberation, modal resonances and absorption, and related architectural acoustics issues; instruments, rooms and plates; and intensity, loudness, audio evaluation and experimental practice. The module looks at current and recent acoustical research, and means of accessing it through published papers, online and paper journals, and conference proceedings.

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MU625 Acoustics and Psychoacoustics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

Learning and Teaching Methods

This module will be taught by means of a 2-hour seminar for 10 weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

In addition, students will also be offered individual feedback on their work during the course of the module

Learning Outcomes

On successfully completing the module Level 6 students will also be able to:

- 1) Understand advanced psychoacoustic concepts and theories and be able to offer critical analysis of these.
- 2) Show a critical understanding of contemporary research in the field of psychoacoustics and sound perception.
- 3) Develop, research and evaluate an independent, original piece of work on psychoacoustics and sound perception, which draws together and synthesises ideas and techniques from contemporary research and publications..

On successfully completing the module Level 6 students will be able to:

- 1) Use printed and online access to appropriate academic journals.
- 2) Deliver a timely, well-referenced and high quality piece of work.
- 3) Demonstrate core skills including time management, task prioritisation and independent learning.

Method of Assessment

This module will be assessed by 100% coursework.

Research Project (2500 words), 100%

Students carry out a research project into a pre-agreed area of acoustics or psychoacoustics using a method of research appropriate to the subject area being studied.

Level 6 students will be given more challenging tasks that draw on advanced research and techniques in order for them to demonstrate the higher learning outcomes.

Preliminary Reading

Bregman, A.S. (1990). Auditory Scene Analysis: The Perceptual Organization of Sound. Cambridge, Mass.: MIT Press.

Deutsch, D. (2012). Psychology of Music (3rd edition). Waltham, Mass.: Academic Press.

Handel, S. (1987). Listening: An Introduction to the Perception of Auditory Events. Cambridge, Mass.: MIT Press.

Pre-requisites

If you're not studying the co-requisite module MU624/MUSC6025: MU547/MUSC5025 Acoustics

Restrictions

Co-requisite module if you've not already passed the prerequisite module MU547/MUSC5025: MU624/MUSC6025 Acoustics

Cannot be taken if already studied MU515/516 Advanced Acoustics and Psychoacoustics or MU548/MUSC5037 Acoustics and Psychoacoustics

Synopsis <span style =

This module examines the physiological and the perceptual, and forges a link between these two frames of reference, looking at how auditory perceptions arise. It explores processes involved in the organisation of sonic sensations into meaningful percepts, providing both a theoretical and an empirical support to the understanding of how humans interpret and respond to sound and sound structures. Students will be encouraged to develop projects that relate their personal interest in sound and music to the areas of psychoacoustics, and to discuss interrelations with acoustics taught mainly through the pre/co-requisite module.

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MU626 Cinema for the Ears(A):Composing with Sound						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	
2	Medway	Autumn	H	15 (7.5)	100% Coursework	

Availability

Limited to 30 places between MUSC5026 & MUSC6026

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will also be able to:

- 4) Recognise, evaluate and demonstrate a critical awareness of significant developments within the field of electronic, electroacoustic, and computer-based composition.
- 5) Demonstrate an in-depth knowledge of the contribution older technologies have made in the development of electronic music and the historical context in which these developments have taken place.
- 6) Produce advanced creative work that uses the latest sound processing technologies.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 4) Generate, analyse, present, interpret and synthesise appropriate data.
- 5) Demonstrate advanced problem solving skills, decoding information from a variety of sources.
- 6) Demonstrate independent learning, managing resources and time effectively and prioritising tasks.

Method of Assessment

Portfolio containing Audio Exercises and a 2 ½ -min Miniature Stereo Composition with 600 words written report, 100%

The audio exercises will consist of a series of short practical assignments based around the musical/audio principles taught in the module.

Preliminary Reading

Emmerson, S. (1986). The Language of Electroacoustic Music. London: Palgrave Macmillan.

Landy, L. (2007). Understanding the Art of Sound Organisation. MASS.: MIT Press.

Smalley, D. (1997). 'Spectromorphology: explaining sound-shapes'. Organised Sound, Vol. 2, pp. 107-126.

Wishart, T. (1996). On Sonic Art. Reading: Harwood Academic Publishers.

Pre-requisites

MU326/MUSC4009 Acoustic Communication and Sound-Making or MU313/MUSC4000 Audio Technologies 1

Restrictions

Cannot be taken if already studied MU528/620 Cinema for the Ears: Composing with Sound and Space or MU549/MUSC5026 Cinema of the Ears: Composing with Sound

Synopsis */

This module will explore sound-based music composition and analysis, including the work of significant electroacoustic composers and will be taught through a series of interactive seminars. Students will study both the aesthetics and technology of sound-based music, and they will be led to produce creative pieces of work that explore the rich potential offered by sound processing and arranging techniques.

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MU627 Cinema for the Ears(B):Composing with Space						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	
2	Medway	Spring	H	15 (7.5)	100% Coursework	

Availability

Limited to 30 places between MUSC5027 & MUSC6027

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will also be able to:

- 1) Recognise, evaluate and demonstrate a critical awareness of significant developments within the field of multichannel electroacoustic, and computer-based composition.
- 2) Demonstrate an advanced understanding of sound spatialisation developments and be familiar with suitable methods working in a variety of multi-loudspeaker formats.
- 3) Produce advanced creative work that uses the latest sound spatialisation technologies.

The intended generic learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1) Generate, analyse, present, interpret and synthesise appropriate data.
- 2) Demonstrate advanced problem solving skills, decoding information from a variety of sources.
- 3) Demonstrate independent learning, managing resources and time effectively and prioritising tasks.

Method of Assessment

Multi-channel Composition, c. 5 minutes, plus 250-word written report, 100%

Preliminary Reading

Blessner, B. and Salter, L.-R. (2007). *Spaces Speak, Are You Listening? Experiencing Aural Architecture*. Cambridge, Massachusetts: MIT Press.

Ewan S. and K. Lauke (2010). 'Music, Space and Theatre: Site-specific approaches to multichannel spatialisation'. *Organised Sound*, 15(3), 251-9.

Landy, L. (2012). *Making Music with Sounds*. NY: Routledge.

Smalley, D. (2007). 'Space-form and the Acousmatic Image'. *Organised Sound*, 12(1), 35-58.

Truax, B. (1998). 'Composition and diffusion: Space in sound in space' in *Organised Sound*, Vol. 3(2); pp. 141-146.

Pre-requisites

If you're not studying the co-requisite module MU626/MUSC6026: MU549/MUSC5026 Cinema of the Ears: Composing with Space

Restrictions

Co-requisite module if you've not already passed the prerequisite module MU549/MUSC5026: MU626/MUSC6026 Cinema for the Ears: Composing with Sound.

Cannot be taken if already studied MU528/620 Cinema for the Ears: Composing with Sound and Space or MU550/MUSC5027 Cinema of the Ears: Composing with Space

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

MU628 Ensemble Performance (A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Learning Outcomes

On successfully completing the module Level 6 students will be able to:

- 1) Demonstrate a systematic understanding of the small ensemble or small band repertoire pertaining to their principal instrument of study through their advanced scholarship of performance conventions in the context of ensemble work.
- 2) Shape even technically demanding passages of an advanced standard confidently and accurately in the context of ensemble work.
- 3) Demonstrate an advanced level of skill on their principal instrument of study in the context of chamber or small band performance, in areas such as communication, production of coherent dynamics and tempo shaping.
- 4) Establish a high quality rigorous ensemble practice and rehearsal regime that is critically reflective and allows them to establish and develop important considerations such as the role of each part, important details of particular parts and passages that need additional rehearsal.

On successfully completing the level 6 module students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques and reflecting upon their efficacy.
- 2) Deliver, with growing confidence, work that conforms to a given length, format and brief and within a given deadline.
- 3) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

This module will be assessed by 100% coursework.

- 70% Ensemble Performance

Students will be assessed over a series of group performances with a total performance time of 20-26 minutes.

- 20% Practice and Rehearsal Diary, 1000 words

- 10% Workshop Contribution

Preliminary Reading

Baron, J. (2010). Chamber Music: A Research and Information Guide. London: Routledge.

Hinson, M, & Roberts, W. (2006). The Piano in Chamber Ensemble: An Annotated Guide. Bloomington: Indiana University Press.

Moore, A. (2001). Rock: The Primary Text: Towards a Musicology of Rock. Aldershot: Ashgate.

Stephenson, K. (2002). What to Listen for in Rock. London: Yale University Press.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU532/622 Ensemble Performance or MU551/MUSC5039 Ensemble Performance (A)

Synopsis <span style =

The module will focus upon ensemble performance skills and will allow students to develop their understanding of their principal instrument of study in the context of small ensemble or band performances. Students will be expected to develop a thorough understanding of key aspects of ensemble performance such as the importance of shaping passages as a group, communicating throughout a performance, and maintaining a coherent approach to dynamics and tempo changes. They will also begin to consider how to recognise and appreciate the approach of other musicians with an ear for details and articulation, details that will differ from one performance to the next. Regular workshops will be the primary mode of delivery and students will be challenged throughout the course to prepare more effectively for workshop rehearsals and to make use of rehearsal time that is evermore effective.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

MU629		Ensemble Performance (B)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Each week students will be expected to carry out extensive preparation for the workshop. They will be provided with a part and will be expected to learn all or a substantial part of it each week. Level 6 students will be allocated a more technically demanding part (e.g. Violin 1 rather than Violin 2). Students will also independently arrange at least one group rehearsal each week. In the workshops students will be challenged to rehearse systematically and with sensitivity to other members of the ensemble or band in order to bring a work or a substantial part of a work close to performance standard by the end of each workshop. Level 6 students are expected to exhibit greater leadership and insight than Level 5 students in this process and to demonstrate a more critical approach to the rehearsal process as a whole. The total workload is 150 hours including two-hours of contact time each week. Students will need to practice either in preparation for an ensemble/band rehearsal or with their ensemble/band for around two hours each day. All students are also expected to take a leading role in extra-curricular activities outside of formal classes to supplement their work in this module.

Learning Outcomes

On successfully completing the level 6 module students will be able to:

- 1) Demonstrate a systematic level of skill on their principal instrument of study in the context of chamber or small band performance, in areas such as sensitivity to balance, parity of phrasing between parts and responsiveness to details of articulation.
- 2) Communicate music in small-group contexts with an advanced level of musicianship, technique and stylistic language thereby showing a detailed appreciation of overall shape, phrase structure and nuance of articulation in such contexts.
- 3) Establish a high quality rigorous ensemble practice and rehearsal regime that is critically reflective and allows them to establish and develop important considerations such as the expressive approaches to key points in a song or work, and ways of effectively articulating the overall shape of a work or song.

On successfully completing the level 6 module students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques and reflecting upon their efficacy.
- 2) Deliver, with growing confidence, work that conforms to a given length, format and brief and within a given deadline.
- 3) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

This module will be assessed by 100% coursework.

- 70% Ensemble Performance

Students will be assessed over a series of group performances with a total performance time of 20-26 minutes.

- 20% Practice and Rehearsal Diary, 1000 words

- 10% Workshop Contribution

Preliminary Reading

Baron, J. (2010). Chamber Music: A Research and Information Guide. London: Routledge.

Hinson, M. & Roberts, W. (2006). The Piano in Chamber Ensemble: An Annotated Guide. Bloomington: Indiana University Press.

Moore, A. (2001). Rock: The Primary Text: Towards a Musicology of Rock. Aldershot: Ashgate.

Parncutt R. & McPherson, G. (2002). The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning. Oxford: Oxford University Press.

Stephenson, K. (2002). What to Listen for in Rock. London: Yale University Press.

Williamon, A. (2004). Strategies and Techniques for Enhancing Performance. Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

Co-requisite module: MU628/MUSC6039 Ensemble Performance (A)

Cannot be taken if already studied MU532/622 Ensemble Performance or MU552/MUSC5040 Ensemble Performance (B)

Synopsis <span style =

The module will build on skills and understanding developed in the prerequisite module Ensemble Performance A and will allow students to develop further their understanding of their principal instrument of study in the context of small ensemble or band performances. Students will be expected to develop a thorough understanding of key aspects of ensemble performance such as approaches to balance, parity of phrasing and responsiveness to details of articulation; they will also be expected to develop a far more thorough understanding of the details of and interaction between the parts of a song or work. They will also develop far greater skill in responding sensitively to other musicians with an ear for details and articulation and pitch nuance, details that will differ from one performance to the next. Regular workshops will be the primary mode of delivery and students will be challenged throughout the course to prepare more effectively for workshop rehearsals and to make use of rehearsal time that is evermore effective.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

MU630 Introduction to Music in Education						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 6 module students will be able to:

- 1) Appreciate a range of approaches to learning, teaching and assessing musical subjects across the broad education spectrum, demonstrating specialist knowledge in some areas.
- 2) Demonstrate in-depth knowledge of how these approaches relate to HE practice.
- 3) Reflect critically on appropriate teaching skills for a given situation.
- 4) Evaluate and assess the diverse roles technology plays within the education sector, as a means of creative engagement and assistance with teaching.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Assimilate and communicate new concepts and situations appropriately.
- 2) Appreciate the importance of managing time and preparing materials to achieve a successful outcome.
- 3) Be self-reflective and evaluate the performance of themselves against intended goals.

Method of Assessment

A 15-minute Practical Teaching Session (50%) with a 1500-word Reflective Narrative (50%).

Students will prepare, deliver and reflect upon a 15-minute practical teaching session, which will be supported and set within controlled conditions aimed at a predetermined audience of either pupils at a school/college or a community group.

Preliminary Reading

Booth, E. (2009). The Music Teaching Artist's Bible, Oxford: OUP.

Elliott, D.J. (1995). Music Matters: A New Philosophy, Oxford: OUP.

Hallam, S. (1998). Instrumental Teaching: A Practical Guide to Better Teaching and Learning, Oxford: Heinemann.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU618/619 Music in Education or MU553/MUSC5031 Introduction to Music in Education

Synopsis <span style =

This module examines the way music and related subjects are taught in formal environments such as schools, colleges and elsewhere. It gives an overview of general educational theories covering learning, teaching and assessment and considers how these might apply to musical topics. It considers the range of methodologies that may be employed to teach diverse musical topics including factual subjects, musical performance and composition, and the development of critical listening, software and hardware skills. An overview is given of practical considerations such as lesson planning and contextually-informed reflective practice.

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MU631 Music Education in Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Availability

Limited to 20 places between MUSC5038 & MUSC6038

Contact Hours

This module will be taught by means of a 2-hour seminar for ten weeks, with approximately 4 hours of placement time in a school or college:

Total Seminar Hours: 20

Placement workshop hours: 4

Independent Study Hours: 126

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 6 module students will be able to:

- 1) Appreciate the practical application of approaches to learning, teaching and assessing musical subjects across the broad education spectrum, demonstrating specialist knowledge in some areas.
- 2) Apply and reflect critically on appropriate teaching skills for a given situation.
- 3) Evaluate, apply and assess the diverse roles music technology plays within the education sector, as a means of creative engagement and assistance with teaching.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Assimilate and communicate new concepts and situations appropriately.
- 2) Appreciate the importance of managing time and preparing materials to achieve a successful outcome.
- 3) Be self-reflective and evaluate the performance of themselves against intended goals.

Method of Assessment

A 3000-word Project Reflective Evaluation (100%).

Students will prepare, deliver and reflect upon a series of practical workshops aimed at an audience of either pupils at a school/college or a community group.

Preliminary Reading

Hallam, S. (1998). *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*, Oxford: Heinemann.

Moser, P. & McKay, G. eds. (2005). *Community Music – A Handbook*, Lyme Regis: Russell House.

Peggie, A. (1997). *Musicians go to School: Partnership in the Classroom*, London: London Arts Board.

Wallace, D. (2007). *Reaching Out: a Musician's Guide to Interactive Performance*, Columbus, OH: McGraw Hill.

Pre-requisites

If you're not studying the co-requisite module MU630/MUSC6028: MU553/MUSC5028 Introduction to Music in Education

Restrictions

Co-requisite module if you've not already passed the prerequisite module MU553/MUSC5028: MU630/MUSC6028 Introduction to Music in Education

Cannot be taken if already studied MU618/619 Music in Education or MU554/MUSC5038

Synopsis <span style =

This practice-led module focuses on how music is delivered in formal educational environments such as schools, colleges and elsewhere. It explores how general educational theories can be best applied in practical situations, covering learning, teaching and assessment. Students will participate in short workshops with schools, colleges or community groups in order to develop their practical skills in these areas. Students will discuss their workshop plans with the lecturer(s) before their visit and with the teacher or contact at the school/college/community group during their visit.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

MU632		Popular and World Music (A)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

There will also be opportunity for individual feedback tutorials on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

.On successfully completing the module Level 6 students will be able to:

- 1) Demonstrate critical insight into the relationship between Western popular music styles and music of folk and non-Western origin.
- 2) Critically evaluate the notion of world music, its meanings and its discursive significance.
- 3) Demonstrate a critical understanding of key issues in the study of popular and world music such as otherness, diaspora and hybridity.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Prepare work using IT skills, including use of online and electronic information sources.
- 2) Prioritise tasks and manage time and resources effectively.
- 3) Demonstrate flexibility of thought and an ability to understand alternative points of view.

Method of Assessment

This module will be assessed by 100% coursework.

Essay, 3000 words 100%

Level 6 students will be given more challenging essay questions than Level 5 students, in order to allow them to demonstrate higher learning outcomes.

Preliminary Reading

Bennett, A. (2001). *Cultures of Popular Music*. Maidenhead: Open University Press.

Frith, S. (2000). 'The Discourse of World Music' in Born, G. and Hesmondhalgh, D. eds. *Western Music and Its Others*. Berkley: University of California Press.

Manuel, P. (1988). *Popular Musics of the Non-Western World*. Oxford: Oxford University Press. Chapter 1: 'Perspectives on the Study of Non-Western Popular Musics'

Taylor, T. D. (1997). *Global Pop: World Music, World Markets*. London: Routledge. Chapter 1: 'Popular Musics and Globalization', pp. 1-38.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU520/526 Popular and World Music or MU555/MUSC5035 Popular and World Music (A)

Synopsis <span style =

This module examines the intimate interconnection of Anglo-American popular music and music of folk and non-Western origin. Students will look in detail at the stylistic features of popular music and consider the role of music from places such as Africa, Asia and South America in their formation and development. The course will systematically introduce a number of key concepts in the study of popular and world music such as otherness, diaspora, hybridity, syncretism and creolisation.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

MU633 Popular and World Music (B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

There will also be opportunity for individual feedback tutorials on work in progress during the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1) Demonstrate critical insight into the relationship between Western popular music and the idea of world music.
- 2) Critically evaluate the notion of world music, its meanings and its discursive significance in relation to prominent scholarship in the field of popular music studies and/or ethnomusicology.
- 3) Demonstrate a critical understanding of key issues in the study of popular and world music such as authenticity, postmodernity and emic vs. etic distinctions.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Prepare work using IT skills, including use of online and electronic information sources.
- 2) Prioritise tasks and manage time and resources effectively.
- 3) Demonstrate flexibility of thought and an ability to understand alternative points of view.

Method of Assessment

This module will be assessed by 100% coursework.

Essay, 3000 words 100%

Level 6 students will be given more challenging essay questions than Level 5 students, in order to allow them to demonstrate higher learning outcomes.

Pre-requisites

If you're not studying the co-requisite module MU632/MUSC6035: MU555/MUSC5035 Popular and World Music (A)

Restrictions

Co-requisite module if you've not already passed MU555/MUSC5035: MU632/MUSC6035 Popular and World Music (A)

Cannot be taken if already studied MU520/526 Popular and World Music or MU556/MUSC5036 Popular and World Music (B)

Synopsis *

This module builds on the insight and understanding developed in the module Popular and World Music A. Students will look in detail at the the notion of world music in relation to the development of comparative musicology and ethnomusicology and in relation to the concept of world music as a market category or genre field within the domain of Western popular music. The module will systematically introduce a number of key concepts in the study of popular and world music such as authenticity, postmodernity and emic vs. etic perspectives on music as cultural practice.

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MU634 Audio Electronics (A)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 1-hour lecture and 1-hour seminar for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

The lectures will deliver key technical theory and present case studies of equipment and its uses. The seminars will explore issues in more detail and provide students with guidance for their own research and independent learning. There will be at least one opportunity for individual feedback on work in progress during the course of the module.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module Level 6 students will be able to:

- 1) Demonstrate a systematic understanding of key principles and processes in analogue audio electronics informed by the forefront of the discipline.
- 2) Apply sophisticated equations to solve problems and to consolidate and extend their knowledge of audio electronics.
- 3) Recognise industry-standard measurements within the field of audio electronics and demonstrate an informed and systematic understanding of them in different contexts.

On successfully completing the module Level 6 students will be able to:

- 1) Manage resources and time effectively and be able to organize and prioritize complex tasks.
- 2) Solve complex problems, reacting to new situations and decoding complex information.
- 3) Deliver, with growing confidence, work that conforms to a given length, format and brief and within a given deadline.

Method of Assessment

This module will be assessed by 100% coursework.

- 40% Portfolio of Theory Exercises

Students will carry out a series of short theory assignments based around the audio electronics principles taught in the module.

- 60% Technical Report, 1500 words

Level 6 students will be given more challenging coursework, which will enable them to demonstrate higher level learning outcomes.

Preliminary Reading

Hood, J. (1998). Audio Electronics. Oxford: Butterworth-Heinemann.

Intellin Organisation (2008). Electronic Audio Circuits Source Book. New York: Intellin.

Reiss, A. & McPherson, A. (2013). Audio Effects: Theory, Implementation and Application. London: Taylor Francis.

Slone, G. R. (2001). Audiophile's Project Sourcebook: 80 High-performance Audio Electronics Projects. New York: McGraw-Hill.

Pre-requisites

None

Restrictions

Cannot be taken if already studied MU557/MUSC5029 Audio Electronics (A)

Synopsis <span style =

This module introduces students to the key principals and processes in the field of analogue audio electronics. Students will systematically study the foundations of audio electronics (e.g. simple circuits and ohms law through to capacitance, inductance impedance) and go on to apply this knowledge to more sophisticated circuitry and components (e.g. filters, transformers, amplifiers and equalisation units). Once students have developed a solid understanding of key principals they will go on to investigate and evaluate the use of circuitry in the audio technology industry. Students will become familiar with standard approaches to equipment specifications and learn to evaluate equipment with reference to sophisticated parameters and measurements.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

MU635 Audio Electronics(B)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 2-hour workshop for ten weeks:

Total Contact Hours: 20

Independent Study Hours: 130

Total Study Hours: 150

The workshops will explore practical issues in detail and technical instruction will be given in order to provide students with guidance for their own research and independent learning. There will be at least one opportunity for individual feedback on work in progress during the course of the module

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 6 module students will be able to:

- 1) Demonstrate a systematic understanding of key principles and processes in analogue audio electronics informed by the forefront of the discipline.
- 2) Apply a systematic understanding of audio electronics to solve sophisticated practical problems.
- 3) Build, test and critically evaluate sophisticated audio electronic hardware.

The intended generic learning outcomes.

On successfully completing the level 6 module students will be able to:

- 1) Manage sophisticated resources and time effectively.
- 2) Solve complex practical problems with reference to appropriate principles and ideas.
- 3) Produce sophisticated work in response to a brief and meet deadlines.

Method of Assessment

This module will be assessed by 100% coursework.

- 80% Practical Hardware Project

Students will carry out a practical project to design and build a piece of audio electronics hardware.

- 20% 15-minute Demonstration of Practical Hardware Project

Level 6 students will be given more challenging coursework, which will enable them to demonstrate greater sophistication in their project.

Preliminary Reading

Hood, J. (1998). Audio Electronics. Oxford: Butterworth-Heinemann.

Intellin Organisation (2008). Electronic Audio Circuits Source Book. New York: Intellin.

Reiss, A. & McPherson, A. (2013). Audio Effects: Theory, Implementation and Application. London: Taylor Francis.

Scherz, P. & Monk, S. (2013). Practical Electronics for Inventors, 3rd Edition. New York: McGraw-Hill.

Self, D. (2013). Audio Power Amplifier Design. Burlington: Focal.

Slone, G. R. (2001). Audiophile's Project Sourcebook: 80 High-performance Audio Electronics Projects. New York: McGraw-Hill.

Pre-requisites

If you're not studying the co-requisite module MU634/MUSC6029: MU557/MUSC5029 Audio Electronics (A)

Restrictions

Co-requisite module if you've not already passed MU557/MUSC5029: MU634/MUSC6029 Audio Electronics (A)

Cannot be taken if already studied MU558/MUSC5030 Audio Electronics (B)

Synopsis <span style =

This module allows students to develop and apply their understanding of key principals and processes in the field of analogue audio electronics. In the co-requisite module Audio Electronics A, students will have studied the foundations of audio electronics (e.g. simple circuits and ohms law through to capacitance, inductance impedance) and gone on to apply this knowledge to more sophisticated circuitry and components (e.g. filters, transformers, amplifiers and equalisation units). In this module, students will consolidate and deepen their understanding of audio electronics through the completion of a practical project. This project will involve some hardware construction and will allow students to gain a more pragmatic grasp of the challenges and opportunities afforded by this field. Students will also have opportunities to draw in digital processes and technologies.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook
45 School of Anthropology and Conservation

DI546 Conservation and Communities						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

BSc in Wildlife Conservation
 Available as a wild module

Contact Hours

Contact hours: 25
 Private study hours: 125
 Total study hours: 150

Learning Outcomes

Understand the history of western conservation approaches towards local communities
 Acquire a broad conceptual understanding of the social context of conservation, including economic, cultural and political factors
 Acquire familiarity with different forms of community conservation and key issues and techniques in its implementation
 Analyse case studies and come up with practical recommendations for management measures related to the relationship between communities and conservation
 Critically approach and analyse of the current conservation-preservation debate

Method of Assessment

Essay/Report (2,000 words) (50%)
 Examination, 2 hour (50%)

****Please note that the exam in May/June 2023 will be Online (24 hour window)****

Reassessment Instrument: 100% coursework

Preliminary Reading

Russell, D and Harshbarger, C (2003), Groundwork for community-based conservation: strategies for social research. Altamira Press.
 Mulder, MB and Coppolillo, P (2005), Conservation: linking ecology, economics and culture. New Jersey: Princetown University Press.

Synopsis >

The driving causes of biodiversity loss are not just ecological, but also political, economic and cultural, and conservationists need to acquire the knowledge and skills to address broader social contexts. This module aims to introduce students to cutting-edge debates about the place of local people in biodiversity conservation, and provide them with an overview of the essential role that the social sciences play in the analysis of environmental issues. Objectives of the module are to provide students with a broad conceptual understanding of the social context of conservation; knowledge of the history of conservation approaches towards local communities; familiarity with key issues in the implementation of community conservation; and a critical approach to analysis of the current conservation-preservation debate.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

SE625 Human Biology and Identity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework with Compulsory Numeric Elements	

Availability

This module is compulsory for BSc Anthropology and BSc Biological Anthropology students. This module is also suitable as an optional module for students of the following degree programmes: BA Social Anthropology; BSc Biology. Also available as an elective module and suitable for short-course students.

Contact Hours

Total contact hours: 28
Private study hours: 122
Total study hours: 150

Department Checked

18.02.21

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Clearly understand the relationships between biological and cultural processes specifically in relation to modern human evolution and analyse the interplay between human biology, life history processes and human behaviour.
- 8.2 Critically discuss biological models and adaptive strategies to understand what makes modern humans distinct from other primates and earlier hominins (particularly with respect to cognition, communication, and culture).
- 8.3 Understand modern human variation and diversity, and the evolutionary forces which may have shaped it.
- 8.4 Identify artefacts from prehistoric populations key to understanding modern human geographic dispersal.
- 8.5 Understand causal and interpretative ideas about life processes and culture in different prehistoric modern-human populations, and the ways in which human identities are socially formed.
- 8.6 Identify and interpret the signs of different taphonomic processes on the preservation of human remains across different time scales.
- 8.7 Understand how changes in environment and diet contributed to modern human evolution.

Method of Assessment

Popular science report to general public (2500 words) (50%)
Annotated bibliography (1500 words) (30%)
Practical assessment (1 hour) (20%) – this must be passed in order to pass the module.

Reassessment: Like for Like

Preliminary Reading

Conroy, GC and Pontzer, H (2012) *Reconstructing Human Origins: A Modern Synthesis*, 3rd Edition. W.W. Norton and Company: London. (Paperback available to order online, 9 copies available in the Templeman Library)

Winfried, H., Tattersall, I., and Thorolf, H. (2015) *Handbook of Palaeoanthropology*. Springer, New York (Online eBook available through the Templeman Library)

Shea J (2017) *Stone Tools in Human Evolution*. Cambridge University Press. ISBN: 9781107554931 (copies available in the Templeman Library)

Ruff, C.B. (2018) *Skeletal Variation and Adaptation in Europeans: Upper Paleolithic to Twentieth Century*. Wiley, Hoboken

Hardy, K. and Kubiak-Martens, L. (2016) *Wild Harvest: Plants in the hominin and pre-agrarian human worlds*. Oxbow Books, Oxford

Stojanowski, C.M. and Duncan, W.N. (2017) *Studies in Forensic Biohistory: Anthropological Perspectives*. Cambridge University Press, Cambridge (available as full-text e-book through Library).

Synopsis <span style =

Humans are unique primates; anatomically peculiar and culturally complex, our 300,000 years on Earth have led us to be a species like no other. This module focuses on the scientific study of what it means to be human, from a combined biological and cultural perspective. The module traces the origins, and subsequent biological and cultural evolution, of modern humans (*Homo sapiens*) from the late Pleistocene through to the Holocene and modern era, highlighting the concurrent development of diet, cognition, anatomy, behaviour and culture. The proliferation of our species across the breadth of Earth's biogeographic environs will be studied, as will modern human life history, gene-culture co-evolution, variation in growth and biological adaptation – together with their genetic underpinnings – which contribute to our diversity. Our communicative, cultural and technological specialisation will be compared and contrasted with that of other extant primates. The co-dependence and co-evolution of human biology and culture will be assessed using fossil, genetic, artefact, anatomy and primate comparative-based evidence. By the end of the module students will have a thorough grounding in the core principles of biological anthropology as it relates to modern humans, and a comprehensive understanding of the evolutionary forces which have shaped our biology, ecology and culture. Laboratory and seminar-based teaching will emphasise practical skills and investigative techniques employed by biological anthropologists in their quest to understand what makes us human.

EL532 Professional 3D and Compositing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

60 Contact hours
240 Private study hours
Total hours 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Apply the principles of modelling and environments using appropriate industry standard tools.
- 2 Understand the main constraints that affect computer based 3D modelling.
- 3 Effectively communicate through the production of basic 3D models, animation and compositing.
- 4 Knowledge and a critical understanding of the parameters that produce good modelling solutions.

The intended generic learning outcomes. On successfully completing the module students will be able to:

1. Use Information and Communication Technologies
2. Present and communicate their creative and technical work in a timely manner
3. Work in flexible, creative and independent ways and to think critically

Method of Assessment

100% Coursework

Preliminary Reading

Williams, R. E. (2009). The Animator's Survival Kit: Manual of Methods, Principles, and Formulas for Computer, Stop-motion, Games and Classical Animators. London: Faber and Faber.
Derakhshani, Dariush. 2015. Introducing Autodesk Maya 2016. Indianapolis, IN: John Wiley & Sons.
Palamar, Todd. 2015. Mastering Autodesk Maya 2016. Hoboken: John Wiley & Sons
Fridsma, Lisa and Brie Gyncild. 2020. Adobe After Effects CC classroom in a book. San Jose, California, USA: Adobe System Incorporated.
Christiansen, Mark. 2014. Adobe After Effects CC: visual effects & compositing studio techniques. Peachpit.

Synopsis <span style =

This module introduces the 3D Design pipeline using industry-standard software packages. Each technical workshop session includes hands-on training in 3D Design and compositing software. Practical sessions cover 3D modelling, texturing, lighting, animation and compositing.

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EL536 Digital Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

This is a wild module available to students from schools outside EDA.

Contact Hours

29 Contact hours

121 Private study hours

Total hours 150

Learning Outcomes

The intended subject specific learning outcomes. On successfully completing the module students will be able to:

1. Demonstrate knowledge and understanding of image composition, perspective and tone.
2. Edit and manipulate acquired images using software tools.
3. Communicate a message via images and text.
4. Demonstrate knowledge and understanding of scientific principles of photography including camera optics, imaging techniques and image manipulation.

The intended generic learning outcomes. On successfully completing the module students will be able to:

1. Use Information and Communication Technology
2. Communicate effectively in media
3. Learn effectively for the purpose of continuing professional development
4. Work in flexible, creative and independent ways, and apply critical thinking, reasoning and reflection

Method of Assessment

(70%) Photographic portfolio.

(30%) Poster

Preliminary Reading

Faulkner, A. and C. Chavez. 2017. Adobe Photoshop CC Classroom in a Book (2018 release). California: Adobe Press.

Fox, A., Smith, R. S. and M. Langford. 2015. Langford's Basic Photography: The Guide for Serious Photographers. New York: Focal Press.

Pre-requisites

None

Restrictions

May not be taken if enrolled on, or have completed DIGM5410

This is a wild module available to schools outside of EDA.

Synopsis <span style =

This module is concerned with the principles and practice of digital photography and photographic image editing. Topics will include: basic optics, lighting, cameras and imaging, composition and colour, files and processing, historical developments, image correction and manipulation. Theory is followed by practicals and workshops.

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EL541 Digital Photography & Image Editing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	I	30 (15)	100% Coursework	

Availability

This is a wild module available to schools outside of Engineering and Digital Arts
This Module is capped at 40 students

Contact Hours

Total contact hours: 49
Private study hours: 251
Total study hours: 300

Department Checked

13/06/2018

Learning Outcomes

- 1 Image composition, perspective and tone; the history of still image and its development
- 2 Editing and manipulation of acquired images using software tools.
- 3 Communicating a message via images and text.
- 4 Scientific principles of photography including camera optics, imaging techniques and image manipulation.
- 5 Photographic workflow

Method of Assessment

Main assessment methods
Photographic Portfolio – 35%
Poster – 15%
Mini Project – 45%
Online test – 5%

Preliminary Reading

See <http://readinglists.kent.ac.uk>

Pre-requisites

None

Restrictions

May not be taken if enrolled on, or have completed, DIGM5360.
This Module is capped at 40 students

Synopsis

This module introduces you to the principles and practice of digital photography and photographic image editing, specifically photomontage. Indicative topics include: basic optics, lighting, cameras and imaging, composition and colour, files and processing, historical developments, image correction, manipulation, calculations for masking, and photomontage. Theory is followed by photographic practicals and image editing workshops, culminating in a substantial project.

EN507 Narrative Theory and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Department Checked

14.2.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a complex understanding of the conventions of narrative.
2. Be familiar with classical and contemporary terminology in relation to theories of narrative.
3. Identify different modes of narration and different types of narrator.
4. Confidently discuss, and make connections between, the structures and themes of different examples of narrative.
5. Apply the principles of narrative theory to the composition of their own creative work.
6. Apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate their communication skills, particularly in responding to others' work in the context of the workshop.
2. Demonstrate their independence in critical and creative thought.
3. Make use of a range of critical and creative vocabulary and broaden their conceptual framework.
4. Demonstrate sophisticated critical and creative writing skills.

Method of Assessment

100% Coursework:

Plot synopsis (2,000 words) (25%)

Work of original fiction (4,500 words) (65%)

Seminar and workshop contribution (10%)

Preliminary Reading

Course booklet containing extracts from texts from twentieth century and contemporary fiction

Aristotle, Poetics, (Oxford: OUP, 2013)

Homer The Odyssey, (London: Penguin, 2003)

Homes, A.M. Things You Should Know (London: Granta, 2004)

Shakespeare Hamlet, (London: Penguin 2005)

Thomas, Scarlett, Monkeys with Typewriters (London: Canongate 2012)

Restrictions

Not available as Wild

Synopsis <span style =

This module will introduce key concepts and ideas in theories of narrative, and will provide students with the critical and creative tools they need to construct and understand complex narratives — as writers and critics. Taking as a starting point classic, influential texts, such as Hamlet, Cinderella, and the Odyssey, students will be encouraged to consider how and why stories are written. They will learn how to identify masterplots, recurring structures, heroes, heroines, quests, transformations and other elements of narrative, and to discuss and consider their importance to storytelling today. This module will ultimately encourage students to consider the ways in which reading leads to writing, and to what extent original, contemporary storytelling must always refer to other texts, stories and structures from the past and present.

Seminars will be based around discussion of the works on the reading list and will also include practical writing and reading activities. Students will learn the basics of prose writing, including how to work with voice, tense, register and different types of narrator. They will also focus intensively on narrative structure and experiment with different types of plot, from the Aristotelian to the impressionistic, experimental and postmodern, and begin to consider how artistic and cultural contexts have a bearing on the ways that narrative is structured, read and written.

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EN580 Charles Dickens and Victorian England						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	90% Project, 10% Coursework	

Contact Hours

Total contact hours: 32

Private study hours: 268

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate an informed understanding of the diverse literary achievements of Charles Dickens and of the cross-fertilisation of literary genres in his work
2. distinguish between different modes of writing and develop critical approaches appropriate to each mode
3. demonstrate a deepened understanding of the culture of Victorian England,
4. demonstrate an ability to communicate the results of their critical reading, to argue a point of view with cogency and clarity, and to offer persuasive textual analyses in a variety of formats.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply the techniques and terminology of close reading to a range of novels
2. apply understanding of historical context to the interpretation of literary texts
3. undertake self-directed research and critically evaluate secondary theoretical and historical perspectives in that research
4. construct coherent, articulate and well-supported arguments in a variety of formats.

Method of Assessment

Main assessment methods

One learning journal (2,000 words) (40%)

One essay (3,000 words) (50%)

Seminar/Forum Performance (10%)

Reassessment methods

Like for Like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Restrictions

Not available as wild

Synopsis <span style =

This module gives an opportunity for intensive study of one of the major novelists of Victorian England. There are many different views and interpretations of Dickens circulating in our culture. He has been dismissed as a writer of cosy sentimentality, celebrated as a radical critic of his age, and admired for his prodigious output and creative innovation.

Studying a selection of his fiction, we will consider a wide variety of interpretations, in the light of the most current literary criticism of Dickens's works. We will analyse Dickens's texts in terms of narrative method, genre, characterisation, imagery and book history and – in the process – we will examine how the novels respond to, or challenge, significant aspects of Victorian culture and society such as class, gender, family, nation, childhood, the city, empire, industrialisation, and modernity.

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EN583 Postcolonial Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	90% Project, 10% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 268
Contact Hours: 32
Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the relevance of postcolonial writing in relation to politics, history, culture (national belonging, immigration, gender)
2. Understand the historical and political contexts of the texts in order to identify how postcolonial literature can influence the contemporary world
3. Understand the different instances of domination through the intersections of colonialism, decolonisation and global capitalism
4. Understand how the term postcolonialism can be extended to a number of contexts

The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

1. Apply close reading techniques to a range of literary texts and to make complex comparisons between them.
2. Develop their ability to communicate and present information, arguments, and analysis effectively using a variety of methods.
3. Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. Demonstrate an ability to construct original, articulate and well-substantiated arguments.

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 40%
Essay 2 3,000 words 40%
Seminar participation 20%

Reassessment methods

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module raises students' awareness of contemporary issues in postcolonial writing, and the debates around them. This includes a selection of important postcolonial texts (which often happen to be major contemporary writing in English) and studies their narrative practice and their reading of contemporary culture. It focuses on issues such as the construction of historical narratives of nation, on identity and gender in the aftermath of globalisation and 'diaspora', and on the problems associated with creating a discourse about these texts.

EN588 Innovation and Experiment in New York, 1945-2015						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
 Private study hours: 270
 Total study hours: 300

Department Checked

7.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate wide-ranging knowledge of the literature of the post-war American avant-garde, including key works of the period's poetry, fiction and aesthetic theory;
2. Relate the literature of the period to historical, cultural, philosophical, political and artistic contexts relevant to the American avant-garde;
3. Utilise sophisticated analytic skills, including close textual analysis
4. Demonstrate a thorough understanding of critical and theoretical work informing and reflecting on avant-garde work of the post-war period;
5. Demonstrate an understanding of the American avant-garde's relation to the wider contexts of Modernist and Postmodernist aesthetic experiment.
6. Relate avant-garde and post-avant-garde literary work to developments in other contemporary art forms.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply sophisticated close reading techniques to a range of literary texts and genres and to make productive and complex comparisons between them;
- 2 Display strong presentation skills and an ability to actively participate in group discussions;
- 3 Show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- 4 Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments

Method of Assessment

Main assessment methods:

Two essays (3,000 words each) (90%)
 Seminar Performance (10%)

Reassessment methods:

Like for Like.

Preliminary Reading

Indicative Reading List:

Burroughs, W. (1959) *Naked Lunch*, London: London: Penguin
 Cage, J. (1961) *Silence: Lectures and Writings*. London: Marion Boyars
 Ford, M. (2004) *The New York Poets: An Anthology*. Manchester: Carcanet
 Sontag, S. (1983) *A Susan Sontag Reader*. London: Penguin
 Epstein, A. (2009) *Beautiful Enemies: Friendship and Postwar American Poetry*, Oxford: Oxford University Press
 Nelson, M. (2007) *Women, the New York School, and Other True Abstractions*, Iowa City: University of Iowa Press
 Hickman, B. (2012) *John Ashbery and English Poetry*. Edinburgh: Edinburgh University Press
 Shaw, L. (2006) *Frank O'Hara: The Poetics of Coterie*. Iowa City: University of Iowa Press

Synopsis <span style =

The module is structured around poetry and fiction produced in New York since the Second World War. The emphasis is on New York's experimental and avant-garde traditions, and one organising principle is the inter-connectedness of the arts in New York. The module introduces students to some of the main areas of culture in the city, from the New York school of poetry through Abstract Expressionism, early Punk and on to post-modern fiction. Writers to be studied will include John Cage, Barbara Guest, William Burroughs, John Ashbery, Patti Smith and Paul Auster.

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EN593 English Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Project with Pass/Fail Elements	

Availability

This module is available in either the Autumn term (code EN593) or the Spring term (code EN594)

Contact Hours

11 hours (to be confirmed) over the term in which the module runs, including group workshops and one-to-one supervisions

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of research methods in appropriate areas of literature, criticism and theory, including: identifying research questions, compiling a convincing bibliography and using appropriate reading strategies.
2. Demonstrate knowledge of some key critical ideas in their chosen topic area.
3. Demonstrate independent critical thinking.
4. Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Formulate research questions and hypotheses of their own in dialogue with other writers and critics.
2. Interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others.
3. Use appropriate technology to retrieve, analyse, and present information.
4. Construct arguments with regard to the intellectual contexts related to their chosen topic.
5. Demonstrate an understanding of how to use constructive informal feedback from their supervisor and assess their own progress, so as to enhance performance and personal skills.
6. Work in a self-motivated and independent fashion; and to manage time and workload in order to meet personal targets and imposed deadlines

Method of Assessment

Main assessment methods:

Annotated bibliography (formative but compulsory) 0%
Dissertation (8,000 words) 100%

Reassessment methods:

Like for Like

Preliminary Reading

To be negotiated by individual dissertation students with their assigned supervisor.

Restrictions

There is an application process for this module, which takes place before Online Module Registration. Deadline TBC.

Students may take either EN593 or EN594 but not both

Neither EN593 or EN594 is available as wild

Synopsis *

This module enables students to devise a research project on a literary topic of their own choosing (subject to the availability of an appropriate supervisor and the viability of the student's proposal, which must be submitted by the specified deadline in the spring term of Stage 2). It is an opportunity for students to formulate their own critical questions and to explore in greater depth an area of literary studies that appeals strongly to them. Students receive a series of group workshops and one-to-one supervisions to guide them in the development of their research skills and in the planning of an extended piece of critical writing. The project must be clearly distinct from work the student has submitted for previous modules, and should reflect the fact that the student has undertaken work equivalent to that demanded by a Special Module. Students will be expected to demonstrate a wide-ranging knowledge of the chosen topic and to situate their own argument in relation to relevant critical debates.

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EN594 English Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Project with Pass/Fail Elements	

Availability

This module is available in either the Autumn term (code EN593) or the Spring term (code EN594)

Contact Hours

11 hours (to be confirmed) over the term in which the module runs, including group workshops and one-to-one supervisions

Department Checked

7.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of research methods in appropriate areas of literature, criticism and theory, including: identifying research questions, compiling a convincing bibliography and using appropriate reading strategies.
2. Demonstrate knowledge of some key critical ideas in their chosen topic area.
3. Demonstrate independent critical thinking.
4. Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Formulate research questions and hypotheses of their own in dialogue with other writers and critics.
2. Interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others.
3. Use appropriate technology to retrieve, analyse, and present information.
4. Construct arguments with regard to the intellectual contexts related to their chosen topic.
5. Demonstrate an understanding of how to use constructive informal feedback from their supervisor and assess their own progress, so as to enhance performance and personal skills.
6. Work in a self-motivated and independent fashion; and to manage time and workload in order to meet personal targets and imposed deadlines.

Method of Assessment

Main assessment methods:

Annotated bibliography (formative but compulsory) 0%

Dissertation (8000 words) 100%

Reassessment methods:

Like for Like

Preliminary Reading

To be negotiated by individual dissertation students with their assigned supervisor.

Restrictions

There is an application process for this module, which takes place before Online Module Registration. Deadline TBC.

Students may take either EN593 or EN594 but not both.

Neither EN593 or EN594 is available as wild

Synopsis >*

This module enables students to devise a research project on a literary topic of their own choosing (subject to the availability of an appropriate supervisor and the viability of the student's proposal, which must be submitted by the specified deadline in the spring term of Stage 2). It is an opportunity for students to formulate their own critical questions and to explore in greater depth an area of literary studies that appeals strongly to them. Students receive a series of group workshops and one-to-one supervisions to guide them in the development of their research skills and in the planning of an extended piece of critical writing. The project must be clearly distinct from work the student has submitted for previous modules, and should reflect the fact that the student has undertaken work equivalent to that demanded by a Special Module. Students will be expected to demonstrate a wide-ranging knowledge of the chosen topic and to situate their own argument in relation to relevant critical debates.

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EN604 The Unknown: Reading and Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32

Private study hours: 268

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate wide-ranging knowledge of writings about autofiction, creative non-fiction, and alternative modes of knowing, including 'the unknown'.
- 2 demonstrate an ability to relate the unknown to various forms of knowledge;
- 3 demonstrate sophisticated analytic skills, including close textual analysis;
- 4 demonstrate a thorough understanding of critical and creative approaches to writing;
- 5 demonstrate an understanding of some of creative criticism's effects in the wider context of literature, criticism and theory
- 6 demonstrate a capacity for creative and inventive use of language

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply sophisticated close reading techniques to a range of literary and theoretical texts and to make productive and complex comparisons between them;
- 2 display strong presentation skills, an ability to actively participate in group discussions, and communicate their ideas using a variety of methods;
- 3 show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy creative, critical and theoretical perspectives making use of appropriate sources;
- 4 frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

Method of Assessment

Main assessment methods:

Written assignment 1 (3,000 words) 40%

Written assignment 2 (3,000 words) 40%

Seminar Participation 20%

Reassessment methods:

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The Unknown asks you to think creatively and analytically about creative non-fiction and autofiction. This module asks how these forms explore and value alternative modes to epistemology, including embracing those things which are difficult to put into language or 'unknown'. You will explore the techniques writers use when writing about their own lives, analyse the success of these techniques, and discuss the ethics of various forms of 'life writing'. You will then attempt your own writing in one of these genres or a critical commentary on a topic from the module. Many of the texts we read will be contemporary, but there will also be important literary and critical works from the last 200 years, including on topics such as psychoanalysis, desire, ecocriticism, and the non-human. The Unknown asks you to think deeply about how, and why, you read and write and invites you to explore these questions creatively and critically.

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EN632 Reading and Writing The Innovative Contemporary Novel						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 33

Private study hours: 267

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 8.1 Read and respond to a range of innovative contemporary novels.
- 2 Demonstrate their capacity for close reading and critical analysis and apply these skills to their reading of contemporary novels.
- 3 Make connections between contemporary critical analysis and creative writing practice.
- 4 Identify and critically evaluate particular innovative techniques found in contemporary novels.
- 5 Understand how innovative techniques can be applied in creative writing practice.
- 6 Demonstrate an awareness of the structure of the novel from the point of view of the practising creative writer.
- 7 Reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
- 8 Confidently apply advanced writing techniques within their work (e.g. creating extended metaphors, experimenting with non-linear narratives and sustaining themes)
- 9 Plan and execute the beginning of a sustained piece of creative writing.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their capacity for close reading and critical analysis and make comparisons across a range of their reading.
- 2 Produce creative writing at an advanced level.
- 3 Extend their range of critical and creative vocabulary and broaden their conceptual framework.
- 4 Demonstrate their communication skills, particularly in responding to others' work in the context of the workshop.

Method of Assessment

Main assessment methods:

Seminar Participation 20%

Creative Assignment (1,500 words) 20%

Opening Chapters of Novel & Synopsis (4,500 words) 60%

Reassessment methods:

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Not available as elective

Synopsis <span style =

This module will investigate the theory and practice of innovation in the contemporary novel. Students will be exposed to a variety of stimulating contemporary novels, encouraged to make connections between them and assess the ways in which they incorporate innovative devices, prompting students to think about the boundaries and limits of fiction and the novel.

Students will respond to the studied texts through their own writing, and, as the module progresses, will begin work on introductory chapters to their own novels. Writing workshops provide the opportunity for students to share ideas and works-in-progress; technical exercises will encourage experimentation and the development of the writers' unique voice.

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EN633 Bodies of Evidence: Reading The Body In Eighteenth Century Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32

Private study hours: 268

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- 1 read and respond to eighteenth century literature
- 2 consider the body is a cultural construct
- 3 read the set texts within their relevant historical, literary and cultural contexts
- 4 both apply and interrogate critical and theoretical strategies appropriate to the study of the body in the eighteenth century
- 5 discuss and write about visual culture and consider the relationship between print culture and the visual arts

The intended generic learning outcomes.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- 1 develop their abilities to analyse texts critically and make comparisons across a range of reading
- 2 develop their abilities to articulate coherent critical arguments using a variety of methods
- 3 understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 4 develop their abilities to carry out independent research

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar participation 20%

Reassessment methods:

100% coursework (4,500 words).

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module explores the eighteenth century fascination with bodies and the truths (or lies) bodies were supposed to reveal. Our focus will be on the ways in which the body is read and constructed in eighteenth-century literature and how these readings and constructions reflect various concerns about class, race, gender and sexuality. Efforts to regulate the body (particularly the female, plebeian and racialised body) became the focus of many reformers and philanthropists in the period who sought to recuperate the productive (and reproductive) labour of idle or transgressive bodies to serve the nation's moral and financial economies. Other writers, however, emphasised the body's potential to work against social and cultural norms, focusing on events such as the masquerade, in which women dressed as men and aristocrats as chimney sweeps.

Through the course of this module we will examine a range of literary representations of the body which seek both the control the body and to celebrate its disruptive potential. We will read texts from a variety of genres including medical literature, misogynist satire, sentimental novels, popular fiction, travel writing and pornography. Primary texts will be read alongside recent critical work by Thomas Lacquer, Michel Foucault, Roy Porter, and Peter Stallybrass and Allon White, which illuminate the ideological stakes writers played for when writing about the body. Topics for discussion will include disability and deformity, race, the sentimental body, dress and the body, the body as text and the relationship between the body and the body politic. The primary focus of this option will be literature, but we will also examine visual representations of the body in caricature and satire as well as in the portraiture.

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EN655 Places and Journeys						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 268
Contact Hours: 32
Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Gain critical and systematic understanding of key aspects and concepts related to migration and immigration, borders, and postcolonialism
2. Think and understand historically, culturally and politically about migration, immigration, borders and the postcolonial
3. Interpret and compare a range of texts from different geographic locations 8.4 Connect historical and political processes to a range of literary and artistic texts

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply the close reading skills to allow for complex comparative analyses;
2. Synthesise information from a number of sources in order to gain a coherent understanding of theory and practice; synthesise material from a number of sources in a coherent creative whole
3. Frame and digest criticism of creative work sensitively and constructively using a variety of methods
4. Develop powers of communication and the capacity to argue a point of view with clarity, organisation, cogency, originality and in an articulate and well-substantiated way
5. Be confident in the efficient presentation of ideas designed to stimulate critical debate
6. Plan and execute essays and project-work and be competent in the conception, planning, execution and editing of individual creative work by conducting self-directed research with the ability to extend discussions undertaken in lectures and seminars through reference to appropriate scholarly sources;
7. Demonstrate enhanced skills in collaborative work, including more finely tuned listening and questioning skills
8. Understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

Method of Assessment

Main assessment methods:

Essay (3,000 words) 40%
Project (3,000 words or 15-20 minutes) 40%
Seminar Participation 20%

Reassessment methods:

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

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Synopsis *

'I am a refugee, an asylum-seeker. These are not simple words, even if habit of hearing them makes them seem so. I arrived at Gatwick Airport in the late afternoon of 23 November last year. It is a familiar minor climax in our stories, leaving what we know and arriving in strange places, carrying little bits of jumbled luggage and suppressing secret and garbled ambitions. For some, as for me, it was the first journey by air, and the first arrival in a place so monumental as an airport, though I have travelled by sea and by land, and in my imagination.' (Abdulrazak Gurnah, *By the Sea*)

Abdulrazak Gurnah, the Nobel Prize Winner for Literature 2021, is a compass point for this module, which navigates through experiences and processes of travelling across seas, places and borders that have been a central concern in Gurnah's work since 1987. Anchoring discussion on Gurnah's writing about the effects of colonialism and the immigrant experience between coastlines of southern England and East Africa, the module will then broaden out geographically and historically to explore texts from the coasts of the East Mediterranean, the Caribbean, West Africa, Europe, and beyond. The texts explored are about the journeys of displaced people – asylum seekers, detainees, political exiles, stateless, diaspora – as shaped by key modern historical and political processes. From immigrant arrival and dislocation to national movements and political realities, the module explores connections between places, journeys, borders, and literary and artistic production, and considers sites and processes of heritage, hostility and hospitality, responsibility and neglect, negotiation and contradiction, convergence and discord, clash and reconciliation. It explores concepts such as: belonging and longing; memory; homeland; trauma and mental health; internal and external displacement (physical, mental, physical); sites without rights – refugee camps, jungles, detention/reception centres, prisons, the buffer zone, middle sea/Mediterranean, border-towns, asylums, hospitals. The module provides access to various organisations (e.g. charities, grassroot groups, and activist networks) engaged with migration projects.

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EN657 The Brontes in Context						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

7.8.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of the diverse literary achievements of the Brontë sisters;
2. demonstrate a knowledge of some of the major issues involved in debates about gender and the 'Woman question' in Victorian literature and culture;
3. demonstrate a critical awareness of the complex ways in which the Brontës' literary texts engage with their cultural contexts;
4. demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each;
5. demonstrate an understanding of the processes involved in the Brontë myth;
6. demonstrate broader and deeper understanding of the relationship between this literature and the age in which it was produced;
7. reflect upon how authors are made popular by subsequent cultural transformations and explore the implications of such myth-making.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply the skills needed for academic study and enquiry;
2. synthesise information from a number of sources in order to gain a coherent understanding of theory and practice; ability to synthesise material from a number of sources in a coherent whole;
3. develop powers of communication and the capacity to argue a point of view, using a variety of methods, with clarity, organisation and cogency;
4. demonstrate confidence in the efficient presentation of ideas designed to stimulate critical debate;
5. demonstrate competence in the planning and execution of essays and project-work;
6. understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives;

Method of Assessment

Main assessment methods:

Learning Journal 2,000 words 35%
Essay 3,000 words 45%
Seminar/forum participation 20%

Reassessment methods:

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

While the so-called 'Brontë myth' remains potent in popular culture today, the lives-and-works model associated with it continues to encourage readers to seek partially concealed Brontë sisters in their fictions. Beginning and ending with the problematic of mythmaking – its origins in Gaskell's *Life of Charlotte Brontë* and its subsequent perpetuation in film and other rewritings - this module will restore attention to the rich literary contribution made by the sisters through an intensive focus on their novels and some poetry in the context of Victorian debates about gender and the woman question. Situating the Brontë myth in relation to other forms of mythmaking in the period (for example, ideologies of class, gender and empire), it will consider a small selection of film adaptations and go on to examine the Brontës's experiments with narrative voice and form, their variations upon the novel of education, the tensions between romance and realism in their writing and their engagement with the political, economic and social conditions of women in mid-Victorian culture.

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EN658 American Crime Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 268

Contact Hours: 32

Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Read and respond critically to a range of American crime fiction
- 2 Relate their reading to developments in social and political history
- 3 Explore a range of theoretical approaches to literary texts
- 4 Think critically about the interrelationship of cultural trends in literature, film and television
- 5 Understand and evaluate narrative form in fiction, film and television
- 6 Interrogate distinctions between high and low culture
- 7 Interrogate and understand contemporary culture in the twenty-first century

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate their abilities to analyse texts critically and make comparisons across a range of reading
- 2 Demonstrate their abilities to articulate and communicate coherent critical arguments in a variety of methods
- 3 Understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 4 Demonstrate their abilities to carry out independent research

Method of Assessment

Main assessment Methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar participation 20%

Reassessment methods

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis

This module explores the history and practice of crime fiction in the United States from Edgar Allan Poe in the 1840s through to the present day. Crime fiction will be understood broadly to encompass a range of generic categories such as detective, hardboiled and police procedural novels and stories. Attention will also be paid to developments in cinema and television which parallel those in fiction, such as film noir and the contemporary cop series. Strong emphasis will be placed on historically informed reading and students will be encouraged to relate the close analysis of texts to shifts in narrative form as well as the establishment and transgression of generic conventions.

The study of American crime fiction reaches directly into the heart of many of the key concerns of undergraduate English. Questions about the distinctions between high and low culture, the seductiveness of particular narrative forms, and dialectic relations between literary and social history will all be addressed. Students will have the opportunity to read crime fiction alongside elements of Marxist, narrative and genre theory. Eventually they will be able to consider how crime fiction has evolved in its engagement with questions of race, gender and sexuality in the United States, from the construction of white masculinity in the hardboiled genre to the policing of black communities in the neoliberal city.

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EN659 Contemporary Irish Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32

Private study hours: 268

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and respond critically to a range of Irish poetry, drama and fiction
- 2 learn to situate and discuss literary texts in their historical, cultural, and theoretical contexts
- 3 explore the specific connection between literature and history in Irish writing
- 4 explore a range of theoretical approaches to literary texts, including postcolonial perspectives
- 5 demonstrate an ability to interrogate and understand contemporary Irish culture in the twentieth and twenty-first centuries

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 demonstrate their ability to analyse texts critically and make comparisons across a range of reading
- 2 demonstrate their abilities to articulate coherent critical arguments using a variety of methods
- 3 understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 4 develop their abilities to carry out independent research
- 5 develop their presentational skills

Method of Assessment

Main Assessment Methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar Participation 20%

Reassessment methods:

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis

Much Irish writing in the 20th and 21st centuries has been torn between tradition and innovation, between the need to define a national identity in opposition to Britain and the desire to transcend national boundaries and embrace a cosmopolitan modernity. With four nobel laureates in the 20th century (Yeats, Shaw, Beckett, Heaney), modern Irish literature has gained international recognition. In recent years, Irish Literature has undergone surprising changes in theme and content, moving from the insularity of parochialism to the emergence of the 'Global Irish novel'. The charting of this development will provide an important framework for the discussion in this module of recurrent issues in Irish writing, such as history, cultural memory, violence and society, queer sexualities and gender relations, national and cultural identities, and the negotiation of what the historian Roy Foster has called the 'varieties of Irishness'. The module will consider a broad variety of Irish writing from 1975 to 2014: sampling significant developments in poetry, drama and prose.

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EN660 Writing Lives in Early Modern England: Diaries, Letters and Secret Self						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

10 x weekly two-hour seminars and 10 weekly 1-hour workshops

Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Read and respond to a variety of genres of early modern life writing.
- Explore the relationship between writing and identity in the early modern period.
- Read the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts.
- Apply and interrogate critical and theoretical strategies appropriate to the study of early modern texts.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Be able to respond to and initiate group discussion of issues raised, based on precise reference to text and context;
- Analyse texts critically and make comparisons across a range of reading;
- Show a good command of written English, and be able to develop coherent written arguments responding to the texts, contexts and critical issues addressed by the module.

In addition, students taking the module by dissertation will be able to:

- marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation

Method of Assessment

This module can be taken by standard coursework route or by dissertation. NB: students can only take ONE MODULE by dissertation in stage 3.

Module by standard coursework:

100% Coursework:

- 1) shorter exercise of 2000 words, producing an imitation early modern biography (30%)
- 2) extended essay 4,000 words (60%)
- 3) seminar performance (10%),

Module by dissertation:

Assessment will be in the form of:

- 1) a 500-word dissertation proposal (formative assessment and non-marked)
- 2) a dissertation of 6000 words (90%)
- 3) seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

Preliminary Reading

HINDS et al eds. - 'Her Own Life', (Routledge, 1989)

Stephen GREENBLATT et al eds. - 'The Norton Shakespeare', (1997)

SHARPE, ZWICKER eds. - 'Writing Lives: biography and textuality, identity and representation in early modern England', (OUP, 2008)

DOWD ed. - 'Genre and Women's Life Writing in Early Modern England', (Ashgate, 2007)

Stephen GREENBLATT - 'Renaissance SelfFashioning: From More to Shakespeare', (University of Chicago Press, 1980)

STALLYBRASS et al eds. - 'Subject and Object in Renaissance Culture', (CUP, 1996)

HANNAY et al eds. - 'Domestic Politics and Family Absence: The Correspondence (1588-1621) of Robert Sidney, First Earl of Leicester, and Barbara Gamage Sidney, Countess of Leicester', (Ashgate)

Restrictions

Not available as wild

Synopsis <span style =

This module introduces students to the variety of sources which are available for exploring early modern life writing. In a period described as 'early modern' partly because of its perceived development away from medieval notions of identity and towards a properly modern subjectivity, this module offers students an opportunity to explore a theoretical concept through its manifestations in literary and material form. Studying better- against less well-known texts (e.g. Hamlet, Anne Clifford's Diary; early modern wills), and 'literary' works alongside more pragmatic writings, the module will consider such questions as the nature of writing; the status of individuality; the forms which identity might take; and the intended audience for such works in this period. Exploring the nature of early modern private lives, it will examine their key influences, such as literacy, gender and spiritual identity.

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EN661		The Stranger				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Department Checked

23.1.19

Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Gain an understanding of the changing relationship between nation, narration, and globalisation in the twentieth and twenty-first century novel.
2. Be able to interpret and apply a range of theoretical concepts surrounding the ideas of 'the stranger' across a variety of regional and historical contexts, and make productive comparisons and distinctions between them.
3. Develop reasonably complex and historically situated approaches to concepts including nation, empire, the transnational, migration and diaspora, cosmopolitanism, and race over the last century.
4. Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in modern narrative fiction.
5. Gain a sufficient understanding of the different literary traditions and movements out of which the novels arise, and how these in turn might be articulated within, and interrogative of, broader transnational and postcolonial frameworks.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

1. An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them.
2. Development of the skills necessary for participating in group discussions and giving oral presentations.
3. An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. An ability to construct original, articulate and well-substantiated arguments.

Method of Assessment

100% Coursework:

Two essays of 3000 words each (45% each)
Seminar performance (10%)

Preliminary Reading

T MORRISON - 'Beloved' (1987)
A CAMUS - 'The Stranger' (1942)
K ISHIGURO - 'Never Let Me Go' (2005)

Restrictions

Not available as wild

Synopsis *

This module explores the intersections between nation, narration and globalisation in the twentieth and twenty-first century novel. It will focus this exploration through textual representations of 'the stranger', a figure theorised since the beginning of the twentieth century as symptomatic of modernity in European cultures, and more recently by postcolonial critics as the paradigm through which the effects of globalisation are 'encountered' in contemporary 'multicultural' national and transnational spaces. Students will be encouraged to analyse the historical and conceptual relations between novel and nation and the particular ways in which the body of 'the stranger' has been reified through them. At the same time, they will be invited to consider 'the stranger' as a disorientating embodiment of distance and proximity, and to evaluate how this dynamic constructs and deconstructs the form and boundaries of the novel as a genre, and the surrounding familial, national and racial paradigms of belonging. Through discussions of the theoretical work of writers such as Georg Simmel, Freud, Fanon, Edward Said, Judith Butler, Zygmunt Bauman, and Homi Bhabha, students will be asked especially to consider the mutual effects of estrangement across gendered, racial, and colonial divides. The broad aims of the course are to problematise 'the stranger' as a literary means of orientating the individual and the nation; to situate the twentieth and twenty-first century novel as a symptomatic site for 'strange encounters'; and to understand the extent to which it poses 'strangeness' and 'homeliness' as inseparable, necessary and possible acts of narration.

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EN663 The Book Project						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Cost

There are some costs involved in the publication of your book, and an example of costs will be made available on the module's Moodle page.
NB There is no reading list for this module, so costs may be offset by the fact that students will not be required to buy any texts.

Department Checked

23.1.19

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. demonstrate their capacity for close reading and critical analysis and applied these skills to their practice
2. identify, critically evaluate and interrogate particular literary techniques and publishing practices found in modern and contemporary poetry and prose and made use of them in their book publishing project
3. reflect on the wide range of stylistic practices open to the contemporary writer and develop an understanding of how these relate to their own practice
4. confidently apply advanced poetry and fiction techniques within their work
5. understand through practice the value of drafting, editing and publishing
6. plan and undertake a portfolio of poems or prose which demonstrates a developed sense of their relationship between their work and its audience

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. demonstrate enhanced creative writing skills and a critical language through problem solving
2. apply that language to their own work, through collective and self-criticism, and develop individual critical acumen
3. develop sympathy with traditions other than those in which they themselves are working
4. demonstrate communication as a key skill, with a capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
5. demonstrate increased confidence and ability to work in group situations, by working with others
6. demonstrate advanced communicative and collaborative skills, which include intellectual work and finely tuned listening skills
7. demonstrate substantial capacity for independent imaginative and practice-based projects and research, and improving their own learning and performance
8. gather and evaluate a range of materials from diverse contexts, using information and communication technology

Method of Assessment

Main assessment methods:

Portfolio of 12-15 poems (totalling no fewer than 140 lines) or prose pieces of work totalling at least 6,000 words (70%)
Print-on-demand publication, to be presented at the end of term in the class book launch (20%)
Seminar/workshop performance (10%)

Reassessment methods

Like for Like.

Preliminary Reading

Indicative Reading List:

BLAKE, WILLIAM, (2000) *The Complete Illuminated Books*, London: Thames and Hudson
BLAKE, WILLIAM, (2013) *Songs of Innocence and Experience*, London: Create Space
BRANDE, D. (1981) *Becoming a Writer* New York: Jeremy P. Tarcher/Putnam
ELIOT, T.S. (1986) *The Waste Land: Facsimile Edition*, London: Faber and Faber
JOHNSON, B.S. (1999) *The Unfortunates*, London: Picador
MILLER, DAVID & PRICE, RICHARD, (2006) *British Poetry Magazines 1914-2000: A History and Bibliography of Little Magazines*, London: Oak Knoll
POUND, EZRA, (1965) *A Lume Spento*, New York: New Directions
SMITH, A.M. (2018) *Writers' and Artists' Yearbook 2019*, London: Bloomsbury
STRUNK, W. & WHITE, E.B. (1999) *The Elements of Style*, London: Pearson
TURNER, B. (2017) *The Writers' Handbook 2018*, London: Dyson

PROJECT BLAKE <http://projectblake.org/>
BLURB <http://www.blurb.com/home/1/>

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Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis <span style =

'The Book Project' contributes to the poetry and prose strands of the BA in English and American Literature and Creative Writing at Stage 3. The objective of 'The Book Project' is to give students as close an experience as possible of what it might be like to publish a small book of creative writing in a genre of their choice. The main emphasis will be on producing a body of creative work for the main assessment, with book production using print-on-demand technology, which has become available over the last three years, a book launch and seminar performance making up the rest of the assessment.

We will look at the difference between vanity publishing and the long and honourable tradition of self-publishing from William Blake to the small press networks of the late Twentieth and early Twenty-first Centuries. Students will be encouraged to work to a standard of professional publishing. This module aims to enable students to develop their practice of writing through both the study of a range of contemporary examples and practices, and constructive feedback on their own work. Each week, students will be exposed to a wide range of instances of exemplary, contemporary work (as suggested by the indicative reading list). They will be encouraged to read as writers and think like small press publishers, to apply appropriate writing and book production techniques to their own practice and to experiment with voice, form and content. The approach to the exemplary texts will be technical and historical. At every point in the module, priority will be given to students' own development as writers. It is an assumption of the module that students will already have a basic competence in the writing of poetry and prose from their experience of modules at Stages 1 and 2, including a grasp of essential craft and techniques. The purpose of this module will be to stimulate students towards further development of, and to hone, their already emerging voices and styles in relation to, and through engaging with various literary texts, raising an awareness of publishing practice historically, and contemporary new technologies.

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EN664 Wrestling with Angels: Writing the Prose Poem						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Department Checked

23.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 identify 'given' boundaries between poetry and prose, and explored them for creative possibilities
- 2 engage with elements of the historical and contemporary contexts of prose poetry
- 3 analyse historical and contemporary models of prose poetry for characteristic craft and technique
- 4 investigate the nuances and functions of the reader/writer relationship in cross-boundary writing
- 5 develop their own writing within the spectrum of prose poetry
- 6 make informed decisions about editing their own and others' cross-boundary work

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate that they have developed their capacity for close reading and critical analysis and made comparisons across a range of their reading
- 2 Demonstrate that they have developed their creative writing skills to an advanced level
- 3 Demonstrate that they have extended their range of critical and creative vocabulary and broadened their conceptual framework
- 4 Demonstrate that they have developed their communication skills, particularly in responding to others' work in the context of the workshop, and in discussion

Method of Assessment

100% Coursework:

Portfolio of 8-10 prose poems (60%)
 Critical appraisal of portfolio (1,500 words) (20%)
 Workshop/tutorial participation (10%)
 Seminar participation (10%)

Preliminary Reading

Stuart FRIEBERT and David YOUNG eds. - 'Models of the Universe: an Anthology of the Prose Poem' (Oberlin College Press, 1995)
 Luke KENNARD - 'The Solex Brothers' (Redux) (Salt, 2007)
 Rupert LOYDELL and David MILLER, eds. - 'A Curious Architecture: A Selection of Contemporary Prose Poems' (Stride, 1996)
 Michael ROSEN - 'Carrying the Elephant: A Memoir of Love and Loss' (Penguin, 2002)
 Patricia DEBNEY - 'Littoral' (Shearsman Books, 2013)
 Carrie ETTER - 'Imagined Sons' (Seren Books, 2014)

Restrictions

Not available as wild

Synopsis <span style =

This module aims to extend the creative possibilities of students' writing through an exploration of the boundaries between prose and poetry in theory and in practice. The module will consist of an investigation of historical and contemporary models of prose poetry, alongside writing exercises. In addition, the module will provide development of students' own work via writing workshops and tutorials.

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EN667 Harlem to Hogan's Alley: Black Writing in North America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

7.8.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Assess a variety of different types of written materials and their relation to verbal, musical, and visual forms, in the course of seminar discussions and interactive lecturer-led presentations.
2. Demonstrate an understanding of the different historical and literary trajectories of African Americans in the US, Canada, and to a lesser degree, the Caribbean.
3. Interpret and apply a range of theoretical, aesthetic, and rhetorical concepts in African American and African Canadian writing.
4. Develop complex and historically situated approaches to concepts such as race, migration, the urban sphere, (literary) mapping, musical forms, and internalisation (of colonialism, racism, and so on).
5. Structure nuanced arguments centred on the close relationship between aesthetics and politics in literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply close reading techniques to a range of literary texts and to make complex comparisons between them.
2. Demonstrate skills necessary for participating in group work, giving presentations, and communicating ideas using a variety of methods.
3. Undertake self-directed research, and evaluate and creatively deploy secondary critical and theoretical perspectives.
4. Construct original, articulate and well-substantiated arguments.
5. Demonstrate understanding of the different literary traditions and movements out of which the literary texts arise, and how these in turn might be articulated within, and interrogative of, broader transnational and hemispheric frameworks.

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar Participation/Presentation 20%

Reassessment methods

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

Beginning in Harlem in the 1920s and ending in Vancouver at the turn of the 21st century the module will follow a chronological and geographical route from South to North and East to West, exploring a diverse range of literary fiction and poetry that fuses urban black experience and a history of migration. Drawing on material from the US, Canada, and the Caribbean, we will spend time analysing the representation of black identity and experience, aesthetics, and the ethics/politics of literary production. Considering both the material conditions and intellectual challenges faced by different communities, we will examine a rich cultural matrix, from soulful rural folk culture to hard-edged urban cynicism, from the collage and blues aesthetics of the Harlem Renaissance, to the hip-hop vernacular of Vancouver's southwest side.

EN668 Discovery Space: Theatres in Early Modern England						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	

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Contact Hours

Total Contact Hours: 30
Independent Study Hours: 270
Total Study Hours: 300

Department Checked

3/1/19

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 read and critically analyse a range of early modern drama
- 2 engage with complex issues of theatre history, including the modern phenomenon of reconstructed playhouses
- 3 critically situate their reading to developments in social, political and cultural history
- 4 explore in depth a range of theoretical and practical approaches to dramatic texts
- 5 think critically about contemporary performance of early modern plays
- 6 demonstrate ability to understand and evaluate early modern drama and performance
- 7 demonstrate and deploy critical thinking skills in conjunction with primary texts

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 apply the skills needed for academic study and enquiry in order to organise and present research findings
- 2 demonstrate developed powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- 3 demonstrate enhanced confidence in the efficient presentation of ideas designed to stimulate critical debate
- 4 assimilate and organise substantial quantities of complex information of diverse kinds
- 5 understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives
- 6 demonstrate research skills, including scholarly information retrieval skills; IT skills: word-processing, email communication, the ability to access electronic data.
- 7 develop and enhance communication skills in individual and group-based work

Method of Assessment

Main assessment methods:

Research Report of 1,500 words (15%)
Long Essay of 4,500 words (75%)
Seminar Performance (10%)

Reassessment methods:
Like for like

Preliminary Reading

Indicative Reading List:

Dillon, Janet, 'The Cambridge Introduction to Early English Theatre' (Cambridge University Press, 2006)
Dutton, Richard, ed., 'The Oxford Handbook of Early Modern Theatre' (Oxford University Press, 2009)
Gurr, Andrew, 'The Shakespearean Stage, 1574-1642', 4th ed. (Cambridge UP, 2009)
Wickham, Glynne, Herbert Berry and William Ingram, eds., 'English Professional Theatre, 1530-1660' (Cambridge: Cambridge University Press, 2000)

Pre-requisites

None

Synopsis <span style =

This module introduces students to the drama of Shakespeare's time, thinking in particular about the new theatrical buildings and the discoveries they made possible. The module encourages independent study and is consequently built around student interests as they develop their own research questions and essay topic. This period saw the emergence of the first permanent purpose built playhouses, and the development of the theatre industry. We will consider how the conditions of performance and production – such as playhouse architecture, the reportorial system, printing, censorship and London's changing urban environment – affected playwrights, actors and audiences. Reading a range of playwrights, students will get a sense of the main trends which shaped the drama of the time, contextualising their understanding of canonical writers such as Shakespeare. Students will also engage with the current developments in early modern theatre history and the ways in which thinking about authorship, staging, printing and other key concepts from the period has altered over the last fifty years. As part of this work, we will examine the phenomenon of the modern reconstructed playhouse such as Shakespeare's Globe, the Sam Wanamaker Playhouse and the American Shakespeare Centre's Blackfriars, asking what - if anything - modern performance in these spaces can tell us about early modern practices.

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EN669 Marriage, Desire and Divorce in Early Modern Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Department Checked

7.8.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of a range of literary and non-literary representations of marriage and divorce in the period be able to evaluate their historical value critically
2. Demonstrate a knowledge of some of the major issues involved in debates about marriage and its breakdown in early modern literature and culture
3. Demonstrate a nuanced understanding of the religious, political, legal and cultural contexts of marriage and divorce in the period
4. Demonstrate an understanding of the nature and significance of gender to early modern English society and culture.
5. Demonstrate a critical awareness of the complex ways in which texts engage with their cultural contexts
6. Demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate application of the skills needed for academic study and enquiry
2. Synthesise information from a number of sources in order to gain a coherent understanding of theory and practice, and to synthesise material from a number of sources in a coherent creative whole
3. Frame criticism of diverse sources sensitively and constructively
4. Demonstrate powers of communication and the capacity to argue a point of view, orally or in written form, with clarity, organisation and cogency
5. Show confidence in the efficient presentation of ideas designed to stimulate critical debate
6. Demonstrate competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
7. Demonstrate enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills
8. Understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

Method of Assessment

100% coursework:

Essay of 4000 words (65%)
 Research report of 2000 words (25%)
 Seminar participation (10%)

Preliminary Reading

More, Thomas, (1516) Utopia
 Shakespeare, William, (1594) The Taming of the Shrew / Othello
 Lanyer, Aemilia, (1611) Salve Deus Rex Judaeorum
 Speght, Rachel, (1617) A Mouzell for Melastomus
 Gouge, William, (1622) Of Domesticall Duties
 Milton, John, (1643) The Doctrine and Discipline of Divorce
 Anon. (1632) The Laws Resolution of Women's Rights
 Astell, Mary, (1703) Some Reflections Upon Marriage

Restrictions

Not available as wild

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Synopsis *

This module focuses on the theory and practice of marriage and divorce in early modern England and its treatment in the literature of the period. Examining a wide range of texts (drama, poetry, prose works and domestic handbooks alongside documentary sources such as wills, legal records and letters), it will explore the ways in which representations of marriage and its breakdown both reflected and informed the roles of men and women in early modern society. The relationships between discourses about gender, politics and the historical evidence about men and women's married lives in the period will be explored both through reading in the extensive secondary literature of gender, women's history and masculinity as well as through the study of primary sources such as wills, court records, advice books, popular literature (ballads and pamphlets, for example), literary texts (poems, plays and tracts), diaries and personal memoirs and material objects such as wedding rings and scold's bridles, for example. From Shakespeare and Fletcher's dramas of happy and unhappy marriage and Spenser's poetry of marital bliss, to argument surrounding men and women's roles in marriage in the poetry and pamphlets of Milton and his contemporaries, we will also go in search of the personal accounts of women and men's experiences of marriage and its breakdown and the material artefacts which are testament to them.

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EN671 Writing the Past: Approaches to the Historical Novel						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

10 x two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus 10 additional hours for workshops and one-to-one tutorials

Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Read and respond to a range of contemporary historical fiction, developing their capacity for close reading and critical analysis and apply these skills to their reading of fiction.
2. Make connections between contemporary critical analysis and the writing of historical fiction.
3. Be able to identify and critically evaluate approaches to the research and writing of historical fiction, and consider the ways in which thematic and theoretical questions might be refracted through a fictional-historical lens, including the ways in which historical fiction might address and question the ways in which narratives are constructed, both thematically and formally.
4. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
5. Identify their own formal, stylistic and thematic approaches.
6. Develop their own method of research through a variety of approaches.
7. Be able to reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

1. Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
2. Develop their creative writing skills to an advanced level.
3. Extend their range of critical and creative vocabulary and broaden their conceptual framework.
4. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Method of Assessment

100% coursework: seminar performance (10%), 1,500-word critical outline (25%), 5,000-word Novel Opening and 1,000-word Synopsis (65%)

Preliminary Reading

Mantel, Hilary, (Fourth Estate, 2009) Wolf Hall
 Spufford, Francis. (Faber & Faber, 2016) Golden Hill
 Ondaatje, Michael, (Bloomsbury, 2004) Coming through Slaughter
 Kang, Han, (Portobello, 2016) Human Acts

Restrictions

Not available as wild

Synopsis *

This module will investigate the theory and practice of writing contemporary historical fiction. For the first half of the term students will be exposed to a variety of stimulating contemporary novels and encouraged to make connections between them and assess the ways in which they engage with the historical period(s) in which they are set, and the ways in which history is (re)presented. We will analyse approaches to research; the use and incorporation of other texts and the engagement with historical prose styles and forms; the boundaries between fictionalised history and invention; experimental form and voice; the ways in which the past is refigured in the present, and the ways in which the past might speak to the present. Students will be asked to consider the ways in which authors use form and voice to interrogate the possibility of representing history, and the limitations of the attempt to do so. We will consider how postmodernism has impacted on questions of narrative and historiography. Alongside these theoretical and critical questions, students will be encouraged to develop a robust and creative approach to independent research, using a variety of research methods and including a research trip 'in the field'.

In the second half of the term students will build upon the writing exercises and research of the first half, to work on the introductory chapters to their own novels. Regular writing workshops will encourage students to share ideas and work in progress; and technical skills sessions will encourage them to experiment with punctuation, metaphor, voice and viewpoint, as well as considering how they might incorporate their research into their writing. We will consider different structural approaches and students will be encouraged to find innovative ways to address their chosen historical material.

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EN672 Reading Victorian Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

7/8/20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an informed understanding of the English literature of the Victorian period across a number of genres and sub-genres.
- 2 Demonstrate knowledge of some of the major literary, cultural and historical issues that mattered to the writers of the period.
- 3 Demonstrate awareness of some recent developments in the critical understanding of literature in the Victorian period.
- 4 Demonstrate a developing sense of the different forms of writing in this period and a growing capacity to analyse them critically.
- 5 Demonstrate a critical understanding of how the Victorian past is understood and imagined in contemporary culture.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate application of the skills needed for academic study and inquiry
- 2 Synthesise information from a number of sources in order to gain a coherent understanding of texts and contexts; ability to synthesise material from a number of sources in a coherent creative whole
- 3 Frame criticism of diverse sources sensitively and incisively in a variety of formats
- 4 Develop powers of communication and the capacity to make a case with clarity, organisation and conviction in a variety of formats
- 5 Demonstrate enhanced confidence in the presentation of ideas designed to stimulate critical debate
- 6 Understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

Method of Assessment

Main assessment methods:

Close Reading Exercise 1,500 words 20%
Essay 2,500 words 30%
Seminar participation 20%
'Long Read' project 2,500 words 30%

Reassessment methods:

Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

Indicative Reading List:

Browning, R. (2006). 'Childe Roland to the Dark Tower Came.' In S. Greenblatt, et al (Eds.), The Norton Anthology of English Literature: The Victorian Age. New York: W. W. Norton & Company, Inc.
Dickens, C. (2008) Oliver Twist. Oxford: Oxford University Press.
Eliot, G (2008). Middlemarch. Oxford: Oxford University Press.
Rossetti, C. (2006). 'Goblin Market'. In S. Greenblatt, et al (Eds.), The Norton Anthology of English Literature: The Victorian Age. New York: W. W. Norton & Company, Inc.
Stevenson, R. L. (2006). 'Strange Case of Dr Jekyll and Mr Hyde'. In S. Greenblatt, et al (Eds.), The Norton Anthology of English Literature: The Victorian Age. New York: W. W. Norton & Company, Inc.
Tennyson, A. (1855). 'Maud.' (in module reader)

Pre-requisites

None

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Synopsis <span style =*

This module aims to introduce students to a wide range of Victorian literature. It will equip students with critical ideas that will help them become more skilful and confident readers of texts in and beyond this period. Students will be encouraged to read texts in a number of contexts: environmental (for example, considering the effects of urbanisation and the Industrial Revolution); imaginative (examining a variety of genres: for example fable, dream-vision, novel); political (class conflicts, changing gender roles, ideas of nation and empire); and psychological (representations of growing up, courtship, sibling and parent-child relationships, dreams and madness). Students will be made aware of such critical concepts as realism and allegory and will be encouraged to think about various developments of literary form in the period. Students will also be asked to reflect critically on the legacies and afterlives of the Victorian period and its literature in contemporary Britain.

EN674 Contemporary Poetry: Tradition and Innovation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 33
Private study hours: 267
Total study hours: 300

Department Checked

24/1/20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Read and respond to a range of poetries from different poetic traditions, including international traditions
2. Understand how their own work may be contextualized in relation to traditions that precede and surround them..
3. Critically question and reflect upon how poetic traditions are formulated and understood, and the ways in which poetic innovation participates in, and develops, traditions that precede it.
4. Develop their capacities for close reading a range of poetries and applying editorial scrutiny to their own creative work.
5. Begin to identify their own formal, stylistic and thematic approaches towards their poetry writing practice.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Develop their capacities for close reading and editorial analysis.
2. Develop their creative writing skills to an advanced level.
3. Develop their communication skills, particularly in responding to others' work in the context of the workshop.
4. Apply sophisticated writing techniques to their own creative work.

Method of Assessment

100% coursework:

Essay (1,500 words) (25%)
Final Portfolio (120 lines of poetry) (65%)
Seminar/ workshop participation (10%)

Preliminary Reading

Attridge, D. (1995) Poetic Rhythm: an introduction. Cambridge: Cambridge University Press.
Bugeja, M. (1994) The Art and Craft of Poetry, Writer's Digest.
Greene, R. & Cushman, S. (2012) The Princeton Encyclopedia of Poetry and Poetics, New Jersey: Princeton University Press.
Hollander, J (2001) Rhyme's Reason: a guide to English Verses, London: Yale University Press.
Lehman, D. (2003) Great American Prose Poems. New York: Simon & Schuster.
Muldoon, P. Sinclair, I. & Silva, H. (2012) Tom Chivers (ed.), Adventures in Form: A Compendium of Poetic Forms, Rules and Constraints London: Penned in the Margins.
Sansom, P. (1993) Writing Poems Northumberland: Bloodaxe Books.
Strand, M (2001) The Making of a Poem: A Norton Anthology of Poetic Forms New York: W.W. Norton.

Restrictions

Not available as wild

Synopsis <span style =*

Though it is often taken for granted as an organizing principle, the notion of 'tradition' in poetry often affects what poetry we read, and how we read it. In this module, you will have the opportunity to read and respond to a wide range of poetries that derive from, or are in dialogue with, different poetic traditions. Through these readings, you will learn the various ways that traditions are formed, and the ways in which contemporary poems can both participate within, and deviate from, the traditions within which they are writing. You will have the opportunity to consider the relation between language, identity, and poetic tradition, as well as to reflect on the differences between cultural appropriation and cultural exchange within and between international poetic traditions. Our discussions will be supported with writing exercises week by week, and each seminar will incorporate a writing workshop.

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EN675 Declaring Independence: 19th Century US Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an informed understanding of American literature of the 19th century across a number of genres and sub-genres.
- 2 Demonstrate knowledge of some of the major literary, cultural and historical issues that mattered to the writers of the period and that were specific to the development of American literature.
- 3 Demonstrate awareness of some recent developments in the critical understanding of American literature.
- 4 Demonstrate a developing sense of the different forms of writing in this period and a capacity to analyse them critically

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the skills needed for academic study and inquiry
- 2 Synthesise information from a number of sources in order to gain a coherent understanding of texts and contexts; ability to synthesise material from a number of sources in a coherent creative whole
- 3 Frame criticism of diverse sources sensitively and incisively in a variety of formats
- 4 Develop powers of communication and the capacity to make a case with clarity, organisation and conviction in a variety of formats
- 5 Enhance confidence in the presentation of ideas designed to stimulate critical debate
- 6 Understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives.

Method of Assessment

Main assessment methods:

Learning Journal (2,500 words) (30%)
 Editorial Project (4,000 words) (50%)
 Seminar Participation (20%)

Reassessment methods:

Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

Indicative Reading List:

Brown, C. (2011), *Wieland* (London: Norton and Company)
 Chopin, K. (1994) *The Awakening* (London: Norton and Company)
 Jacobs, H. (2001) *Incidents in the Life of A Slave-girl* (London: Norton and Company)
 Melville, H. (2002) *Moby-Dick* (London: Norton and Company)
 Norris, F. (1997) *McTeague* (London: Norton and Company)
 Tyler, R (1787) *The Contrast* in Norton Anthology of American Literature Ninth Ed. Vol. A (2017) (London: Norton and Company)

Pre-requisites

None

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Synopsis >*

When the Long-Island-born poet Walt Whitman proclaimed in 1855 that the "United States" were history's "greatest poem" he made an important connection between national political culture and literary expression. In some ways this was no exaggeration. As a new experiment in politics and culture, the United States had to be literally written into existence. Beginning with Thomas Jefferson's dramatic Declaration of Independence in 1776, followed by the drafting of the Constitution after the Revolutionary War with Britain, the project of shaping the new United States in the eighteenth and nineteenth centuries was essentially a literary one.

In this module we will explore how American writers in this period tried in numerous, diverse ways to locate an original literary voice through which to express their newfound independence. At the same time, the module includes the work of writers who had legitimate grievances against the developing character of a new nation that still saw fit to cling to such "Old World" traditions as racialised slavery, class conflict and gender inequality.

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EN676 Cross-Cultural Coming-of-Age Narratives						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 268 hours

Contact Hours: 32 hours

Total: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 critically evaluate a variety of coming-of-age narratives from the US, Caribbean, Asia, and Europe, including genres such as autobiography, short story sequence, family memoir, young adult fiction, graphic novel, and film;
- 2 demonstrate a systematic understanding of the different literary traditions and movements out of which the texts arise, and how these in turn might be articulated within, and interrogative of, the Bildungsroman tradition;
- 3 apply accurately a range of established theoretical, aesthetic, and cultural perspectives to the study of twentieth- and twenty-first century coming-of-age narratives;
- 4 demonstrate sophisticated analytical skills as well as historically situated approaches to key concepts in the field such as race/ethnicity, immigration, diaspora, memory, trauma, space, gender, colonialism, and sexuality over the last century;
- 5 consolidate and extend their capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 deploy sophisticated close reading techniques to a range of literary texts and, to a lesser extent, films, to make productive and complex comparisons between them;
- 2 demonstrate further development of the skills necessary for participating in group discussions and presenting their ideas using a variety of methods, including communicating ideas to specialist and non-specialist audiences;
- 3 demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- 4 demonstrate an ability to frame and identify appropriate research questions and to construct original, articulate and well-substantiated arguments).

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar Participation 20%

Reassessment methods

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

If the Bildungsroman has been criticised for being outmoded and conservative, how do contemporary writers interrogate and expand its scope and importance? Are coming-of-age narratives merely private stories or can they be read in ways which highlight their social functions, and what kind of theoretical, aesthetic and cultural perspectives can we apply to scrutinise these functions? This module will bring together a range of texts and films from the twentieth and twenty-first centuries that can be read within and against the literary tradition of the Bildungsroman or the coming-of-age narrative. Drawing on material from the US, the Caribbean, Asia and Europe, we will spend time analysing the representation of the coming-of-age experience in terms of content and form and assess the ideological functions of the Bildungsroman in a cross-cultural context. Particular attention will be given to questions of racial and ethnic identity, migration, colonialism, memory, trauma, belonging and sexuality. We will also explore the connection of the Bildungsroman with genres such as autobiography, family memoir, young adult fiction, graphic novel, and film. Writers studied in this module include Richard Wright, Jamaica Kincaid, Sandra Cisneros, Sherman Alexie, Jhumpa Lahiri, Marjane Satrapi, and we will watch films including *My Beautiful Laundrette* and *Bend It Like Beckham*.

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EN677 The Contemporary						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32

Private study hours: 268

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an informed understanding of twenty-first century literature across a number of genres and sub-genres.
- 2 Demonstrate knowledge of some of the major literary, cultural and political issues that matter to contemporary writers.
- 3 Demonstrate awareness of some developments in the critical understanding of literature in the contemporary period.
- 4 Demonstrate a developing sense of the different forms of writing in this period and a growing capacity to analyse them critically.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the skills needed for academic study and inquiry
- 2 Synthesise information from a number of sources in order to gain a coherent understanding of texts and contexts; ability to synthesise material from a number of sources in a coherent creative whole
- 3 Frame criticism of diverse sources thoughtfully and incisively in a variety of formats
- 4 Demonstrate powers of communication and the capacity to make a case, through a range of methods, with clarity, organisation and conviction
- 5 Enhance confidence in the presentation of ideas designed to stimulate critical debate
- 6 Understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives.

Method of Assessment

Main assessment methods

Reflective Essay or Options Briefing document (1,500 words) (30%)

Documentary film (10 minutes) (50%)

Seminar Participation (20%)

Reassessment methods

Alternative Assessment: 100% coursework (4,000 words).

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Restrictions

Not available as wild

Synopsis <span style =

This module will introduce students to a wide range of contemporary literature written in English, where 'contemporary' is taken to refer to twenty-first century work. It will equip students with critical ideas and theoretical concepts that will help them to understand the literature of their own time. Students will consider examples of a range of genres: poetry, fiction, creative non-fiction and the essay. They will also be selectively introduced to key ideas in contemporary theory and philosophy. Over the course of the module, students will be encouraged to read texts in a number of contexts. They will consider writers' responses to, for instance, questions of migration, environmental change, austerity, and crisis. They will also consider a range of aesthetic developments and departures, for example: the turn to creative non-fiction; the re-emergence of the political essay. The module will not focus on a given national context. Instead it will set contemporary writing against the background of identifiably international issues and concerns. In so doing it will draw attention to non-national publishing strategies and audiences. Overall, the module will aim to show how writers are responding to the present period, how their work illuminates and reflects current cultural concerns. Throughout, we will explore both thematic and formal concerns.

EN681 Novelty, Enlightenment and Emancipation: 18th Century Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam
1	Canterbury	Spring	I	30 (15)	100% Coursework
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

4/1/19

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Read, respond to and understand a range of literature from the eighteenth century.
- 2 Develop an understanding of the emergence of new genres and the development of old ones during the period 1680-1790.
- 3 Read the set texts within their relevant literary, cultural and theoretical contexts.
- 4 Examine how modern ideas of authorship and modern terms of literary criticism were forged and contested in the period.
- 5 Apply and interrogate some of the critical paradigms within which the literature of the period is understood, such as the discourses of public and private spheres and the separation of popular and polite culture.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Respond to and initiate group discussion of issues raised, basing responses on precise reference to text and context
- 2 Analyse texts critically and make comparisons across a range of reading
- 3 Develop a capacity for original thought, and the confidence to criticize received positions
- 4 Lead parts of seminar discussion, demonstrating presentational skills and eliciting engaged responses from the group
- 5 Show a good command of written English and articulate coherent, well documented arguments about the text and contexts

Method of Assessment

Main assessment methods:

Primary Source Review (2,000 words) (30%)
Research Project (3,000-3,500 words) 50%
Seminar Participation (20%)

Reassessment methods:
Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

Indicative Reading List:

Burney, Frances, *Evelina* (1778)
Montagu, Lady Mary Wortley, *Letters from the Ottoman Embassy* (1717-18)
Reeve, Clara, *Old English Baron* (1778)
Richardson, Samuel, *Pamela* (1740)
Swift, Jonathan, *Gulliver's Travels* (1726)
Walpole, Horace, *Castle of Otranto* (1764)

Pre-requisites

None

Synopsis *

Before 1660 there was no English novel, and by the end of the eighteenth century there was Jane Austen. This module asks how such a literary revolution was possible. It investigates the rise of professional authorship in an increasingly open marketplace for books. With commercial expansion came experiment and novelty. Genres unheard of in the Renaissance emerged for the first time: they include the periodical essay, autobiography, the oriental tale, amatory fiction, slave narratives and, most remarkably, the modern novel. Ancient modes such as satire, pastoral and romance underwent surprising transformations. Many eighteenth-century men and women felt that they lived in an age of reason and emancipation – although others warned of enlightenment's darker aspect. Seminar reading reflects the fact that an increasing number of women, members of the labouring classes, and African slaves wrote for publication; that readers themselves became more socially varied; and that Britain was growing to understand itself as an imperial nation within a shifting global context. It asks students to reflect, as eighteenth-century writers did, upon the literary, cultural and political implications of these developments. There will be weekly lectures and seminars.

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EN683 Passport to Oblivion: Writing Self into History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
 Private study hours: 270
 Total study hours: 300

Department Checked

3/1/19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Read and analyse some of the most innovative contemporary works of life writing, and get a historical perspective of the genre.
- 2 Demonstrate their capacity for close reading and critical analysis, and apply these skills in their approach to life writing.
- 3 Recognise and evaluate specific methodology and creative choices in writing self-representational text.
- 4 Make connections between contemporary critical analysis and creative writing practice.
- 5 Understand how innovative techniques can be applied in life writing practice.
- 6 Confidently choose and apply advanced writing techniques within their work.
- 7 Plan and execute a sustained piece of life writing.
- 8 Be equipped with theoretical and practical knowledge that will allow them to explore various aspects of writing self-representational non-fiction

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
- 2 Learn how to choose among methods and styles in order to better approach their own writing.
- 3 Develop their writing skills to an advanced level.
- 4 Extend their range of critical and creative vocabulary and broaden their conceptual framework.
- 5 Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Method of Assessment

100% coursework:
 Interim essay 1,500 words (25%)
 Manuscript 6,000 words (65%)
 Seminar and Workshop contribution (10%)

Preliminary Reading

St Augustine: 2008. The Confessions; Oxford Paperbacks
 Mandelstam, Nadezhda: 1999. Hope Against Hope; Harvill Press
 David B.: Epileptic; 2006. Jonathan Cape
 Ugrešić, Dubravka: 1998. The Museum of Unconditional Surrender; Phoenix
 Auster, Paul: 2005. The Invention of Solitude; Faber and Faber
 McCourt, Frank: 2005. Angela's Ashes; Harper Perennial

Restrictions

Not available as wild

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Synopsis *

Memory is the point in which time, place and the Self intersect. Since all three elements are in constant movement, memories are neither permanent nor reliable. Why, then, write down our memories? Is it an effort to turn them into accurate points that should mark the locus of a certain plateau in our consciousness? Is it an attempt to write the (private) Self into (collective) history? By writing memory, and adding personal perspective—are we creating another layer of distortion, or are we peeling the onion? When we delegate our memory to paper, do we reinforce it or do we abdicate our responsibilities? Is memoir just another name for passport to oblivion?

During the first half of the term students will delve into several major works, which should give them historical perspective and show them some of the possible approaches to writing private history.

They will be introduced to different kinds of autobiographical writing: from works written by the protagonists of major historical events, to recollections of the non-famous people; from texts rich in political connotations and critique of the regime, to celebrity memoirs and the escapism they offer; from traditional forms of memoirs to fragmentary writing, writing in instalments, and graphic narratives. Students will learn about memoirs as political weapons and how they have been used through history. They will also be encouraged to critically evaluate and examine the most recent forms of life writing, such as blogging and micro-blogging, and social media.

In the second half of the term, students will work on a major piece of life writing. They will be expected to produce a manuscript dealing with a specific experience or part of their lives.

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EN684 Clouds, Waves & Crows: Writing the Natural, 1800 to the Present						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

The module will be taught through 10 x 2-hour seminars and 10 x 'third hour' which will consist of lectures, workshops, and other activities

Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. develop skills that will enable them to work creatively, theoretically and productively across a variety of 'texts' that engage with ecological issues, - including genres such as autobiography, painting, the novel, film, poetry, and nature writing.
2. develop a conceptual understanding of the different literary traditions and movements out of which the texts arise, and how these in turn might be articulated within, and interrogative of, our relationship with notions of nature and place.
3. develop a systematic understanding of a range of theoretical, aesthetic, and cultural perspectives towards the study of nineteenth-, twentieth-, and twenty-first century nature writing.
4. develop complex and historically situated approaches to concepts such as nature, ecology, evolution, animal, and human, coupled with an appreciation of those terms' uncertainty and ambiguity.
5. further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics, landscape and the body in literature.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

1. An ability to apply close reading techniques to a range of literary texts and, to a lesser extent, paintings and films, and to make productive comparisons between them.
2. Development of the skills necessary for participating in group discussions and giving oral presentations.
3. A capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. An ability to construct original, articulate and well-substantiated arguments.

Method of Assessment

100% coursework: seminar performance (10%), two 3000-word essays (45% each)

Preliminary Reading

Cregan-Reid, Vybarr (2016) Footnotes
 Gray, John, (2003) Straw Dogs
 Hardy, Thomas, -(2009) Selected Poetry, (1878) Return of the Native
 Forster, E. M. (1971) Maurice
 Thomas, Edward, - (2013) Selected Prose and Poetry
 Woolf, Virginia, -(1931) The Waves, Selected Essays
 Laing, Olivia, (2011) To the River
 Macfarlane, Robert, (2013) The Old Ways
 Clare, John, (1987) Selected Poetry and Prose
 Morton, Timothy, (2007) Ecology Without Nature
 Bate, Jonathan, (2000) The Song of Earth
 Keiller, Patrick, (dir.) London, (1997) Robinson in Space, Robinson in Ruins

Restrictions

Not available as wild

Synopsis <span style =

For about 2.3 million years of human history there was no such thing as nature writing. Then suddenly, 250 years ago it became one of the most popular literary forms and it has not gone away. Why is this? Why was there a sudden interest in nature that is evidenced in letters, poetry, autobiography, fiction, painting, film and philosophy?

One answer might be that for the first time in the entire history of our species we were becoming estranged from our surroundings. This exciting module will familiarise you with some of the debates this field has generated in its relatively short life. As you acquire experience on the module, and develop new ways of seeing the world around you, you may even, as many students have done before you, have a go at some nature writing yourself as there is an option to write a piece of creative non-fiction as one of the modes of assessment. You will receive guidance and advice on doing this throughout the module.

The reading on the module is chosen and arranged for you to build an expertise in ecological writing and debates, inviting you to look again at nature, ask what it is, what do we use it for, what is our relationship to it, what does it mean for us, what do we make it mean and to what ends, or what is the role that language plays in creating or representing our role in the world? Moreover, while nature may be seen to be something 'out there' the module seeks to ask how it is connected to our understanding of identity, history, or sexuality.

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EN685 Elements of Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 45
 Private study hours: 255
 Total study hours: 300

Department Checked

3/1/19

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Read and respond to a range of short stories and novels as technical exemplars of the craft of fiction writing.
- 2 Identify and evaluate the technical and stylistic choices made by the writer of contemporary fiction.
- 3 Understand how these choices can be applied to their own writing.
- 4 Develop their capacities for close reading and editorial scrutiny.
- 5 Apply these developed skills to the reading of fiction produced by their classmates and by themselves.
- 6 Begin to identify their own formal, stylistic and thematic approaches.
- 7 Reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
- 8 Apply sophisticated writing techniques to their own creative work.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate their capacities for close reading and editorial analysis.
- 2 Demonstrate their creative writing skills to an advanced level.
- 3 Demonstrate their communication skills, particularly in responding to others' work in the context of the workshop.

Method of Assessment

Main assessment methods:

Seminar Participation 20%
 Writer's Journal 20%
 Original Fiction 4,500 words 60%

Reassessment methods

Alternative Assessment: 100% coursework (4,000 words original fiction plus 500 words reflective task)

Preliminary Reading

Indicative Reading List:

Carver, Raymond (1993) *Where I'm Calling From: The Selected Stories*, London: Harvill
 Jackson, Shirley (2009) *The Lottery & Other Stories*, London: Penguin
 Machado, Carmen Maria (2019) *Her Body & Other Parties*, London: Serpent's Tail
 Mansfield, Katherine (2008) *Selected Stories*, Oxford: OUP
 Packer, ZZ (2005) *Drinking Coffee Elsewhere*, Edinburgh: Canongate
 Williams, Eley (2017) *Attrib. & Other Stories*, London: Influx

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis *

This module will concentrate on, as it says, *The Elements of Fiction*. The elements that will be covered are: point-of-view; characterisation; dialogue; plot; structure and planning; voice and tone; description and imagery; location and place; editing and re-editing; theme. Each week, there will be a different technical theme, exemplified by prior reading. Students will discuss the set texts, as exemplars of writerly craft. These discussions will be supported and illustrated by writing exercises. As the term progresses, the focus will shift more on to the students' own work; and writing workshops will be an integral part of the seminars.

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EN686 Contemporary Poetry: Context and Innovation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 33
 Private study hours: 267
 Total study hours: 300

Department Checked

7.8.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Read and respond to a range of contemporary poetries as technical exemplars of the craft of writing poetry.
2. Identify and evaluate the technical and stylistic choices made by the writer of contemporary poetry.
3. Understand how these choices can be applied to their own writing.
4. Develop their capacities for close reading and editorial scrutiny.
5. Apply these developed skills to the reading of poetry produced by their classmates and by themselves.
6. Begin to identify their own formal, stylistic and thematic approaches.
7. Reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Apply sophisticated writing techniques to their own creative work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Develop their capacities for close reading and editorial analysis.
2. Develop their creative writing skills to an advanced level.
3. Develop their communication skills, particularly in responding to others' work.

Method of Assessment

100% coursework.

Portfolio of work (120 lines of poetry) (65%)
 Essay (1,500 words) (25%)
 Seminar and workshop participation (10%)

Preliminary Reading

There will be a course reader, supported by these texts:

Chivers, Tom (ed), (2012) *Adventures in Form: A Compendium of New Poetic Forms, Rules & Constraints*. London Penned in the Margins.
 Critchley, Emily (ed), (2015) *Out of Everywhere 2*. Hastings: Reality Street.
 Etter, Carrie (ed.), (2010) *Infinite Difference: Other Poetries by U.K. Women Poets*, Bristol: Shearsman Books.
 Hilson, Jeff. (2008) *The Reality Street Book of Sonnets*. Hastings: Reality Street.
 Sheppard, Robert. (2008) *Complete Twentieth-Century Blues*, Norfolk: Salt.
 Tarlo, Harriet (ed.), (2011) *The Ground Aslant: an Anthology of Radical Landscape Poetry*, Bristol: Shearsman Books.

Restrictions

Not available as wild

Synopsis <span style =

This module will expose students to a wide range of contemporary English language poetries, which don't use traditional prosodies as their organising principles. Techniques and writing strategies covered may include 'chance' procedures; cut-up; 'field' poetics; Oulipo; 'concrete' poetry; radical feminist poetics; the avant-garde lyric; 'radical landscape' poetries, amongst others. One of these approaches to writing poetry (or others as appropriate) will be the starting point for discussion each week. These discussions will be supported with writing week by week. Each teaching session will incorporate a writing workshop.

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EN689		Modernism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

24/1/20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate an understanding of modernist literary forms
- 8.2 Relate the set texts to their relevant literary, critical, and historical contexts
- 8.3 Apply and interrogate the wider historical narratives within which modernist texts were produced, and within which they have subsequently been commonly read, including theories of modernity and textuality
- 8.4 Demonstrate an understanding of the varying literary modes and techniques employed in modernist literature,
- 8.5 Be conversant with the seminal critical writing about this period and more recent re-evaluations.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Read literature and criticism critically, assessing different critical approaches and the arguments behind them.
- 9.2 Structure, develop, and sustain complex arguments, and select and use primary and secondary material
- 9.3 Present an argument in a variety of formats, defend that argument, and use responses to refine their ideas
- 9.4 Demonstrate capacity to make connections and comparisons across the range of their reading and the understanding they bring to it.
- 9.5 Exercise of confident powers of textual analysis and fluent critical argument, an effective command of written English, together with an appropriate range of critical vocabulary and an understanding of its application.
- 9.6 Show a capacity for self-directed research and an understanding of how to interrogate and creatively deploy a variety of critical and theoretical positions and to weigh the importance of alternative perspectives.

Method of Assessment

Main assessment methods:

Critical Essay (2,000 words) (30%)
Research Essay (3,000 words) (50%)
Seminar participation (20%)

Reassessment methods:

Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

Indicative Reading List:

Joyce, J. (1922). *Ulysses*. London: Penguin.
Rainey, L. (ed.), (2005). *Modernism, An Anthology*. Oxford: Blackwell.
Rhys, J. (2000). *Good Morning, Midnight*. London: Penguin.
Woolf, V. (2014). *To The Lighthouse*. Oxford: Oxford University Press.

Pre-requisites

None

Synopsis <span style =

This module looks at some of the most innovative early twentieth century writers. As well as famous authors, such as the novelists Virginia Woolf and James Joyce, and the poet T. S. Eliot, the module examines a wide range of figures, such as Gertrude Stein, who pioneered the 'stream-of-consciousness' technique; the writer and artist Wyndham Lewis, who imitated the bombastic stance of the Italian Futurists; and the African American poet Langston Hughes, who saw the modernist moment as an opportunity to create a new 'Negro art'. This period is characterised as much by its lively and often strident artistic manifestos as it is by its sometimes monumental literary works, and we take a close look at this climate of literary debate. We will analyse these writers against the background of changing social and sexual attitudes, examine the connections with literary and artistic developments in France and Italy, and unearth some of the less well-known writers of the period who are increasingly viewed as central to modernist literary history.

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EN691 A Throw of the Dice: Gambling, Gaming & Fiction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 31
Private study hours: 269
Total study hours: 300

Department Checked

23.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Read and respond to a range of novels and short stories.
2. Demonstrate developed capacity for close reading and critical analysis and apply these skills to the reading and writing of fiction.
3. Demonstrate experience in the making of connections between historical circumstances and the writing of fiction.
4. Identify and critically evaluate approaches to the writing of fiction, in terms of both theme and form, and consider how these two elements might be necessarily linked.
5. Demonstrate the ways in which the themes of gaming, gambling and chance might determine the ways in which narratives are constructed, both thematically and formally.
6. Respond creatively to critical questions and use creative writing as a means of critical enquiry.
7. Identify their own formal, stylistic and thematic approaches.
8. Develop their own style or styles of writing, having considered a variety of approaches.
9. Reflect on the wide range of narrative and formal choices open to the contemporary writer.
10. Apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)
11. Demonstrate an improved capacity to edit their own work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Develop their capacity for close reading and critical analysis and make comparisons across a range of reading.
2. Develop their creative writing skills to an advanced level.
3. Extend their range of critical and creative vocabulary and broaden conceptual framework.
4. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Method of Assessment

100% Coursework:

Interim assignment of 2,000 words (25%)
Short story for final assignment of 5,000 words (65%)
Seminar performance (10%)

Preliminary Reading

Bolaño, R. (2012) *The Third Reich*. London: Picador
Dostoevsky, F. (2008) *The Gambler* (in *Notes from the Underground, and The Gambler*). Oxford: OUP

Restrictions

Not available as wild

Synopsis <span style = "<div data-bbox="83 731 817 766" data-label="Text"> This module will look at fiction that has taken games, gaming and/or gambling as a subject, as well as fiction that has used elements of these pursuits to develop a system of rules to determine its own form. At the heart of all this is a dualism of game and play; or, to put it another way, law and freedom.

For the first half of the term students will be exposed to a variety of novels and short stories, and will be encouraged to assess the ways in which these fictions incorporate the subject matter of gaming and gambling and chance in the context of contemporary society and ideology; and, how authors have employed these elements for, for example, plot points and character development. We will begin in the nineteenth century (Heathcliff wins the deeds to *Wuthering Heights* in a game of cards; in *The Queen of Spades*, Pushkin's theme of the arrogance of a player who thinks he can triumph over the game being inevitably punished by madness and death is one that would be later explored by Nabokov) and move through to the present day. We will look at experiments with narrative and form and take in computer-game narrative along the way.

In the second half of the term students will build upon the writing exercises and reading of the first half, to work on producing their own fiction. Regular writing workshops will encourage students to share ideas and work in progress; and technical skills sessions will encourage them to experiment with grammar, structure, voice and theme, working, if not along the lines of, at least in the light of, the different thematic approaches and investigations of the work they have been reading.

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EN692 Literature and Life: c. 1400-1700						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
2	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	
3	Canterbury	Autumn	I	30 (15)	100% Coursework	
3	Canterbury	Spring	I	30 (15)	100% Coursework	
4	Canterbury	Autumn	I	30 (15)	100% Coursework	
4	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and respond critically to the works of writers of the early modern period
- 2 consider and analyse the concept of the literary in relation to life in this period, in terms of theatrical, political, cultural and social contexts
- 3 develop a critical understanding of the development of literature in the early modern period
- 4 become conversant with current critical approaches and debates to the literature

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 analyse texts critically and make comparisons across a range of reading
- 2 demonstrate their command of written English and their abilities to articulate coherent critical arguments
- 3 understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 4 demonstrate their abilities to carry out independent research
- 5 demonstrate their ability to communicate effectively to a variety of audiences and/or using a variety of methods.

Method of Assessment

Main assessment methods:

Seminar Participation (20%)
 Reflective Portfolio (2,000 words) (20%)
 Close Reading (1,250 words) (15%)
 Research Project (3,000 words, performance, audio or AV production) (45%)

Reassessment methods:

Alternative Assessment: 100% coursework (4,000 words)

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Preliminary Reading

Indicative Reading List:

Baldwin, W. (1988) *Beware the Cat: The First English Novel*, ed. William A. Ringler, Jr. and Michael Flachmann. San Marino, CA: Huntington Library.
Bevington, D. (2002) *English Renaissance Drama: A Norton Anthology*. London: W. W. Norton.
Greenblatt, S. ed. (2018) *The Norton Anthology of English Literature: Vol. B. The Sixteenth Century and The Early Seventeenth Century*. Tenth Edition. London: W. W. Norton.
Lindley, D. (1995) *Court Masques: Jacobean and Caroline Entertainments, 1605-1640*. Oxford: Oxford University Press.
Taylor, G, Jowett, J. and Bourus. T. eds. (2017) *The New Oxford Shakespeare*. Oxford: Oxford University Press.

The majority of primary texts are available in *The Norton Anthology of English Literature: Vol. B*. Any texts that are not included in the anthology will be made available via a course reader.

Pre-requisites

None

Synopsis <span style =

This module examines early modern literature written from 1400 to 1700. Looking at a wide range of literary forms, including poetry, prose and drama, students will consider how early modern writers engage with questions of love, gender and sexuality; religion and religious belief; nationhood, travel and colonisation; social commentary, governance and political reform. We will consider how important debates surrounding political, social, gender and religious identity inflect and are reflected in the literature of the period.

The module recognises the literary achievements of male and female authors. Students will have opportunity to read canonical works by Edmund Spenser and John Milton alongside those of pioneering female writers, such as Aemilia Lanyer and Lady Mary Wroth. We will also explore the boundaries of the literary canon, encountering pamphlets, petitions, sermons and conduct books, and consider the ways in which literary and non-literary texts both mirror and influence culture and society.

Please note that the authors, texts, and themes may change periodically in accordance with the research interests and expertise of academic teaching staff.

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EN694 Shakespeare and Early Modern Drama						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours 32
Private study hours 268
Total study hours 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and analyse critically the works of Shakespeare and his contemporary dramatists
- 2 read and understand the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts
- 3 demonstrate a critical understanding of the development of drama in the early modern period
- 4 become conversant with current critical approaches to and debates about the drama and evaluate their appropriateness to their chosen topics

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 demonstrate their abilities to analyse theatrical texts critically and make comparisons across a range of reading
- 2 demonstrate their command of written and spoken English and their abilities to articulate coherent critical arguments
- 3 understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 4 demonstrate their abilities to carry out independent research
- 5 demonstrate their presentational skills

Method of Assessment

Main assessment methods:

Seminar participation (20%)
Close Reading Exercise (2,500 words) (30%)
Project (2,500 words) (50%)

Reassessment methods:

Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The drama of early modern England broke new literary and dramatic ground. This module will focus on key plays across the period. It will explore the development of dramatic writing, the status of playing companies within the London theatres, drama's links to court entertainment and its relationship to the provinces. Dramatic and literary form will be a central preoccupation alongside issues of characterisation, culture, politics, and gender. Shakespeare's work will be put into context in relation to the plays of his contemporary dramatists as well as the various cultural, historical and material circumstances that influenced the composition, performance and publication of drama in early modern England.

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EN695 Empire, New Nations and Migration						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Department Checked

4/1/19

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate an historically contextualised understanding of colonial discourse analysis, theories of decolonisation, migration and diaspora.
- 2 Interpret and apply a range of theoretical concepts surrounding postcolonialism across a variety of regions and literatures, and make productive comparisons and distinctions between them.
- 3 Demonstrate an understanding of the relationship between postcolonial literary studies and other critical disciplines.
- 4 Demonstrate an enhanced capacity to structure nuanced arguments centred on the close relationship between aesthetics, culture and politics in a range of literary genres.
- 5 Show understanding of the different literary traditions and movements out of which these texts arise, and how these in turn might be articulated within, and interrogative of, broader transnational and postcolonial frameworks.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Apply close reading techniques to a range of literary texts and to make complex comparisons between them.
- 2 Demonstrate the skills necessary for participating in group discussions and giving presentations.
- 3 Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
- 4 Construct original, articulate and well-substantiated arguments

Method of Assessment

Main assessment methods:

Critical essay (2,500 words) (30%)
 Research Essay (4,000 words) (50%)
 Seminar Participation (20%)

Reassessment methods:
 Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

Indicative Reading List:

Armah, Ayi Kwei. (1968), *The Beautiful Ones Are Not Yet Born*, Oxford: Heinemann
 Blixen, Karen. (1937), *Out of Africa*, London: Penguin
 Danticat, Edwidge (2004), *The Dew-Breaker*, New York: Alfred A. Knopf
 Thiong'o, Ngugi wa (1967), *A Grain of Wheat*, London: Penguin

Pre-requisites

None

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Synopsis *

This course will introduce students to the field of postcolonial literature, focusing on the period from the late nineteenth century to the present day. The module will be divided into three consecutive areas: empire and colonisation (three weeks); liberation movements and the processes of decolonisation (either three or four weeks); and migration and diaspora (either three or four weeks). Centred primarily on canonical British colonial texts, the first part of the course may also involve comparison with other less familiar texts and contexts, such as those of Zionist nationalism and settler colonialism, or more popular twentieth-century imperial fantasy and adventure genres. The texts in the second part of the module will be drawn primarily from Africa, the Caribbean, the Middle East, and South Asia. The intention is to allow students to bring these disparate regions and texts into a productive dialogue with each other by reflecting on their shared history of decolonisation and their common engagement with colonial and liberation discourses. The course further aims to sketch a narrative of empire and decolonisation that is in part relevant to contemporary postcolonial Britain, to which the final section on migration and diaspora then returns. Some brief extracts from theoretical material on colonial discourse analysis, decolonisation, postcoloniality and migration will be considered alongside a single primary text each week. Students will be introduced to key ideas from the work of (among others) Edward Said, Frantz Fanon, Homi Bhabha, Stuart Hall and Gayatri Spivak. Together with a broad primary textual arc stretching from the British empire to postcolonial Britain, the course will thus give students a cohesive intellectual narrative with which to explore changing conceptions of culture, history, and postcolonial identity across the modern world.

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EN697 Chaucer and Late Medieval English Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate a critical understanding of the writings of a range of authors from the later medieval and Tudor period;
- 2 demonstrate an understanding of the different kinds of narrative and the ways in which they are written;
- 3 identify recurrent topics within and between authors and across periods;
- 4 establish a sense of the historical and cultural contexts for medieval and Tudor literature.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 identify and apply appropriate methods and theories;
- 2 structure, develop and sustain complex arguments; and select, assimilate and apply primary and secondary sources;
- 3 demonstrate independent and collaborative research skills
- 4 demonstrate writing skills and use a range of techniques to undertake critical analysis of texts;
- 5 demonstrate communication skills to present an argument in a variety of formats; how to defend that argument, and how to use responses to refine ideas.

Method of Assessment

Main assessment method

Reflective Portfolio (20%)
Close reading exercise (1,250 words) (15%)
Research Project (3,000 words, performance, audio or AV) (45%)
Seminar participation (20%)

Reassessment methods
Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Restrictions

Not available as wild

Synopsis <span style =

This module will introduce students to a range of writing from the late-medieval period. It focuses on a number of central genres in English literature that emerged between the late-fourteenth and early-sixteenth-centuries (romance, tragedy and fabliaux, miracle plays and devotional prose), and will explore some key topics and themes in medieval literature. In previous years, we have explored, for example: authority and the idea of the 'author', politics and social change, gender, sexuality, piety, personal identity, chivalry, free will, legend, historicism, reading technologies and practices, iconography, and medievalism. The themes and theories covered by the course will vary from year to year in response to the lecture programme, and to the emphases made by individual teachers.

Geoffrey Chaucer's Canterbury Tales will offer an accessible introduction to many of these core genres and themes, and initiate students in issues that are pertinent to less familiar writers and texts from the period, such as Sir Gawain and the Green Knight, Malory's Le Morte Darthur, and The Book of Margery Kempe. During the course of the module you will also learn about the historical and cultural contexts of the fourteenth and fifteenth centuries, how such contexts influenced the literature of the period, and how modern medievalisms (the versions of 'the medieval' presented in, for instance, film, TV, art and historical novels) have shaped twenty-first-century ideas about medieval life and literature.

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EN700 Metropolis: Writing and Spectacle in Early Modern London						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

There will be 10 weekly 2-hour seminars plus a third hour as directed.

Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- critically evaluate the works of early modern writers across a broad range of genres
- review, consolidate, extend and apply their knowledge and understanding of the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts
- critically analyse the development of the city in the early modern period through writings about it
- apply the methods and techniques learned from current critical approaches to and debates about urban writing to their research

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- analyse texts critically and make comparisons across a range of genres
- develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- develop their abilities to carry out independent research
- develop their presentational skills

Method of Assessment

100% coursework: seminar performance (10%), 1-1,500 word Source Review, 4-4,500 word Long Essay (70%)

Preliminary Reading

John Stowe, Survey of London
 Lena Orlin ed., Material London
 Griffiths and Jenner eds., Londinopolis
 Amanda Bailey and Roze Hentschell eds., Masculinity and the Metropolis of Vice, 1550-1650
 Tracey Hill, Pageantry and Power, MUP 2010
 Dieter Mehl, Angela Stock, Anne-Julia Zwielerlein, Plotting Early Modern London: New Essays on Jacobean City Comedy, Ashgate 2004
 Bernard Capp, The World of John Taylor the Water-Poet, 1578-1653
 Gurr, Andrew Playgoing in Shakespeare's London (third ed. 2004)
 Darryll Grantley, London in early modern English drama, Palgrave, 2008

Synopsis <span style =

London became a metropolis in the sixteenth century – it grew wildly in size and its 'big city' status made it the entertainment capital of England. This module analyses the relationship between a developing city and an expanding cultural life in the reigns of Elizabeth and James. It considers the increase in playhouses, shopping, street life, religious life and public shaming. It explores the dynamics between urban life and writing – the way Londoners wrote about their city, the way satirists punctured its self-image, the way courts recorded its crimes and the way entertainment was scripted. It investigates the interplay between spontaneous popular culture and structured civic entertainment, and between court culture and prostitution. Topics to be covered include 'mapping the city: Stowe's Survey'; 'working London: street cries and the water poet'; 'street performances: sermons and book burnings'; 'women on the margins: cony catching and prostitution'; and 'shopping in London: the new exchange and its plays'.

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EN701 The Global Eighteenth Century						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

On successful completion of this module the student will be able to demonstrate the following subject specific learning outcomes :

- nuanced knowledge of the transatlantic and global nature of many eighteenth-century British texts as well as texts produced in eighteenth-century British colonies..
- ability to analyse representations of different peoples and parts of the world in various genres from the eighteenth century, including novels, poems, and periodicals.
- ability to relate writing about the non-European world to larger historical and political contexts.
- highly developed analytical skills, particularly textual analysis.
- a thorough understanding of critical approaches to representations of other peoples and cultures.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- apply developed close reading techniques to a range of literary texts and genres and make complex comparisons between them;
- display strong presentation and group discussion skills;
- possess an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- identify appropriate research questions and ability to construct original, clear, well-substantiated arguments.

Method of Assessment

Assessment will be based on two essays of 3000 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from seminar performance.

Preliminary Reading

Aphra Behn, *Oroonoko* (1688)
Richard Steele, 'Inkle and Yarico', *The Spectator* 11 (1711)
Daniel Defoe, *Moll Flanders* (1722)
Alexander Hamilton, James Madison and John Jay, *The Federalist* (1788)
Henry Mackenzie, *The Man of Feeling* (1771)
William Beckford, *Vathek* (1786)
Pastoral Poetry: Thomas Gray, 'Elegy Written in a Country Church-yard'; Oliver Goldsmith, 'The Deserted Village'; Ann Yearsley, 'Clifton Hill'; George Crabbe, 'The Village' (various dates)
Cook's *Voyages* (1768-1779)
"Unca Eliza Winkfield," *The Female American* (1767)
Phillis Wheatley, from *Poems on Various Subjects, Religious and Moral* (1773)
Elizabeth Inchbald, *Nature and Art* (1796)

Restrictions

Not available as wild

Synopsis <span style =

This module encourages exploration of British interactions with the world beyond Europe during the eighteenth century. The so-called Orient and the New World became sites of exchange but also domination. New hybrid cultural forms emerged from these exchanges and appropriations. We will investigate a variety of texts that depict non-European people and places, as well as texts written by foreign and colonial peoples, to arrive at a critical understanding of cross-cultural and transnational influences at home and abroad. We will address and debate such topics as 'Cosmopolitanism in the Eighteenth Century', 'Foreign Influence on British Identity', 'Sympathy and Sensibility', 'The Material Culture of Empire', 'Exoticism', 'Poetics of Slavery', 'The Black Atlantic', and 'Transatlantic Culture'. Students taking this module will gain a firm grounding in the postcolonial study of eighteenth-century literature and the ethical and political implications of these texts and the ways in which we choose to approach them.

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EN702		Thomas Hardy				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

28/1/20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate skills that will enable them to work theoretically and productively across a variety of 'texts' by Thomas Hardy - including genres such as autobiography, poetry, short fiction, and novels.
2. Demonstrate a conceptual understanding of the different literary traditions and movements out of which Hardy's works arise (classic realism, sensation fiction, tragedy, lyric poetry).
3. Demonstrate a systematic understanding of a range of theoretical, aesthetic, and cultural perspectives towards the study of Hardy's prose and poetry.
4. Demonstrate complex and historically situated approaches to concepts such as nature, ecology, evolution, animal, and human, coupled with an appreciation of those terms' uncertainty and ambiguity.
5. Demonstrate a capacity to structure nuanced arguments centred on the close relationship between aesthetics, landscape and the body in literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Display an ability to apply close reading techniques to a range of literary texts and, to a lesser extent, paintings and films, and to make productive comparisons between them.
2. Apply the skills necessary for participating in group discussions and giving oral presentations.
3. Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. Show an ability to construct original, articulate and well-substantiated arguments.
5. Set up and edit a blog to record a learning journal.

Method of Assessment

One learning journal (2,000 words) (40%)
One essay (3,000 words) (50%)
Seminar performance mark (10%)

Preliminary Reading

Hardy, T. (2001). *The Complete Poems*. London: Palgrave.
Hardy, T. (2003). *The Mayor of Casterbridge*. London: Penguin Books.
Hardy, T. (2003). *Tess of the D'Urbervilles*. London: Penguin Books.
Hardy, T. (1988). *The Woodlanders*. London: Penguin Books.
Millgate, Michael. (2004). *Thomas Hardy: A Biography Revisited*. Oxford: OUP.
Tomalin, Claire. (2007). *Thomas Hardy: a Time-Torn Man*. London: Penguin Books.

Restrictions

Not available as Wild

Synopsis *

Thomas Hardy is one of the most important writers of the last two hundred years. Born into a family that was somewhere below working class, he went on to become one of the most articulate explorers of human emotion and circumstance, whose abilities to describe the natural world are unmatched by any of his peers. In later life, he had achieved so much in the world of letters that even royalty visited him at his home. In his early sixties, he retired from novel-writing and decided to have a go at publishing poetry, unaware that he would go on to have an equally long career as a poet and would become one of the preeminent writers of verse in the twentieth century.

In this module, you will discover why Hardy persists in being one of Britain's most important, modern and relevant writers. It will explore the range of Hardy's work including his novels, some short fiction poetry, prose, and autobiography, in the light of specifically nineteenth-century concerns such as the emergence of modernity, the impact of science, the beginnings of modernism, and the shift from the rural to the urban. Themes to be explored will include Hardy's changing position as an author throughout his career; his development of forms of narrative; his views on history and philosophy; the representation of class; anxieties about social, cultural and economic change; the status of the human and the animal; his interest in evolutionary theory and its widespread effect; and finally, his career and position as a twentieth-century poet.

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EN703 The 'Real' America: Class and Culture in the American Gilded Age						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Department Checked

28.1.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate a rich and nuanced understanding of key issues in discussions of "the real" during the American Gilded Age.
2. demonstrate interdisciplinary and contextual knowledge of Gilded Age and Progressive Era society that will enhance their critical readings of late-nineteenth-century literature and literary culture.
3. demonstrate an in-depth understanding of the social and political forces shaping nineteenth- and early-twentieth century American literature beyond that already covered in other areas of the degree.
4. critique "realist" writers' claim to objectivity and verisimilitude and question the applicability of notions such as "the real" and "the realistic" to literary texts.
5. demonstrate a greater depth of knowledge on the transatlantic networks of influence shaping literature and culture in the Gilded Age.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate the ability to synthesise complex information with precision and subtlety;
2. demonstrate enhanced skills at comprehending, analysing, and interrogating a variety of texts and assessing the value of diverse critical approaches and ideas;
3. demonstrate ability to communicate effectively to a variety of audiences and/or using a variety of methods;
4. demonstrate their capacity to carry out independent research.

Method of Assessment

Main assessment methods:

Written assignment 1 (3,000 words) (45%)
 Written Assignment 2 (3,000 words) (45%)
 Seminar Performance (10%)

Reassessment methods

Like for like

Preliminary Reading

Indicative Reading List:

Life in the Iron Mills (1861) – Rebecca Harding Davis (Boston and New York: Bedford Cultural Editions, 1998).
 Electronic version available at <http://www.gutenberg.org/files/876/876-h/876-h.htm>
 The Bostonians (1886) – Henry James (London: Penguin Classics, 2000)
 A Hazard of New Fortunes (1890) – William Dean Howells (Toronto: Modern Library Paperback, 2002)
 Maggie (1893)– Stephen Crane (London: Norton Critical Editions 1979)
 Realist American Paintings and Photography (Thomas Eakins, Mary Cassatt, Ashcan School, Lewis Hine) Access via
http://www.philamuseum.org/micro_sites/exhibitions/eakins/index.html;
<http://www.artchive.com/artchive/S/sloan.html#images>; <http://www.shorpy.com/lewis-hine-photos>
 Letters from New York (1880-1891) – José Martí in Jose Marti Selected Writings trans. Esther Allen (London: Penguin Books, 2002)

Pre-requisites

None

Restrictions

Not available as elective (wild)

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Synopsis *

What is at stake when artists and writers decide to take the "real world" as the subject of their art? In the later nineteenth century, to depict "reality" in fiction and art became a radical act of social protest and critique. In an endeavour to locate the "truth" behind American society, realists moved well beyond pre-existing societal norms to investigate the squalid living conditions of immigrants in the New York slums, participate in Native American religious ceremonies, and probe the psychosexual neuroses of the middle classes. This module explores the American "ideology of realism" (Michael Elliot) in the late nineteenth- and early- twentieth centuries as expressed in a variety of forms and genres, including: the novel, painting, anthropology and photography. We will discuss the reasons behind the emergence of realism in the later nineteenth century, how it interacted with the new "mass culture", whether it critiqued or reinforced dominant racial, sexual, ethnic and class-based prejudices, and, finally, why it declined in the twentieth century as the favoured aesthetic of the American avant-garde. On this module we will move far beyond seeing realism as merely a tame, neutral artistic style to investigate how it pointed to a radical "way of seeing" the nineteenth- and early-twentieth-century world.

EN705 The Contemporary Memoir						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 30

Private Study Hours: 270

Total Study Hours: 300

Department Checked

23.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. critically evaluate a variety of contemporary memoirs, primarily from North America, including graphic memoir and docu-memoir (film);
2. demonstrate a systematic understanding of the literary history of the memoir, its connection to other nonfictional forms (for example, autobiography), and of recent developments/variants of the genre;
3. closely engage with a range of established theoretical, aesthetic, and cultural perspectives (including interdisciplinary approaches) to scrutinise the aesthetic and cultural work of the genre and its appeal to present-day mass audiences;
4. demonstrate sophisticated analytical skills, including close textual analysis, to examine the different forms, techniques, and themes (trauma, disability, illness, family relationships, race, sexuality, history) deployed in contemporary memoirs;
5. consolidate and extend their capacity to structure nuanced arguments about debates concerning the ethics of life writing, questions of truth/authenticity, celebrity and (neo)confessional culture, and how contemporary memoirs reconfigure the relationship between the "private" and the "public".

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply sophisticated close reading techniques to a range of texts and to make productive and complex comparisons between them;
2. display strong presentation skills and an ability to actively participate in group discussions;
3. show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
4. frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

Method of Assessment

100% coursework:

Two essays of 3000 words each (45% each)

Seminar performance mark (10%)

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Preliminary Reading

Thomas Couser, *Memoir: An Introduction* (2012)
Barack Obama, *Dreams from My Father: A Story of Race and Inheritance* (1995)
Jean-Dominique Bauby, *The Diving-Bell and the Butterfly* (1997)
James Frey, *A Million Little Pieces* (2003)
Jonathan Caouette, *Tarnation* (2003) [film]
Azar Nafisi, *Reading Lolita in Tehran: A Memoir in Books* (2003)
Jackie Kay, *Red Dust Road* (2010)
Sarah Leavitt, *Tangles: A Story about Alzheimer's, My Mother and Me* (2010)
Sonali Deraniyagala, *Wave: A Memoir of Life after the Tsunami* (2013)

Films

Tarnation, dir. Jonathan Caouette (2003)
The Diving-Bell and the Butterfly, dir. Julian Schnabel (2007)

Restrictions

Not available as wild

Synopsis *

Why is the memoir such a popular genre in contemporary literature? Are memoirs individualistic, sentimental and voyeuristic (what is often dismissed as "misery literature") or can they have strong ethical impulses and powerful real-world effects? This course critically examines the significance of the memoir – a first-person account of a part of one's life, often written by someone not previously known as a writer– in late-twentieth- and early-twenty-first-century literature. Through reading a range of recent memoirs we will examine the themes, techniques and debates that have come to characterise this genre. Drawing on a range of aesthetic, theoretical and cultural perspectives, we will approach these memoirs both as literature – as rich sources for critical analysis and capable of transforming academic criticism – and in terms of their appeal, and sometimes controversial reception, within present-day mass audiences. We will also expand our discussion of memoirs to consider graphic narrative and film.

EN706 The Love Poem, from Thomas Wyatt to Charli XCX						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Department Checked

24.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Develop and then deepen an understanding of the relationship between the experience and expression of love and social change.
2. Develop a deep and broad sense of changing literary traditions and poetic form over a period of centuries, describing the complexities, contradictions and tensions inherent in this changing landscape.
3. Explore in depth the role of the love poem in shaping the institution of English-language poetry itself.
4. Interpret and apply a range of theoretical concepts on issues of language, song, representation, lyric address and intertextuality across a variety of historical and geographical contexts across which the love poem has undergone transformations.
5. Historically situate concepts including desire, the Self and Other, gender, spirituality, transgression and the domestic since the sixteenth century

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply close reading techniques to a range of poetic texts and make complex comparisons between them.
2. Conceptualise broad and large scale social and literary-historical change.
3. Further develop skills in group discussions and give detailed and original oral presentations.
4. Increasingly undertake self-directed research, with a particular emphasis on developing the ability to evaluate texts within their historical contexts.
5. Construct original, articulate and well-substantiated arguments deploying secondary critical and theoretical perspectives.

Method of Assessment

Main Assessment Methods:

Two essays (3,000 words each) (45% each)
Seminar performance (10%)

Reassessment methods
Like for Like

Preliminary Reading

Indicative Reading List:

McClatchy, J. D. Ed (2001) *Love Speaks its Name: Gay and Lesbian Love Poetry*. London: Everyman
Ricks, C. (1999) *The Oxford Book of English Verse*, ed. Christopher Ricks. Oxford: Oxford University Press
Stallworthy, J. Ed. (2003) *The New Penguin Book of Love Poetry*, ed. John Stallworthy London: Penguin

Pre-requisites

None

Restrictions

Not available as elective (wild)

Synopsis <span style =

The Love Poem will tell a history of English poetry through the lens of its most important and singular genre. Students will interrogate the characteristics of modern poetry itself through an investigation of love, desire, gender and intimacy as they have been articulated through the changing lyrical tradition of the language. The module will examine key canonical writers from the beginnings of the English lyric, including Thomas Wyatt and William Shakespeare, through complications in metaphysical poetry, the ballad and Romanticism, up to present day representations of homosexual love, popular song and avant-garde expression. Poets will be studied alongside theorists such as Alain Badiou, Roland Barthes and Judith Butler, exploring the possible ways in which poetry can be said to challenge dominant modes of love, interact with their social environment through love poetry, and investigate, express and explain the experiences of attraction, attachment and loss.

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EN708		Virginia Woolf				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 268

Contact Hours: 32

Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate wide-ranging knowledge of Virginia Woolf's writing, including her novels, essays, short stories, and auto/biographical texts;
2. Demonstrate an ability to relate Woolf's writing to historical, cultural, philosophical, political and artistic contexts relevant to modernism;
3. Demonstrate sophisticated analytic skills, including close textual analysis
4. Demonstrate a thorough understanding of critical approaches to Woolf's writing;
5. Demonstrate an understanding of Woolf's place in the wider context of modernist literature

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply sophisticated close reading techniques to a range of literary texts and genres and to make productive and complex comparisons between them;
2. Display strong presentation skills and an ability to actively participate in group discussions;
3. Show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
4. Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar Participation 20%

Reassessment methods

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module examines the development of Virginia Woolf's writing across the span of her life. It explores Woolf's most important modernist texts alongside some of her lesser-known writings, and considers a range of literary genres she wrote in (novels, essays, short stories, auto/biography). As well as paying close attention to the distinct style of modernist literature, there will be consideration of various historical, cultural, philosophical, political and artistic contexts that influenced, and were influenced by, Woolf's writing. Students will be introduced to the key critical debates on Woolf, featuring discussion of topics as diverse as feminism, visual art, the everyday, war, sexuality, gender, class, empire, science, nature and animality. With Woolf as its central focus, this module therefore seeks to understand the lasting significance of modernist literature.

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EN709 Animals, Humans, Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact hours: 32

Private study: 268

Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate nuanced knowledge of representations of animals in literature across different periods (from the early 19th century to the present).
2. Demonstrate an ability to compare representations of animals in different genres, including novels, short stories and poetry.
3. Demonstrate an ability to relate writing about animals to broader historical, cultural, philosophical, and political contexts.
4. Demonstrate sophisticated analytic skills, including close textual analysis;
5. Demonstrate a thorough understanding of critical approaches to animals in literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply sophisticated close reading techniques to a range of literary texts and genres and make productive and complex comparisons between them;
2. Display strong presentation skills and an ability to actively participate in group discussions;
3. Show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
4. Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

Method of Assessment

Main assessment methods

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar Participation 20%

Reassessment methods

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

What is the relationship between 'animal' and 'human', and how is this explored through writing? This module seeks to examine creaturely relations by focusing on literature from the eighteenth century up to the present, alongside key theoretical and contextual material that engages with questions concerning animality and humanity. We will focus on how writers imagine distinct animal worlds as well as how they understand the role of animals in human cultures. A range of novels, short stories and poems will raise questions about how we look at, think with, and try to give voice to animals, and topics covered will include 'Becoming Animal', 'Animal Autobiography', 'Observing Animals', 'Colonial Creatures', 'Animal Experiments', 'Taming and Training', and 'Questions for Animals'. Students taking this module will gain a firm grounding in the diverse critical field known as 'animal studies', whilst also considering the broader cultural, philosophical and ethical implications of how we think about the relationship between humans and animals.

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EN710 Victorian Aestheticism and Decadence						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 32
Private Study Hours: 268
Total Study Hours: 300

Department Checked

28.1.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate a sophisticated understanding of the key themes, styles, and theoretical foundations of Victorian aestheticism and decadence, including their status as transitional stages between Romanticism and Modernism; their preoccupations with formal beauty, standards of taste, ideals of self-cultivation, and the relationship between the visual and literary arts; and their engagements with (and disengagements from) political and religious questions;
2. demonstrate a critical awareness of the social and cultural contexts of Victorian aestheticism and decadence, particularly the scandals and controversies that marked their receptions, their diffusion into popular culture, and their status as counter-cultural movements associated with alternative sexualities, cosmopolitanism, and individualism;
3. demonstrate they have gained the historical knowledge and conceptual tools to reflect critically upon the category of the 'aesthetic' and its implications for their study of literature and their broader engagements with art and culture;
4. demonstrate knowledge and appreciation of Victorian literature beyond canonical novels, and enhanced their skills in analysing a diverse range of texts including poetry, short stories, and critical and philosophical prose;
5. demonstrate their capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural dimensions of Victorian aestheticism and decadence.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate their ability to synthesise complex information with precision and subtlety;
2. demonstrate their ability to comprehend, analyse, and interrogate a variety of texts and assess the value of diverse critical approaches and ideas;
3. demonstrate improved fluency and confidence in oral communication;
4. demonstrate improved capacity to mount complex arguments lucidly and persuasively in both spoken and written contexts;
5. demonstrate their capacity to carry out independent research.

Method of Assessment

100% Coursework:

One essay (3,000 words) (40% each)
One research task (3,000 words) (40%)
Group presentation (10%)
Seminar performance (10%)

Preliminary Reading

Corelli M. (2004) *Wormwood: A Drama of Paris*. Ed. Kirsten McLeod. Peterborough: Broadview Press.
James, H. (2009). *A Portrait of a Lady*. Ed. Roger Luckhurst. Oxford: OUP.
Morris, W. (2009) *News From Nowhere*. Ed. David Leopold. Oxford: OUP.
Pater, W. (2010). *Studies in the History of the Renaissance*. Ed. Matthew Beaumont. Oxford: OUP.
Wilde, O. (2008). *The Picture of Dorian Gray*. Ed. Joseph Bristow. Oxford: OUP.

Restrictions

Not available as Wild

Synopsis <span style =

This module is an intensive study of the Aesthetic and Decadent movements in late Victorian Britain. The module will proceed thematically rather than chronologically, and will acquaint students with some of the key artistic achievements and critical works associated with both movements, such as Algernon Charles Swinburne's *Poems and Ballads* (1866), Walter Pater's *Studies in the History of the Renaissance* (1873), and Oscar Wilde's *The Picture of Dorian Gray* (1890). We will also examine some of the manifestos, scandals, satires, and controversies that gave aestheticism and decadence shape in the public imagination, such as James McNeill Whistler's 1877 libel suit against Ruskin, the notorious periodical *The Yellow Book*, and the three trials of Oscar Wilde. Students will pay particular attention to the relationship between the literary and visual arts, and develop a sophisticated understanding of the theoretical and imaginative stakes of Victorian aestheticism and decadence, as well as of the social and material contexts from which these movements arose.

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EN713 The New Woman: 1880-1920						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Department Checked

7.8.20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate detailed knowledge of New Woman literature as an identifiable sub-genre of literature chiefly in novels, short stories and poetry but also evident in journalism and drama in the period 1880-1920.
2. Demonstrate knowledge of the social, cultural and political contexts in which the New Woman phenomenon emerged, focusing on Britain in the period 1880-1920, but with an awareness of the global spread of this phenomenon.
3. Demonstrate a conceptual understanding of how New Woman literature deployed or adapted conventions of literature drawn from realism, decadence and modernism.
4. Demonstrate enhanced understanding of how the New Woman phenomenon has been rediscovered and examined in current literary criticism, neo-Victorian fiction and cultural history, from the 1990s to the present.
5. Demonstrate enhanced knowledge of the writing careers and the publication history of the authors studied.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply the methods, techniques and terminology of close reading to a range of literary texts in different genres.
2. Apply understandings of historical context to the interpretation of literary texts.
3. Undertake self-directed research and critically evaluate secondary theoretical or historical perspectives in that research.
4. Construct coherent, articulate and well-supported arguments using a variety of methods.
5. Demonstrate the capacity to carry out independent research.

Method of Assessment

Main assessment methods:

Essay (3,000 words) 40%
Research Project (3,000 words) 40%
Seminar Participation 20%

Reassessment methods:

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The New Woman, a controversial figure who became prominent in British literature in the late nineteenth century, challenged traditional views of femininity and represented a more radical understanding of women's nature and role in society. She was associated with a range of unconventional behaviour – from smoking and bicycle-riding to sexuality outside marriage and political activism. This module will examine some of the key literary texts identified with the New Woman phenomenon including women's journalism in the period. The module's reading will be organised around central thematic concerns such as: sexuality and motherhood; suffrage and politics; career and creativity. We will consider to what extent the New Woman was a media construction or whether the term reflected the lives of progressive women in the period. This module will also examine how the New Woman became a global phenomenon, beginning with the plays of Henrik Ibsen, before spreading to literature, journalism, and political essays produced around the world by writers from Britain (Mathilde Blind, Mona Caird, Margaret Harkness, George Gissing, Amy Levy, Evelyn Sharp, and Augusta Webster), America (Charlotte Perkins Gilman), Australia (George Egerton), India (Sarojini Naidu), New Zealand (Katherine Mansfield), and South Africa (Olive Schreiner). The module will also consider the legacy of the New Woman in a neo-Victorian novel, Sarah Waters's *Tipping the Velvet* (1998).

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EN714 Utopia: Philosophy and Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Department Checked

24.1.19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

1. Analytical knowledge of aspects of the philosophy and theory of utopia from Plato to the present day;
2. An analytical, theoretical, and literary-critical understanding of selected key texts of twentieth-century utopian and dystopian literature;
3. An ability to relate the theoretical and literary texts to the historical pattern of events;
4. An in-depth understanding of the nature of the state and of the role played by speculative thought and imaginative literature in the analysis of the present and preparation for the future.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Form arguments using philosophical and literary-critical vocabulary;
2. Display strong presentation and group discussion skills;
3. Possess an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
4. Identify appropriate research questions and demonstrate the ability to construct original, clear, well-substantiated arguments.

Method of Assessment

100% Coursework:

Two essays (3,000 words each) (45% each)
Seminar performance (10%)

Preliminary Reading

Plato (repr. 2008), *The Republic*. Oxford: Oxford World's Classics.
More, Thomas (repr. 2012), *Utopia*. London: Penguin.
Hegel (repr. 2004), *Introduction to The Philosophy of History*. Minneapolis, NY: Dover.
Huxley, Aldous (repr. 2007), *Brave New World*, London: Vintage.
Orwell, George (repr. 2013), *1984*. London: Penguin, 2013.
Atwood, Margaret (repr. 1996), *The Handmaid's Tale*. London: Vintage.

Restrictions

Not available as wild

Synopsis *

The module examines some key texts in the theory and literary presentation of utopia. In the first part of the module we will examine classic early utopian texts (Plato, More) and will set these in the context of the modern theory of historical progress (Hegel) the failure of that progress to materialise (Agamben) and the nature of hope for the future (Bloch). In the second part of the module, we will examine modern classics which look at the failure of the communist utopia (Zamyatin, Huxley, Orwell) and at later texts which revived the genre of utopia (LeGuin, Atwood).

EN716 Marxism, Literature and Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

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Contact Hours

Private Study: 268
Contact Hours: 32
Total: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will possess:

- 1 A systematic understanding and detailed knowledge of key texts and issues in Marxist cultural history and theory
- 2 The ability to deploy the techniques of Marxist thought in approaching cultural phenomena, including literature
- 3 The ability to evaluate contemporary and historical examples of cultural criticism on their own terms and in comparative relation to other critical approaches
- 4 A conceptual understanding of Marxist thought that will allow them to devise and maintain coherent arguments about literature and culture

The intended generic learning outcomes.

On successfully completing the module students will possess

- 1 An ability to use established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis
- 2 An Ability to communicate information, arguments, and analysis effectively using a variety of methods
- 3 An ability to use self-direction and autonomy in approaching and completing a critical task
- 4 An understanding of critical theory and its applications within a range of contexts

Method of Assessment

Main assessment methods

Essay 1 3,000 words 40%
Essay 2 3,000 words 40%
Seminar Participation 20%

Reassessment methods

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

This module offers students a synoptic perspective on Marxist cultural criticism from the mid-nineteenth century to the present day in Europe, Russia and North America. It begins with an analysis of a selection from Marx's own writings, with the aim of introducing key terms, such as "alienation," "ideology," and "dialectic." Students' understanding of these terms and their critical uses for literary and cultural studies will develop during the course of the module, as they encounter a range of important Marxist thinkers and their writings.

Throughout the module students will be invited to interrogate and transgress the boundaries separating literary from critical texts, and theory from practice. For instance, they will approach C.L.R. James's *Beyond a Boundary* as both Marxist cultural criticism and personal memoir, and consider Richard Wright's *Native Son* as both novel and social theory. In addition, they will be invited to consider creative practice and Marxist criticism in dialogue with one another at particular historical moments, for example by reading Lenin's literary theory and criticism alongside Mayakovsky's poem "Conversation with Comrade Lenin."

Although anchored in the literary and the textual, the module will also offer opportunities to think critically about the term "culture" itself in its broadest senses, encompassing a range of aesthetic and social practices, such as sport and music. Progressing through the great class conflicts of the early twentieth century, the Frankfurt School, New Left and anti-racist decolonization movements of the postwar period, up to the contemporary neoliberal moment, the module aims finally to offer students a set of tools with which to understand their own cultural encounters in the present as well as to reconfigure and re-evaluate the cultural knowledge they have accumulated in stages one and two of their degree programmes.

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EN717 The Graphic Novel						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Ten 2-hour weekly seminars and ten 1-hour weekly lectures/workshop sessions

Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Demonstrate an ability to study and critically respond to a range of graphic novels published between 1980s and the present day.
- Relate their reading to developments and debates within wider social, political and historical contexts.
- Explore and analyse a range of theoretical approaches to graphic novels, both in terms of their literary and visual qualities.
- Critically consider and reflect upon the interrelationship of cultural trends and political discourses in graphic novels, as well as film and television adaptations.
- Show an enhanced understanding of structures and conventions in graphic novels and their adaptations.
- Investigate and question the boundaries between art and popular culture in the context of the 20th and 21st centuries.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Apply critical reading skills, both in terms of close textual analysis and comparative studies, across a wide range of interdisciplinary materials.
- Demonstrate clear and precise presentation skills, as well as an ability to participate actively and constructively in group discussions.
- Display a heightened ability to conduct individual research, including the ability to analyse, discuss and deploy secondary texts (both critical and theoretical) from appropriate scholarly resources.
- Identify and evaluate relevant research questions and to develop clear, reasoned and original arguments.

Method of Assessment

100% coursework: seminar performance (10%), two essays, 3000 words each (45% for each essay, thus constituting 90% of the final mark)

Preliminary Reading

Primary reading

Bechdel, A. 2006. *Fun Home: A Family Tragicomic*. London: Jonathan Cape
 Evans, K. 2015. *Red Rosa*. London: Verso
 Kirkman, R. et al. 2010. *The Walking Dead*. Berkeley: Image Comics
 Miller, F. & Johnson, K. 2006 *The Dark Knight Returns*. New York: DC Comics
 Moore, A. & Gibbons, D., 1996. *The Watchmen*. New York: DC Comics
 Satrapi, M. 2008 *Persepolis*. London: Vintage

Secondary reading

Delany, S. R. 1999. *Shorter Views: Queer Thoughts & the Politics of the Paraliterary*. Hanover: Wesleyan University Press.
 McCloud, S. 2001. *Understanding Comics: The Invisible Art*. New York: HarperPerennial
 Wolk, T. 2007. *Reading Comics: How Graphic Novels Work and What they mean*. Cambridge, MA: Da Capo.

Restrictions

Not available as wild

Synopsis *

This module focuses on the exploration of the graphic novel as a visual and literary medium. The module will interpret the term 'graphic novel' broadly, and incorporate discussions of comic books, political cartoons, as well as film and television adaptations as a part of its curriculum. The module will begin with an examination of the more mature aesthetic that became increasingly popular for graphic novels during the late 1980s, and examine how these developments have continued to evolve to the present day. Strong emphasis will be placed on readings informed by sociological and political discourses. Students will be encouraged to relate their close analysis of texts to topics such as the distinctions between art and popular culture, and the connections between literary and social history, as well as contemporary concerns such as identity politics, neo-liberal capitalism, protest, and anarchy. As such, the module will demonstrate how the study of graphic novels directly relates to several key concerns in the study of undergraduate English.

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EN721 American Modernities: US Literature in the 20th Century						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 32
 Private study hours: 268
 Total study hours: 300

Department Checked

7/8/20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. command a sophisticated understanding of the key themes, styles, and theoretical foundations underpinning the competing visions of American modernity in the twentieth century.
2. grasp with critical awareness the social and cultural contexts of American modernity
3. reflect critically upon the categories of the "modern", the "American", and their implications for the study of literature and culture in the twentieth-century USA.
4. command a knowledge and appreciation of twentieth-century American literature
5. analyse a diverse range of texts including fiction, architecture, visual culture, film, and critical and philosophical prose.
6. consider the importance of historically-grounded and interdisciplinary modes of criticism in the reading of literature and culture in the twentieth century.
7. develop their capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural components of American modernism.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. evaluate and synthesise complex information with precision and subtlety
2. comprehend, analyse, and interrogate a variety of different kinds of text and assess the value of diverse critical approaches and ideas
3. demonstrate fluency and confidence in communication
4. mount complex arguments lucidly and persuasively in prose
5. carry out independent research

Method of Assessment

Main assessment methods:

Essay (2,000 words) (30%)
 Project (including 1,000 word reflective piece) (50%)
 Seminar Participation (20%)

Reassessment methods

Alternative Assessment: 100% coursework (4,000 words)

Preliminary Reading

Indicative Reading List:

Didion, J. (2011), *Play It As it Lays*. London: Fourth Estate
 Ellison, R. (2001) *Invisible Man*. London: Penguin
 Jacobs, J. (1993) *The Death and Life of Great American Cities*. London: Vintage, 1993
 West, N. (2006), *The Day of the Locust*. London: Penguin.
 Wharton, E. (2000) *The House of Mirth*. Oxford: Oxford University Press
 Yamashita, K. T. (1997) *Tropic of Orange*. Minneapolis, MN: Coffee House Press

Pre-requisites

None

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Synopsis >*

This module is a study of twentieth-century American literature and culture organized conceptually around the idea of modernity. Students will explore the interconnections between modernity in the United States and the literary and philosophical ideas that shaped it (and were shaped by it) from the start of the century to its close. At the core of the module will be a necessary focus on two versions of American modernity, broadly represented by New York and Los Angeles respectively. Novels, works of art and critical texts will be read alongside one another to explore how these major regional hubs of aesthetic and cultural output developed competing conceptions of "modernity", "American culture" and the place of "the urban" in twentieth-century life, with important effects on contemporary perceptions of the USA. Moving beyond a sense of "modernism" as simply an aesthetic challenge to nineteenth-century modes of romanticism and realism, to consider the embeddedness of "modernist" literature within the particularities of its cultural and historical moment, students will be asked to develop a more nuanced approach to critical reading that pays close attention to the role of differing conceptions of modernity in the USA. The rise of mass culture, the L.A. film industry, the importance of Harlem to the history of race, the role of the intellectual, the urban challenges of the automobile, the birth of the modern American magazine, and questions of conservation and "creative destruction" in cities will all be considered through readings of key novels and critical texts from what Time Magazine editor Henry Luce famously called "The American Century".

EN722 Global Capitalism and the Novel						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32
Private study hours: 268
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 think critically about global capitalism and the novel, connecting political economy to cultural development
- 2 think historically about the evolution of the realist novel form using theories including by Raymond Williams and George Lukács
- 3 study and compare texts from different geographic locations to draw out common and distinctive features across cultures
- 4 connect politics with aesthetics in the context of agency and social change
- 5 make distinctions between decolonization and neoliberal era globally
- 6 study novels and theories of the new global slums through the prism of urban space and labour relations

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 apply the skills needed for academic study and enquiry
- 2 synthesise information from a number of sources in order to gain a coherent understanding of theory and practice;
- 3 frame criticism of creative work sensitively and constructively and to digest it to good effect
- 4 demonstrate powers of communication and the capacity to argue a point of view with clarity, organisation and cogency, using a variety of methods
- 5 demonstrate enhanced confidence in the efficient presentation of ideas designed to stimulate critical debate
- 6 demonstrate competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- 7 demonstrate enhanced skills in collaborative work, including more finely tuned listening and questioning skills
- 8 understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

Method of Assessment

Main assessment methods:
Essay 1 3,000 words 40%
Essay 2 3,000 words 40%
Seminar Participation 20%

Reassessment methods
100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.
The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis >*

This module examines the relationship between global capitalism and the novel since the 1980s. By arguing for the centrality of capital and class in the understanding of contemporary post-colonial literature, it reveals how a vibrant global realism has emerged that speaks to the new urban realities of massive rural migration to the city, exploding slum life, and more polarized class inequalities in the global South. It will explore how neoliberal globalization both makes possible and is critiqued by new realist narratives of abjection and resistance from across the global South, especially from India, Nigeria, South Africa, Martinique, Chile, and Egypt.

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EN723 The Gothic: Origins and Exhumations, 1800 to the Present						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 32

Private study hours: 268

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an ability to study and respond critically to a range of Gothic novels published between 1800 and the present day.
- 2 Explore and analyse the dominant theoretical approaches underpinning trends in Gothic criticism.
- 3 Consider the readings within the social, political and historical contexts that inform the primary texts.
- 4 Consider the developments in Gothic conventions from the 1800s to the present in relation to the corresponding concerns about race, class, gender, sexuality and the law in the British and American contexts.
- 5 Investigate and question the dominant debates in Gothic criticism from the eighteenth century to the present.
- 6 Demonstrate a nuanced understanding of the shifts in generic conventions and forms and their interrelationship to wider political, social and cultural discourses.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply critical reading skills in terms of close textual analysis and comparative studies, across a wide range of interdisciplinary materials.
- 2 Demonstrate the ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 3 Display the ability to analyse, discuss and deploy secondary works (both critical and theoretical) from appropriate scholarly resources.
- 4 Demonstrate powers of communication and the capacity to argue a point of view with clarity, organisation and cogency and enhance confidence in the presentation of ideas individually and as a group, using a variety of methods.
- 5 Demonstrate competence in the planning and execution of essays and project-work and identify and develop research questions and arguments.

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 40%

Essay 2 3,000 words 40%

Seminar Participation 20%

Reassessment methods

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module explores the Gothic from its eighteenth-century origins to its present-day incarnations, examining in particular the conventions that have allowed this diverse and evolving genre to remain at once relevant and recognisable. The course focuses on the elements of terror, hauntings and transgressions and how these conventions are deployed and reworked by writers in key literary and historical moments in the genre's development, such as at the end of the eighteenth century, the fin de siècle, post-war America and the millennium. It asks students to consider the Gothic within the social, political and cultural contexts that inform the novel's various concerns about gender, sexuality, race, class and the law. There will be a strong emphasis on examining and exploring the theoretical discourses underpinning the shifts and developments in the major critical debates and trends. Students will be encouraged to relate textual and critical analysis to topics such as aesthetics, popular culture and literature, religion, social and political history as well as contemporary concerns such as marginalization, queer identity, the body and immigration. The module will demonstrate the ongoing significance of the Gothic as an experimental and evolving form that functions as a vehicle for political and social critiques and, as such, relates to concerns central to the study of undergraduate English and American literature.

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EN724 Holy Lives, Horrid Deaths: Medieval Saints and their Cults						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

10 x three-hour seminars (some seminars may take place off-campus, e.g. at Canterbury Cathedral)
Optional field trip to a major shrine or other relevant site

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 – demonstrate a systematic understanding of medieval hagiography, including an appreciation of its scholarly reception
- 2 – deploy key techniques such as close reading and iconographical analysis in order to critically assess primary source materials
- 3 – critically evaluate current scholarship in the field of medieval hagiography
- 4 – utilise primary materials in an interdisciplinary fashion in order to develop coherent independent scholarly arguments that can contribute to the development of the study of medieval hagiography
- 5 – undertake independent research and locate it in relation to wider trends in the field of hagiographic research

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 – make appropriate use of methods and techniques in order to critically assess written and visual materials
- 2 – understand the importance of historical and intellectual contexts when appraising written and visual materials
- 3 – critically evaluate arguments
- 4 – communicate their own arguments clearly and convincingly
- 5 – work independently, taking personal responsibility for setting research parameters, defining research objectives, and producing research outcomes

In addition, students taking the module by dissertation will be able to:

- 6 - marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation

Method of Assessment

This module can be taken by standard coursework route or by dissertation. NB: students can only take ONE MODULE by dissertation in stage 3.

Module by standard coursework:

Assessment will be in the form of:

- 1) an essay of 3000 words responding to a pack of source materials (45%)
- 2) an independent research essay of 3000 words on a topic of the student's choice (45%)
- 3) seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

Module by dissertation:

Assessment will be in the form of:

- 1) a 500-word dissertation proposal (formative assessment and non-marked)
- 2) a dissertation of 6000 words (90%)
- 3) seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

Preliminary Reading

Primary

Bokenham, Osbern, *Legendys of Hooly Wummen*, ed. Mary S. Serjeantson (London: Oxford University Press, 1938)
Jacobus de Voragine, *The Golden Legend*, trans. William Granger Ryan, 2 vols (Princeton: Princeton University Press, 1993)

Secondary

Bernau, Anke, and Eva von Contzen, eds, *Sanctity as Literature in Late Medieval Britain* (Manchester: Manchester University Press, 2015)
Minnis, Alastair, and Rosalynn Voaden, eds, *Medieval Holy Women in the Christian Tradition, c. 1100 – c. 1500* (Turnhout: Brepols, 2010)
Morris, Colin, and Peter Roberts, eds, *Pilgrimage: The English Experience from Becket to Bunyan* (Cambridge: Cambridge University Press, 2002)
Riches, Samantha, and Sarah Salih, eds, *Gender and Holiness: Men, Women, and Saints in Late Medieval Europe* (London and New York: Routledge, 2002)
Salih, Sarah, ed., *A Companion to Middle English Hagiography* (Woodbridge: D.S. Brewer, 2006)
Winstead, Karen, *Virgin Martyrs: Legends of Sainthood in Late Medieval England* (Ithaca: Cornell University Press, 1997)

Restrictions

Not available as wild

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Synopsis *

The module provides students with the opportunity to develop their knowledge and understanding of the important medieval genre of hagiography, and to place it within changing contexts of scholarly reception. While the main focus will be upon written saints' lives, students will also be encouraged to consider visual and material evidence (wall paintings, stained glass, manuscript illustrations, the cult of relics). Materials from across Europe (where written, in translation) may be studied for comparative purposes. The module will be structured around a series of themes, which might include: local (Kentish) saints; gender; miracle-working; and patronage. These may vary from year to year.

EN725	A Woman's Tale: Writing Female Identity and Experience in Medieval Euro					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 32

Private Study Hours: 268

Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Read and respond critically to a range of late-medieval writing and material culture
- 2 Show a sophisticated understanding of literature in relation to the social, political, and cultural contexts of the period
- 3 Show a critical understanding of the history of women's writing in the period and its relationship with other literary cultures
- 4 Be conversant with current critical and theoretical approaches to and debates about late-medieval literature by, for and about women.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse texts critically and make comparisons across a range of materials
- 2 Understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 3 Show their ability to articulate coherent critical arguments using a variety of methods
- 4 Display good presentational skills
- 5 Display an ability to carry out independent research

Method of Assessment

Main assessment methods:

Research Project (4,000 words) 50%

Research Report (2,000 words) 30%

Seminar Participation 20%

Reassessment methods

100% Coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

This module provides students with an opportunity to explore literature written by, for and about medieval women. It will consider women as writers, readers and the subjects of literature; as the consumers, compilers and scribes of books; and as the protagonists and antagonists in a variety of literary and artistic forms produced in England and Europe during late-medieval period. In the course of the module, we will explore how literature reflected, and helped to construct and constrain, women's lives, bodies, sexualities, identities and experiences, and the avenues through which they expressed their thoughts, desires and fears. By examining a range of material, including lyrics and romances, devotional manuals, saints lives, plays, letters, conduct books, sculptures, iconography and the everyday objects owned by women, we will encounter, for example: women as they were and how they were supposed to be; female friendship and same-sex desire; women's diverse roles in society and in the home; how their bodies and relationships were used in polemic and political discourse; their influence on prominent male writers of the period; and the construction and erasure of late-medieval women's voices in the historiography of later ages. The specific topics, materials and the date range covered by the module may alter from year to year to reflect teaching staff's specialisms and interests.

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EN726 The "End of Empire": Post-Imperial Writing in Britain						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Contact Hours: 32
Private Study Hours: 268
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Identify the key concerns that intersect studies of contemporary British and postcolonial writing, such as national belonging, race, gender and neoliberalism;
- 2 Understand the different cultural and historical contexts of post-imperial literatures;
- 3 Interpret a range of formal and aesthetic features relating to the study of poetry and prose;
- 4 Apply theoretical concepts (such as postcolonialism, postmodernism and feminism) to their reading and analysis.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Construct lucid arguments that draw on a balanced attention to a range of primary and secondary sources;
- 2 Deploy sophisticated close reading skills to allow for complex comparative analyses of literary forms;
- 3 Communicate information, arguments, and analysis effectively using a variety of methods
- 4 Conduct self-directed research and the ability to extend discussions undertaken in lectures and seminars through reference to appropriate scholarly sources;
- 5 Interrogate a variety of critical positions, including a precise understanding of relevant theoretical material.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) 40%
Essay 2 (3,000 words) 40%
Seminar Participation 20%

Reassessment methods
100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

British colonialism changed the world, but it also changed Britain. Since the period known as the 'end of empire' in the 1950s and 60s, Britain has grappled with its loss of imperial power, a loss that has informed contemporary debates about immigration, multiculturalism, and nationalism. This module explores how writers have represented the consequences of imperial decline for British society and culture. Beginning in the midst of the 'end of empire' and ending in the world in which we find ourselves today, we'll explore how some of the core concerns of contemporary Britain are best understood in terms of post-imperiality. These concerns include racism towards migrants and refugees, nostalgia for a romanticised imperial past, and the re-emergence of colonial discourse in debates about the 'War on Terror'. Alongside these, we'll discover how literature can enable an investment in new forms of community and identity. Many of the writers on this module bring the category of 'British' into crisis, and in doing so, enunciate new forms of commonality that actively reject the harmful and exclusionary imperial myths about racial and cultural difference

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EN727 Early Shakespeare						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

The module will be taught by ten weekly two-hour seminars and five bi-weekly two-hour workshops.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and respond critically to a range of Shakespeare's earliest works;
- 2 show a sophisticated understanding of Shakespeare's work in relation to the social, cultural and performance contexts of the period;
- 3 show a critical understanding of Shakespeare as a playwright in the first ten years of his career, what an 'early' style might mean, his collaborations with other dramatists and his experiments in performance technique and genre;
- 4 be conversant with current critical and theoretical approaches to early Shakespeare and debates about authorship, co-authorship, Shakespearean theatre history, and performance.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 analyse texts critically and make comparisons across a range of materials;
- 2 understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches;
- 3 show a command of written English and an ability to articulate coherent critical arguments;
- 4 display good presentational skills;
- 5 display an ability to carry out independent research.

Method of Assessment

100% Coursework:

- a) Seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)
- b) A 2,000-word research report, reflecting on research methods and analysis, combining textual and material sources (30%)
- c) Independent research project of 4,000 words on a topic of the student's choice (60%)

Preliminary Reading

Required Reading:

William Shakespeare, *The New Oxford Shakespeare: Modern Critical Edition*, gen. eds. Taylor et. al. (Oxford: Oxford University Press, 2016)

Bate, J (2008), *Soul of the Age: The Life, Mind and World of William Shakespeare*. London: Viking Press.
 Bevington, D. (2011), 'Early Shakespeare' in *The Oxford Handbook of Shakespeare*. Oxford: Oxford University Press.
 Honigsmann, E. A. J. (1985), *Shakespeare: The 'Lost Years'*. Manchester: Manchester University Press.
 McMillin, S. and S MacLean (1998), *The Queen's Men and Their Plays*. Cambridge: Cambridge University Press.
 Taylor, G. and R. Loughnane (2017), 'The Canon and Chronology of Shakespeare's Works', in *The New Oxford Shakespeare: Authorship Companion*. Oxford: Oxford University Press, 417-602.
 Weis, R (2007), *Shakespeare Revealed: A Biography*. London: John Murray.

Restrictions

Not available as Wild

Synopsis *

This module offers students the opportunity to read and analyse Shakespeare's earliest extant plays and poems and to consider the issue of 'early' writing and style. This module will consider the theatrical, social, historical, and material contexts for the first plays Shakespeare wrote when he migrated from Stratford-upon-Avon to East London. In the course of the module, we will look specifically at Shakespeare's practices of co-authorship with other dramatists in his early career, including Christopher Marlowe, George Peele, and Thomas Nashe. We will also consider such issues as performance spaces, company involvement, touring, patronage, and poetic ambition. Students will have the opportunity to read across genre and form, including canonical plays as *The Taming of the Shrew* and *Richard III*, and less often studied works such as *Edward III* and the plague narrative poems.

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EN728 A Knight's Tale: Chivalric Literature and Courtly Love in Premodern Eng						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 30
Private Study Hours: 270
Total Study Hours: 300

Department Checked

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. read and respond critically to a range of late-medieval and early modern writings and artworks;
2. show a sophisticated understanding of literature in relation to the social, political, and cultural contexts of the late medieval and early modern period;
3. show a critical understanding of the socio-literary contexts for romance and courtly love literature in the period and its relationship to issues such as gender politics and social aspiration;
4. be conversant with current critical and theoretical approaches to and debates about premodern chivalric and courtly literatures.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. analyse texts critically and make comparisons across a range of materials;
2. understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches;
3. show a command of written and spoken English and their abilities to articulate coherent critical arguments;
4. display good presentational skills;
5. display an ability to carry out independent research.

Method of Assessment

Main assessment methods:

Seminar performance (10%)
A 10-15 minute presentation/ film/ audio production (20%)
Independent research project (4,000 words) (70%)

Reassessment methods:

Failed components will be reassessed on a like-for-like basis.

Preliminary Reading

Indicative Reading List:

- *Anderson, J.J. ed. (1996) *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience* (London: Everyman).
*Bliss, A. J., ed. (1954; rept. 1966) *Sir Orfeo*, second edition (London: Oxford University Press).
Chaucer, Geoffrey, Troilus and Criseyde, ed. Barry Windeatt (London: Penguin, 2003).
*Laskaya, A. and Salisbury, E. eds. (1995) *The Middle English Breton Lays*, Middle English Texts (Kalamazoo, MI: Medieval Institute Publications for TEAMS).
Pearsall, Derek ed. (1999) *Chaucer to Spenser: An Anthology* (Oxford: Blackwell).
*Schmidt, A. V. C. and Jacobs, N., eds (1980) *Medieval English Romances*, II vols. (London: Hodder and Stoughton).
*Warrington, John, ed. (1975), *The Paston Letters* (London: Dent).

(*Texts will be provided in a module Reading Pack).

Pre-requisites

None

Synopsis *

This module will explore arguably the most popular of secular literary forms from late medieval and early modern Europe. The course will explore a range of chivalric romances alongside a variety of other literary, textual and material productions that testify to a cultural fascination with the ideals of knighthood and with courtly values more generally. The module will pay particular attention to the rise of romance literature in the late medieval period, with narratives that were repeatedly translated into English for socially diverse audiences. The module will explore particular tropes within romance literature and courtly lyric poetry, particularly in respect of the portrayal of women. It has long been recognised that romance literature was often read by mixed gender audiences and the module will explore how the genre functioned to guide female behaviour against patriarchal and social norms. The module will also study how supposedly courtly literatures consistently appealed to 'middling' socially aspirant consumers and not only to society's elite who were so often the protagonists portrayed in such texts. Actual readers, manuscript case studies and England's first generations of printers will be examined to explore the contexts for the 'middling classes' fascination with chivalric literature.

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EN729 Poetry Beyond Text: Image, Installation, Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact Hours: 32
Private Study Hours: 268
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate wide-ranging and sophisticated knowledge of interdisciplinary poetry forms from the 20th and 21st centuries.
2. Demonstrate a sophisticated understanding of how the formal concerns of the primary reading relate to, or are informed by, broader artistic, cultural, historical, and philosophical debates and contexts.
3. Develop an enhanced ability to interact with, and respond critically and imaginatively to, a wide range of interdisciplinary and/or non-textual forms of poetry.
4. Conduct their own project research to support their studies, and develop an understanding of writing as a form of research itself.
5. Generate and develop original creative and/or critical work that challenges the notion of 'poetry' as 'poems'.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Utilize close analysis skills and apply them to a wide-range of interdisciplinary media in order to develop erudite and complex comparisons between them.
2. Display an advanced ability to devise and develop individual creative and/or critical projects, including the ability to analyse and deploy secondary texts (which may be theoretical) from appropriate scholarly resources.
3. Reflect upon their own scholarly or creative practices.
4. Demonstrate their editorial skills through effective and constructive engagement with others in order to improve their own and other's work.
5. Develop clear and precise skills in devising questions for group discussion, as well as an ability to participate actively and constructively in those discussions.

Method of Assessment

Main assessment methods:

Critical Commentary of 2,000 words (30%)
Independent Creative or Critical Research Project (50%):

- EITHER a critical essay (4,000 words);
- OR a portfolio of creative work (up to 15 poems, totalling no less than 140 lines);
- OR a combination of the two (subject to seminar leader approval).
- OR a portfolio of performance documentation, with an accompanying critical commentary (subject to seminar leader approval).

(As a formative, non-assessed assignment, students will be asked to submit proposals for their project in time for their seminars after Enhancement Week.)

Seminar and Workshop Participation. (20%)

Reassessment methods
100% coursework (4,500 words)

Preliminary Reading

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Pre-requisites

None

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Synopsis *

In his 1980 essay, 'The Mathematics of Rimbaud', the poet, performer, and painter Allen Fisher observed that – as a consequence of the innovations in artistic practice throughout the 20th century – the idea of "art as objects and poetry as poems" had gradually lost its credibility. In stating this, Fisher not only articulated a compelling summary of the ways in which the study and practice of poetry and art over the last fifty years have consistently challenged the idea that these works are somehow enclosed, autonomous, or didactic units of meaning. He also indicated that sometimes poetry goes beyond text. Whether we think of the developments in the fields of concrete and visual poetry; poetry's interaction with larger art installations; sound poetry; poetry in performance; or any combination of these different practices, contemporary poetry often invites us to think of 'poems' as something more than just words printed on a page.

In this module, you will have the opportunity to explore and engage with a diverse range of poetry beyond text, both on a creative and critical level. The curriculum will cover topics and themes including performance poetry (as well as poetry and performance more broadly), verbal artefacts, and intersections between poetry and sonic, visual and digital arts. Through both theory and practice, including regular creative exercises, the module offers you the opportunity to engage with these interdisciplinary poetry practices from both creative and critical perspectives. The assessment methods will also allow you the opportunity to pursue independent research projects that can be either creative or critical, or a combination of the two. Throughout, our studies will help to further enhance your understanding of poetry as a kinetic and mutable form of art.

EN730 Reaching Out: Engaging Communities in literature and Creative Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Private Study: 267
Contact Hours:33
Total: 300

Department Checked

24/1/20

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a systematic knowledge of community engagement and the role of literature and/or the arts in community contexts;
- 2 Analyse a range of literary texts and community projects which explore the role and/or history of literature in the community;
- 3 Show an ability to question assumptions about the role of literature in community engagement and reflect critically on their own learning process;
- 4 Demonstrate the ability to design, organise and implement a community based literature project;
- 5 Demonstrate the ability to work independently, manage their own time, and think creatively in response to seminar materials and their own community based initiative;
- 6 Demonstrate communication skills and the ability to adapt and make decisions in unpredictable contexts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate the ability to critically engage with and analyse texts;
- 2 Display strong communication skills and an ability to actively participate in group discussions;
- 3 Show an increased capacity for self-directed working, the ability to plan and implement a project, and manage time keeping in academic and workplace contexts;
- 4 Reflect on project management skills and evaluate the success and difficulties of their project;
- 5 Demonstrate an ability to work independently and with others, both students and potential third party stakeholders and/or beneficiaries.

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Method of Assessment

Main assessment methods:

Seminar Participation: (20%)

First Assignment: Project Proposal (1,000 words) (20%)

Second Assignment: Community Project Portfolio (60%):

- Practical work related to community project

AND

- EITHER a reflective commentary on the development, implementation and delivery of the community project (2000 words)

- OR a portfolio documenting the creative process of the community project AND a reflective commentary on the development, implementation and delivery of the community project (1000 words)

Reassessment methods

100% coursework (4,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module provides an opportunity for students to think about the role of literature, writing, and reading in community settings and develop and implement their own community engagement project. Students will plan and deliver a project which will take place in a community setting. Examples include, but are not limited to, a creative writing workshop with a local charity; a poetry walk in collaboration with an arts organisation; a reading group with a specific community. The class based activities will introduce students to key concepts in community engagement, both theoretical and practical; interrogate the ethics and politics of literature and/or writing outside of a university context; support students in thinking creatively when planning and developing a community based initiative; enable students to reflect critically on their own learning and evaluate the successes and failures of literary based community projects, including their own.

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EN731 Interactive and Immersive Fictions						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 45
Private Study Hours: 255
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. apply critical approaches to interactive, immersive and multi-platform fiction texts;
2. understand and reflect upon what makes a meaningful interactive or immersive fiction text, including its potential social functions and logistical applications;
3. understand, and apply, the key principles of world-building and its applications in interactive and immersive fictions;
4. develop their skills in building compelling narrative 'goals,' story archaeologies, and multi-platform plots;
5. understand the importance of audience, reader and user experience and engagement, and the contexts within which interactive and immersive fictions might be used.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. develop their capacity for applying close reading skills to a range of interactive and immersive fictions;
2. develop their ability to work collaboratively and solve problems creatively, sharing individual strengths and skills within the context of a team;
3. effectively communicate their creative ideas using a variety of methods;
4. reflect on the development of their own creative praxis.

Method of Assessment

Main assessment methods:

Written Assignment (1,500 words) (20%)
Final Project (3,000-word story bible; creative portfolio; digital prototype; creative piece; design portfolio; or similar, with 500-word rationale) (60%)
Reflective Seminar and Workshop Participation (500 words) (20%):

Reassessment methods:

Alternative Assessment: 100% coursework (3,000-word story bible; creative portfolio; digital prototype; creative piece; design portfolio; or similar, with 500-word rationale)

Preliminary Reading

Indicative Reading List:

Glassner, A, *Interactive Storytelling: Techniques for 21st Century Fiction* (Routledge, 2004)
Gröppel-Wegener, A and Jenny Kidd, *Critical Encounters with Immersive Storytelling* (Routledge, 2019)
McErlean, K, *Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories across New Media Platforms* (Routledge, 2018)
Montfort, N, *Twisty Little Passages: An Approach to Interactive Fiction* (MIT Press, 2005)
Murray, Janet H., *Hamlet on the Holodeck* (MIT Press, 1998)
Phillips, A, *A Creator's Guide to Transmedia Storytelling* (McGraw-Hill, 2012)
Riggs, S, Hustad, M and Lim, MP, *The End of Storytelling: The Future of Narrative in the Storyplex* (Beat Media Group, 2019)

Synopsis <span style =

In taking this module, you will have the opportunity to become a future creator, shaping and changing the landscape of how we tell stories. Whether through multi-platform storytelling, alternate reality games, immersive theatre, locked room experiences, interactive art and gallery exhibitions, virtual and enhanced (augmented, integrated, mixed) realities, cross-media marketing campaigns, or hybrid projects, the possibilities for interactive and immersive narratives are constantly growing and developing, as audiences, readers and users begin to expect more from the ways in which stories are told.

This module explores how interactive and immersive fictions enable and empower us to rethink and reshape how stories are told within a range of different contexts. In an interdisciplinary and collaborative environment, students will develop creative skills such as how to build immersive imaginary worlds; how to craft story archaeologies; and how to incorporate user interactivity into different forms of fiction, in order to create experiences that have emotional and psychological value. We will examine questions such as: what makes a meaningful interactive or immersive story? How do interactive and immersive forms change the way we think about terms like narrative and reader? What influences a person's experience of an immersive or interactive story? And what do current, past and future technologies make possible for the telling of stories?

To take the module, students need only have an interest in the craft of storytelling and a vivid imagination; previous experience of gaming or programming may be useful but is not essential. With an emphasis on practical creative work and collaborative learning, this module will interest students from a range of backgrounds, including creative writing, game design, arts, marketing and theatre.

EN732 Perceptions, Pathologies, Disorders: Reading and Writing Mental Health						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 45
Private Study Hours: 255
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and respond to a range of cultural, critical and literary texts that explore mental health and mental illness;
- 2 evaluate the ways in which representations of mental health and mental illness in literature and culture reflect broader social ideas;
- 3 understand how social perceptions of mental health and mental illness are constructed and developed;
- 4 identify the tropes and narratives that representations of mental health and mental illness employ and reproduce;
- 5 respond critically, creatively and reflectively to cultural and literary representations of mental health and mental illness.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 apply close reading techniques and strategies to a range of literary and cultural texts;
- 2 effectively communicate original critical and creative ideas using a variety of methods;
- 3 employ self-directed research skills in order to creatively deploy secondary critical perspectives;
- 4 manage time and workload effectively

Method of Assessment

Main assessment methods:

Written Assignment (1,500 words) (20%):

Final Project (3,000 words critical essay; OR 3,000 words original creative prose; OR 120 lines of poetry with 500-word rationale) (60%):

Seminar and workshop participation and preparation (20%):

Reassessment methods:

Alternative Assessment: 100% coursework (3,000 words critical essay; OR 3,000 words original creative prose; OR 120 lines of poetry with 500-word rationale)

Preliminary Reading

Indicative Reading List:

Ashworth, J. (2019), Notes Made While Falling (Goldsmiths)
Foucault, M. (2006) Madness and Civilisation (Vintage Books)
Frame, J. (2009) Faces in the Water (Virago)
Rankine, C. (2004) Don't Let Me Be Lonely (Macmillan, 2004)
Sax S. (2017), Madness (Penguin)
Showalter, E. (1987) The Female Malady: Women, Madness and English Culture (Virago)
Wang, E. W. (2019) The Collected Schizophrenias (Graywolf)

Pre-requisites

There are no formalised prerequisite modules, although EN337 would be an advisable prerequisite module to take in Stage 1, to give students experience of engaging with theoretical ideas.

Synopsis <span style =

As discussions about mental health and the challenging of stigmas surrounding mental illness, make their way into the mainstream more and more, there has never been a better time to explore the ways in which literary and cultural texts frame and represent mental wellbeing. In this module, students will have the opportunity to examine, respond to, and reflect upon, a range of representations of mental health and mental illness, and the broader social and historical ideas which they reveal.

Drawing on critical texts from the fields of Mad Studies, alongside prose memoir texts, lyric essays, poetry collections, and film and image, the module will explore, critically examine, and creatively respond to some of the various thematic lenses through which mental health and mental illness have been represented. These themes include, for instance, mental health in relation to idleness and work; shame and secrecy; spectacle and morality; sin and punishment; animality and dehumanization; order and disorder; contagion and pathology; leisure and decadence; surveillance and authority; transgression, borderlands and margins; social uniformity and 'family values'; feminisation and silence; and rebellion and protest.

The module will furnish students with the necessary tools required to discuss issues of mental health and mental illness critically and with understanding; as well as providing the opportunity to explore and reflect on these issues creatively in a range of forms. Students are invited to take either a critical or a creative approach to their final projects - or a hybrid of the two – and both approaches will be fully supported throughout the module.

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EN733 Poetic Entanglements: Approaching Lyrical Writing Procedures						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 45
Private Study Hours: 255
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Read and respond to a range of traditional, modernist and post-modernist poetries as technical exemplars of the craft of writing poetry.
- 2 Critically question and reflect upon how poetic traditions and movements are formulated and understood, and the ways in which poetic innovation participates in, and develops, traditions that precede it.
- 3 Understand how their own work may be contextualized in relation to cultures that precede and surround them.
- 4 Identify and evaluate the technical and stylistic choices made by writers and understand how these choices can be applied to their own writing.
- 5 Develop their capacities for close reading and editorial scrutiny.
- 6 Apply these developed skills to the reading of poetry produced by their classmates and by themselves.
- 7 Begin to identify their own formal, stylistic and thematic approaches and reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
- 8 Apply sophisticated writing techniques to their own creative work.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Enhance their capacities for close reading and editorial analysis.
- 2 Extend their creative writing skills to an advanced level
- 3 Effectively communicate their creative ideas using a variety of methods;
- 4 Apply sophisticated writing techniques to their own creative work.

Method of Assessment

Main assessment methods:

Written Assignment (1,500 words) 20%:
8 poems 60%
Seminar and Workshop Participation 20%

Reassessment methods:

Alternative Assessment: 100% coursework (8 poems plus 1,000 word reflective essay)

Preliminary Reading

Indicative Reading List:

Hazel Smith, *The Writing Experiment: Strategies for Innovative Creative Writing* (Allen & Unwin: 2005).
Rebekka Lotman, 'Sonnet as Closed Form and Open Process', *INTERLITTERARIA*, Vol. 18 No. 2 (2013), pp. 317–334
Jonathan Bailhache, 'Chance Operations and Randomizers in Avant-garde and Electronic Poetry: Tying Media to Language' *Textual Cultures*, Vol. 8, No. 1 (Spring 2013), pp. 38-56.
Mary Hickman, 'Defaced/refaced books: The erasure practices of Jen Bervin and Mary Ruefle', *Jacket 2* (2014)
Caroline Bergvall, 'What do We Mean by Performance Writing?' Keynote for 1st Performance Writing Symposium (Dartington, 1996)
I'll Drown My Book: *Conceptual Writing by Women* ed. Caroline Bergvall, Laynie Brown, Teresa Carmody, Vanessa Place (Les Fiches Press, 2012)
Jeff Hilson, *The Reality Street Book of Sonnets* (Reality Street, 2008)

Pre-requisites

None

Synopsis *

Feminist poet and critic Adrienne Rich suggested that poetry could be a space that allows 'the structures of power to be described and dismantled'. Romantic poet P. B. Shelley called poets 'the unacknowledged legislators of the world'. Can poetry help us reimagine and restructure our world? What forms might those imaginings and restructures take? What are you, and your poetry, invested in? And what kinds of writing could your poetry be?

This module approaches these questions from different angles. You will have the opportunity to discuss and learn how to write texts for sound performance, visual texts, traditional poetic forms, prose poems, and lyric essays. We will explore what poetry can be and where it meets prose, art, and music, looking at a range of writers: from more traditional poetic texts to contemporary and experimental writing that defies traditional form and easy categorization as a 'poem', and investigating how language can be played with through writing experiments and exercises.

This module allows you to think through the relationships between identity, intention, effect, and subject matter through a variety of different writing methods, techniques, procedures and approaches and forms. You will learn how to apply this thinking to your own writing: how, for example, might you want to write back against something that's made you angry? Could a poetic procedure help you to take back or examine its power over you? Could you erase it, collage it, reduce it to it sound? You will be given the tools to learn how to identify how what is important to you could make an interesting writing project, and discover what forms of articulation can enable you to write this most effectively.

06 Centre for American Studies

EN665 American Studies: Reputations						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	75% Coursework, 25% Exam	
2	Canterbury	Spring	I	30 (15)	75% Coursework, 25% Exam	

Contact Hours

10 x 2 hour weekly seminars and 10 x 1 hour weekly lectures with optional film screenings.

Method of Assessment

75% coursework - 2 x 1000 word essays, 1 x 4000 word essay and seminar performance
25% Exam

Preliminary Reading

Cubbit, G and Warren, A. eds., 2000. Heroic Reputations and Exemplary Lives. Manchester: Manchester University Press.
Fine, G.A., 2001. Difficult Reputations: Collective Memories of the Evil, Inept and controversial. Chicago: Chicago University Press.

Pre-requisites

EN303 Introduction to American Studies

Synopsis

This module will focus upon the historical and cultural reputations of a number of important figures and concepts in American Studies, from Columbian encounter to the twenty-first century. As well as locating these figures (or alternative subjects such as places or ideas) in the context of their own times, the module will also assess the subsequent significance and meaning attached to their lives through the differing interpretations of scholars, writers, artists, filmmakers and the public. The module's focus is on the construction of reputations, using individual subjects as a prism for isolating distinctive moments in the evolution of American identities and discourses. It will deploy a variety of documentary sources, visual representations (including artwork and film), and electronic resources to convey a sense of past individual, national and cultural identities. It will expose tensions between regional, national, and transnational understandings of reputation, and the subjects match up with themes explored in EN303.

HI560 American Studies Extended Essay						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	30 (15)	100% Project	

Method of Assessment

100% Project - 7,000 word extended essay

Restrictions

Available only to American Studies final year students

Synopsis

This module is aimed at all students who have, throughout their first two or three years at Kent, developed academic interests in specific areas or case studies, that may, or may not, have been covered by the range of module options offered by the Centre. In the final year some of you have had the benefit of a semester/year's education in the United States or Canada. You will now be in a position to weave together the different disciplines that make up American Studies. The project must be clearly distinct from work submitted for previous modules. Students will be expected to demonstrate a wide-ranging knowledge of the chosen topic and to situate their own argument in relation to relevant critical debates. The Extended Essay module is a 'self-study' research-based module in which all students work independently on a research question based on primary source materials and under the supervision of a staff member in the Centre for American Studies. It is conceived as a specialist and in-depth piece of documentary work, which will culminate in a scholarly dissertation and is not tethered to a taught module. Students will be expected to identify a cogent research question and assemble relevant materials for consultation, interrogate a range of sources and produce an extended piece of work (7,000 words of text, excluding footnotes, bibliography and appendices) that is grounded in interpretative analysis and based on primary research. Furthermore, the emphasis is on a multidisciplinary or interdisciplinary approach. You should bring together at least 2 different methodologies which focus on your chosen topic.

11 Centre for English and World Languages

GOLD500 Global Leadership Development						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	I	15 (7.5)	100% Coursework	

Contact Hours

150 hours as follows: Lectures and Workshops throughout the year totalling 24 hours; usually as two hour blocks, and 126 hours of independent study.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate awareness and understanding of internationalisation and its current relevance in the leadership context
- 8.2 Reflect on and identify how to maximise the benefits of an international academic community
- 8.3 Reflect on and evaluate different international perspectives

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate development of leadership qualities and project management skills in a global context
- 9.2 Critically reflect on their own development and identify areas to improve
- 9.3 Identify and develop their own cultural intelligence quotient
- 9.4 Demonstrate strong international communication skills in both verbal and written contexts

Method of Assessment

100% coursework:

Reflective journal (2,000 words; minimum 5 entries): 50%

Seminar participation: 20%

Presentation (5-8mins): 30%

Preliminary Reading

Killick, D. (2015) Developing the Global Student: Higher Education in an Era of Globalization. Abingdon, Oxon: Routledge.

Leask, B (2015) Internationalizing the Curriculum. Abingdon, Oxon: Routledge.

Livermore, D. (2015) Leading with Cultural Intelligence: The Real Secret to Success. New York: AMACON.

Pre-requisites

N/A

Synopsis *

This module is a co-curricular venture, which provides a framework of activities for globally-minded undergraduate students to develop their leadership skills, global citizenship, and cultural awareness. This interactive and practical module will allow students to contribute and lead on internationalisation activities across the University, in particular the promotion of events and initiatives and to help inform the development and review of certain internationalisation ventures. Students will be required to follow and complete all the components for the GOLD Programme as outlined at kent.ac.uk/global/engagement#gold

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School of History

HI5029 The Crusades						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Method of Assessment

Essay (3,000 words) – 17.5%

Source Analysis (2,500 words) – 17.5%

Seminar Presentation (10 mins) – 5%

Examination (2 hrs) – 60%

Preliminary Reading

H.E.J. Cowdrey, Popes, monks and crusaders (1984)

H.E. Mayer, The crusades, 2nd edn. (1988)

J. Richard, The Crusades c. 1071-c.1291 [2nd edition]

J.S.C. Riley-Smith, The crusades. A short history (1987)

----- (ed), The Atlas of the Crusades (1991)

----- (ed), The Oxford Illustrated History of the Crusades (1995)

S. Runciman, A history of the crusades, 3 vols., (1951-4)

K.M. Setton (ed. in chief), A history of the crusades, 2nd edn., 6 vols. (1969-98)

C. Tyerman, England and the crusades (1988)

C. Tyerman, Invention of the Crusades (1998)

C. Tyerman, Fighting for Christendom: holy war and the crusades (2004)

Synopsis <span style =

The Crusades were a central phenomenon of the High Middle Ages. The product of an aristocratic society suffused by a martial culture and a militant religion, reveal aspects of social relations, popular spirituality, techniques of waging war and attitudes to violence, which retain interest for a modern world to which Holy War and ideological justification of violence are no strangers. The aim of the module is twofold: (i) a full exploration of the events of the campaigns in the Near East, covering the experience as well as the motivations of crusaders and settlers in the Crusader Kingdoms; and (ii) investigation of the interaction over a period of two centuries between western Christians and the indigenous populations, both Christian and Islamic, in and around the states and settlements established in the East. In recent years the Crusades have attracted a wealth of new research and debate, much of it conducted in English. These provide students with rich and accessible secondary material against which to pit their own views. The texts, translated from Arabic and Greek as well as Latin and medieval French, are kept to a manageable size and provide opportunities for critical comparison of different viewpoints on the same events or issues.

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HI5031 African History since 1800						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Preliminary Reading

J. Iliffe Africans: The History of a Continent, 1995
 B. Freund The Making of Contemporary Africa: The Development of African Society since 1800, 1998 edition
 P. Chabal & J.-P. Daloz Africa Works: Disorder as Political Instrument, 1999
 F. Cooper Africa since 1940: The Past of the Present, 2002
 P. Nugent Africa since Independence: A Comparative History, 2004
 The Cambridge History of Africa, vols. 5 to 8

Synopsis <span style =

This module is meant to introduce students to the key processes and dynamics of sub-Saharan African history during the past two centuries. The course covers three chronological periods: the pre-colonial, colonial and post-colonial eras. In their study of the pre-colonial period students, will especially familiarize themselves with the changing nature of African slavery and the nineteenth-century reconstruction of political authority in the face of economic, environmental and military challenges. The colonial period forms the second section of the course. Here, students will gain an understanding of the modalities of the colonial conquest, the creation and operation of colonial economies and the socio-cultural engineering brought about by European rule. The study of the colonial period will end with an analysis of African nationalisms and decolonisation. In the final part of the course, students will develop an understanding of the challenges faced by independent African nations. The nature of the post-colonial African state will be explored alongside such topical issues as the Rwandan Genocide and the African AIDS epidemic.

HI5032 African History since 1800						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	30 (15)	60% Exam, 40% Coursework	

Preliminary Reading

J. Iliffe Africans: The History of a Continent, 1995
 B. Freund The Making of Contemporary Africa: The Development of African Society since 1800, 1998 edition
 P. Chabal & J.-P. Daloz Africa Works: Disorder as Political Instrument, 1999
 F. Cooper Africa since 1940: The Past of the Present, 2002
 P. Nugent Africa since Independence: A Comparative History, 2004
 The Cambridge History of Africa, vols. 5 to 8

Synopsis <span style =

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HI5072 The American Revolution						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of the American Revolution.
- 2 Apply methods and techniques to analyse and evaluate a wide variety of primary and secondary source materials relating to the history of American Revolution.
- 3 Critically evaluate, analyse, criticise and assess academic arguments.
- 4 Demonstrate the ability to plan and write a history essay and to organise it around a coherent argument.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Effectively communicate complex concepts and ideas clearly and coherently..
- 2 Reflect on, and manage, their own learning. Plan their use of time, and identify appropriate directions for further study.
- 3 Draw on their own independent research skills in gathering and interpreting primary resources in producing a final year dissertation.
- 4 synthesise and deploy different types of historical information effectively, through in-depth analysis of primary and secondary material.

Method of Assessment

Main assessment methods

Essay 1 (3,000 words) – 30%

Essay 2 (3,000 words) – 30%

Class Test (one hour) – 20%

Seminar Participation & Presentation – 20%

Reassessment methods

100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This source-based class challenges participants to consider the background, causes, and content of the American Revolution from both sides of the Atlantic Ocean from the Stamp Act debates to the establishing of the Federal Constitution. Students will be asked to digest primary documents from political speeches in the British Parliament, to American political pamphlets. Students will consider the character and place of the American Revolution within European and American economic, political, and cultural development. The course will examine the conditions under which American Revolution emerged; the part played by empire, and the distinctive combination of ideological and theological strands that produced a compelling challenge to British Parliamentary authority for the first time.

HI5075 Marvels, Monsters and Freaks 1780-1920						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	

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1	Canterbury	Spring	I	30 (15)	100% Coursework
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Students who take this module will have obtained a deeper historical understanding of the nature of cultural constructions of difference.
- 2 They will have appreciated the dynamics of the relationship between medical practitioners and unusual bodies.
- 3 They will have learned to navigate through a rich and complex historiography, and current controversies surrounding unusual people.
- 4 They will have utilized a wide range of primary materials including medical and scientific journals, contemporary accounts, illustrations, film, depictions and memoirs.
- 5 They will have engaged with concepts pertinent to the remit of the programme, especially the body and mind as contested spaces; cultural constructions of the body in different historical periods; the relationship between difference and societal norms and institutionalisation and treatment regimes.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Through in-depth utilization of primary and secondary material depending on the level of the students (whether 5 or 6), students will be able to synthesize different types of historical information effectively.
- 2 Written assignments will encourage self-directed learning, critical expression, fluent prose and a sophisticated understanding of the subject. Students will be able to reflect on their experience and identify future directions for research via teacher feedback.
- 3 Class discussions, group work on complex historical issues and oral presentations will emphasize communication skills and encourage team-building.

Method of Assessment

Main assessment methods:

Essay 1 3,000-words 30%
Essay 2 3,000-words 30%
Take-home Test 1,500-words 20%
Seminar Participation 20%

Reassessment methods:
Reassessment Instrument: 100% coursework.

Preliminary Reading

Indicative Reading List:

Bogdan, Freak Show (1988)
Shattuck, The Forbidden Experiments: The Story of the Wild Boy of Aveyron (1980)
McDonagh, Idiocy: A Cultural History (2008)
Garland Thompson, Freakery (1996)
Feidler, Freaks (1978)
Tromp, (ed), Victorian Freaks (2008)
Porter, A Social History of Madness (1987)
Dale and Melling, Mental Illness and Learning Disability Since 1850 (2006)
Durbach, The Spectacle of Deformity (2009)
Sander L Gilman, Difference and Pathology (1985)
Turner, and Stagg, (eds) Social Histories of Disability and Deformity (2006)
Ernst, (ed) Histories of the Normal and Abnormal (2006)

Pre-requisites

None

Synopsis *

Society has always been fascinated by those deemed different and over time, unusual people have been viewed and constructed in a myriad of ways. The course explores the continuities and changes surrounding those classed as different. Broadly, the course will investigate the changing nature of difference from the 1780s to the 1920s. It will examine the body and mind as contested sites; spaces occupied by those considered different; the establishment of normality versus deviance; the changing conceptions of difference over time; relationships between unusual people and the wider society. Using a broad range of sources, from novels to film, the course will trace the shifting cultural constructions of difference.

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HI5092 Armies at War 1914-1918						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 To introduce students to the historiography and history of the combatant armies (principally British, French, Russian, German, Italian, Austro-Hungarian, Ottoman and U.S.A.) in the Great War.
- 2 To encourage students to develop their critical and analytical skills, through a comparison of a wide range of armed forces, political systems and operational theatres.
- 3 To introduce students to the history and historiography of various armies in a comparative framework.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 To develop a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.
- 2 To further develop analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 3 To further develop communication, presentation and information technology skills.

Method of Assessment

Main assessment methods:

Essay 1 2500 words 12%
Essay 2 2500 words 12%
Exam Prep Essay 800 words 8%
Class Presentation/Participation Mark 8%
Examination 2 hours 60%

Reassessment methods
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Stephane Audoin-Rouzeau, *Men at War 1914-1918: National Sentiment and Trench Journalism in France during the First World War* (1995)
Ian. F. W. Beckett and Keith Simpson (eds.), *A Nation in Arms: A social study of the British Army in the First World War* (1985)
Hugh Cecil and P. H. Liddle (eds.), *Facing Armageddon: The First World War experienced* (1996)
Anthony Clayton, *Paths of Glory: The French Army 1914-1918* (2003)
E. M. Coffman, *The war to end all wars: The American Military experience in World War I* (1986)
Istvan Deak, *Beyond Nationalism: A social and political history of the Habsburg officer corps 1848-1918* (1990)
J. G. Fuller, *Troop Morale and Popular Culture in the British and Dominion Armies 1914-1918* (1990)
Elizabeth Greenhalgh, *Victory through coalition: Britain and France during the First World War* (2008)
Keith Grieves, *The politics of manpower, 1914-18* (1988)
John Horne (ed.), *State, society and mobilization in Europe during the First World War* (1997)
R. L. Nelson, *German soldier newspapers of the First World War* (2011)
G. E. Rothenberg, *The Army of Francis Joseph* (1998)
Martin Samuels, *Command or Control? Command, Training and Tactics in the British and German Armies, 1888-1918* (2003)
Peter Simkins, *Kitchener's Army: The Raising of the New Armies, 1914-16* (1988).
Alexander Watson, *Enduring the Great War: Combat, morale and collapse in the German and British armies, 1914-1918* (2008)
John Whittam, *The politics of the Italian Army* (1977)
A. K. Wildman, *The end of the Russian Imperial Army: The Old Army and the Soldiers' Revolt* (1980)

Pre-requisites

None

Restrictions

Students on the BA(Hons) Military History programme will have priority for spaces on this module.

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Synopsis *

This module will offer a comparative study of the armies of the Great Powers during the First World War. The module will adopt the 'war and society' approach to this topic and so will focus on the social composition and combat effectiveness of the armies concerned, along with civil-military relations and the higher strategic direction of the war. This module will therefore seek to answer some of the key questions of the Great War: how did the Great Powers manage to raise and sustain such large armies, why did soldiers continue to fight, given the appalling casualty rates; how politicised were the armies of the Great War, why were politicians allowed to embark on foolhardy military adventures, how crucial were the Americans in securing Entente victory and how effectively were economies adapted to meet the demands of the armies? Comparative topics for discussion in seminars will include; planning for war, recruitment and conscription, the officer corps, generals and politicians, discipline and morale; and attitudes to technological advances.

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HI5096 Modern German History, 1918-1990						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a critical understanding of the historiography and history of Germany between the end of the First World War in 1918 and German reunification in 1990.
- 2 Apply historical methodologies and approaches to analyse a range of primary and secondary sources on the subject, and where possible, visual and material evidence.
- 3 Demonstrate the necessary skills to organise, contextualise, analyse, evaluate and communicate their knowledge of modern German history.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.
- 2 Demonstrate analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 3 Demonstrate effective communication, presentation and information technology skills.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) – 16%

Essay 2 (3,000 words) – 16%

Seminar Presentation (10 mins) – 4%

Examination (2 hrs) – 60%

Reassessment methods:

100% Coursework (3,000 words)

Preliminary Reading

Indicative Reading List:

Bessel, R., Germany after the First World War (Oxford, 1995)
 Bessel, R., Germany 1945: From War to Peace (London, 2009)
 Evans, R., The Third Reich in Power (London, 2005)
 Friedländer, S., The Years of Extermination (London, 2007)
 Fulbrook, M., German History since 1800 (London, 1997)
 Fulbrook, M., The People's State (London, 2005)
 Fulbrook, M., Dissonant Lives: Generations and Violence through the German Dictatorships (Oxford, 2011).
 Jarusch, K., Dictatorship as Experience (Oxford, 1999)
 Kershaw, I., Hitler, 2. Vol. (London, 1998; 2000)
 Klessmann, C., The Divided Past (Oxford, 2001)
 Ross, C., The East German Dictatorship (London, 2002)
 Sereny, G., The German Trauma (London, 2000)

Pre-requisites

None

Synopsis *

Focusing on the history of modern Germany in the Twentieth Century, the module examines major changes and continuities in the development of a highly advanced, industrialised but also militarised European nation state which played a central role in shaping the modern European geographical and political landscape. The module explores the end of the Imperial Monarchy after the end of the First World War in 1918, the role of the Allied reparation demands, hyper-inflation and political instability of the Weimar Republic, and the rise of National Socialism and the Third Reich during the 1930s. The course will chart the influence of anti-Semitism, racial eugenics and geopolitics in Germany's quest for world domination during the Second World War and assess the legacy of the Holocaust in defining post-war German identity and society. By examining the Federal Republic of Germany (FRG) and the German Democratic Republic (GDR), the module will take a critical look at the politics, ideology and day-to-day history (Alltagsgeschichte) of East and West German society during the Cold War, and explore the underlying factors which led to the fall of the Berlin wall in 1989 and subsequent German reunification.

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HI5101 Cholera to Climate Change: Environment and Society in Modern Britain						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 33
 Total Private Study: 267
 Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Critically evaluate the value of environmental history as an area of study as well as communicating a sense of how it has developed as a discipline.
- 2 Demonstrate a critical awareness of the complicated relationships between humans and the rest of natural world over time, as well the importance of concepts such as agency, anthropogenic change and the social construction of nature.
- 3 Successfully deploy a wide range of disciplinary skills in order to assess, contextualise and critically reflect on the complex entanglements between environment and society in modern Britain.
- 4 Effectively communicate to both specialist and non-specialist audiences the ways in which environmental history offers a useful analytical lens to understanding the history of modern Britain.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Critically evaluate the value of environmental history as an area of study as well as communicating a sense of how it has developed as a discipline.
- 2 Demonstrate a critical awareness of the complicated relationships between humans and the rest of natural world over time, as well the importance of concepts such as agency, anthropogenic change and the social construction of nature.
- 3 Successfully deploy a wide range of disciplinary skills in order to assess, contextualise and critically reflect on the complex entanglements between environment and society in modern Britain.
- 4 Effectively communicate to both specialist and non-specialist audiences the ways in which environmental history offers a useful analytical lens to understanding the history of modern Britain.

Method of Assessment

Main assessment methods

Essay (3,000 words) 30%
 Blog Paper (2,000 words) 30%
 Take-home Exercise (1,500 words) 20%
 Oral Presentation (15-minutes, equivalent to 1,500 words) 20%

Reassessment methods
 100% coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.
 The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This course is all about putting History 'in its place', in other words, examining the history of modern Britain through the analytical lens of environmental history and exploring the ways humans have used, adapted, and imagined various environments over time. Taking 1850 as its starting point, it looks at major transformations in British life – the social and ecological problems of the Victorian city; changing attitudes towards nature preservation; empire and ecological imperialism; war, chemicals and modernity; environmental revolutions and radical protest - to chart the ways in which successive generations interacted in meaningful ways with the spaces and other species around them. This is a story both of material changes and of cultural values – our interactions with and our imaginations of the modern world. Accordingly, themes of urbanisation, politics and environmental change; health, medicine and wellbeing; national identity, gender and cultural life will be explored through a series of case studies that take in such topics as 'Miasma and Manure: Public health in 19th century London' and 'Ban the Bomb: the Cold War, nuclear technology and popular protest.' The principal geographical focus is Britain, but the module also embraces a necessarily global outlook in covering such themes as international wildlife conservation; the world of nature on film; and debates about ecological crisis and global climate change.

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HI5102 Civil War America, 1848-1877						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours = 30

Total private study hours = 270

Total study hours = 300

Learning Outcomes

The intended subject specific learning outcomes:

On successfully completing the module, Level 5 students will be able to:

- 1 Appreciate the main themes of American history across the middle decades of the nineteenth century.
- 2 Critically understand key concepts and developments in the period, including the sectional crisis of the 1850s; the reasons for the secession of southern states from the Union in 1860-61; the wartime development of total war policies by both the Confederacy and the United States; the evolution of emancipation during the war, and the development of Reconstruction policy (1863-77).
- 3 Critically understand the range of causal factors that brought about the Civil War, and the factors that both encouraged and limited the development of post-war Reconstruction, both in high politics and on the ground.
- 4 Appreciate the significance of both continuity and change across the Civil War and post-war periods.
- 5 Critically understand the impact of the Civil War on both the shape and future direction of the United States, including the republic's politics, its culture, its economy and the structure of American society in the later decades of the nineteenth century.
- 6 Critically understand the broader significance of armed conflicts as not only military events in history, but as opportunities to uncover social, economic, cultural and political change as well.
- 7 Critically understand key historiographical debates and approaches relating to the study of the coming of the Civil War and its outcome, as well as the broader approaches of scholars who set the war and its aftermath against a broader global canvas.

The intended generic learning outcomes:

On successfully completing the module students at Levels 5 and 6 will be able to:

- 1 Demonstrate their ability to present ideas and arguments in oral and written form;
- 2 Demonstrate their ability to present ideas in written work in both essays and in smaller assignments, as well as critically reflect on their work and the development of their transferrable skills.
- 3 Demonstrate their ability to analyse, synthesise and precis secondary literature;
- 4 Demonstrate their ability to work both independently and as part of a team, through individual preparation for seminars, as well as group work during seminars;
- 5 Demonstrate their ability to produce work for a deadline;

Method of Assessment

Main assessment methods:

Essay (4,000 words) 45%
Portfolio (2,500 words) 35%
Seminar Presentation 5%
Seminar Participation 15%

Reassessment methods:

100% coursework (4,000 word essay OR 2,500 word portfolio)

Preliminary Reading

Indicative Reading List:

Sven Beckert, *Empire of Cotton: A New History of Global Capitalism* (London, 2014).
Eric Foner, *Reconstruction: America's Unfinished Revolution, 1863-1877* (New York, 1988).
Steven Hahn, *A Nation Under Our Feet: Black Political Struggles in the Rural South From Slavery to the Great Migration* (Cambridge MA, 2003).
James Oakes, *Freedom National: The Destruction of Slavery in the United States, 1861-1865* (New York, 2013).
Stephanie McCurry, *Confederate Reckoning: Power and Politics in the Civil War South* (Cambridge MA, 2010).
James McPherson, *Battle Cry of Freedom: The Civil War Era* (New York, 1988).
David M. Potter, *The Impending Crisis, 1848-1861* (New York, 1976).

Pre-requisites

None

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Synopsis <span style =

Between the founding of the republic and the middle decades of the nineteenth century, the United States came of age. The nation's population increased tenfold; its territory more than doubled. Driven by the high-minded ideals out of which the country had been founded, and the restless energy that saw a nation of thirteen colonies grow into a territorial republic of immense size, the United States became a symbol of a tumultuous century. In time, however, the republic would become a casualty of its own success. As the 1850s wore on, a battle over slavery and its place in a rapidly changing nation unraveled into sectional conflict, secession, civil war and a decade's long struggle after the war ended. The result was the largest forced emancipation of slaves in world history, and a conflict of barely calculable carnage. For better and for worse, the Civil War and its aftermath would become the great crucible into which a modern United States was born.

This module surveys the origins, conflicts and outcomes of the Civil War by not only understanding how the war altered the United States but understanding the Civil War and its aftermath in a broader context. Students will examine the causes and consequences of the conflict, by looking backwards to the roots of sectionalism and secession, and forwards into the postwar period, known as Reconstruction. The purpose of this module is to understand how all of these historical forces sowed the seeds of the republic's demise, while at the same time examining what kind of new nation Americans created in the ashes of the old one. Out of the war would come not only a new nation, but a fundamentally different United States. The violent collapse of slavery and the destruction of the plantation system brought profound change and innumerable conflicts, long after the South capitulated and two national armies laid down their weapons. In the wake of the war, Americans would attempt to construct a new republic, born as Abraham Lincoln urged in 1864, out of a 'new birth of freedom.' The problems with that birth, and the contradictions that would endure, would mark the country right up to the present-day.

HI5103 'The Jewel in the Crown': India and the Making of Imperial Britain						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours = 30

Total private study hours = 270

Total study hours = 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Appreciate the main themes of the history of the British Empire in the nineteenth century.
- 2 Demonstrate a critical understanding of key concepts and developments in the period, including but not limited to the expansion of British colonial control in India; India's transition from a possession held by the English East India Company to being a 'crown colony' in 1858; and role of British India in further consolidation of the British Empire.
- 3 Demonstrate a critical understanding of the range of causal factors that brought about the British imperial expansion in India and the intersections between history of colonial India and British Imperial History.
- 4 Appreciate the significance of both continuity and change in imperial history.
- 5 Demonstrate a critical understanding of the impact of the colonial control over India on both the shape of the British Empire, including the politics, economy and society in the nineteenth and early twentieth century.
- 6 Demonstrate a critical understanding of key historiographical debates and approaches relating to the study of the history of colonial India and the British Empire against a broader global canvas.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Effectively communicate ideas and arguments.
- 2 Demonstrate their ability to present ideas in written work in both essays and in smaller assignments, as well as critically reflect on their work and the development of their transferrable skills.
- 3 Demonstrate their ability to analyse, synthesise and precis secondary and primary literature.
- 4 Demonstrate their ability to work independently.
- 5 Demonstrate their ability to produce work for a deadline.

Method of Assessment

Main assessment methods:

Essay (4,500 words) 50%

Primary Source Analysis (1,500 words) 25%

Gobbet Analysis (500 words) 10%

Book/Article Review (1,500 words) 15%

Reassessment methods:

100% coursework

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Preliminary Reading

Indicative Reading List:

Bayly, C.A., Indian Society and the Making of the British Empire (Cambridge, 1988)
H. Streets-Salter and T. R. Getz (Ed): Empires and Colonies in the modern world: a global perspective (New York, 2016)
C. Hall and S. O. Rose (Ed) At Home with the Empire: metropolitan culture and the imperial world (Cambridge, 2006)
B. Metcalf and T. Metcalf (Ed) A Concise History of Modern India (Cambridge, 2012)
J. Wilson, The Domination of Strangers: Modern Governance in Eastern India, 1780-1835 (London, 2008)
T. Metcalf, Ideologies of the Raj (Cambridge, 1995)
P. Levine, The British Empire: Sunrise to Sunset (New York, 2007)
The Oxford History of the British Empire (relevant volumes and chapters) (Oxford, 1998/1999)

Pre-requisites

None

Synopsis *

Often described as the 'Jewel in the Crown', British India played a key role (economic, strategic, military) in the expansion and consolidation of British Empire. In the 18th century India had been a territory held by the English East India Company; by the mid-19th century India became a crown colony and an integral part of the British Empire for reasons that included both resources and a role in enhancing imperial prestige.

Focussing mainly on the nineteenth century, this module explores the processes through which India became a colony and its broader impact on the British Empire. More specifically, the purpose of the module is to impart in students a critical understanding of the relationship between India and the British Empire, especially the ways in which India influenced imperial policies (social, economic) in both metropolitan Britain and in the wider British dominions and colonies. In short, this module offers a survey of the complex, long and historically consequential relation between India and the British Empire.

HI5104	Press Start to Play: America as a Gamer's Nation					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours = 30
Total private study hours = 270
Total study hours = 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate awareness of the key themes, debates and issues regarding the history of play and recreation in the United States of America in the twentieth century and beyond
2. Demonstrate the ability to critically analyse modern technological media from a cultural and historical perspective
3. Demonstrate a critical understanding of historical game studies theory
4. Recognise how the history of play and leisure relates to issues of gender, class and race
5. Be able to historicize, analyse and deconstruct a range of play products

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Effectively communicate ideas and arguments.
2. Demonstrate their ability to present ideas in written work in both essays and in smaller assignments, as well as critically reflect on their work and the development of their transferrable skills.
3. Demonstrate their ability to analyse, synthesise and precis secondary and primary literature and objects;
4. Demonstrate their ability to work independently;
5. Demonstrate their ability to produce work for a deadline.

Method of Assessment

Main assessment methods:

Critical Analysis (2000 words) 20%
Game Brief (Digital Portfolio inc. 2500 words) 40%
Essay (4000 words) 40%

Reassessment methods:
100% coursework

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Preliminary Reading

Indicative Reading List:

Judith Adams (1991) *The American Amusement Park Industry* (Twayne)
Justine Cassell & Henry Jenkins (2001) *From Barbie to Mortal Kombat* (MIT Press)
Adam Chapman (2018) *Digital Games as History* (Routledge).
Johan Huizinga (1938 [1955]) *Homo Ludens* (Angelico)
John Kasson (2003) *Amusing the Million* (Hill & Wang)
Carly Koruscek (2015) *Coin-Operated Americans* (Minnesota UP)
Michael Newman (2017) *Atari Age* (MIT Press)
Carroll Pursell (2015) *From Playgrounds to Playstation* (Johns Hopkins UP)
John Wills (2019) *Gamer Nation* (Johns Hopkins UP)

Pre-requisites

None

Synopsis <span style =

This module explores the history of play in the United States of America across the twentieth and twenty-first centuries. The module pays keen attention to the interface of technology with the emergence of mass consumption, modern media, increased leisure time and shifts in family life in a US setting. It encourages students to reflect on the deeper meanings behind the practice of play by engaging with significant theoretical discussions (such as Huizinga's magic circle, or Chapman's (hi)story-play-space). Play is explored through its relationship with matters of class (1890's Coney Island and segregated amusements), race (African-American Jackie Robinson as the first Major League baseball player in the 1940s), and gender (the 1950's Barbie Doll).

The module also explores how 'play' and 'games' can be seen to shape popular views of history and the past. Through the lens of modern video games, sessions tackle how the frontier West, the Cold War, and the War on Terror have all been 'gamified.' Through project work, it encourages students to dissect the presentation of America and American history in specific game products, and tackle some of the myriad problems with 'playing the past'.

The interdisciplinary module draws on literature from (Historical) Game Studies, Media Studies, Cultural Studies and Cultural History.

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HI5105 Law and Society in the Early Middle Ages						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 demonstrate knowledge and critical understanding of the operation of law, custom and justice in the early Middle Ages and the relevance of these topics to the broader social and legal history of Europe.
- 2 evaluate critically the appropriateness of a range of methodological approaches to the study of legal history in order to combine them in an overall assessment of early medieval societies.
- 3 articulate an understanding of the possibilities and limitations of different types of primary sources, and show how these influence historical analysis and interpretation.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 formulate robust historical arguments that are supported by critical evaluation of primary and secondary sources.
- 2 clearly express information, arguments and analysis appropriately, thus demonstrating strong communication skills.
- 3 exercise personal responsibility and decision-making in the course of carrying out independent research and seeking out research materials.
- 4 demonstrate skills in conceptualisation, reflexivity, critical thought and epistemological awareness.

Method of Assessment

Main assessment methods:

Essay (4,000 words) – 40%
Source Analysis (2,000 words) – 20%
Class Test – 20%
Seminar Participation & Presentation – 20%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

The centuries following the fall of the Roman Empire are often portrayed as a morass of feud, violence and lawlessness. This module tests this caricature by examining how early medieval rulers maintained law and order in an age when they often lacked the capacity to intervene directly to resolve conflicts. Looking across the western post-Roman 'barbarian' kingdoms and the Byzantine Empire, we shall examine a wide range of documentary and literary sources which offer fascinating perspectives on a variety of social and political conflicts. Students will gain a broad understanding of how the social order was kept together at a time when everything seemed to be falling apart. Along the way, we shall explore issues relating to crime and punishment, violence and coercion, social status, marriage and sexuality, the power of the Church, and more. How widespread was vendetta or 'blood-feud'? Did medieval courts really use ordeals to establish innocence? Why did individuals sometimes voluntarily enter slavery? What could a woman do if she wished to divorce her husband? These are the kinds of questions students will consider in this module on conflict, law and justice in the early medieval world.

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HI5106 The Imperial Presidency: U.S. foreign policy from Franklin Roosevelt to						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 33
Private study hours: 267
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Apply historical techniques to interpret the role of individuals (President, advisors), constitutional arrangements, domestic issues and international considerations in the formulation and implementation of U.S. foreign policy.
- 2 Demonstrate a critical understanding the sources of Presidential power as well as the constraints on the executive in the formulation and implementation of U.S. foreign policy.
- 3 Place contemporary issues of U.S. foreign policy in historical perspective and context.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Deconstruct problems in a logical and sequential manner.
- 2 Construct coherent and evidence-based written and oral arguments.
- 3 Demonstrate the ability to work independently and in groups.
- 4 Critically assess different types of primary sources, with an ability to understand their strengths and weaknesses as evidence for historical enquiry.
- 5 Demonstrate ability to provide persuasive written and verbal presentations while deploying a range of primary source materials and historiographical content.
- 6 Demonstrate ability to access, analyse and integrate primary sources into written and verbal assessments.

Method of Assessment

Main assessment methods

Essay (3,000 words): 25%
Primary source analysis (1,500 words): 15%
Primary source 7-minute presentation: 14%
In-class participation: 6%
2-hour examination: 40%

Reassessment methods

100% course work

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Indicative reading list:

Brewer, Susan A. *Why America Fights: Patriotism and War Propaganda from the Philippines to Iraq* (Oxford, UK: Oxford University Press, 2009).
Fischer, Beth A. *The Reagan Reversal: Foreign Policy and the End of the Cold War* (Columbia, MI: University of Missouri Press, 1997).
Gaddis, John L. *Strategies of containment: a critical appraisal of American national security policy during the Cold War*. (Oxford, UK: Oxford University Press, 2005).
Leffler, Melvyn P. *Safeguarding Democratic Capitalism: U.S. Foreign Policy and National Security, 1920-2015* (Princeton, NJ: Princeton University press, 2017).
Schlesinger, Arthur J. *The Imperial Presidency* (New York, NY: Houghton Mifflin, 1973).
Schulzinger, Robert D. *U.S. Diplomacy since 1990* (New York, NY: Oxford University Press, 6th ed., 2008).
Small, Melvin. *Democracy and Diplomacy: The Impact of Domestic Politics on U.S. Foreign Policy, 1789-1994* (Baltimore, MD: Johns Hopkins University Press, 1995)

Pre-requisites

HIST3910: The Rise of the United States Since 1880

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Synopsis >*

The course explores the rise and decline of the "imperial presidency" in the United States' conduct of foreign policy. During the Second World War and ensuing Cold War, successive Presidents were given considerable leeway to forge a foreign policy in their own image. A cooperative Congress and broad consensus about the United States' place in the world facilitated an activist foreign policy. As this permissive domestic context began to erode in the late 1960s, the constitutional constraints on the President's powers became more pronounced. The course will chart the evolution of U.S. foreign policy from Roosevelt to Obama: it will consider the substance of each incumbent's foreign policy and their ability to work with existing constitutional constraints.

HI5107 The Coming of the Friars: Urban Society, Learning and Lay Piety						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 80

Total private study hours: 520

Total module study hours: 600

Method of Assessment

Essay (3000 words) – 10%

Essay (3000 words) – 10%

Critique (1500 words) – 5%

Critique (1500 words) – 5%

Presentation (15 minutes) – 5%

Presentation (15 minutes) – 5%

Exam 1 (2 hours) – 30%

Exam 2 (2 hours) – 30%

Synopsis >*

This module examines how far the social, economic and political changes that occurred within Medieval Europe from the mid twelfth century affected popular religious beliefs and piety. One of the most dramatic changes in this period was the rise of towns and long-distance trade. Towns developed their own distinctive forms of government and social organisation, and consequently townspeople developed a more independent and critical mindset, especially in matters of religion. Two powerful examples of these new trends were the growth of universities in the major European cities and the rise of new religious movements. One of the major intellectual forces in the new universities and one of the most important of these new movements were the friars. The friars comprised the Franciscans, founded around 1206 by Francis of Assisi (1182-83/1226), and the Dominicans, founded by Dominic in about 1207. These new religious orders also gave an important role to women, notably Clare of Assisi, one of the first followers of Francis, who founded her own order of nuns in the 1220s. These new orders revolutionised the Medieval Church and society. They responded to popular demand for more effective religious instruction. In effect they helped the Church to establish a system of mass communication in order to transmit its religious teachings to the laity. After the coming of the Friars no aspect of daily life was untouched by these teachings, for example transforming the idea of poverty into a powerful spiritual ideal, still alive in our world.

The module will draw on narrative, hagiographical, documentary and visual sources. It will be structured around themes, including: the rise of towns; economic and political features of thirteenth century Europe; popular piety; preaching; gender issues; medieval universities and intellectual life; and Mendicant art. Issues such as the idea of poverty, the role of women, the importance of religion, and the presence of the Church within the medieval society will inform the course's approach to the material.

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HI5108 Early Modern Islamic Empires: 1500-1757						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Contact hours: 30

Private study hours: 270

Total hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Be introduced to the history of the political, social and cultural developments in the Islamic world between 1500-1757.
- 2 Acquire an understanding of the cultural encounter and historical interaction between Islamic states, broadly conceived.
- 3 Assess critically and historically the shared and differing perspectives on different parts of the Islamic World to one another.
- 4 Acquire knowledge and understanding of a variety of methodological and theoretical approaches regarding the history of cultural exchange, cultural encounters and intercultural perceptions. They will in particular acquire a critical understanding of the 'Orientalism'- debate and its impact on the disciplines of cultural, postcolonial and political history.
- 5 Demonstrate an understanding of the complexities and the context of various primary sources relating to the Islamic world. To read them critically.
- 6 Develop their critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Enhance their ability to express complex ideas and arguments effectively to a variety of audiences and/or using a variety of methods which can be transferred to other areas of study and employment.
- 2 Enhance communication, presentational skills and information technology skills.
- 3 Consider and demonstrate their understanding of critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians.
- 4 Demonstrate their problem solving skills and ability to work independently.
- 5 Communicate complex concepts effectively to a variety of audiences and/or using a variety of methods
- 6 Demonstrate their communication skills and to skills in IT.

Method of Assessment

Main assessment methods:

Essay 1 (2,000 words) 40%

Essay 2 (2,000 words) 40%

Annotated Bibliography 20%

Reassessment methods:

100% Coursework

Preliminary Reading

Indicative Reading List:

Alam, Muzaffar and Subrahmanyam, Sanjay. Indo-Persian Travels in the Age of Discoveries 1400-1800. Cambridge, 2007.
 Aslanian, Sebouh. From the Indian Ocean to the Mediterranean: The Global Trade Networks of Armenian Merchants from New Julfa. University of California, 2011.
 Casale, Giancarlo. The Ottoman Age of Exploration. Oxford, 2010.
 Dale, Stephen. Indian Merchants and Eurasian Trade, 1600-1750. Cambridge, 1994.
 Faroqhi, Suraiya, The Ottoman and Mughal Empires: Social History in the Early Modern World. I.B. Tauris, 2019.
 Floor, Willem. The Economy of Safavid Persia. Wiesbaden, 2000.
 Gommans, Jos. Mughal Warfare: Indian Frontiers and High Roads to Empire, 1500-1700. London, 2002.
 Melville, Charles. Safavid Persia. I.B.Tauris, 2009.

Pre-requisites

None

Synopsis <span style =

In this course, students will study the rich history of the Early Modern Islamic World, stretching from the Ottoman Empire in the West, to India and Central Asia in the East. The course will focus on the three so-called 'Gunpowder Empires', the Ottomans, Safavids and Mughals. It will cover their rise from tribal, religious groupings on the borders and peripheries of the Islamic World, to true world powers. Students will be introduced to the ancient concepts of Iranian Kingship and how these were revitalised by all three empires to serve political aims, while maintaining a strict adherence to the tenets of Islam. Students will also explore the conflicting nature of these empires and their neighbours; whether the ongoing struggles between the Ottomans and Safavids in the Caucasus, or the uneasy relationship between the Mughals and the Hindu population of the Indian Subcontinent.

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HI5109 Europe in Extremes: Communism, Fascism and Nazism, 1917-1939						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Contact Hours: 30
Private Study Hours: 270
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate an advanced understanding of the three main extreme ideologies which took hold of countries in Europe during the interwar period, understanding how they came to power, how they consolidated their grip on their respective polities and how they governed.
2. Demonstrate an understanding of the similarities and differences between these three movements, with particular reference to their ideological foundations, leadership styles, propaganda and social control tactics, foreign policy, and relationship with violence and civil strife.
3. Demonstrate an awareness of how these three systems related to one another, and to other European states (including the liberal democracies, such as France and Britain), and of how their foreign policies fed into major conflicts and disputes during the period 1917-1939, such as the Russian Civil War(s), the Spanish Civil War, the Abyssinian Crisis and the Second World War.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Work with a moderate level of independence to research and develop their understanding of questions and issues.
2. Demonstrate an ability to provide persuasive written and verbal presentations, including the use of a range of primary source materials and historiographical content.
3. Research and integrate primary sources into written and verbal assessments and communicate effectively to a variety of audiences and/or using a variety of methods.
4. Apply their knowledge and skills to the production of a range of different outputs, including both written and oral arguments.

Method of Assessment

Main assessment methods:

Gobbets Exercise (2,000 words) 20%
Essay 1 (2,500 words) 25%
Presentation 15%
Exam 40%

Reassessment methods:
100% Coursework.

Preliminary Reading

Indicative Reading List:

De Grand, Alexander, *Italian Fascism: Its Origins and Development* (Lincoln, NE: University of Nebraska Press, 2000)
Evans, Richard, *The Coming of the Third Reich* (London: Penguin, 2004)
Evans, Richard, *The Third Reich in Power* (London: Penguin, 2006)
Goeschel, Christian, *Mussolini and Hitler: The Forging of the Fascist Alliance* (New Haven, CT: Yale University Press, 2018).
Kershaw, Ian, *To Hell and Back: Europe, 1914-1949* (London: Penguin, 2015)
Kitchen, Martin, *Europe Between the Wars: A Political History* (Abingdon: Routledge, 2006)
Smele, Jonathan, *The Russian Civil Wars, 1916-1926: Ten Years that Shook the World* (Oxford: OUP, 2015)
Weeks, Theodore, *Across the Revolutionary Divide: Russia and the USSR, 1861-1945* (Oxford: Blackwell, 2010)

Pre-requisites

None

Synopsis *

This module explores the three extreme ideologies which took hold of parts of Europe during the interwar period – communism (especially in Russia; later, the Soviet Union), fascism (especially in Italy, and later in Spain), and Nazism (in Germany). These ideologies will be assessed in three ways. Firstly, they will be examined individually, encompassing their emergence, rise to power and assumption of total control; here, the emphasis will be on the power of ideological thinking, the extent of popular support attained by the movements, and the country-specific reasons for their success. Secondly, the ideologies will be considered in comparison with one another, including the leadership styles of Lenin, Stalin, Mussolini, Hitler and Franco, the roles played by propaganda in their rise and rule, and the ways in which they utilised, or otherwise engaged in, violence to further their aims. And thirdly, the connections between them will be discussed, especially the notion that in the countries mentioned above, and later across Europe, the struggle between extreme ideologies of left and right became the defining issue of the period.

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HI5201 Conquest and Resistance in southern Africa, 1750-1918						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Critically evaluate a rich historiography of southern Africa, evaluating its relative strengths and limitations, and to interpret these sources verbally and in writing.
2. Demonstrate a systematic understanding of Europe's interaction with southern Africa from 1750 to 1918 and an understanding of the consequent political, social and cultural change within the context of European colonialism.
3. Demonstrate a critical awareness of different disciplinary approaches towards the history of southern Africa.
4. Demonstrate a critical ability to communicate one's findings on southern African history. Learn to articulate ideas and interpretations in a cogent and persuasive manner.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Accurately deploy established methods of historical analysis and enquiry to construct robust historical arguments drawing intelligently on secondary sources, and to present these arguments verbally and in writing.
2. Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
3. Demonstrate a comprehensive knowledge and systematic understanding of the past and particular aspects of the historiography and methodology.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) (40%)
Essay 2 (3,000 words) (40%)
Presentation (20%)

Reassessment methods
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Oxford History of the British Empire, 5 vol. Oxford, (1998) (chapters on Southern Africa)
Davenport T.R.H. & C. Saunders, (2000). South Africa
Graham, M. (2019) Africa
Iliffe, J (1995). Africans: The History of a Continent
Mlambo, A. (2014). A History of Zimbabwe
Ross, R (1999) A Concise History of Africa
Skinner, R (2017) South Africa in World History (2017)
Thompson, L.M. (2001). A History of South Africa

Pre-requisites

None

Synopsis *

This course explores Southern Africa in a period when it was one of the most dynamic and turbulent regions on earth. Early encounters and conflicts between European settlers and African societies focused on land and labour and were shaped by rapid changes in local and global economies and societies. The discovery of gold and diamonds transformed the local economy and radically transformed the region's relations with the major imperial powers: Germany, Great Britain and Portugal. The Berlin conference of 1884-85 initiated a scramble for formal control of the region, its peoples and its riches, which culminated in the South African war of 1899-1902. Diverse African societies responded to interactions and conflicts with European encroachment and annexation in a range of ways. Processes of African and European empire building and expansion will be examined as will be the economic and political dynamics of European imperialism, both on the international and the local stage, demonstrating both their metropolitan and local causes. This module will look at the societies of both the colonisers and the colonised, also paying attention to African responses and resistance.

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HI5890 The Hundred Years' War, c. 1337-1453						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes

On successfully completing the Level 5 module, students will be able to:

- 1 Critically evaluate a variety of historical sources, including visual evidence (e.g., castles, churches) and documentary sources (e.g., narrative sources and documents), and to evaluate their relative strengths and limitations, and to interpret these sources verbally and in writing
- 2 Demonstrate a systematic understanding of the development of the Anglo-French conflict in northern France between the mid-twelfth and mid-fifteenth centuries and an understanding of political, social and cultural change within the context of the Late Medieval Europe
- 3 Demonstrate a critical awareness of different disciplinary approaches to the theme of war, diplomacy and religion during the central Middle Ages
- 4 Understand key themes explored by medieval historians in examining the relationship between documentary evidence and various methodological approaches to the source material
- 5 Understand how the historical methodologies used by medieval historians translate into written histories and historiographies
- 6 Show critical perspective regarding the way the Hundred Years' War and related historical events in Late Medieval Europe are commemorated today, and to apply these concepts in the classroom and beyond
- 7 Evaluate and make use of a range of written and visual sources for understanding the impact of the Hundred Years' war across the political, social, and cultural history of Late Medieval Europe

The intended generic learning outcomes

On successfully completing the Level 5 and Level 6 module students will be able to:

- 1 Accurately deploy established methods of historical analysis and enquiry to construct robust historical arguments drawing intelligently on primary and secondary sources, and to present these arguments effectively to a variety of audiences and/or using a variety of methods.
- 2 Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
- 3 Demonstrate a comprehensive knowledge and systematic understanding of the past and particular aspects of the historiography and methodology.
- 4 Demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of course work, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form
- 5 Analyse, discuss, deconstruct and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis; by virtue of this process, students will also gain an appreciation of the uncertainty and ambiguity which surrounds the core themes of this
- 6 Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches
- 7 Present the outcomes of the research and learning in a form appreciable by both specialist and non-specialist audiences in a variety of settings and contexts

Method of Assessment

Main assessment methods

Essay (3,000 words) – 17.5%

Source Analysis (2,500 words) – 17.5%

Seminar Presentation (10 mins) – 5%

Examination (2 hrs) – 60%

Reassessment methods

100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

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Synopsis *

This module will address the causes, developments and legacy of the longest war in the Middle Ages, known as Hundred Years' War between England and France (1337-1453). The first two sessions will set up the context for the outbreak of the war, looking at the establishment of the Angevin Empire in northern France from the mid-twelfth century and the origins of the Hundred Years' War, the causes of which have been debated at length by historians. Following the chronological development of the war in its four phases, the module will look at the European dimension of the war, which developed due to international alliances and attempts at pacifying the parties, mostly undertaken under the supervision of the papacy and the Empire. Alongside the political perspective, the module will pay attention to the defensive structures and military strategies employed during the war as well as the cultural milieu within which the war was fought that ultimately led to the growth of lay chivalric values.

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HI6002 The British Army and Empire c1750-1920						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 To provide students with the skills needed to understand, evaluate, contextualise and communicate effectively their knowledge of history.
- 2 To provide students with an understanding of the imperial campaigning of the British army in this period. In particular, the army's role in civil administration and policing as well as its purely military responsibilities and the impact the imperial experience had on the everyday lives of soldiers and the development of British army as a whole.
- 3 To expose students to the disciplines of political, social and economic history and their various methodological approaches.
- 4 Students will learn how to access a range of sources of information and present the results.
- 5 Students will acquire skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
- 6 Students will acquire knowledge and understanding of the past and particular aspects of the historiography and methodology, assisting them in other courses.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 To develop a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.
- 2 To further develop analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 3 To further develop communication, presentation and information technology skills.

Method of Assessment

Main assessment methods:

Essay 1 2500 words 25%
Essay 2 4000 words 40%
In-class test 20%
Presentation 15-minutes 15%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

I. F. W. Beckett, *The amateur military tradition, 1558-1945*
Peter Boyden, Alan J Guy and Marion Harding (eds.), *'Ashes and Blood': the British Army in South Africa, 1795-1914*
David Chandler and Ian Beckett (eds.), *The Oxford History of the British Army*
J. E. Cookson, *The British Armed Nation, 1793-1815*
David French, *Military Identities: The Regimental system, the British army and the British people, c. 1870-2000*
Richard Holmes, *The British Soldier in India*
V. G. Kiernan, *Colonial Empires and Armies, 1815-1960*
Hew Strachan, *The Politics of the British Army*
E. M. Spiers, *Army and Society, 1815-1914*
E. M. Spiers, *The Scottish soldier and Empire, 1854-1902*
E. M. Spiers, *The Victorian soldier in Africa*

Pre-requisites

None

Synopsis *

Between 1815 and 1914 Britain engaged in only one European war. The Empire was, therefore, the most consistent and most continuous influence in shaping the army as an institution, in providing it with sustained exposure to warfare and in enabling it to develop and refine its professionalism as an institution. This module will examine various aspects of the British army's imperial experience in the period 1750-1920. The central focus will be on the campaigning in Africa and India, exploring how a relatively small number of British soldiers managed to gain and retain control of such vast territories and populations. Although the time period will run from the eighteenth to the twentieth century, the focus of the module will be on the Victorian and Edwardian periods, reflecting the current historiography on the topic. The extended date parameters will, however, allow for thematic studies of central issues such as army reform and civil-military relations to be placed in their wider chronological context.

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HI6009 Europe and the Islamic World, c 1450-1750						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Been introduced to the history of the political, social and cultural developments in the Islamic world between 1450-1750 and its relation to early modern Europe.
- 2 Acquired an understanding of the cultural encounter and historical interaction between Christian Europe and the Islamic world, appreciating the impact this encounter had on the development of European civilization.
- 3 Assessed critically and historically the Christian-European perception of the Islamic world and vice versa.
- 4 Acquired knowledge and understanding of a variety of methodological and theoretical approaches regarding the history of cultural exchange, cultural encounters and intercultural perceptions. They will in particular acquire a critical understanding of the 'Orientalism'- debate and its impact on the disciplines of cultural, postcolonial and political history.
- 5 Demonstrated an understanding of the complexities and the context of various primary sources relating to the European perception of the Islamic world. To read them critically.
- 6 Developed their critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 enhanced their ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 2 enhanced communication, presentational skills and information technology skills.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) 16%
Essay 2 (3,000 words) 16%
Presentation and Seminar Participation 8%
Examination 2-hours 60%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Norman Daniel, *Islam and the West. The Making of an Image*, new ed. (2009)
Natalie Zemon Davies, *Trickster Travels: A Sixteenth-Century Muslim between the Worlds* (New York 2006)
Adam S. Francisco, *Martin Luther and Islam. A Study in Sixteenth-Century Polemics and Apologetics* (Leiden, 2007).
Robert Irwin, *For Lust of Knowledge. The Orientalists and their Enemies* (2006)
Gerald MacLean *The Rise of Oriental Travel. English Visitors to the Ottoman Empire 1580-1720* (Basingstoke, 2004)
Margarete Meserve, *Empires of Islam in Renaissance historical thought* (2008)
The Quran, trans. Tarif Khalidi (2008).
Edward Said, *Orientalism* (1978)
George Saliba, *Islamic Science and the Making of European Renaissance* (Massachusetts, 2007)
G J. Toomer, *Eastern Wisdom and Learning. The Study of Arabic in Seventeenth-Century England* (Oxford, 1996).

Pre-requisites

None

Synopsis <span style =

Cultures never develop and grow in isolation. They are built on the values of past generations, and they are shaped and challenged in interaction with other cultures. The main objective of this module is to explore and present the powerful interaction between Europe and the Islamic world in early modern times, c. 1450-1750.
The course will firstly provide an overview of the rise and fall of three major Islamic states and empires (the Abbasid Caliphate, the Safavid Empire, the Ottoman Empire). It will then assess the early modern European encounter with the Islamic world 1) by discussing the scholarly, religious, political and economic incentives for this encounter; 2) by documenting the exchange of knowledge, ideas, values and material objects this encounter stimulated in the early modern period; 3) by exploring the enormous impact, which this encounter had on European civilization.

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HI6011 From Crisis to Revolution: France 1774-1799						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a comprehensive knowledge of the political, intellectual, cultural and social developments in Revolutionary France from 1774 to 1799
- 2 Understand the utility and importance of assessing the specific historical developments in political thought in France during the late eighteenth century.
- 3 Confidently evaluate, with a variety of interpretations and perspectives pertaining to the module topic
- 4 Build an understanding of the themes and key achievements of the French Revolution.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Construct analytical arguments based on an evaluation of reviews and secondary literature so as to communicate and understand these clearly.
- 2 Manage their own learning with both expert guidance and own initiative by reading the most relevant scholarly materials and understanding pertinent historical interpretations.
- 3 Identify a range of solutions involving different types of secondary literature and abstract concepts in order to make evaluations about complex issues in different contexts
- 4 Analyse and assimilate significant and pertinent quantities of data, enabling them to undertake appropriate further training of an academic nature

Method of Assessment

Main assessment methods:

Essay 1 Thematic (2,000 words) (30%)
Essay 2 Analytical Case Based (3,000 words) (50%)
Presentation 1 (10%)
Presentation 2 (10%)

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Bronislaw Baczko, Ending the Terror: The French Revolution after Robespierre (Cambridge, 1994)
William Doyle, The Oxford History of the French Revolution (any edition)
P.M. Jones, Reform and Revolution in France, The Politics of Transition, 1774–1791 (Cambridge, 1995)
William Doyle, The Origins of the French Revolution (any edition)
Martyn Lyons, France under the Directory (Cambridge, 1975)
R.R. Palmer, Twelve Who Ruled, The Year of the Terror in the French Revolution (any edition)
Munro Price, The Fall of the French Monarchy (London, 2006)
Timothy Tackett, Becoming Revolutionary, The Deputies of the French National Assembly and the Emergence of a Revolutionary Culture 1789 - 1790 (Pennsylvania, 1996)
Simon Schama, Citizens (any edition)
David Andress, The Terror, The Merciless War for Freedom in Revolutionary France (any edition)

Pre-requisites

None

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Synopsis <span style =

The French Revolution was one of the great turning points of European history. Indeed the deputies of the National Assembly claimed that the year 1789 marked the beginning of a new modernity. They consciously rejected the past by dismissing it as an 'ancien régime' or old order. This module will seek to understand and question this claim. It will examine critically the last decades of the Bourbon monarchy and ask if the term 'crisis' is an adequate description of this period. It will then turn to the revolutionaries' ambitious programme of reform which sought to remould not only the institutional and governmental landscape of France but the very underpinnings of daily life. The Revolution deployed rapidly a new armoury of political concepts such as: national sovereignty, secular state and rights of man. Such innovations threw political legitimacy, deference towards social elites and the relationship between church & state into a dangerous state of flux. The module will examine the process by which an initially liberal agenda of freedom, tolerance and pluralism succumbed quickly to factional expediency, international warfare and political terror. It will also introduce students to some of the historiographic battlegrounds and stakes which have divided scholars of the French Revolution during the past two centuries.

HI6012 From Crisis to Revolution: France 1774-1799						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 30

Private study hours: 270

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Students will gain the knowledge and conceptual tools to understand and interpret the origins of the French Revolution, and how and why the revolution developed as it did from 1789-1799. Students will obtain knowledge of the most important relevant episodes of the history of the period, and some of the historiographical debates surrounding the subject.
- 2 Students will develop their ability to discuss the issues that are raised in the module, and to present their work. Through exposure to the distinctive nature of late 18th century France, students will gain an enhanced understanding of the diversity of human cultures, and the different situations in which revolutions occur.
- 3 Demonstrated a broad conceptual command of the course, and a thorough and systematic understanding of the latest research.
- 4 Demonstrated their capacity to assess and critically engage with primary sources.
- 5 Demonstrated independent learning skills by giving two compulsory presentations which will make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, secondary literature, information technology, relevant subject bibliographies and other primary and secondary sources.
- 6 The ability to analyse key texts and other materials critically at a high level, through the production of two compulsory essays.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Enhanced their ability to express complex ideas and arguments which can be transferred to other areas of study and employment.
- 2 Enhanced communication, presentational skills and information technology skills.
- 3 Demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of course work, in compiling, with expert guidance, bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments.
- 4 Analyse, discuss, and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis; by virtue of this process, students will demonstrate their understanding of debates which surround the core themes of this module.
- 5 Approach problem solving creatively, and form critical and evaluative judgments through the delivery of two compulsory presentations about the appropriateness of these approaches and historiographical debates.
- 6 Present the outcomes of the research and learning in two compulsory essays that synthesize specialist knowledge in cogent fashion in a variety of settings and contexts.

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Method of Assessment

Main assessment methods:

Essay 1 Primary Source Critique (2,000 words) (30%)
Essay 2 Historiographical Analysis (3,000 words) (50%)
Presentation 1 (10%)
Presentation 2 (10%)

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Bronislaw Baczko, Ending the Terror: The French Revolution after Robespierre (Cambridge, 1994)
William Doyle, The Oxford History of the French Revolution (any edition)
P.M. Jones, Reform and Revolution in France, The Politics of Transition, 1774–1791 (Cambridge, 1995)
William Doyle, The Origins of the French Revolution (any edition)
Martyn Lyons, France under the Directory (Cambridge, 1975)
R.R. Palmer, Twelve Who Ruled, The Year of the Terror in the French Revolution (any edition)
Munro Price, The Fall of the French Monarchy (London, 2006)
Timothy Tackett, Becoming Revolutionary, The Deputies of the French National Assembly and the Emergence of a Revolutionary Culture 1789 - 1790 (Pennsylvania, 1996)
Simon Schama, Citizens (any edition)
David Andress, The Terror, The Merciless War for Freedom in Revolutionary France (any edition)

Pre-requisites

None

Synopsis <span style =

The French Revolution was one of the great turning points of European history. Indeed the deputies of the National Assembly claimed that the year 1789 marked the beginning of a new modernity. They consciously rejected the past by dismissing it as an 'ancien régime' or old order. This module will seek to understand and question this claim. It will examine critically the last decades of the Bourbon monarchy and ask if the term 'crisis' is an adequate description of this period. It will then turn to the revolutionaries' ambitious programme of reform which sought to remould not only the institutional and governmental landscape of France but the very underpinnings of daily life. The Revolution deployed rapidly a new armoury of political concepts such as: national sovereignty, secular state and rights of man. Such innovations threw political legitimacy, deference towards social elites and the relationship between church & state into a dangerous state of flux. The module will examine the process by which an initially liberal agenda of freedom, tolerance and pluralism succumbed quickly to factional expediency, international warfare and political terror. It will also introduce students to some of the historiographic battlegrounds and stakes which have divided scholars of the French Revolution during the past two centuries.

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HI6017 Work Experience at the Royal Engineers Museum						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

11 weekly sessions at the Royal Engineers Museum, Library and Archive (Mondays, 10am-4pm) plus four group progress sessions at the Canterbury campus.

Students will commence in Week 13 with a seminar (Group Progress Session 1) held jointly by the School and REMLA in order to provide orientation and introduction to the aims and outcomes of the module. This session will be used to determine student interests which will then feed into the materials they will be directed to in the REMLA collection.

For each of the REMLA weeks, the students will be assigned a particular cataloguing task drawn from its vast range of materials. The students will be given full instruction in cataloguing and interpretation in these sessions. The sessions will not only impart cataloguing skills and associated rudimentary skills as to how such material might be used in an exhibition, but also an in-depth knowledge into a range of primary sources.

Method of Assessment

One essay exploring the historical role of the Royal Engineers based on particular interest.

Production of a text panel relating to the materials you will have explored.

The production of two blog pieces outlining your experiences of working with the materials and what you have learned about presentational skills.

In addition, you may find it useful to maintain a work-log outlining what you do each week, the issues arising and anything you may wish to discuss with the convenor and the museum staff.

Preliminary Reading

Bettina Messias Carbonell, *Museum Studies: An Anthology of Contexts* (Maldon MA: Blackwell, 2004)

David Chandler and Ian Beckett (eds), *The Oxford History of the British Army* (Oxford: Oxford University Press, 1996)

Eileen Hooper-Greenhill, *The Educational Role of the Museum* (London: Routledge, 1999)

Roy M. Macleod and Deepak Kumar, *Technology and the Raj: Western Technology and Technical Transfers to India, 1700-1947* (New Delhi and London: Thousand Oaks and Sage, 1995)

Sharon Macdonald, *A Companion To Museum Studies* (Malden, MA, Oxford and Victoria: Blackwell, 2006)

Alan Ramsay Skelley, *The Victorian Army at Home* (London and Montreal: Croom Helm and Queen's University Press, 1977)

Hew Strachan, *From Waterloo to Balaclava: Tactics, Technology and the British Army, 1815-1854* (Cambridge: Cambridge University Press, 1985)

Restrictions

Students should note that, due to the work placement nature of the module, HI6017 can only be taken by five students each year.

Registration on to this module will be based on previous student achievement, previous attendance, and an interview with the convenor.

Synopsis <span style =

The curriculum is deliberately flexible and is built around student interests and how they can be merged with the REMLA holdings with the overall intention of deepening the students' knowledge of both the historical role of the Royal Engineers and provide work experience through basic museological and curatorial skills.

For example, a student with a particular interest in the First World War will be assigned to relevant materials in the REMLA collection. This material will then form the basis of the assessments. The student will also be asked to look at the relevant section of the Museum and reflect on how this particular aspect has been presented.

HI6024 Napoleon and Europe, 1799 - 1815						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Availability

Please note that this module is only available to single-honours and joint-honours students on the BA in History and BA in Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

Contact Hours

Total Contact hours: 96

Total Private study: 504

Total Study hours: 600

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a deep awareness of the factual material and analytical tools and approaches necessary to understand the nature & mission of the Napoleonic Empire and its trans-European impact.
- 2 Demonstrate a critical understanding of France's constantly evolving military and diplomatic priorities.
- 3 Demonstrate comprehensive knowledge of the most important political and military turning points of the period, and some of the historiographical battles waged around the subject.
- 4 Demonstrate the ability to discuss the complex analytical and conceptual problems raised in the special subject, and to present their work using a variety of methods.
- 5 Demonstrate an enhanced critical understanding of the diversity of human cultures, and the effects of Empire on different geographic, political, social and cultural contexts.
- 6 Effectively find, use, critique and critically evaluate relevant primary sources on the Napoleonic Empire.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a range of intellectual, research and transferable skills. They will come to understand the problems that are inherent in the historical record and the limits within which interpretation is possible
- 2 Demonstrate critical thought and independence of mind, the capacity to marshal subtle and sophisticated arguments, and the ability to challenge received conclusions
- 3 Communicate complex ideas and information effectively.
- 4 Effectively manage their own learning and work effectively without close supervision or guidance.

Method of Assessment

Main assessment methods

Essay 1	3,000 words	8%
Gobbet exercise	2,000 words	8%
Essay 2	3,000 words	8%
Take home test	2,000 words	8% (48 hours)
Presentation 1		4%
Presentation2		4%
Exam 1 Sources	2 hours	30%
Exam 2 Themes	2 hours	30%

Reassessment methods

100% Coursework (5,500 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

This module is not available as Elective

Synopsis *

This special subject will introduce students to the pros and cons of the historiographical debate surrounding Napoleonic and Revolutionary French history. It will give final year students an alternative means of engaging with the familiar historical category of 'Empire.' The focus on French expansion abroad, in the early nineteenth century, challenges one to move away from understanding the Napoleonic Empire in national terms; this course in essence, by its very nature, is European in both scope and content. To do this it will explore processes of acculturation and international competition on a thematic basis. It will examine, in broad multi-national manner, the complex interaction between centre and periphery or what Italians, more prosaically, describe as conflict between 'stato reale' and 'stato civile.'

This special subject will investigate the Napoleonic Empire in its many facets. Students will be urged actively to pursue their individual interests in either war and society, Empire, political culture and/or gender.

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HI6025 Early Modern Europe: Culture, Identity, Encounter 1450 - 1750						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
3	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours= 30
 Total private study hours = 270
 Total study hours = 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate the knowledge and conceptual tools to understand and interpret major changes taking place in European society between c. 1450 and 1750.
- 2 Display a knowledge of the most important relevant episodes of the social, cultural and economic history of the period, and some of the historiographical debates surrounding the subject.
- 3 Demonstrate their ability to discuss the issues that are raised in the module, and to present their work in written and oral form.
- 4 Demonstrate an enhanced understanding of what life was like for early modern Europeans, and how it changed between the 15th and the 18th century, especially in terms of social, economic, and gender relations.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate enhanced ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment
- 2 Demonstrate enhanced communication, presentational skills and information technology skills

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) - 24%
 Essay 2 (3,000 words) - 24%
 Presentation (15-minutes) - 6%
 Seminar Participation (ongoing) - 6%
 Exam (2 hours) - 40%

Reassessment methods:
 100% Coursework

Preliminary Reading

Indicative Reading List:

J. Amelang, *The Flight of Icarus: Artisan Autobiography in Early Modern Europe* (1998).
 J. M. Bennett and A. M. Froide (eds), *Singlewomen in the European past, 1250-1800* (Philadelphia PA, 1999).
 S.C. Ogilvie, *A Bitter Living: Women, markets, and social capital in early modern Germany* (2003).
 S. Ozment, *Ancestors: The Loving Family in Old Europe* (2001).
 L. Roper, *Oedipus and the Devil: Witchcraft, Sexuality and Religion in Early Modern Europe* (1994).
 U. Rublack, *Dressing Up: Cultural Identity in Renaissance Europe* (2010).
 R. Sarti, *Europe at Home - Family and Material Culture 1500- 1800* (2002).
 M. Wiesner-Hanks, *Early Modern Europe, 1450-1789* (Cambridge, 2006).

Pre-requisites

None

Synopsis *

This module covers fundamental transformations taking place in European society between c. 1450 and 1750. It focuses specifically on the everyday experiences of early modern Europeans, and how these changed as a result of, amongst others, global expansion, encounters with 'others', religious change, urbanisation and a innovation proliferation of new goods. Through looking at how these transformations affected the micro-level of men and women in their daily lives, this module aims to give insight into the ever-changing lives of Europeans before the onset of 'modernisation' in the 19th century. Themes that will be addressed in the lectures and seminars include ethnic and religious diversity, gender, the individual, witchcraft and material culture.

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HI6029 The Great War: British Memory, History and Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Availability

Please note that this module is only available to single-honours and joint-honours students on the BA History and BA War Studies/Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will have:

- 1 Acquired a firm grasp of the military and cultural history of Great War and of shifts in the representation of the conflict from 1914 to the present.
- 2 Demonstrated a broad conceptual command of the course, and a thorough and systematic understanding of the latest research.
- 3 Demonstrated their capacity to assess and critically engage with a wide range of primary sources, both visual and written.
- 4 Demonstrated independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources.
- 5 Acquired the ability to analyse key texts and other materials critically at a high level.

The intended generic learning outcomes.
On successfully completing the module students will have:

- 1 Enhanced their ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 2 Enhanced communication, presentational skills and information technology skills demonstrating the acquisition of an independent learning style.
- 3 Analysed, discussed, deconstructed and demonstrated cogent understanding of central texts and, subsequently, assembled and presented arguments based on this analysis.
- 4 Approached problem solving creatively, and formed critical and evaluative judgments about the appropriateness of these approaches.

Method of Assessment

Main assessment methods:

Essay 3000 words 8%
Essay 3000 words 8%
Essay 3000 words 8%
In-class test 8%
Presentation 15 minutes 8%
Examination 2 hours 30%
Examination 2 hours 30%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Brian Bond, *The Unquiet Western Front* (Cambridge 2002)
Brian Bond (ed.), *The First World War and British military History* (Oxford 1991)
Modris Eksteins, *The Rites of Spring*, (Toronto 1989)
Paul Fussell, *The Great War and Modern Memory* (Oxford 1975)
Samuel Hynes, *A War Imagined: the First World War and English Culture* (London 1990)
Martin Stephen, *The Price of Pity* (London 1994)
Dan Todman, *The Great War: Myth and Memory* (London 2005)
Jay Winter and Antoine Prost, *The Great War in History* (Cambridge 2005)

Pre-requisites

None

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).
Not available as Elective (Wild)

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Synopsis *

The aim of this course will be to show how far the Great War has infiltrated into modern culture and to test the validity of Paul Fussell's thesis that the Great War created Britain's modern cultural atmosphere. Fussell contends that modern society is marked by a love of irony, paradox and contradiction formed by the experience of the Western Front. Against this theory we will set the ideas of Samuel Hynes and Martin Stephen, as argued in their works, *A War Imagined* and *The Price of Pity*. This course will explore how the Great War has influenced our lives and why we have certain images of it. Why, for example, do most people associate the Great War with words such as 'waste', 'futility' and 'disillusion'? Why does the morality of the Great War seem so tarnished, while the Second World War is conceived as a just war? The course will be based upon literature (high and popular), poetry, art, architecture and film. We will therefore be 'reading' a 'primary text' each week. The course will serve to highlight many of themes of the 19th and 20th century British survey courses and will further contextualise the course on Britain and the Home Front in the Second World War.

HI6032 Persecution, Repression and Resistance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an in-depth knowledge and critical understanding of the themes of persecution, repression and resistance;
- 2 Demonstrate a broad knowledge and critical understanding of some of the historiographical debates surrounding the subject and be well positioned to judge between competing interpretations of this era;
- 3 Formulate their own opinions on a variety of historiographical approaches, demonstrate effective communication skills and present clear historical arguments supported with relevant evidence;
- 4 Engage with selected representations, drawn from a range of primary source materials including official documents, filmic representations, posters, autobiographies, diaries and oral histories;
- 5 Engage with a range of secondary source materials including articles and monographs and have practiced selecting and deploying historical information.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate effective communication skills and information technology skills.
- 2 Express complex ideas and arguments effectively.

Method of Assessment

Main assessment methods

Blog 1 (500 words)	10%
Blog 2 (500 words)	10%
Essay (2,000 words)	40%
Group exhibition	40%

Reassessment methods

100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

What were the experiences of 'outsiders' who did not conform to Nazi ideals? What was it like to live in an occupied country during the Second World War? This course, which is structured in two parts, examines both Germany during the Third Reich and Vichy France under German occupation. Themes to be addressed include: the persecution of Jews, Roma and Sinti, Jehovah's Witnesses, homosexuals and those with impairments; pro- and anti-natalist policies; the concentration camp system; German resistance; the fall of France; Vichy collusion; popular collaboration; French resistance; and the Liberation.

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HI6034 Anglo-French Relations 1904 - 1945						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Learning Outcomes

11. The intended subject specific learning outcomes

By the end of this module, all students will have:

11.1 Gained a sophisticated understanding of the relationship between Britain and France between 1904 and 1945. They will be able to identify, analyse and discuss the nature of this relationship and how it had a bearing on other European countries.

11.2 Gained a detailed knowledge of the operation of European diplomacy in the first half of the twentieth century.

11.3 Gained a working knowledge of some key concepts in diplomatic theory, for example, balance of power diplomacy, crisis diplomacy.

11.4 Challenged received wisdoms about the apparent advantages of being on the winning side at the end of a war.

12. The intended generic learning outcomes

By the end of this module, students will have:

12.1 enhanced their ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment

12.2 enhanced communication, presentational skills and information technology skills

Method of Assessment

The module will be assessed by coursework and exam on a 40% coursework and 60% exam ratio.

Coursework

The coursework component will be assessed as follows:

- 1) 2 x 3000 word essays, each worth 40% of the coursework mark, relating especially to learning outcomes 11.1-4 and 12.1-2.
- 2) A 15 minute presentation, worth 10% of the coursework mark relating to learning outcomes 11.3 and 12.1-2
- 3) A general seminar performance mark, worth 10% of the coursework mark, relating especially to learning outcomes 11.1-4 and 12.1-2

Exams

The learning outcomes of the module will be tested in the two-hour exam – which will make up 60% of the final mark for the module.

Preliminary Reading

- Aldrich, R.: Greater France: a history of French overseas expansion, (Basingstoke: Macmillan, 1996).
- Andrew, C.: Theophile Delcassé and the making of the Entente Cordiale, (Basingstoke: Macmillan, 1968).
- Audoin Rouzeau, S.: Men at war 1914 1918: national sentiment and trench journalism in France during the First World War, (New York: Berg, 1992).
- Ball, S.: Baldwin and the Conservative Party: the crisis of 1924 1931, (New York: Yale University Press, 1988).
- Chamberlain, M.E.: Pax Britannica?: British foreign policy 1789 1914, (London: Longman, 1988).
- Doerr, P.W.: British foreign policy, 1919 1939, (Manchester: Manchester University Press), 1998).

Synopsis *

The diplomatic relationship between Britain and France in the first half of the twentieth century can be seen as a marriage of convenience. Not natural historical allies, the British and French governments were forced increasingly to work together to combat the tensions in Europe that led to the outbreak of the First and Second World Wars.

This module explores the love-hate relationship between the two countries in tracing the origins of the Entente Cordiale, and by addressing some of the major historiographical debates in twentieth century international history. Lectures will provide students with an overview of these debates and the topics listed below, and seminars will encourage students to consider their understanding of these areas and critically engage with them through discussion.

Themes explored will typically include, imperialism, political reform and its impact on foreign policy formation, democratisation, the rise of nationalism, peacemaking at the end of the two world wars; the Ruhr Crisis, the Treaty of Locarno, the League of Nations; the Kellogg Briand Pact; the Briand Plan; the Geneva disarmament conferences of the late 1920s/early 1930s; Eastern Europe and Russia; different strategies to deal with the rise of Hitler; the fall of France, the rise of Vichy; the secret war; the outbreak of the Cold War.

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HI6040 The Age of Discovery: Cultural Encounters in the Early Modern World c.14						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

This module will be taught through two 2-hour seminars each week, with the exception of Enhancement Weeks and one week per term that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate a knowledge and systematic understanding of the history of European discoveries and intercultural encounters between the 15th and the 18th century and of their intellectual, religious and cultural consequences.
- Demonstrate a broad conceptual command of the course, and a thorough and systematic understanding of the latest research.
- Demonstrate their capacity to assess and critically engage with a wide range of primary sources, both visual and written.
- Demonstrate independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources.
- Critically evaluate key texts and other materials at a high level.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- Demonstrate enhanced communication, presentational skills and information technology skills
- Demonstrate the acquisition of an independent learning style when engaging with the course content, and the ability to manage their own learning.
- Analyse, discuss, deconstruct and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis; by virtue of this process, students will also have gained an appreciation of the uncertainty and ambiguity which surrounds the core themes of this module.
- Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches.
- Demonstrate transferable skills, such as taking minutes, guide peers through readings; produce a variety of text and assessment genres.

Method of Assessment

This module will be assessed by:

- Essay 1 (2500 words) – 9%
- Essay 2 (2500 words) – 9%
- Guided Readings – 4%
- Seminar Participation – 2%
- Presentations (10 minutes) – 6%
- Vallaloid Debate (1500 words) – 5%
- Exhibition and catalogue (1500 words, plus images/exhibits) – 5%
- Exam 1 (2 hours) – 30%
- Exam 2 (2 hours) – 30%

Preliminary Reading

Abulafia, David, *The Discovery of Mankind: Encounters in the Age of Columbus* (New Haven, 2008)
 Benjamin, Thomas, *The Atlantic World. Europeans, Africans, Indians and Their Shared History, 1400-1900* (Cambridge, 2009)
 Bitterli, Urs, *Cultures in Conflict. Encounters between European and non-European cultures, 1492-1800* (Stanford, 1989)
 Grafton, Anthony, *New Worlds, Ancient Texts. The Power of Tradition and the Shock of Discovery* (Cambridge, Mass., 1992)
 Hunt, Lynn et al. *The Book that Changed Europe. Picart and Bernard's Religious Ceremonies of the World* (Cambridge, Mass., 2010).
 Laven, Mary, *Matteo Ricci and the Jesuit Encounter with the East* (London, 2011)
 Rubiés, Joan-Pau, *Travellers and Cosmographers. Studies in the History of Early Modern Travel and Ethnography* (Aldershot, 2007)
 Stagl, Justin A., *History of Curiosity. The Theory of Travel 1550-1800* (Chur, 1995)

Restrictions

Please note that this module is only available to single-honours and joint-honours students on the BA in History and BA in Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

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Synopsis *

A century after the discovery of the Americas, in a treatise published in 1580, the radical Reformer Jacob Paleologus argued that it was most unlikely that the ancestors of the American natives could have crossed the Ocean and he concluded hence that all humans cannot descend from one single individual, Adam. So the discovery of America not only challenged traditional geographical knowledge, but also questioned fundamental religious, anthropological and historical assumptions. This module will explore early modern encounters with new worlds and with non-European cultures and it will ask about the manifold changes of European life which these discoveries brought about.

The seminars of the first term will be dedicated to the different stages of European discoveries, starting with Columbus' discovery of America and ending with Mungo Park's attempts to discover the sources of the Niger river. Based on the weekly reading of one primary source, we will follow explorers, travellers, ambassadors, soldiers and missionaries on their expeditions to the inner parts of Africa, to the court of the Shah of Persia, to China and to the Americas. The module discusses the religious, intellectual, political and economical contexts of these discoveries and it will ask how the various actors organized and methodized their expeditions and how they interpreted their discoveries. The second term will be dedicated to the study of some of the consequences these discoveries entailed. How did they affect traditional European ideas about mankind, religion, the world and their position in it? How did they influence European life style, fashion, art and literature?

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HI6044 British Politics 1625-1642						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Availability

Please note that this module is only available to single-honours and joint-honours students on the BA in History and BA in Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

Contact Hours

This module will be taught through two 2-hour seminars each week, with the exception of Enhancement Weeks and one week per term that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate a firm grasp of the complex politics, religion and culture of the period
- Demonstrate a broad conceptual command of the course, and a thorough and systematic understanding of the latest research.
- Demonstrate their capacity to assess and critically engage with a wide range of primary sources, both visual and written.
- Demonstrate independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources.
- Critically evaluate key texts and other materials critically at a high level

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Communicate complex ideas, concepts and arguments.
- Demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of course work, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form
- Analyse, discuss, deconstruct and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis; by virtue of this process, students will also have gained an appreciation of the uncertainty and ambiguity which surrounds the core themes of this module.
- Creatively approach problem solving, and form critical and evaluative judgements about the appropriateness of these approaches.

Method of Assessment

This module will be assessed by:

- Essay 1 (3000 words) – 8%
- Essay 2 (3000 words) – 8%
- Essay 3 (3000 words) – 8%
- Gobbet Exercise (3000 words) – 8%
- Presentation (15 minutes) – 8%
- Exam 1 (2 hours) – 30%
- Exam 2 (2 hours) – 30%

Preliminary Reading

- J. Adamson, The Noble Revolt: The Overthrow of Charles I (Weidenfeld & Nicolson, London, 2007)
- D. Cressy, Charles I and the People of England (OUP, Oxford, 2015)
- R. Cust, Charles I: A Political Life (Routledge, London, 2005)
- M. Lee, The Road to Revolution: Scotland under Charles I 1625-1637 (University of Illinois Press, Champaign, 1985)
- J. Merritt (ed), The Political World of Thomas Wentworth, Earl of Strafford 1621-1641 (CUP, Cambridge, 1995)
- T.W. Moody (ed), New History of Ireland III: Early Modern Ireland 1534-1641 (OUP, Oxford, 1976)
- C. Russell, The Causes of the English Civil War (OUP, Oxford, 1990)
- K. Sharpe, The Personal Rule of Charles I (Yale University Press UK, London, 1992)

Synopsis <span style =

This module will analyse British government and society during the 1630s, one of the most significant decades of the 17th century, when Charles I ruled without parliament in England and pursued controversial policies in England, Scotland and Ireland. Through examining a wide variety of primary source material, students will be encouraged to draw their own conclusions about the character and success of Caroline government in the 1630s, as well as on the causes of the British Civil Wars, topics upon which rival historiographical theories continue to flourish. This is a fascinating period of intense historical enquiry which offers students the opportunity to become adept at the interpretation of primary sources, to deepen their understanding of the complexities of the period, and to improve the presentation of their ideas in both oral and written form.

HI605 Undergraduate Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Project	

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Contact Hours

Supervision hours: 12
Independent Study hours: 288
Total hours: 300 hours

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Be able to pursue research at an advanced level.
- 2 Use primary resources and materials for historical subject matter and factual information. In particular to develop their appreciation of the epistemological and heuristic stakes and issues involved in historical research.
- 3 Seek out their own student intellectual self-development and independence through the identification of a clear academic subject matter for in-depth research.
- 4 Have conceptualised their chosen topic of research and placed it within a wider historiographical framework of debate or interest.
- 5 Demonstrate a concrete appreciation of the historian's craft and useful research skills which they will be able to use and deploy in most avenues of future employment.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Consider critically relevant intellectual concepts as well as evaluate and weight academic differences of opinion and interpretation, .
- 2 Undertake research, and critically analyse these sources in the context of existing historiography and second sources relevant to the subject.
- 3 Work independently. Students will engage in independent work, and will practice and improve their skills in time management, historical research, organisation and analysis of material, and essay-writing.
- 4 Communicate complex concepts effectively through written work, further developing the skills gained across their programme of study.
- 5 Demonstrate communication skills and skills with IT.
- 6 Present complex information creatively and accessibly.
- 7 Develop their ability to identify and solve problems.

Method of Assessment

Main assessment methods:

- 100% Project
1 x abstract and annotated bibliography (up to three sides of A4)
1 x 9,000-word dissertation

Reassessment methods:
Like-for-like

Preliminary Reading

Indicative Reading List:

Derek Swetman, *Writing your dissertation: how to plan, prepare and present successful work* (Oxford University Press, 2000).
Carolyn Steadman, *Dust* (Manchester University Press, 2001).
Derrida, Jacques. *Archive fever: A Freudian impression* (University of Chicago Press, 1996).
Ghosh, Durba, et al. *Archive stories: facts, fictions, and the writing of history* (Duke University Press, 2006).
Blouin Jr, Francis X., and William G. Rosenberg. *Processing the past: contesting authority in history and the archives* (Oxford University Press, 2012).
Langlois, Charles Victor, and Charles Seignobos. *Introduction to the Study of History* (Duckworth & co., 1912).
Farge, Arlette. *The allure of the archives* (Yale University Press, 2013).
Davis, Natalie Zemon. *Fiction in the archives: pardon tales and their tellers in sixteenth-century France* (Stanford University Press, 1987).

Pre-requisites

None

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

Synopsis <span style =

This module is designed to give final-year Single or Joint Honours History students an opportunity to independently research a historical topic, under the supervision of an expert in the field. Students are required to submit a dissertation (9,000 words +/-10%) based on research undertaken into primary sources, and an extended reading of secondary sources. The module is designed to allow students to engage in their own historical research into any chosen topic (under the guidance of a supervisory team in the first instance, and later an individual supervisor), and to present their research in a cogent and accessible format.

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HI6056 The British Atlantic World c.1580-1763						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the Level 5 module students will be able to:

- 1 demonstrate the knowledge and conceptual tools necessary to understand and interpret the history of Atlantic colonisation conducted from Britain between c.1580 and c.1760.
- 2 manifest an understanding of the most important relevant episodes of the history of the period, and some of the historiographical debates surrounding the subject.
- 3 critically analyse a range of primary sources including letters, diaries, journals, memoirs, published and unpublished material (among many others).
- 4 exhibit strong analytical and critical skills and be able to evaluate and assess early American history and its impact and legacy in later periods.

The intended generic learning outcomes.

On successfully completing the Level 5 module students will be able to:

- 1 enhance their ability to express complex ideas and arguments through a variety of communication methods, using skills which can be transferred to other areas of study and employment.
- 2 enhance communication, presentational skills and information technology skills

Method of Assessment

Main assessment methods:

Topic Essay 3,500 words 40%
Source Review 1,750 words 20%
Scholarship Review 1,750 words 20%
Seminar Participation 10%
Presentation 10-minutes 10%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

- K.R. Andrews. (1984) Trade, plunder, and settlement: maritime enterprise and the genesis of the British Empire, 1480-1630. Cambridge: CUP
- D. Armitage & M.J. Braddick (eds.). (2002) The British Atlantic world, 1500-1800. Basingstoke: Palgrave
- I. Berlin. (1998) Many Thousands Gone: the first two centuries of slavery in North America. Cambridge, MA: Harvard UP [E-Book]
- N. Canny (ed.). (1999) The origins of empire: British overseas enterprise to the close of the seventeenth century. Oxford: OUP [E-Book]
- N. Canny & P. Morgan (eds.). (2011) The Oxford Handbook of the Atlantic World, c.1450-c.1850. Oxford: OUP [E-Book]
- S. Sarson. (2005) British America, 1500-1800: Creating Colonies, Imagining an Empire. New York: Bloomsbury

Pre-requisites

None

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Synopsis *

The curriculum works systematically through the exploration and settlement of different regions, with weekly material covering particular migratory pathways, including Chesapeake planters, New England puritans, pirates and settlers in the Caribbean, and other seminal cultural zones including attention to the Middle Colonies and the Lower South. Introductory coverage will explore the "prehistory" of British colonialism through an examination of the plantation of Ulster, and other aspects of migration and imperialism will be treated through engagement with the Scottish experiment at Darien and English attempts to gain footholds in West Africa. The curriculum will concentrate on particular themes to help sustain integrity across this diffuse oceanic domain: encounters with indigenous peoples, Atlantic imperialism, settlement demographics, and cultural folkways. The final weeks of the course will treat points of convergence and integration, including the growth of cities, religious movements, political commonalities, and the eighteenth-century wars for empire in the Atlantic, culminating in the Peace of Paris of 1763.

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HI6058	Saints, Relics & Churches in Medieval Europe c.500-1500					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Availability

Please note that this module is only available to single-honours and joint-honours students on the BA History and BA War Studies/Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

Contact Hours

Total contact hours: 60

Private study hours: 540

Total study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Obtained a critical understanding of how the cult of saints developed in medieval Europe, as well as how and why it changed over time.
- 2 Expanded their knowledge the influence of saints and relics over the religion, culture, and society of medieval Europe.
- 3 Gained knowledge and understanding with a wide range of different types of primary sources.
- 4 Become more sophisticated in the interpretation of those primary sources, and developed a greater awareness of the problems involved in interpreting such sources, informed by recent scholarship on the period.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Developed their ability to communicate about complex concepts effectively.
- 2 Developed their ability to manage their own time and to work autonomously.
- 3 Developed their ability to present information orally and to use images as a communication tool.
- 4 Analysed, discussed, deconstructed, and demonstrated cogent understanding of primary sources and, subsequently, assembled and presented arguments based on this analysis.
- 5 Approached problem solving creatively, and formed critical and evaluative judgments about the suitability of these approaches.

Method of Assessment

Main assessment methods:

Essay 3000 words 8%
 Essay 3000 words 8%
 Essay 3000 words 8%
 Essay 3000 words 8%
 Presentation 10 minutes 4%
 Presentation 10 minutes 4%
 Examination 2 x 2 hours 60%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

- B. Abou-el-Haj. (1994) *The Medieval Cult of Saints: Formations and Transformations*. Cambridge: CUP
 R. Bartlett. (2013) *Why Can the Dead Do Such Great Things?: Saints and Worshippers from the Martyrs to the Reformation*. Princeton: Princeton University Press
 P. Brown. (1981) *The Cult of the Saints: Its Rise and Function in Latin Christianity*. Chicago: University of Chicago Press
 R. Marks. (2004) *Image and Devotion in Late Medieval England*. Stroud: The History Press
 A. Vauchez. (2005) *Sainthood in the Later Middle Ages*. Cambridge: CUP

Pre-requisites

None

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

Not available as Elective (Wild)

Synopsis <span style =

Saints were a central feature of the Christian religion in medieval Europe, and they also had a profound influence on culture and society. This module explores the development of the cult of saints from Late Antiquity to the eve of the Reformation. Some of the main topics that will be considered include relics, miracle stories, pilgrimage, and artistic production. In addition to these topics, the module will consider the impact that saints and relics had on the building of churches and the feast days in the calendar. We will look at a wide variety of sources including illuminated manuscripts, sculpture, stained glass, church buildings, and saints' lives. All texts will be read in translation.

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HI6060	After Stalin: The Decline and Fall of the Soviet Union					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Availability

Please note that this module is only available to single-honours and joint-honours students on the BA History and BA War Studies/Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrated an in-depth historical knowledge of the USSR from the 1940s to the collapse of the USSR, and the first attempts to re-create the Russian state in the early 1990s.
- 2 Gained the conceptual tools to understand and interpret the political, social and intellectual last decades of Soviet power, and the historiographical debates which are relevant to it.
- 3 Acquired sufficient contextual knowledge to answer complex questions such as why the Soviet Union, so soon after gaining 'superpower status', suddenly collapsed from within.
- 4 Demonstrated a broad conceptual command of the subject matter of the course, and a thorough and systematic understanding of the latest research in Russian history.
- 5 Demonstrated their capacity to assess and critically engage with a wide range of primary sources, and particularly to analyse the literary works of relevant contemporary Russian writers.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Improved and demonstrated their ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 2 Improved and applied their communication, presentational skills and information technology skills.
- 3 Demonstrated the acquisition of an independent learning style.
- 4 Analysed, discussed, deconstructed and demonstrated cogent understanding of central texts and, subsequently, assembled and presented arguments based on this analysis.
- 5 Approached problem solving creatively, and formed critical and evaluative judgments about the appropriateness of these approaches.

Method of Assessment

Main assessment methods:

Essay 3,000 words 8%
Set Text Essay 3,000 words 8%
Commentaries 3,000 words 8%
Presentation 15 minutes 8%
In-class Test 1.5-hours 8%
Examination 1 2 hours 30%
Examination 2 2 hours 30%

Reassessment methods :

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

- P. Boobbyer. (2005) *Conscience, Dissent and Reform in Soviet Russia*. Routledge: Oxon
V. Bukovsky. (1979) *To Build a Castle: My Life as a Dissenter*. New York: Viking Press
T. Colton. (2008) *Yeltsin: A Life*. New York: Basic Books
R. Daniels (ed.). (1994) *Soviet Communism from Reform to Collapse*. Boston: Cengage
J. Dunlop. (1995) *The Rise of Russia and the Fall of the Soviet Empire*. Princeton: Princeton University Press
R. English. (2000) *Russia and the Idea of the West*. New York: Columbia University Press
M. Gorbachev. (1987) *Perestroika*. New York: Harper and Row
M. Heller, and A. Nekrich. (1986) *Utopia in Power*. Mandaluyong, Philippines: Summit Books
J. Keep. (2002) *Last of the Empires*. Oxford: OUP
M. Malia. (1995) *The Soviet Tragedy*. New York: Free Press

Pre-requisites

None

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

Not available as Elective (Wild)

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Synopsis *

This module addresses the politics, ideology and culture of the USSR in the post-war era. It starts with an exploration of late Stalinism, before covering Khrushchev's reforms, Brezhnev's neo-Stalinism and Gorbachev's perestroika. Along with these themes, time will be devoted to: the intelligentsia; labour camps and the release of detainees in the 1950s; Soviet science; religion and spirituality; emerging nationalism; the Human Rights Movement; 'village' prose; the Soviet economy; foreign policy and policy in the 'near abroad'; the collapse of the USSR; and Yeltsin's reformism and the new Russian state. The approach is interdisciplinary, and this will be reflected in the wide range of primary sources used; and throughout the module students will be introduced to the relevant historiography.

HI6061	Human Experiments & Human Rights during the Cold War					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Availability

Please note that this module is only available to single-honours and joint-honours students on the BA in History and BA in Military History programmes. It is not available as a Wild module, nor is it available to short-credit students.

Contact Hours

This module will be taught through one 1-hour session and one 3-hour seminar each week, with the exception of Enhancement Weeks and one week per term that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate a firm understanding of the historiography and historical context of human rights in human experiments during the Cold War, with a particular emphasis on the United Kingdom and the United States.
- Demonstrate a broad conceptual command of the course, and a thorough and systematic understanding of the latest research in the history of military and civilian medical ethics and human experimentation.
- Assess and critically engage with a wide range of primary sources (both written and visual) related to the history of human rights in human experiments, medical ethics and informed consent, chemical and biological warfare, and international conventions banning the use and development of non-conventional weapons.
- Learn independently through individual engagement with a wide range of subject-related high-level resources, including research in archival collections such as the National Archives, and Wellcome Library Archives and Manuscript collection.
- Analyse key texts related to the Maddison Inquest(s) in 1953 and 2004 and other materials important for an understanding of the development of military medical ethics in the 20th and 21st centuries.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- Demonstrate improved communication, presentational skills and information technology skills.
- Demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of course work, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form.
- Analyse, discuss, deconstruct and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis; by virtue of this process, students will also have gained an appreciation of the uncertainty and ambiguity which surrounds the core themes of this module.
- Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches.

Method of Assessment

This module will be assessed by:

- Essay 1 (5000 words) - 12%
- Essay 2 (5000 words) - 12%
- In-class Test (2000 words) - 8%
- Presentation (30-40 minutes) - 8%
- Exam 1 (2 hours) - 30%
- Exam 2 (2 hours) - 30%

Preliminary Reading

- D. Avery. (2013) Pathogens for War. Toronto: Toronto University Press
 B. Balmer. (2001) Britain and Biological Warfare. Basingstoke: Palgrave
 B. Balmer. (2012) Secrecy and Science. Farnham: Ashgate
 R. Cooter, M. Harrison, S. Sturdy. (1999) Medicine and Modern Warfare. Amsterdam: Rodopi
 M. Gross & D. Carrick. (2012) Military Medical Ethics. Farnham: Ashgate
 P.M. Hammond & G.B. Carter. (2002) From Biological Warfare to Healthcare. Basingstoke: Palgrave
 J.D. Moreno. (1999). Undue Risk: Secret State Experiments on Humans. New York: Routledge
 J.D. Moreno. Mind Wars: Brain Research and National Defence. New York: Dana Press
 U. Schmidt & A. Frewer (eds.). (2007) History and Theory of Human Experimentation. London: Steiner
 U. Schmidt. (2004) Justice at Nuremberg. Basingstoke: Palgrave
 U. Tröhler & S. Reiter-Theil (eds.). (1998) Ethics Codes in Medicine. Aldershot: Ashgate
 J.B. Tucker. (2006) War of Nerves: Chemical Warfare from World War I to Al-Qaeda. New York: Doubleday
 M. Wheelis et al. (eds.). (2006) Deadly Cultures: Biological Weapons since 1945. Cambridge: Harvard University Press

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

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Synopsis *

This Special Subject examines the history of human rights in human experimentation during the Cold War, and traces the development of biological and chemical warfare research from the Second World War through to Allied military research in the 1950s and 1960s. It charts continuity and change in the development of medical ethics standards in modern military research on humans, and assesses the extent to which research subjects were informed of the risks involved in the research. The module explores Allied war-time research and the international response to news of Nazi medical atrocities. The Nuremberg Medical Trial and the Nuremberg Code are important milestones in the history of informed consent and modern medical ethics. The module looks at the Nuclear testing programme that was conducted by the United States and the United Kingdom in the 1950s, and investigates in detail the evolving chemical warfare programme at Porton Down in the United Kingdom where one of the servicemen, Ronald Maddison, died from exposure to the nerve agent sarin in 1953. The history of research into incapacitants and biological warfare agents is located into a wider context of an evolving system of medical ethics in which non-therapeutic experiments without consent were increasingly seen as unethical and unlawful. Finally, the attempts by veteran groups for recognition and compensation will be examined as part of a wider political history of the Cold War which has shaped our understanding and memory of the more recent past.

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HI6063 California: The Golden State						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of California history over a broad period of study, with particular skills demonstrated on a number of case studies.
- 2 Navigate an interdisciplinary approach to US history that includes the exploration of various other disciplines (literature, film studies, geography, and sociology).
- 3 Compose written assignments and oral arguments situated within the discourse of California studies by navigating a variety of apposite sources including novels, reports, records, diaries, music and film (alongside traditional histories).
- 4 Critically evaluate how California issues relate to important themes such as gender, nationalism, identity, ethnicity and race, immigration and environmental hazards.
- 5 Recognize problematic concepts and labels such as 'California exceptionalism,' 'the California Dream' and 'Californication'.
- 6 Plan and write an original American Studies/American history essay devising and sustaining a coherent argument.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Participate in discussion, make their own contributions to discussion and listen to and respect the contributions of others through the three-hour seminar format.
- 2 Engage in group work, cooperating on set tasks toward answering questions presenting individual and group responses.
- 3 Communicate their own ideas clearly and coherently, orally and in writing, assisted by peer and teacher feedback.
- 4 Effectively manage their own learning, plan their use of time, and identify appropriate directions for further study, encouraged by the teacher.
- 5 Apply the methods and techniques they have learned to produce word-processed assignments that are of a high standard of presentation and professionalism and apply their knowledge and understanding of the topics covered.
- 6 Draw on their own independent research skills in gathering and interpreting primary resources (including film and literature) for detailed analysis.

Method of Assessment

Main assessment methods

2x Essay 3500 words 24%
Source Analysis 1500 words 6%
Source Analysis 1500 words 6%
Seminar Presentation 5-10 minutes 4%
Examination 2 x 2 hours 60%

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

Synopsis <span style =

This special subject explores California history from Native American times to modern day. It charts the rise to power of the US Pacific Coast and the many complexities that come with mass immigration, technological innovation and cultural frontierism. The special subject does not provide a simple narrative of state history, but instead employs a series of case studies to illuminate key periods of California's past and present, auto-stops, if you will, to navigate the Golden State as both a place, an idea and, most significantly, an image. The case studies also facilitate an interdisciplinary approach to the topic, for example, the Great Depression in California is considered by a session on the life of the hobo, his music, migration, work and community in the period. Sources here include Nels Anderson's classic sociological text 'On Hobos and Homelessness' and collections of Okie/hobo music of the period. A number of movie showings will relate both the rise of Hollywood as a state industry as well as Hollywood's own social commentary on the California experience. The California dream and the notion of California exceptionalism will be critiqued across the module. Students will be expected to immerse themselves in the culture industry of the state and truly explore what (if anything) makes California so special or Golden.

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HI6064 Armies at War, 1792-1815						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the Level 5 module students will be able to:

- 1 Analyse the concept of the 'Nation in Arms' as it developed in the immediate aftermath of the French Revolution.
- 2 Analyse the nature of conscription as it was applied throughout most of continental Europe, 1792-1815.
- 3 Demonstrate a knowledge and critical understanding of the nature of warfare, 1792-1815 and its place within the concept of 'total war'.
- 4 Analyse the 'Napoleonic way in warfare' and its implications with regard to logistics, strategy, tactics and the nature of armies.
- 5 Analyse the extent to which the enemies of Napoleon were ultimately victorious against him by restructuring their armies on the French model.
- 6 Demonstrate a knowledge and critical understanding of the basis of guerrilla warfare, as it developed in the Iberian Peninsula, 1808-13.
- 7 Critically engage in key historiographical debates, applying the concepts and principles of historical study to the relevant context.

The intended generic learning outcomes.

On successfully completing the Level 5 module students will be able to:

- 1 Effectively communicate information and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 2 Critically engage in key debates, applying the concepts and principles of study to the relevant context.
- 3 Make effective use of relevant sources.

Method of Assessment

Main assessment methods:

Level 5

Essay 1 2,500 words 18%
Essay 2 2,500 words 18%
Exam Preparation Essay 1,000 words 12%
Presentation 10 minutes 12%
Exam 2 hours 40%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

BERTAUD, J. (1989) *The Army of the French Revolution: From Citizen-Soldiers to Instrument of Power*. Princeton: Princeton University Press.
BLANNING, T. C. W. (1996) *The French Revolutionary Wars, 1787-1802*. London: Hodder.
BLAUFARD, R. (2002) *The French Army, 1750-1820*. Manchester: Manchester University Press.
COOKSON, J. E. (1997) *The British Armed Nation, 1793-1815*. Oxford: Oxford University Press.
ESDAILE, C. J. (1988) *The Spanish army in the Peninsular War*. Manchester: Manchester University Press.
FORREST, A. (2001) *Conscripts and Deserters*. Oxford: Oxford University Press.
FORREST, A. (1989) *The Soldiers of the French Revolution*. Durham: Duke University Press.
KEEP, J. (1985) *Soldiers of the Tsar: Army and Society in Russia, 1462-1874*. Oxford: Oxford University Press.
LINCH, K. (2011) *Britain and Wellington's army*. London: Palgrave Schol.
PARET, P. (1966) *Yorck and the era of Prussian military reform, 1807-1815*. Princeton: Princeton University Press.
SCHNEID, F. C. (2015) *European Armies of the French Revolution 1789-1802*. Norman: University of Oklahoma Press.
STOKER, D. and SCHNEID, F. C. (eds.) (2014), *Conscription in the Napoleonic Era*. London: Routledge.

Pre-requisites

None

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Synopsis *

This module examines the European experience of war during the French Revolutionary and Napoleonic Wars. The lectures will consider the major national armies (French, Prussian, Austrian, Russian, British and Spanish) and how they were expanded and reformed in the wake of the French Revolution. Seminars will consider key themes, such as the nature of the officer corps, recruitment and conscription, the nature of 'People's War', interactions between soldiers and civilians, developments in tactics, logistics and discipline and morale. The approach taken, will largely be that of 'war and society', focusing on the social history of the armies but there will also be some consideration of operational history and cultural history approaches to this topic. While this approach moves significantly away from 'old military history' with its focus on generals and battles, there will be some consideration of Napoleon's methods of warfare and how these were successfully countered by his enemies.

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HI6068 Resistance, Rebellion and Regicide: c.1480-1603						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	H	30 (15)	60% Exam, 40% Coursework	

Contact Hours

One 1-hour lecture and one 2-hour seminar each week.

Learning Outcomes

The intended subject specific learning outcomes

On successfully completing the module students will be able to:

- 1) Demonstrate a knowledge and critical understanding of when and why early modern subjects rebelled against their monarchs.
- 2) Analyse change over time during the sixteenth century.
- 3) Analyse the interplay of domestic and international factors in prompting rebellion.
- 4) Demonstrate an awareness of the strengths, weaknesses and limitations of extant source materials.
- 5) Demonstrate awareness of the inter-relationship of factors which cause political unrest and assess their relative importance.

The intended generic learning outcomes

On successfully completing the module students will be able to:

- 1) Weigh the merits of different scholarly interpretations with reference to primary sources.
- 2) Develop their ability to analyse a range of types of source materials and employ this material to contribute to a clear argument.
- 3) Develop their participation in debate, using evidence to support their position in seminar discussions and written assignments.

Method of Assessment

40% coursework; 60% exam.

Assessment will be by two essays of 3,000 words each, and a two-hour examination in the Summer term.

Preliminary Reading

BURNS, J. (2004) Pro Me Si Mereor In Me: kingship and tyranny in Scotland, 1437-1587. In VON FRIEDBURG, R. (ed.) Murder and monarchy : regicide in European history, 1300-1800. Basingstoke: Palgrave Macmillan. (other essays in this volume provide valuable wider context).

DAWSON, J. (1991) The two John Knoxes : England, Scotland and the 1558 tracts. *Journal of Ecclesiastical History* (42). p. 555-76.

KESSELRING, K. J. (2007) The Northern Rebellion of 1569: faith, politics, and protest in Elizabethan England. Basingstoke: Palgrave Macmillan.

MAGGIN, C. (2004) The Baltinglass rebellion, 1580: English dissent or a Gaelic uprising? *Historical Journal* (47:2). p. 205-32.

SANSOM, C. J. (2008) The Wakefield Conspiracy of 1541 and Henry VIII's Progress to the North Reconsidered. *Northern History* (45). p. 217-238.

WOOD, A. (2014) The Deep Roots of Albion's Fatal Tree: The Tudor State and the Monopoly of Violence. *History* (99). p. 403-417.

Synopsis <span style =

Early Modern European states fostered a culture of obedience. Subjects were meant to show loyalty to their monarch through conforming to their commands, and the doctrine of obedience was promulgated in pulpits and cheap print up and down the land. Nevertheless, rebellions occurred. This course will examine when, why and how subjects resisted their monarchs during the sixteenth century in England, Ireland Scotland, and what factors could push resistance into rebellion – even to the ultimate sin of regicide. We will explore the impact of religious changes on rebellion, considering how having a monarch with a different religion might facilitate rebellion, and the impact of classical ideas about the res publica, the commonwealth or republic, on providing new justifications for rebellion, and explore how these phenomena occurred in the three different contexts of the three kingdoms. We shall also consider how rebellion was reported, and the relationship between the state and controlling news, and how domestic rebellions were influenced by and in turn affected local, national and foreign developments.

Traditionally, historians tend to think about rebellion and resistance following one of two approaches, either social history, considering bottom up protests and popular culture, or intellectual history, exploring theoretical justifications for rebellion and understanding the nature of legitimate political power. This module will allow students to explore both historical approaches. When the module is run at level 5, students will be expected to compare the uses of both approach and its strengths and weaknesses, and at level 6 they will be invited to combine both approaches in their own work.

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HI6069 Science and Religion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Weekly one-hour lectures and two-hour seminars.

Method of Assessment

This module will be assessed by 100% coursework

- Source commentaries (2000 words – 25%)
- Group presentation (c. 15 minutes in pairs/threes 15%)
- Two essays (2x 3000 words – 60%)

Preliminary Reading

BROOK, J. H. and CANTOR, G.N. (1998) *Reconstructing Nature: The Engagement of Science and Religion*. London: T&T Clark.

BROOKE, J. H. (2009) *Darwin and Victorian Christianity*. In HODGE, J. and RADICK, G. (eds.) (2009) *The Cambridge Companion to Darwin*. Cambridge: Cambridge University Press.

COHEN, I.B., DUFFIN K. E., and STRICKLAND, S. (eds) (1990) *Puritanism and the Rise of Modern Science: The Merton Thesis*. New Brunswick: Rutgers University Press.

DIXON, T. (2008) *Science and Religion: A Very Short Introduction*. Oxford: Oxford University Press.

FINOCCHIARO, M. A. (2007) *Retrying Galileo, 1633–1992*. Berkeley: University of California Press.

JACOB, J. R. and JACOB, M. C. (1980) *The Anglican Origins of Modern Science: The Metaphysical Foundations of the Whig Constitution*. *Isis* (71). p. 251-267.

LINDBERG, D. C. and NUMBERS, R. L. (2003) *When Science and Christianity Meet*. Chicago: University of Chicago Press.

SHAPIRO, A. R. (2013) *Trying Biology: The Scopes Trial, Textbooks, and the Antievolution Movement in American Schools*. Chicago: University of Chicago Press.

Synopsis *

Science and religion are often presented as in antithesis; worldviews that will inevitably clash. Popular accounts of science often present religion and religious institutions as a restraining force on the advance of science, and find it difficult to deal with the many scientific figures whose work was either underpinned or unaffected by their faith. This module will look critically at these narratives, re-examining famous episodes such as Galileo's clash with the Catholic Church, and debates over Darwin's theory of evolution, from the Huxley-Wilberforce debate of 1860 to the Scopes Trial in Tennessee in 1925. We will explore the late 19th-century roots of the "clash narrative" and the developing idea of inevitable "Warfare" between science and religion, noting the other ways in which the relationship has been understood. This includes the long-lasting natural theological framing of scientific knowledge, which saw evidence of God's existence and attributes in the natural world, and historians' accounts of the role of religion in motivating individuals and groups to undertake scientific work.

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HI6071 The United Nations in the Twentieth Century						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Weekly three-hour seminars.

Method of Assessment

40% Coursework:

1 gobbets exercise (2,000 words): 10%

3 essays of 3,000 words: 10% each

60% Examination:

2 examinations, each of two hours and worth 30% each: 1) Source Analysis paper and 2) a paper of standard essay questions

Preliminary Reading

CARPENTER, T. G. (ed) (2001) *Delusions of Grandeur: The United Nations and Global Intervention*. Washington DC: Cato Institute.

FINKELSTEIN, L. S. (ed) (1990), *Politics in the United Nations System*. Durham, NC: Duke University Press.

GARIES, S. B. (2012) *The United Nations*. Basingstoke: Palgrave Macmillan.

KARNS, M. P. and MINGST, K. A. (2009) *International Organizations*. New York: Lynne Rienner Publishers inc.

KI-MOON, B. and AHTISAARI, M. (2015) *The United Nations at 70*. New York: Rizzoli International Publishers.

KENNEDY, P. (2007) *The Parliament of Man: the past, the present, and the future of the United Nations*. London: Penguin.

MAZOWER, M. (2013) *No Enchanted Palace*. Princeton: Princeton University Press.

MEISLER, S. (2011) *United Nations: A History*. New York: Grove Press.

RYAN, S. (200) *The United Nations and International Politics*. New York: Palgrave Macmillan.

WEISS T. G. and DAWS S. (eds) (2007), *The Oxford Handbook on the United Nations*. Oxford: Oxford University Press.

Restrictions

Please note that this module is not available to students studying on a short-credit basis (i.e., Erasmus and term/year abroad students).

Synopsis <span style =

The United Nations was established by the victorious states of the Second World War in 1945. The preamble to the Charter of the United Nations declared that the organisation's aim is to 'save succeeding generations from the scourge of war'; promote fundamental human rights and the rights of nations large and small; maintain international law and promote social progress. This module will explore how successfully the organisation has met its founding ideals. In doing so, it will consider major issues that faced the United Nations during the first fifty years of its existence. It will examine how policy was formulated in the committee rooms of the General Assembly and the Security Council. It will then explore how effective such policy proved in the context of the Cold War and the changing post-colonial environment of the late twentieth century.

HI6075 Sex, Health and Deviance in Britain since 1800						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60

Private study hours: 540

Total study hours: 600

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand and critically assess the relationship between sex and health in Britain since 1800.
- 2 Critically evaluate the role of the Church, the State, the medical profession and others in shaping public discourse and societal norms surrounding sex and health in Britain since 1800, drawing on a range of primary sources.
- 3 Critically assess the extent to which public attitudes towards sex and private behaviour were regulated throughout this period, by drawing on examples of deviant attitudes and practices.
- 4 Critically analyse deviant attitudes and behaviours through a series of individual case studies according to geography, class, gender and ethnicity.
- 5 Situate the history of sex and health in the broader context of nineteenth and twentieth century Britain, and where possible, Europe, North America and Asia.
- 6 Critically evaluate the notion of deviance, drawing on relevant historical and sociological literature.
- 7 Develop a systematic understanding of the challenges faced by those considered sexually deviant in the twenty-first century through a detailed knowledge of the history of sex and sexuality.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Write an informed research essay, historiographical review and commentary on documents, under pressure of time.
- 2 Work critically with primary materials, ephemera, images, advertisements, newspapers, pamphlets, autobiographies, diaries, and contemporary film and video resources, accurately deploying established techniques of analysis and enquiry.
- 3 Develop the ability to navigate, identify, absorb and react to a substantial amount of material related to the subject in various formats.
- 4 Develop the ability to manage their own learning, enhancing skills which enable the design and completion of a research essay in which primary and secondary materials are assessed against current academic debates in the field
- 5 Develop communication skills and the ability to work in a team through class discussions on complex historical problems, and oral presentations.

Method of Assessment

Main assessment methods:

Historiographical Review	3,000 words	12%
Commentary	1,500 words	6%
Essay	4,500 words	14%
Presentation	20 minutes	8%
Examination	2 x 2 hours	60%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

- Cook, H. (2005) *The Long Sexual Revolution: English Women, Sex and Contraception 1800-1975*, Oxford: Oxford University Press
- Davidson, R. and L. Hall (2001) *Sex, Sin and Suffering: Venereal Disease and European Society since 1870*, London: Routledge
- Hall, L. (2012) *Sex, Gender and Social Change in Britain since 1880*, Basingstoke: Palgrave Macmillan
- Jütte, R. (2008) *Contraception: A History*, Cambridge: Polity Press
- Porter, R. and M. Teich (eds.) (1994) *Sexual Knowledge, Sexual Science: The History of Attitudes to Sexuality*, Cambridge: Cambridge University Press
- Szreter, S. (1996) *Fertility, Class and Gender in Britain 1860-1940*, Cambridge: Cambridge University Press
- Szreter, S and K. Fisher (2010) *Sex Before the Sexual Revolution. Intimate Life in England 1918-1963*, Cambridge: Cambridge University Press

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

Synopsis <span style =

From early nineteenth century concerns over declining birth rates to the profound impact of the AIDS epidemic in the late twentieth century, this module will examine key political, economic, social and medical issues and events that shaped discourse, attitudes and behaviours surrounding sex and health in Britain since 1800. A central concern of this module will be to untangle the complicated relationship between public discourse and private behaviour. Indeed, while vocal social commentators, scientific and medical communities, the State and the Church increasingly sought to regulate sexual attitudes and behaviours, deviant and tabooed practices such as prostitution, masturbation and sex outside marriage were (and still are) prevalent. In untangling public discourse and private behaviour, the module will consider: the extent to which the regulation of sex and health has been successful; the ways in which attitudes and behaviours changed across the period and varied according to geography, social class, sexual preference, gender and ethnicity; and how they affect our attitudes towards sex and health today. Themes addressed in this module include: Britain's role in the global commercialisation of contraceptive technologies; venereal disease; abortion and infanticide; eugenics; same-sex relationships; and sex crimes.

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HI6076 Surgery, Science and Society since 1750						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours = 30

Total private study hours = 270

Total study hours = 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Analyse the concept of a 'surgical revolution' as it developed in Europe and North America from the late eighteenth century
- 2 Demonstrate a knowledge and critical understanding of the continuities and changes to surgery from 1750 and their place within the history of medicine
- 3 Demonstrate a knowledge and critical understanding of different historical approaches to surgery, including those from the history of medicine and social and cultural history
- 4 Critically engage in key historiographical debates in the medical history and social and cultural history fields, applying the concepts and principles of the historical study of surgery to the relevant context.
- 5 Analyse the public dissemination of surgical history to public audiences

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Ability to communicate effectively to using a variety of methods
- 2 Critically engage in key debates, applying the concepts and principles of study to the relevant context
- 3 Make effective use of relevant sources

Method of Assessment

Main assessment methods:

Essay (3,000 words) (60%)

Presentation plus general seminar performance (20 minutes) (20%)

Critical evaluation (2,500 words) (20%)

Reassessment methods:

1 x 3,000-word essay

Preliminary Reading

Indicative Reading List:

Lawrence, C. (ed., 1992) *Medical Theory, Surgical Practice: Studies in the History of Surgery*, London and New York: Routledge

Löwy, I. (2009) *Preventative Strikes: Women, Precancer, and Prophylactic Surgery*, Baltimore: The Johns Hopkins University Press

Richardson, R. (2001) *Death, Dissection and the Destitute*, Chicago: University of Chicago Press

Schlich, T. (2010) *The Origins of Organ Transplantation: Surgery and Laboratory Science, 1880s-1930s*, Rochester, NY: The University of Rochester Press

Schlich, T. (2002) *Surgery, Science and Industry: A Revolution in Fracture Care, 1950s-1990s*, Basingstoke: Palgrave Macmillan

Schlich, T. and C. Crenner (2016) *Beyond Innovation: Historical Perspectives of Technological Change in Modern Surgery*, Rochester, NY: The University of Rochester Press

Wangensteen, O. H and S. D., Wangenstein (1978) *The Rise of Surgery. From Empiric Craft to Scientific Discipline*, Folkestone: Dawson

Pre-requisites

None

Synopsis *

Over the last two centuries, surgery has been radically transformed from a barbaric craft to a precision based science. Aided by new technologies, surgeons pioneered exploration into the body in ways never achieved before and became heroes of the hospital operating theatre and beyond. Historians have called this a surgical revolution. But how revolutionary was it? Did surgeons always get it right? Did new ideas, procedures and technologies immediately replace those that came before them? Is the history of surgery simply a story of continual progress? This module will examine major aspects of surgery from 1750 in order to evaluate the extent to which a 'surgical revolution' took place. Topics to be addressed include the rise of pathological anatomy; dissection and body snatching; anaesthesia; antisepsis and asepsis; vivisection; war; organ transplantation; and keyhole surgery. Adopting a social and cultural approach, the module will examine these topics in line with several key themes: the surgical profession, masculinity and heroism; patients, ethics and the body; technologies and techniques; and the sciences of pathology and physiology. The module will also explore the dissemination of surgical history today to public audiences through analyses of museum exhibits.

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HI6081 Elizabethan Court and Realm, 1558-1603						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will have:

- 1 Acquired a firm grasp of the complex politics, religion and culture of the period.
- 2 Demonstrated a broad conceptual command of the course, and a thorough and systematic understanding of the latest research.
- 3 Demonstrated their capacity to assess and critically engage with a wide range of primary sources, both visual and written. These include chronicles (such as Camden's Annals), ambassadorial reports, conciliar memoranda, private letters, debates in the House of Commons, charges at quarter sessions and contemporary publications; groundplans of Elizabethan houses and churches; and engravings and royal portraits.
- 4 Demonstrated independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources. These include Early English Books online, the Bibliography of British and Irish History, State Papers online, Calendar of State Papers Domestic, and familiarity with recent articles and reviews of recent books in key periodicals such as The English Historical Review and Historical Journal. They will be deployed in background reading, seminar presentations and essay writing.
- 5 Acquired the ability to analyse key texts and other materials critically at a high level. The range of primary source material presents challenges: Elizabethan English sometimes needs interpreting; students will learn how to contextualise documents and visual material according to date, provenance and purpose; and they will come to understand, too, the benefits of cross-reference and checking one contemporary source against another, and both against current historiography.

The intended generic learning outcomes.
On successfully completing the module students will have:

- 1 Enhanced their ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 2 Enhanced communication, presentational skills and information technology skills.
- 3 Demonstrated independent learning when engaging with the course content, for example in the preparation and presentation of course work, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form.
- 4 Analysed, discussed, deconstructed and demonstrated cogent understanding of central texts and, subsequently, assembled and presented arguments based on this analysis; by virtue of this process, students will also have gained an appreciation of the uncertainty and ambiguity which surrounds the core themes of this module.
- 5 Approached problem solving creatively, and formed critical and evaluative judgments about the appropriateness of these approaches.

Method of Assessment

Main assessment methods:

Essay 1 3000 words 8%
Essay 2 3000 words 8%
Essay 3 3000 words 8%
Gobbet Exercise 3000 words 8%
Presentation 15 minutes 8%
Examination 2 x 2 hours 60%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

D. Starkey, Elizabeth: Apprenticeship (Vintage, 2000)
W. MacCaffrey, Elizabeth I (Arnold, 1993)
M.H. Cole, The Portable Queen: Elizabeth I and the Politics of Ceremony (UMP, 1999)
S. Doran & T. Freeman eds., The Myth of Elizabeth (Palgrave, 2003)
P. Croft ed., Patronage, Culture and Power: the early Cecils 1558-1612 (Yale, 2002)
A. Gajda, The Earl of Essex and Late Elizabethan Political Culture (Oxford, 2012)

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

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Synopsis *

This module aims to study the Court of Queen Elizabeth I as the fulcrum of power and politics in the realm and as a cultural centre. Students will be introduced to the historiography and current interpretations of the political and cultural history of England and Wales in the Elizabethan period. They will analyse a wide range of original primary sources on the workings of the royal household, and on the processes of policy-making by the Queen and the privy council in relation to the government of the kingdom, and be invited to examine critically the evidence for the reputation of the Elizabethan Court as the centre of patronage in the 'English Renaissance' of literature and drama. There will be regular opportunities to discuss research in progress on these subjects.

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HI6083 Rifles, Railways and Factories						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 33
Private study hours: 267
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Deploy advanced concepts of military history within a specific historical time period.
- 2 Interpret the role of political, economic, technological and cultural change in the history of war in this period.
- 3 Interpret the specifics of warfare on land and sea in the mid/late nineteenth century with greater skill.
- 4 Examine with increased sophistication the tactical and strategic considerations in warfare at this period in time.
- 5 Place these specific conflicts into their correct historical perspective and context.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Deconstruct problems in a logical and sequential manner.
- 2 Construct and communicate sophisticated responses to diverse audiences in a variety of ways.
- 3 Interpret statistical and numerical information accurately and be able to contextualise it against qualitative information.
- 4 Demonstrate the ability to work independently.
- 5 Demonstrate the ability to work with a variety of sources and to integrate them into their responses.

Method of Assessment

Main assessment methods

Seminar Paper 10 minutes 10%
Essay 1 3000 words 25%
Essay 2 3000 words 25%
Exam 2 hours 40%

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Restrictions

Students on the BA(Hons) Military History programme will have priority for spaces on this module.

Synopsis <span style =

This module will be based around study of warfare and revolution in Europe from 1830 through to the German Wars of Unification (1864-1870). En route, students will engage with mid-19th Century colonial campaigning, civil war in an Iberian context, the 1848 Year of Revolutions, the Crimean War and the Italian Wars of Unification as well. These conflicts will be examined through a series of themes: political management of war in the second half of the nineteenth century; the nature of generalship and command; the issues of logistics, communications and military medicine; the experiences of front-line troops; and the management and attitudes of home fronts.

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HI6084 Rifles, Railways and Factories						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

Method of Assessment

60% coursework/40% exam

1 seminar paper - 10% of final mark

2 essays (3000 words each) - 25% each of final mark

1 two hour examination paper in the summer term - 40% of final mark

Preliminary Reading

Stig Forster and Jorge Nagler (eds.), *On the road to total war: the American Civil War and German wars of unification, 1861-1871* (New York: CUP and German Historical Institute, 1997)

Susan-Mary Grant and Brian Holden-Reid (eds.), *Themes of the American Civil War* (London: Routledge, 2009)

Susan-Mary Grant, *War for a nation: the American Civil War* (London: Routledge, 2006)

Michael Howard, *The Franco-Prussian War: the German invasion of France, 1870* (London: Hart Davis, 1961)

John Keegan, *The American Civil War* (London: Hutchinson, 2009)

James M. McPherson, *The Battle Cry of Freedom* (Harmondsworth: Penguin, 1989)

Ethan S. Rafuse (ed.), *American Civil War* (Aldershot: Ashgate, 2005)

Dennis Showalter, *The Wars of German Unification* (London: Hodder, 2004)

Dennis Showalter, *Railroads and rifles: soldiers, technology and the unification of Germany* (Hamden, CT: 1976)

Geoffrey Wawro, *The Austro-Prussian War: Austria's war with Prussia and Italy, 1866* (Cambridge: CUP, 1996)

Geoffrey Wawro, *The Franco-Prussian War* (Cambridge: CUP, 2003)

Restrictions

Students on the BA(Hons) Military History programme will have priority for spaces on this module.

Synopsis <span style =

This module will be based around study of the German Wars of Unification (1864-1870) and the American Civil War. Both sets of conflicts will be examined through a series of themes: political management of war in the second half of the nineteenth century; the nature of generalship and command; the issues of logistics, communications and military medicine; the experiences of front-line troops; and the management and attitudes of home fronts.

HI6086 Loyalists: The Wrong Side of American Independence						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60

Private study hours: 540

Total study hours: 600

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Understand and critically assess the origins, evolution, and legacy of the American Revolution.
- 2 Assess the relative importance of ideological, military, economic, and cultural variables in inclining historical populations towards loyalism or radicalism.
- 3 Critically analyse how the experiences of the losing side of the Revolution compared and contrasted with their "Patriot" counterparts.
- 4 Critically evaluate how race, class, and gender affected the prevalence and character of loyalism in different regions of North America.
- 5 Undertake original research using primary sources from the National Archives.
- 6 Develop a systematic understanding of the impact of diasporic loyalists on communities around the British Empire (including Canada, Africa, and the British Isles).

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop their critical capacities in approaching a range of textual and non-written evidence, and their ability to process and formulate this evidence into a sophisticated and cogent argument (to be assessed through essays and written examination).
- 2 Develop their ability to participate successfully in sophisticated debate, weighing evidence to change their own position or to persuade others, to be fostered in the seminar environment.
- 3 Demonstrate an understanding of the complex interrelationship of factors which cause political allegiances to develop, and evaluate the significance of these.
- 4 Evaluate the merits of scholars' arguments on the basis of analysis of their use of source material and logical deduction.

Method of Assessment

Main assessment methods:

Essay 1	3,500 words	12%
Biographic Exercise	2,000 words	6%
Essay 2	3,500 words	12%
Digital Mapping Exercise		6%
Seminar Participation		4%

Examination 2 x 2 hours 60%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

David Ramsay, *History of the American Revolution* (Philadelphia, 1789);
Jeremy Belknap, *History of New-Hampshire* (2 vols: Boston, 1791);
George Bancroft, *History of the United States of America* (New York, 1888);
Leslie F. Upton, *The Loyal Whig: William Smith of New York and Quebec* (Toronto: University of Toronto Press, 1969);
Neil MacKinnon, *This Unfriendly Soil: The Loyalist Experience in Nova Scotia, 1783-1791* (Kingston: McGill-Queens University Press, 1986);
Theodore C. Holmes, *Loyalists to Canada: The 1783 Settlement of Quakers and Others at Passamaquoddy* (Camden, ME: Picton Press, 1992);
Norman Knowles, *Inventing the Loyalists: The Ontario Loyalist Tradition and the Creation of a Usable Past* (Toronto: University of Toronto Press, 1997);
Mary Beth Norton, *The British-Americans: The Loyalist Exiles in England, 1774-1789* (Boston: Little, Brown, 1972);
Simon Schama, *Rough Crossings: Britain, the slaves, and the American Revolution* (New York: Ecco, 2006);
Cassandra Pybus, *Epic Journeys of Freedom: Runaway Slaves of the American Revolution and Their Global Quest for Liberty* (Boston: Beacon, 2006);
Maya Jasanoff, *Liberty's Exiles: how the loss of America made the British Empire* (London: Harper Press, 2011);
Jerry Bannister and Liam Riordan, eds., *The Loyal Atlantic: Remaking the British Atlantic in the Revolutionary Era* (Toronto: University of Toronto Press, 2012);
William H. Nelson, *The American Tory* (Oxford: Clarendon Press, 1961);
Paul H. Smith, *Loyalists and Redcoats: A Study in British Revolutionary Policy* (Chapel Hill: University of North Carolina Press, 1964);
Wallace Brown, *The King's Friends: The Composition and Motives of the American Loyalist Claimants* (Providence: Brown University Press, 1965);
Calhoun, Robert M., *The Loyalists in Revolutionary America, 1760-1781* (New York: H.B. Jovanovich, 1973);
Robert M. Calhoun, Timothy M. Barnes, and George A. Rawlyk, eds. *Loyalists and Community in North America* (Westport: Greenwood Press, 1994)

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

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Synopsis *

This special subject addresses the loyalists during the American Revolutionary era, who for a host of reasons remained wedded to king and empire, and sought to resist the tide of movement towards US independence using any means at their disposal – ideological, economic, spiritual, physical, and emotional. The loyalists, identified with the interests of the British Crown, were among the great losers during the Revolutionary War and at independence. Estimates of between 60,000-80,000 departed the U.S. at the end of the war, repatriating in clusters throughout the British Empire. Celebrated and long-studied in Canada, the American loyalists, have been vulnerable to "the condescension of posterity": for many decades vilified in nationalistic American narratives of the Founding Era, and absentmindedly overlooked in British imperial histories that looked to the Second Empire. They were a diverse lot, mobilised by diverse interests – including within their number thousands of Indians and slaves as well as wealthy whites, Anglicans, women, soldiers, ethnic minorities, and others who had benefited from royal patronage or who disparaged the Patriot movement. The subject's topicality resonates far beyond the academy, as shown by recent developments (e.g. Scottish and Quebecois referenda, Brexit and changing sentiments on Europe, and globally prominent issues of migration and refugee integration). We treat the culture of royalism and loyalty on the eve of the Revolution, the experiences and arguments of loyalists during the Revolution (including their military history and the battles for hearts and minds), the diasporic communities of loyalists who moved to the British Isles, Sierra Leone, Nova Scotia and elsewhere, and try also to contextualise perhaps as many as half a million loyalists who remained in or returned to the U.S. after the American Revolution, who faced the prospect of an awkward reintegration.

Besides working chronologically through these themes and issues, students taking this special subject will also develop skills, work in, and be assessed in palaeography and primary source analysis (consulting the Loyalist Claims), and digital humanities (pursuing the digital mapping of loyalists).

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HI6088 British Political History from Balfour to Blair, 1903-1997						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 2-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an advanced understanding of the political history of Britain from the formation of the Conservative government under Arthur Balfour in 1903, until the advent of New Labour under Tony Blair in 1997, and the ways in which intervening events were shaped by domestic social, economic and by international factors.
- 2 Demonstrate a sophisticated understanding of advanced concepts in the extensive historiography relating to how party labels evolved and changed over time, as well as what motivated these changes.
- 3 Demonstrate an advanced capability to understand the nature and reason for political changes during the period, 1903-1997, including the impact of the two world wars on British politics, the evolution of the welfare state, Britain's changing role in world affairs and Britain's membership of what is now the EU.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Work with a moderate level of independence to research and develop their understanding of questions and issues.
- 2 Demonstrate an ability to provide persuasive written and verbal presentations, including the use of a range of primary source materials and historiographical content.
- 3 Research and integrate primary sources into written and verbal assessments.
- 4 Apply their knowledge and skills to the production of a range of different outputs, including both written and oral arguments.

Method of Assessment

Main assessment methods:

- One Seminar Presentation (20 mins) – 10%
- Exam Preparation Commentary (1,000 words) – 10%
- Essay 1 (2,500 words) – 20%
- Essay 2 (2,500 words) – 20%
- Examination in the Summer term (2-hours) – 40%

Reassessment methods:

100% Coursework.

Preliminary Reading

Indicative Reading List:

- Dutton, D., A History of the Liberal Party in the Twentieth Century (Basingstoke: Palgrave Macmillan, 2004).
 Dutton, D., Liberals in Schism: A History of the National Liberal Party (London: Tauris Academic Studies, 2008).
 Jones, E., Edmund Burke and the Invention of Modern Conservatism, 1830-1914: An Intellectual History (Oxford: Oxford University Press, 2017).
 Lee, S.J., Aspects of British Political History 1914-1992 (London: Routledge, 1996).
 Pearce, M.L., British Political History 1867-2001: Democracy and Decline (London: Routledge, 2002).
 Pugh, M., State and Society: British Political and Social History 1870-1992 (London: Edward Arnold, 1994).
 Ramsden, J., Don't Mention the War: The British and Germans Since 1890 (London: Abacus, 2007).
 Ramsden, J., An Appetite for Power: A History of the Conservative Party since 1830 (London: HarperCollins, 1999).

Pre-requisites

None

Synopsis *

The module will chart the evolution of what largely remains the contemporary British political landscape. It begins and ends during periods when British foreign relations considerations played an important role in internal domestic affairs. This includes the Edwardian tariff reform debate, that split the Conservative/Unionist party during the early years of the twentieth century, and origins of the most recent phase in Britain's increasingly fraught relationship with the EU, that would again split the Conservative party and result in the events of June 2016. The module examines all of the key British political figures between 1903-1997, including David Lloyd George, Winston Churchill, Antony Eden, Harold Wilson, Edward Heath, Margaret Thatcher and Tony Blair. It examines how the role of prime minister changed over this period, likewise the role of the Cabinet and other cognate constitutional issues. The module examines the ways in which labels such as Liberal and Tory changed over the period, as well as important developments such as the evolution of the politics of consensus and the role played by coalition government in British political history. A further major theme will be how British domestic politics were influenced by wider international economic and security questions, such as the impact of the two world wars and the Cold War.

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HI6094 The Legacy of the Second World War						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Method of Assessment

40% Coursework, 60% Examination

Preliminary Reading

Bessel, Richard and Schumann, Dirk (eds.), *Life after Death: Approaches to a Cultural and Social History of Europe during the 1940s and 1950s* (Cambridge: Cambridge University Press, 2003)

Bird, Stephanie, Fulbrook, Mary, Wagner, Julia and Wienand, Christiane (eds.), *Reverberations of Nazi Violence in Germany and Beyond* (London: Bloomsbury Academic, 2016)

Crew, David F., *Bodies and Ruins: Imagining the Ruins of Germany, 1945 to the Present* (Ann Arbor: University of Michigan Press, 2017)

Müller, Jan-Werner (ed.), *Memory and Power in Post-War Europe: Studies in the Presence of the Past* (Cambridge: Cambridge University Press, 2002)

Winter, Jay, *War Beyond Words: Languages of Remembrance from the Great War to the Present* (Cambridge: Cambridge University Press, 2017)

Synopsis *

Over seventy years after Nazi Germany's unconditional surrender, we are still living in the shadow of the Second World War. The end of the Cold War has seen an upsurge in commemorative activity ranging from new memorials to court cases. This special subject considers the impact of the Second World War on European societies (including Britain) between 1945 and the present day. This module will examine – and compare – the ways in which contemporaries and later generations have tried to make sense of the upheaval and horrors of the Second World War. The module will explore a host of commemorative practices and media (ranging from architecture and popular histories to film and war memorials) and their socio-cultural contexts. Methodologically, the module explores the cultural history of the legacy of war. Cultural history here means the study of languages, practices, artefacts and gestures through which events are encoded by those who live through them or in their aftermath.

HI6097 The Hundred Years' War, c. 1337-1453						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30

Total private study hours: 270

Total module study hours: 300

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the Level 6 module, students will be able to:

- 1 Demonstrate a detailed knowledge and systematic understanding of a variety of historical sources, including visual evidence (e.g., castles, churches) and documentary sources (e.g., narrative sources and documents), and to evaluate their relative strengths and limitations, and to interpret these sources verbally and in writing
- 2 Apply detailed knowledge and a systematic understanding of a wide-ranging sample of the historiography related to the Hundred Years' war and its cultural significance
- 3 Critically evaluate different disciplinary approaches to the theme of war, diplomacy, and religion during the central Middle Ages, and make informed judgements based on their evaluation
- 4 Demonstrate a conceptual understanding of multiple key themes explored by medieval historians in examining the relationship between documentary evidence and various methodological approaches to the source material
- 5 Demonstrate a conceptual understanding of how different historical methodologies used by medieval historians translate into written histories, and accurately deploy these techniques to describe and comment upon current research
- 6 Critically evaluate the ways in which the Hundred Years' War is commemorated and portrayed in various media, and an ability to make judgements based on these concepts, in the classroom and beyond
- 7 Critically evaluate and make use of a range of written and visual sources for understanding the impact of the Hundred Years' war across the political, social, and cultural history of Late Medieval Europe

The intended generic learning outcomes

On successfully completing the Level 6 module students will be able to:

- 1 Accurately deploy established methods of historical analysis and enquiry to construct robust historical arguments drawing intelligently on primary and secondary sources, and to present these arguments effectively to a variety of audiences and/or using a variety of methods.
- 2 Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
- 3 Demonstrate a comprehensive knowledge and systematic understanding of the past and particular aspects of the historiography and methodology.
- 4 Demonstrate the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of course work, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form
- 5 Analyse, discuss, deconstruct and demonstrate cogent understanding of central texts and, subsequently, assemble and present arguments based on this analysis; by virtue of this process, students will also gain an appreciation of the uncertainty and ambiguity which surrounds the core themes of this
- 6 Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches
- 7 Present the outcomes of the research and learning in a form appreciable by both specialist and non-specialist audiences in a variety of settings and contexts

Method of Assessment

Main assessment methods:

Essay (3,000 words) – 17.5%
Source Analysis (2,500 words) – 17.5%
Seminar Presentation (10 mins) – 5%
Examination (2 hrs) – 60%

Reassessment methods:

100% Coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:

<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module will address the causes, developments and legacy of the longest war in the Middle Ages, known as Hundred Years' War between England and France (1337-1453). The first two sessions will set up the context for the outbreak of the war, looking at the establishment of the Angevin Empire in northern France from the mid-twelfth century and the origins of the Hundred Years' War, the causes of which have been debated at length by historians. Following the chronological development of the war in its four phases, the module will look at the European dimension of the war, which developed due to international alliances and attempts at pacifying the parties, mostly undertaken under the supervision of the papacy and the Empire. Alongside the political perspective, the module will pay attention to the defensive structures and military strategies employed during the war as well as the cultural milieu within which the war was fought that ultimately led to the growth of lay chivalric values.

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HI6098 Telegraph to Television: War and the British Media, 1853-1945						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate greater knowledge and critical understanding of the history and historiography of Britain's involvement in major conflicts of 19th and 20th century history including the Crimean War, the South African Wars, the Spanish Civil War and the Two World Wars.
- 2 Demonstrate a detailed awareness of the ways in which understandings of war have been shaped by war correspondents and the media industries in which they operate.
- 3 To develop a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.
- 4 To further develop analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 5 To further develop communication, presentation and information technology skills.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of modern British history in its international/European context, which should help to equip them to live and work in Continental Europe.
- 2 Consider critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians, and they will also be encouraged to develop their ability to identify and solve problems
- 3 Utilise problem solving skills, and the ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- 4 Undertake group work to interact effectively with others and to work co-operatively on group tasks.
- 5 Communicate complex concepts effectively to a variety of audiences and/or using a variety of methods
- 6 Demonstrate communication skills and skills in IT.

Method of Assessment

Main assessment methods:

Source analysis 1,000 words 20%
Essay 1 2,500 words 30%
Essay 2 2,500 words 30%
Class Presentation (10 minutes) 20%

Reassessment methods:

This module will be reassessed by 100% Coursework

Preliminary Reading

Indicative Reading List:

Connelly, M., et al., Propaganda and Conflict: War, Media and Shaping the Twentieth Century, (Bloomsbury, 2019)
Hoskins, A., & O'Loughlin, B., War and Media: The Emergence of Diffused War, (Cambridge: Polity, 2010)
Knightley, P., First Casualty: The War Correspondent as Hero and Myth Maker from Crimea to Iraq, (Johns Hopkins UP, 2004)
McLaughlin, G., The War Correspondent, (Pluto, 2002)
Taylor, P., Munitions of the Mind: War Propaganda from the Ancient World to the Nuclear Age, (Glasgow: Collins, 1990)
Welch, D., Propaganda & Persuasion, (London: The British Library, 2013)

Pre-requisites

None

Synopsis *

This course examines the reporting of war in the British media from the Crimean War (1853-1856) to the end of the Second World War in 1945. Against an overview of the causes and consequences of a series of conflicts around the world, the course will present a series of case studies to provide an analysis of the development of the media such as the growth of newspapers, commercial advertising, film and broadcasting. The developing role of war correspondents will be contextualised with the role of government in influencing the flow of information to the public in parallel to the development of the national newspaper press, through early cinema and radio, to enhance students' understanding of the historical developments in the reporting of conflict and the growth of the modern media prior to the dawn of Britain's television service.

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HI6099 Terror, Murder and Bloodshed: the Renaissance in Italy and beyond, c. 1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 72
Total private study hours: 528
Total overall hours: 600

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

1. Engage critically with the historiographical development of the concept of 'the Renaissance'
2. Reflect on the interaction between cultural, intellectual, social, economic and political developments
3. Reflect on the interaction of physically separate communities, both within Western Europe and between Europe and non-Western cultures
4. Appreciate the use of textual, visual and material evidence as an historian's primary sources
5. Evaluate historians' arguments on the basis of the primary sources studied

The intended generic learning outcomes.
On successfully completing the module students will be able to:

1. Demonstrate an advanced ability to analyse primary texts
2. Demonstrate an advanced ability to analyse visual and material sources
3. Show an evidence-based questioning approach to existing scholarship
4. Deploy the evidence provided by primary sources in the construction of a reasoned argument
5. Express coherent arguments effectively to a variety of audiences and/or using a variety of methods

Method of Assessment

Main assessment methods:

Gobbets Exercise (2,000 words) 10%
Essay 1 (2,500 words) 10%
Essay 2 (2,500 words) 10%
Source Analysis Presentation (10 minutes) 10%
Gobbets Exam (2 hours) 30%
Essay Exam (2 hours) 30%

Reassessment methods:
100% coursework (essay: 50%; gobbets: 50%)

Preliminary Reading

Indicative Reading List:

M. Belozerskaya, *Rethinking the Renaissance: Burgundian arts across Europe* (Cambridge, 2002)
P. Burke, *The Italian Renaissance: culture and society in Italy*, 3rd ed. (Cambridge, 2014)
P. Burke, *Hybrid Renaissance: culture, language, architecture* (Budapest, 2016)
G. Campbell ed., *The Oxford Illustrated History of the Renaissance* (Oxford, 2019)
J. Najemy ed., *Italy in the Age of the Renaissance, 1300-1550* (Oxford, 2004)
D. Rundle ed., *Humanism in Fifteenth-Century Europe* (Oxford, 2012)

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

Synopsis <span style =

The 'Renaissance': a time of artistic and cultural productivity; a time, also, of ruthless politics and repeated destruction. The contradictions of the concept are part of its allure - and there is little chance of ignoring it, from cinema references to Machiavelli to the setting of *Assassin's Creed II*. What, though, is the historical basis for the construction of the 'Renaissance' that has developed since the mid-nineteenth century? And what does that construction tell us about historians' perceptions of 'progress'?

This Special Subject allows you to investigate the culture of the Renaissance through engagement with primary sources, textual, visual and material. It begins the Italian peninsula, often considered 'the cradle' of innovation in arts, intellectual life and warfare, looking back to the heritage from earlier centuries but with particular focus stretching from the beginning of the fifteenth century — when the papacy was divided and the city-states at each other's throats — to the aftermath of the Sack of Rome in 1527, when German troops in the pay of the Holy Roman Emperor pillaged the 'Eternal City'.

We will, however, continually be placing Italian creativity in context, considering its debts to other cultures, both Christian and Muslim, and investigating its interaction with the cultural and commercial life of other parts of Europe, from Spain to the British Isles.

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HI6101 Global Insurgency and Counterinsurgency in the Modern Era						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 2-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate an advanced understanding of insurgency and counter-insurgency from a global perspective.
- Demonstrate a sophisticated understanding of advanced concepts in the conceptual and case study-specific historiography concerning insurgency and counter-insurgency.
- Demonstrate an advanced capability to understand the nature and impact of irregular warfare militarily, socially, politically and culturally.

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Work independently to research and develop their understanding of questions and issues.
- Demonstrate an advanced ability to provide persuasive written and verbal presentations, including the use of a range of primary and secondary source materials and historiographical content.
- Research and integrate secondary sources into written and verbal assessments in a sophisticated manner.
- More fully demonstrate and apply their knowledge and skills to the production of a range of different outputs, including both written and oral arguments.

Method of Assessment

This module will be assessed by:

- Seminar Presentation (10 minutes) - 10%
- Exam Preparation Commentary (1000 words) - 10%
- Essay 1 (2500 words) - 20%
- Essay 2 (2500 words) - 20%
- Examination in the Summer term (2 hours) - 40%

Preliminary Reading

Aur lie Basha, 'I Made Mistakes': Robert McNamara's Vietnam War Policy (Cambridge, 2019)
 Ian Beckett, Modern Insurgencies and Counter-insurgencies (Abingdon, 2001)
 Yingcong Dai, White Lotus War (University of Washington press, 2019)
 Mario Draper, The Belgian Army and Society (Basingstoke, 2018)
 Ben Fallaw and Terry Rugeley, Forced Marches: Soldiers and Military Caciques in Modern Mexico (University of Arizona Press, 2012)
 Beatrice Heuser (ed.), Small Wars and Insurgencies in Theory and Practice, 1500-1850 (Routledge: Abingdon, 2015)
 Beatrice Heuser, The Evolution of Strategy (2010)
 Walter Laqueur, Guerrilla Warfare (1977)
 Mark Lawrence, Spain's First Carlist War, 1833-1840 (Basingstoke, 2014)
 Giacomo Macola, The Gun in Africa (Ohio, 2016)
 Thomas A Marks and Paul B Rich, 'Back to the Future: People's War in the twenty-first century', Small Wars and Insurgencies, Vol. 28, Iss. 3, 2017.
 Douglas Porch, Counterinsurgency : Exposing the Myths of the New Way of War (Cambridge, 2013)
 Natalia Sobrevilla, The Caudillo of the Andes (Cambridge, 2011)
 Mao Tse-Tung, On Guerrilla Warfare (2015)

Synopsis <span style =

The term 'guerrilla' tends to evoke twentieth-century connotations. 'People's war', Mao and Che Guevara all conjure up notions of revolutionary warfare, of 'new' warfare far removed from the supposedly state-centric armies and strategies of the nineteenth century. But irregular warfare also featured strongly in the nineteenth century. This module studies this type of warfare across the nineteenth and twentieth centuries as a whole, mixing well-known theatres and campaigns with less well-known ones. It explores the links between insurgencies and nationalism, revolution and counter-revolution, and studies the extent to which we can identify evolving patterns between reactive and progressive insurgency, along with learning curves and emulation in counter-insurgency. British and French experiences will be studied, along with American Spanish, Latin American, Chinese and African.

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HI6102 Civil War America, 1848-1877						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

This module will be taught through one 1-hour lecture and one 2-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Appreciate the main themes of American history across the middle decades of the nineteenth century.
- Critically understand key concepts and developments in the period, including the sectional crisis of the 1850s; the reasons for the secession of southern states from the Union in 1860-61; the wartime development of total war policies by both the Confederacy and the United States; the evolution of emancipation during the war, and the development of Reconstruction policy (1863-77).
- Critically understand the range of causal factors that brought about the Civil War, and the factors that both encouraged and limited the development of post-war Reconstruction, both in high politics and on the ground.
- Appreciate the significance of both continuity and change across the Civil War and post-war periods.
- Critically understand the impact of the Civil War on both the shape and future direction of the United States, including the republic's politics, its culture, its economy and the structure of American society in the later decades of the nineteenth century.
- Critically understand the broader significance of armed conflicts as not only military events in history, but as opportunities to uncover social, economic, cultural and political change as well.
- Critically understand key historiographical debates and approaches relating to the study of the coming of the Civil War and its outcome, as well as the broader approaches of scholars who set the war and its aftermath against a broader global canvas.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate their ability to present ideas and arguments in oral and written form.
- Demonstrate their ability to present ideas in written work in both essays and in smaller assignments, as well as critically reflect on their work and the development of their transferrable skills.
- Demonstrate their ability to analyse, synthesise and precis secondary literature.
- Demonstrate their ability to work both independently and as part of a team, through individual preparation for seminars, as well as group work during seminars.
- Demonstrate their ability to produce work for a deadline.

Method of Assessment

This module will be assessed by:

- Essay (4,000 words) - 45%
- Portfolio (2,500 words) - 35%
- Seminar Presentation - 5%
- Seminar Participation - 15%

Preliminary Reading

Sven Beckert, *Empire of Cotton: A New History of Global Capitalism* (London, 2014).
 Eric Foner, *Reconstruction: America's Unfinished Revolution, 1863-1877* (New York, 1988).
 Steven Hahn, *A Nation Under Our Feet: Black Political Struggles in the Rural South From Slavery to the Great Migration* (Cambridge MA, 2003).
 James Oakes, *Freedom National: The Destruction of Slavery in the United States, 1861-1865* (New York, 2013).
 Stephanie McCurry, *Confederate Reckoning: Power and Politics in the Civil War South* (Cambridge MA, 2010).
 James McPherson, *Battle Cry of Freedom: The Civil War Era* (New York, 1988).
 David M. Potter, *The Impending Crisis, 1848-1861* (New York, 1976).

Synopsis *

Between the founding of the republic and the middle decades of the nineteenth century, the United States came of age. The nation's population increased tenfold; its territory more than doubled. Driven by the high-minded ideals out of which the country had been founded, and the restless energy that saw a nation of thirteen colonies grow into a territorial republic of immense size, the United States became a symbol of a tumultuous century. In time, however, the republic would become a casualty of its own success. As the 1850s wore on, a battle over slavery and its place in a rapidly changing nation unraveled into sectional conflict, secession, civil war and a decade's long struggle after the war ended. The result was the largest forced emancipation of slaves in world history, and a conflict of barely calculable carnage. For better and for worse, the Civil War and its aftermath would become the great crucible into which a modern United States was born.

This module surveys the origins, conflicts and outcomes of the Civil War by not only understanding how the war altered the United States but understanding the Civil War and its aftermath in a broader context. Students will examine the causes and consequences of the conflict, by looking backwards to the roots of sectionalism and secession, and forwards into the postwar period, known as Reconstruction. The purpose of this module is to understand how all of these historical forces sowed the seeds of the republic's demise, while at the same time examining what kind of new nation Americans created in the ashes of the old one. Out of the war would come not only a new nation, but a fundamentally different United States. The violent collapse of slavery and the destruction of the plantation system brought profound change and innumerable conflicts, long after the South capitulated and two national armies laid down their weapons. In the wake of the war, Americans would attempt to construct a new republic, born as Abraham Lincoln urged in 1864, out of a 'new birth of freedom.' The problems with that birth, and the contradictions that would endure, would mark the country right up to the present-day.

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HI6103 Making Room for Medicine: Medical Spaces, Environment, & Health						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Understand and critically assess the changing nature of medical spaces from 1750-1950.
- 2 Drawing on a range of primary sources, critically evaluate the role of religion, the state, the medical profession and patients in shaping medical spaces in Britain since 1750.
- 3 Critically assess the extent to which public attitudes towards hospitals changed throughout this period.
- 4 Critically analyse medical spaces through a series of individual case studies.
- 5 Situate the history of medical spaces in the broader contexts of Britain, and where possible, Europe and North America.
- 6 Critically evaluate the influence of medical spaces and environments on health.
- 7 Demonstrate a systematic understanding of role of the hospital through sources including plans and maps and acquire detailed knowledge of the history of medical spaces in this period.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Write informed research essays, historiographical review and commentary on documents.
- 2 Work critically with primary materials, ephemera, images, advertisements, newspapers, pamphlets, autobiographies, diaries, and contemporary film and video resources, accurately deploying established techniques of analysis and enquiry.
- 3 Demonstrate the ability to navigate, identify, absorb and react to a substantial amount of material related to the subject in various formats.
- 4 Demonstrate the ability to manage their own learning, enhancing skills which enable the design and completion of a research essay in which primary and secondary materials are assessed against current academic debates in the field

Method of Assessment

Main assessment methods

Primary Source Review 3000 words 8%
Historiographical Commentary 1500 words 7%
Essay 4500 words 15%
Presentation 20 minutes 10%
Examination 1 2 hours 30%
Examination 2 2 hours 30%

Reassessment methods
Reassessment Instrument: 100% coursework

Preliminary Reading

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Synopsis <span style =

This course examines the changing nature of medical spaces from 1750. From eighteenth century London specialist hospitals for conditions such as fistula, to rural rehabilitation centres in the 1940s, this course explores the role of the medical profession, the state, religion and patients in the creation and maintenance of health. Medical spaces changed significantly in this period, moving from private to public, from long term rest cures to outpatient care, and from religious institutions to secular ones. The expansion of civic buildings in the nineteenth century, and the establishment of the NHS in 1948 are two important examples that demonstrate how medical spaces were interwoven in the wider medical, political, economic and socio-cultural sphere.

HI6107 Conquests, Cultures and Identities: England AD 850-1100						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a comprehensive knowledge of the political, cultural and social developments in England from 850 to 1100
- 2 Appreciate the utility and importance of assessing the specific historical developments in Britain in the ninth, tenth and eleventh centuries in their broader chronological and geographic contexts
- 3 Confidently evaluate, with a variety of methodological techniques, a diverse range of primary sources pertaining to the module topic
- 4 Demonstrate a critical understanding of the historiographical paradigms and debates that surround the history of England in the later Anglo-Saxon and early Norman periods, particularly in relation to ideas of 'identity' and 'the nation'

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Construct in-depth, analytical arguments based on evaluation of scholarly reviews and primary sources, and then communicate effectively to a variety of audiences and/or using a variety of methods.
- 2 Manage their own learning with both initiative and personal responsibility by identifying the most relevant research materials and carrying out substantial independent research
- 3 Identify a range of solutions involving different types of evidence and abstract concepts in order to make decisions about complex problems in a variety of contexts
- 4 Analyse and assimilate large quantities of data at a high level, enabling them to undertake appropriate further training of a professional or equivalent nature
- 5 Demonstrate an awareness of the importance of communicating historical research and understanding to non-specialist audiences and the wider public

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) 10%
Essay 2 (3,000 words) 10%
Public engagement exercise (1,000 words) 10%
Presentation 1 5%
Presentation 2 5%
Two 2-hour exams each worth 30%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Crick, J. and van Houts, E., eds. (2011), *A Social History of England, 900–1200*. Cambridge: Cambridge University Press.
Davies, W., ed. (2003), *From the Vikings to the Normans*. Oxford: Oxford University Press.
Golding, B. (2013), *Conquest and Colonisation: the Normans in Britain, 1066–1100*, 2nd ed. Basingstoke: Palgrave MacMillan.
Molyneux, G. (2015), *The Formation of the English Kingdom in the Tenth Century*. Oxford: Oxford University Press.
Tyler, E.M. (2017), *England in Europe: English Royal Women and Literary Patronage, c.1000 –c.1150*. Toronto: Toronto University Press.
Stafford, P. (1989), *Unification and Conquest: A Political and Social History of England in the Tenth and Eleventh Centuries*. London: Hodder Arnold.

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

Synopsis <span style =

The ninth to eleventh centuries are frequently described as the 'making of England' – the time when England became a political entity for the first time and when 'English' identity begins to emerge clearly in the historic record – only for it all to come crashing down, so some claim, in 1066 with the Norman Conquest. As such, these years and their kings are today invoked in powerful yet often highly problematic discourses of national 'origins'. While it is certainly the case that the polity of 'England' first existed in this period, the historic reality is far more complex and fascinating than such modern representations. For example, the Norman Conquest was not the first conquest of England in the eleventh century. This special subject therefore explores the rich political, cultural and social histories of England from the ninth to eleventh centuries, starting with the first wave of Viking invasions and the rise of the kingdom of Wessex in the ninth century, and ending with the Anglo-Norman historians of the late eleventh and early twelfth centuries, who reflected on their own identities and the transformations and traumas of the preceding decades. How productive is it to understand the developments of this period in terms of 'English' identity? How great an impact did conquest and political violence have on day-to-day life? And how can we account for the international and multilingual cultures that were fostered in Britain at this time? It is these questions that we will address over the course of the module.

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HI6108 Ireland: A Military history since 1689						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 88

Total private study hours: 512

Total module study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Deploy advanced and sophisticated techniques of analysis and enquiry within military history, broadly defined.
- 2 Demonstrate an advanced ability to examine critically many different types of primary sources.
- 3 Demonstrate a comprehensive understanding of the evolving historiography of Irish military history.
- 4 Locate the place of the Irish soldier within a transnational environment and communicate this effectively to a variety of audiences and/or using a variety of methods.
- 5 Demonstrate a critical awareness of the nature of paramilitarism and 'amateur soldiering' in Ireland.
- 6 Critically evaluate the extent to which Ireland witnessed 'total war' in 1914-18 and 1939-45.
- 7 Demonstrate a knowledge of the role of the military in a perpetually neutral state.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Interpret a range of primary and secondary sources in a sophisticated manner in order to create equally sophisticated assessment outputs.
- 2 Demonstrate an advanced level of research and interpretation and the flexibility to present findings in different ways.
- 3 Demonstrate the ability to work independently and in groups, and produce outputs likely to appeal to a broader audience.
- 4 Demonstrate the ability to manage time and work-load and produce consistently high level responses over a sustained period.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words): 15%

Essay 2 (3,000 words): 15%

Individual seminar presentation: 5%

Group project: 5%

Examination 1 (2 hours, essay-based): 30%

Examination 2 (2 hours, Gobbet analysis): 30%

Reassessment methods :

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Thomas Bartlett and Keith Jeffery (eds.), *A Military History of Ireland* (Cambridge: Cambridge University Press, 1996)

Thomas Bartlett, David Dickson, Dáire Keogh and Kevin Whelan (eds.), *1798: A bicentenary perspective* (Dublin: Four Courts Press, 2003)

Brian Barton and M. T. Foy, *The Easter Rising* (Stroud: History Press, 1999)

Alan Blackstock, *An Ascendancy Army: The Irish Yeomanry, 1796-1834* (Dublin: Four Courts Press, 1998)

J. W. Blake, *Northern Ireland in the Second World War* (Belfast: HMSO, 1956)

Timothy Bowman, *Irish Regiments in the Great War: Discipline and Morale* (Manchester: Manchester University Press, 2002)

Timothy Bowman, *Carson's Army: The Ulster Volunteer Force, 1910-22* (Manchester: Manchester University Press, 2007)

Pre-requisites

None

Restrictions

Not available as elective (wild)

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Synopsis *

This module covers a wide time period, but within this there will be a number of case-studies which will make this more manageable for students. Ultimately the module will revolve around the study of a number of military traditions within Ireland. The Protestant / Loyalist volunteering tradition, witnessed through those who defended Derry and Enniskillen in 1689, the Irish Volunteer movement of 1778-1792, the Yeomanry of 1796-1834, the Ulster Volunteer Force of 1913-1920, the Ulster Special Constabulary 1920-1970, Ulster Defence Regiment 1970-1992 and the various Loyalist paramilitary groups – Ulster Volunteer Force, Ulster Defence Association, Loyalist Volunteer Force, etc. which emerged from 1966. The Republican military tradition seen with the United Irishmen of 1792-1803, the Young Irelanders of 1848, the Fenian movement of 1858-1916, the Irish Volunteers of 1913-16 and the Irish Republican Army in the many forms it has existed since 1916. The 'Wild Geese' tradition of Irishmen serving in foreign armies was most noticeable with the Irish Brigades formed in the French and Spanish armies in the 1690s, but was also witnessed in the American Civil War and, indeed, South American Wars of Liberation. The tradition of Irish service within the British army as both regular and amateur soldiers will be considered in detail, with particularly a focus on the role of the Irish soldier in the British Empire.

Case-studies will also consider the First World War, when approximately 200,000 Irishmen and 10,000 Irish women served in the British forces and the Second World War when the contribution of Northern Ireland can be compared to the experience of Eire, the latter often described as an 'unneutral neutral' given the numbers of Irish citizens who served in the British forces during that conflict.

This module will end with a consideration of the recent Northern Ireland troubles of 1966-1998.

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HI6109 Soldier Heroes, Military Maids & Cowardly Conchies:gendering the study						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Contact Hours: 30
Private Study Hours: 270
Total Study Hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of the gendered and gendering nature of the two world wars
- 2 Demonstrate a systematic understanding of the variety of military, civilian and paramilitary roles undertaken by men and women during the two world wars
- 3 Demonstrate a systematic understanding of representations of military, civilian and paramilitary roles both at the time and subsequently

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Judge between relevant historical arguments (including current historiographic positions) about gender and war, engage in sophisticated historical debate and weigh evidence to change their own position or to persuade others
- 2 Deploy textual and visual sources confidently and accurately as evidence for historical argument, and to understand how this evidence might challenge or extend existing historical narratives
- 3 Formulate their own opinions on a variety of historiographical approaches and develop their oral and written communication skills by producing blog posts, source analyses and an essay.

Method of Assessment

Main assessment methods

Blog 1 (500 words) 10%
Blog 2 (500 words) 10%
Essay (2,000 words) 40%
Group exhibition 40%

Reassessment methods

Like for like

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's reading list pages:
<https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

War is both a gendered and a gendering activity, polarising combatant men and non-combatant women. These idealised roles have shaped public understandings of the volunteer soldier and the woman ensuring her 'Best boy' was wearing khaki in the First World War and of the Spitfire Ace and the home front worker in the Second. Yet in both wars there were large numbers of men of conscription age who remained in civilian occupations who have been entirely erased from popular memory. Moreover many women joined the services and donned martial uniform and some even undertook combatant roles. This module examines the roles, experiences, representations and legacies military, paramilitary and civilian men and women between 1914 and 1945 using Britain as a case study. However, throughout the course examples from other countries will be drawn upon and students can choose to focus on any country in their assessment.

HI6112 Gandhi: Myth of the Mahatma, 1893-1948						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 60
Private study hours: 540
Total study hours: 600

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Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of British Imperial History and a detailed knowledge of political, economic social and cultural milieu in colonial South Asia and Southern Africa.
- 2 Accurately deploy a variety of methodological techniques in the analysis of a range of written documents and visual evidence from 19th and 20th centuries, but also appreciate the limitations and ambiguity of this evidence and issues pertaining to 'colonial archive'.
- 3 Demonstrate a critical awareness of the problems and possibilities of studying imperial history, particularly in comparative spatial framework.
- 4 Critically evaluate historiographical notions of Colonialism, Imperialism, Nationalism, Sovereignty and describe how these contribute to an overall assessment of imperial history in 19th and 20th century.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Formulate detailed arguments based on critical evaluation of scholarly reviews and primary sources, and then communicate effectively to a variety of audiences and/or using a variety of methods.
- 2 Manage their own learning and exercise both initiative and personal responsibility by identifying the most relevant research materials and carrying out substantial independent research.
- 3 Identify a range of solutions involving different types of evidence and abstract concepts in order to make decisions about complex problems in a variety of contexts.
- 4 Analyse and assimilate large quantities of data at a high level which enables them to undertake appropriate further training of a professional or equivalent nature.
- 5 Demonstrate an awareness of the importance of communicating historical research and understanding to non-specialist audiences and the wider public.

Method of Assessment

Main assessment methods:

Essay 1 (3,000-words) 15%
Essay 2 (3,000 words) 15%
Presentation 1 (15-minutes) 5%
Presentation 2 (15-minutes) 5%
Examination 1 (2-hours) 30%
Examination 2 (2-hours) 30%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

M.K. Gandhi, Hind Swaraj or Indian Home Rule (Ahmedabad, 1909)
M.K. Gandhi, The Story of my experiments with truth (Ahmedabad, 1927)
M.K. Gandhi, The Collected Works of Mahatma Gandhi [Relevant Volumes] (New Delhi, 1960)
M.K. Gandhi, Satyagraha in South Africa (Ahmedabad, 1928)
R. Guha, Gandhi, 1914-1948: The Years that Changed the World (New York, 2018)
R. Guha, Gandhi Before India (New York, 2014)
J. Brown, Gandhi: Prisoner of Hope (Yale, 1990)
N. R. Godse, Why I assassinated Gandhi (Delhi, 2016)
Desai and G. Vahed (Ed), The South African Gandhi: Stretcher Bearer of Empire (Stanford, 2015)
F. Devji, The Impossible Indian: Gandhi and the Temptation of Violence (Harvard, 2012)
J. Lelyveld, Great Soul: Mahatma Gandhi and His Struggle with India (London, 2012)
A. Nandy, At the Edge of Psychology: Essays in Politics and Culture (Oxford; New Delhi, 1991)
D. Arnold, Gandhi: Profiles in Power (London, 2001).

Pre-requisites

None

Restrictions

Not available as elective (wild)

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Synopsis <span style =

This module will address the dynamic interactions between the British Empire and arguably its most significant colony India by examining the political life of Mohandas Karamchand Gandhi, popularly known as the Mahatma (the great soul).

The focus on Gandhi, often considered as the person who successfully commanded the nationalist movement against the British Raj will allow an exploration the history of the politics of anti-colonial movement in the British Empire, especially around issues of colonial control; role of violence; citizenship; subject hood and sovereignty. More specifically, as M.K. Gandhi spent a significant amount of time in London – the metropole as well as in South Africa – a white settler colony; an investigation of his political life will provide productive ways to engage with the British Empire beyond South Asia. A comparative framework including the metropole and different kinds of colonies also has the vantage of underlining the ways in which imperial/anti-imperial politics was shaped by forces (intellectual, socio-cultural) more complex and nuanced than perhaps hitherto assumed.

In the first term the module will introduce students to British Imperial history, with a focus on colonisation of South Asia and Southern Africa. Themes discussed in the seminars will include, but not limited to: East India Companies and settlement of India and Southern Africa; imperial networks (people; commodities, ideas. administrators) between India, Southern Africa and Britain; M.K. Gandhi in London and his life and experiences in South Africa; Boer Wars and the beginnings of anti-colonial movement in India.

In the second term, the module will look at how M.K. Gandhi developed his political strategies, especially ideas of non-violent civil disobedience and Satyagraha; major Gandhi lead anti-colonial mass movements in India; Gandhi's engagement with imperial politics in terms of Round Table Conferences and visits to UK and India's independence and partition. These themes will also explore the ways in which the politics of M.K. Gandhi was imbricated with his personality and its consequent dissonances which continue to reverberate even today.

HI6113 Age of Emancipation: Slavery & Labour in the Atlantic World, 1790-1890						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

A total of 88 contact hours across the autumn and spring terms.

Learning Outcomes

The intended subject specific learning outcomes, on successfully completing the module students will be able to:

- Critically engage with the main themes of Atlantic World history in the nineteenth century, with a particular emphasis on debates over abolition and emancipation, as well as the process of emancipation across the Atlantic World.
- Demonstrate a sophisticated understanding of the key concepts and developments of the period, including the impact of the American, French and Haitian Revolutions on Atlantic slave systems; the development of the abolitionist movement; the rise of the "second slavery"; differences between emancipation processes in a global context; and the relationship between emancipation and the development of other systems of coerced labour in the Atlantic and global South in the decades that followed.
- Demonstrate a sophisticated understanding of the causal factors that brought about emancipation, and the factors that limited the development of free labour systems in regions where slavery once dominated.
- Demonstrate a clear sophisticated understanding of the relationship between the history of emancipation and the development of racial imperialism in the back half of the nineteenth, and beginning of the twentieth centuries.
- Critically engage with the broader significance of emancipation and the part that it played in the development of modern capitalism in the Atlantic World.
- Critically engage with the major historiographical debates and approaches in the comparative history of slavery and emancipation and be able to connect the local and regional variations of struggles over land and labour to broader processes of historical change, when set against a broader global canvas.

The intended generic learning outcomes, on successfully completing the module students will be able to:

- Demonstrate their ability to present complex ideas and arguments coherently, in oral and written form.
- Demonstrate enhanced skills in presenting ideas in written work, in both essays and in smaller assignments, as well as critically reflecting on their work and the development of their transferrable skills.
- Demonstrate their ability to analyse, synthesise and critique complex written material, through primary and secondary source analysis.
- Demonstrate enhanced skills in problem solving, influencing and negotiation.

Method of Assessment

This module will be assessed by 40% Coursework and 60% Exam, broken down as follows:

Examination 1 (two hours, essay based): 30%
Examination 2 (two hours, primary source analysis): 30%
Essay 1 (3,000 words, historiographical): 10%
Essay 2 (3,000 words, primary source analysis): 10%
Portfolio (3,000 words): 10%
Seminar Participation: 10%

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Preliminary Reading

Sven Beckert, *Empire of Cotton: A New History of Global Capitalism* (London, Allan Lane, 2014).

Daina R. Berry and Leslie M. Harris ed., *Sexuality & Slavery: Reclaiming Intimate Histories in the Americas* (Athens: University of Georgia Press, 2018).

Seymour Drescher, *Abolition: A History of Slavery and Antislavery* (Cambridge: Cambridge University Press, 2009).

Thomas Holt, *The Problem of Freedom: Race, Labor and Politics in Jamaica and Britain, 1832-1938* (Baltimore, Johns Hopkins University Press, 1992).

Amy Dru Stanley, *From Bondage to Contract: Wage Labor, Marriage and the Market in the Age of Slave Emancipation* (Cambridge: Cambridge University Press, 1998).

Dale Tomich, *Through the Prism of Slavery: Labor, Capital and the World Economy* (Lanham, Rowan & Littlefield, 2004).

Eric Williams, *Capitalism and Slavery* (1944; Chapel Hill: University of North Carolina Press, 1994).

Synopsis <span style =

By the middle decades of the nineteenth century, the collapse of slavery in many parts of the Atlantic World heralded, for some, the coming of a new, modern age. Revolution decades before in America, France and most powerfully in Haiti, had pushed new ideas to the forefront about who ought to govern themselves, and who those governments ought to serve. In fits and starts, an emerging capitalist system cut a broad path through the international economy, disrupting older systems of trade and upending older ideas about labour and work. For more than two centuries, slavery, we are told, was part of that older world which had become imperilled by mid-century. The institution had been everywhere in the Atlantic by the end of the eighteenth century. By 1840, however, only slaveholders in the United States, Cuba, Brazil and Puerto Rico would continue to hold onto their human chattel. Change seemed everywhere. Modernity was on the march.

This is the traditional story historians tell about the Atlantic World in the nineteenth century: a triumphalist tale that we will challenge in this module. Focused on the period between the 1790s and the 1890s, the module surveys Atlantic history in the nineteenth century and follows lines of connection between ideas about race, slavery, freedom and labour, to see this period in new light. We will take up the social, cultural, intellectual, economic and political battles between abolitionists and proslavery advocates, slaves and slaveholders, freedpeople and landowners, labourers and factory owners, whose struggles for power would turn the nineteenth century into one of the most chaotic periods of modern history. Traversing the history of the United States, Caribbean and Latin America, the module invites students to think in new ways about slavery, labour, capitalism, emancipation and the foundations of the modern world we live in.

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HI6114 Liberation Struggles in Southern Africa						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours 88
 Total private study hours: 512
 Total module study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop an enhanced and sophisticated understanding of the dynamics of anti-colonialism in a global context as well as specify its regional circumstances.
- 2 Develop an ability to examine and critically evaluate the merits of different primary sources.
- 3 Analyse and debate an exceptionally fierce historiography.
- 4 Demonstrate a sophisticated understanding of the historical underpinnings of the tensions existing in governing African liberation movements today

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Interpret a range of secondary as well as primary sources in order to create sophisticated assessment outputs.
- 2 Demonstrate an advanced level of research and interpretation and the flexibility to present findings in a variety of ways.
- 3 Work individually and collectively in seminars and to convey views in a succinct and effective manner.
- 4 Demonstrate an ability to manage time and work-load effectively so as to produce a consistently high level of output.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) 10%
 Source Analysis 1 (2,000 words) 10%
 Essay 2 (3,000 words) 10%
 Source Analysis 2 (2,000 words) 10%
 Final Examination 1 (2 hours, essay based) 30%
 Final Examination 2 (2 hours, Gobbet analysis) ** 30%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

P Alexander, Workers, war and the origins of Apartheid: labour and politics in South Africa, 1939-48 (Oxford, 2000).
 A. Cohen, The Politics and Economics of Decolonization: The Failed Experiment of the Central African Federation (London, 2017)
 G. Hill, The Battle for Zimbabwe: The Final Countdown (Cape Town, 2003)
 T. Lodge, Sharpeville: An apartheid Massacre and its Consequences (London, 2011)
 N. Mandela, Long Walk to Freedom (Johannesburg, 1995)
 A Mlambo, . A History of Zimbabwe (Cambridge, 2014)
 B. Raftopoulos and A. Mlambo (eds), Becoming Zimbabwe (Harare, 2009).
 D. Welsh, The Rise and Fall of Apartheid (Johannesburg, 2009)

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

Synopsis */

The overthrow of white settler minority rule and apartheid by the peoples of South Africa and Zimbabwe marked a key period in the history of the twentieth century. This module traces the trajectory of these linked liberation struggles both by examining contemporary written and visual sources and by engaging with current debates. Themes to be discussed include the dynamics of anti-colonial nationalism, the tactics and strategy of armed insurrection, the influence of the Cold War, the use of propaganda and the ambiguities of independence.

HI6115 Warriors, Myths and Migrants: the Anglo-Saxon Kingdoms						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of the major political, social and cultural developments in the history of the Anglo-Saxon kingdoms of Britain up to the ninth century
- 2 Apply different methodological techniques to the analysis of a range of textual and material sources from the period
- 3 Engage with current scholarly debates and theoretical models concerning the framing of early medieval history
- 4 Critically evaluate contemporary cultural and political appropriations of the medieval past

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Formulate and express arguments clearly in writing with the support of both primary sources and secondary literature
- 2 Manage their own learning by carrying out independent research and seeking out research materials
- 3 Employ different types of evidence and intellectual concepts in order to identify solutions to historical problems
- 4 Express arguments, interpretations and ideas and demonstrate strong communication skills

Method of Assessment

Main assessment methods

Essay 1 (3,000 words)	30%
Essay 2 (3,000 words)	30%
Source Critique (1,000 words)	20%
Presentation	10%
Seminar Participation	10%

Reassessment methods

100% coursework (3,000-word essay)

Preliminary Reading

Indicative Reading List:

Blair, John (2000). *The Anglo-Saxon Age: A Very Short Introduction*. Oxford: Oxford University Press.
Breay, Claire and Story, Joanna, eds (2018). *Anglo-Saxon Kingdoms: Art, Word, War*. London: British Library.
Campbell, James, ed. (1982). *The Anglo-Saxons*. Oxford: Phaidon.
Crawford, Sally (2009). *Daily Life in Anglo-Saxon England*. Oxford: Greenwood World.
Fleming, Robin (2010). *Britain After Rome: The Fall and Rise, 400 to 1070*. London: Allen Lane.
Higham, Nicholas J. and Ryan, Martin J. (2013). *The Anglo-Saxon World*. New Haven, CT: Yale University Press.
Stafford, Pauline, ed. (2009). *A Companion to the Early Middle Ages: Britain and Ireland, c.500–1100*. Chichester: Wiley-Blackwell.
Yorke, Barbara (1999). *The Anglo-Saxons*. Stroud: Sutton

Pre-requisites

None

Synopsis <span style =

Early medieval Britain has often been mythologized in popular culture as a murky time of origins, heroes and legends: King Arthur and his round table; Beowulf and his dragon; and the earliest foundations of England. The historic reality is, however, far more fascinating and complex. The end of Roman imperial rule in Britain in the fifth century gave way to a period of seismic social, political and cultural change. Pagan religious practices became prevalent, while a Germanic language, Old English, became the dominant spoken tongue of communities in large swathes of southern Britain. At the same time, a fractured political landscape emerged, with new polities forming, including Kent, Mercia and Wessex, each with their own rulers, many of whom heralded themselves as kings. These transformations are often attributed to new waves of migration, and indeed, the events and developments of the period can only be understood fully in their broader European context. This module offers an introduction to these developments from the fifth to ninth centuries, tracing the formation of new kingdoms, assessing the changing, gendered structures of society, and exploring the cultural influences and practices of the period. We will meet a diverse series of individuals, including the notorious Bishop Wilfrid, the influential abbess Hild of Whitby, and Hadrian, the African leader of Canterbury's St Augustine's abbey. In doing so, we will take the opportunity to explore the unique early medieval material and textual remains in Canterbury itself, and throughout the course a key question will be: how can we characterize such a large period of history with substance and integrity?

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HI6116 From Mercenaries to Freedom Fighters: Transnational Soldiering, c.1700-						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours 88
Total private study hours: 512
Total module study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Deploy sophisticated techniques of analysis and enquiry within 'new military history' and 'transnational history'
- 2 Examine and critically evaluate the merits of different primary sources.
- 3 Demonstrate a detailed knowledge of digital humanities theory and practice through the compilation of a primary-source database.
- 4 Use software in a sophisticated manner from Excel through to specific mapping and network-tracking programmes.
- 5 Demonstrate a comprehensive understanding of the evolving historiographical debates and arguments about 'foreign soldiers': where they fit on a scale from 'mercenaries' to 'freedom fighters' and how their presence has changed the nature and dynamics of warfare.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Interpret a range of secondary as well as primary sources in order to create sophisticated assessment outputs.
- 2 Demonstrate an advanced level of research and interpretation and the flexibility to present findings in a variety of ways.
- 3 Work individually and collectively in seminars and to convey views in a succinct and effective manner in a variety of ways.
- 4 Demonstrate an ability to manage time and work-load effectively so as to produce a consistently high level of output.

Method of Assessment

Main assessment methods:

Essay 1 (2,500 words): 12%
Database + Methodological Essay (1,000 words): 6%
Essay 2 (2,500 words): 12%
Presentation 1 (Autumn Term) 5%
Presentation 2 (Recorded) (Spring Term) 5%
Examination 1 (2 hours, essay-based): 30%
Examination 2 (2 hours, Gobbet analysis): 30%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Nir Arielli & Bruce Collins (eds.), *Transnational Soldiers: Foreign Military Enlistment in the Modern Era* (Palgrave Macmillan, Basingstoke, 2013) – E-Book
Christine G. Krüger & S. Levsen (eds.), *War Volunteering in Modern Times: From the French Revolution to the Second World War* (Palgrave Macmillan, Basingstoke, 2010)
David Malet, *Foreign Fighters: Transnational Identity in Civic Conflicts* (OUP, USA, 2013)
Martin Rink, 'The Partisan's Metamorphosis: From Freelance Military Entrepreneur to German Freedom Fighter, 1740 to 1815', *War in History*, vol. 17, no. 1, (2010), pp. 6-36.
Sibylle Scheipers, *Unlawful Combatants: A Genealogy of the Irregular Fighter* (OUP, Oxford, 2015)
Janice E. Thomson, *Mercenaries, Pirates, and Sovereigns: State-Building and Extraterritorial Violence in Early Modern Europe* (Princeton University Press, Princeton, NJ, 1994)

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

Synopsis *

Through a number of chronologically- and geographically-diverse case studies, this Special Subject will trace the evolving notion of 'mercenaryism' from its role in establishing the fiscal military state in the Early-Modern period through to its more modern connotation with 'freedom fighters' acting beyond – and often against – the defined nation state. It will cover events in Europe, North America, South America, the Indian sub-continent, Africa, the Middle-East, and Asia. In doing so, students are invited to consider the impact of 'transnational soldiering' on the development of modern warfare in a global context. The continued presence of these 'foreign soldiers' around the world poses interesting questions concerning identity, military cultures, global networks and encounters, as well as the transfer of ideas across borders. It ties together the experience of national and colonial soldiery, international volunteerism, and statelessness within a broader context of the 19th & 20th Centuries' nationalist and internationalist movements. In a broader cultural sense, students will reflect on the importance behind the semantics of 'mercenaryism' and how the term has been perceived, evoked, and moulded by society over time. 'Mercenary', 'guerrilla', and 'franc-tireur' are often pejorative terms used to describe combatants acting outside the established laws and customs of war. Yet, these are not far removed from the more sympathetic terms of 'people's army', 'foreign/political exile', and 'freedom fighter'. Understanding how and why these terms converge forms the primary learning objective.

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HI6117 The Eternal Nazi: Global Legacies of the Third Reich						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 80

Total private study hours: 520

Total module study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an awareness of the fact that the Third Reich did not simply disappear with Hitler's suicide or the defeat in the Second World War, but that rather it left a series of complex and international legacies which emerged in 1945 but with which historians and others are still grappling today.
2. Demonstrate an advanced understanding of the ways in which the Third Reich has become the dominant historical episode of the twentieth century and how it has influenced the social, political and cultural discourse in countries around the world.
3. Demonstrate an advanced understanding of the importance of memory and memorialisation as it pertains to crucial events and periods from the past. This will extend to the ways in which memory (and myths) can be constructed to serve particular purposes and how this shapes the wider public's comprehension of history at large.
4. Demonstrate an awareness of the risks and benefits implicit in approaching the study of history from a certain moral standpoint, and the complex relationship between analysing particularly difficult episodes of the past (especially the Holocaust) and passing moral judgement.
5. Demonstrate an understanding of the importance of a comprehensive and informed historical education and of the processes and challenges involved in shaping this education.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Work with considerable independence to conduct research and develop their understanding of questions and issues.
2. Demonstrate an ability to communicate effectively and persuasively by a variety of means, including the use of a range of primary source materials and historiographical content.
3. Research and integrate primary sources into assessments.
4. Apply their knowledge and skills to the production of a range of different outputs, including both written and oral arguments.
5. Work collaboratively to develop and advance ideas and think about the best way to disseminate their thinking as a group.

Method of Assessment

Main assessment methods:

Presentation/seminar contribution – 10%

Essay 1 (2,000 words) – 5%

Essay 2 (3,000 words) – 15%

Lesson plan & commentary (2,000 words) – 10%

Exam 1 (two hours) – 30%

Exam 2 (two hours) – 30%

Reassessment methods:

100% coursework

Preliminary Reading

Indicative Reading List:

- Arendt, H., *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Viking, 1963)
- Berlet, C. (ed.), *Trumping Democracy: From Reagan to the Alt-Right* (Abingdon: Routledge, 2019)
- Bessel, R., *Germany 1945: From War to Peace* (London: Simon & Schuster, 2009)
- Copsey, N., and M. Worley (eds.), *Tomorrow Belongs to Us: The British Far Right since 1967* (Abingdon: Routledge, 2017)
- Evans, R., *The Third Reich in History and Memory* (London: Little, Brown, 2015)
- Fulbrook, M., *Reckonings: Legacies of Nazi Persecution and the Quest for Justice* (Oxford: OUP, 2018)
- Grossmann, A., *Jews, Germans, and Allies: Close Encounters in Occupied Germany* (Princeton, NJ: Princeton University Press, 2007)
- Hermansson, P., D. Lawrence, J. Mulhall and S. Murdoch, *The International Alt-Right: Fascism for the 21st Century?* (Abingdon: Routledge, 2020)
- Judt, T., *Postwar: A History of Europe since 1945* (London: Vintage, 2005)
- Kershaw, I., *The Nazi Dictatorship: Problems and Perspectives of Interpretation* (London: Bloomsbury, 2000)
- Macklin, G., *Failed Führers: A History of Britain's Extreme Right* (Abingdon: Routledge, 2020)
- Moeller, R.G., *War Stories: The Search for a Usable Past in the Federal Republic of Germany* (Berkeley, CA: University of California Press, 2003)

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

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Synopsis *

Why do we care so much about the Nazis? This is one of the core questions at the heart of this Special Subject. Students will have the opportunity to engage with the ways in which the history, memory and myths of the Third Reich – perhaps the defining historical phenomenon of the twentieth century – have been constructed and interpreted around the world since 1945. The module will be divided into four sections. The first will consider the nature of the Third Reich itself and of its downfall, as well as the situation which emerged from the ashes, including the Allied occupation and the onset of the Cold War. The second will delve into the thorny topic of justice and restitution, examining how the perpetrators and victims of Nazism were treated after the war and how we continue to wrestle with the tricky issues of guilt, complicity and victimhood. The third will think explicitly about memory and the ways in which histories of the Third Reich and the Holocaust have been presented, and what that can tell us about the times in which those histories were created. It will also critically engage with the risks involved in emphasising Nazi Germany over other horrific episodes from modern history. The fourth and final section will look at the political legacies of the Third Reich encompassing the long post-war tradition of neo-Nazism and the more recent mainstream resurgence of the so-called 'alt-right'. As this suggests, this module is a timely and important one, offering students the chance to think about a history which they have likely encountered on countless prior occasions in a new and innovative way. Alongside the topics mentioned above, throughout the module, they will be encouraged to think about the countless ways in which Nazism has infiltrated the international social, political and cultural discourse since 1945.

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HI613 Conflict in Seventeenth Century Britain						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 40
Private study hours: 260
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a general grasp of the historiography of British politics and religion in the 17th century;
- 2 Demonstrate a sound understanding of the often tense relationship between the three kingdoms of England, Scotland and Ireland in the century before Union in 1707;
- 3 Conceptualise and interpret political, religious and cultural developments in Britain across the 17th century, through studying key events and episodes in the history of the period;
- 4 analyse, interpret and discuss evidence from secondary texts, and construct arguments based on this evidence.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Express complex ideas and concepts in written form;
- 2 Work collaboratively;
- 3 Demonstrate communication and presentation skills.

Method of Assessment

Main assessment methods:

Essay 1 (3,000-words) - 16%
Essay 2 (3,000 words) - 16%
Oral Contribution - 8%
Exam (2 hours) - 60%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis <span style =

This module considers politics, religion, culture and society in Britain under the Stuart kings, and analyses the nature and causes of conflict arising from tensions between, and within these overlapping areas. The seventeenth century was a period of fluctuating fortunes in church and state. The growth of religious polarisation, heightened fears of popish conspiracy, and the emergence of increasing religious dissent and toleration, went hand-in-hand with the collapse of monarchical authority, an experiment with republican government, and eventually, after the restoration of royal power, permanent constitutional change. In the hands of the Stuarts, the seventeenth century was often a turbulent time for England, Scotland and Ireland, as the dynasty grappled with the practicalities of governing three separate kingdoms, whose interests only periodically combined and occasionally collided. The complexity of the period is reflected in its historiography, which covers a broad range of themes, and about which debates continue to flourish.

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HI632 The Tools of Empire 1760-1920						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

3 hours per week

Preliminary Reading

C SMITH - 'The Science of Energy', 1998
 W SCHIVELBUSCH - 'The Railway Journey', 1986
 DR HEADRICK - 'The Tools of Empire', 1981
 D READ - 'The Power of News', 1992
 RA STAFFORD - 'Scientist of Empire', 1989
 DSL CARDWELL - 'The Fontana History of Technology', 1994

Synopsis <span style =

Fundamental to Western European political and cultural ambitions since the mid-eighteenth century has been technological change. This module provides a unique and stimulating social history of science and technology in a period of industrialisation and imperial expansion. In the first part, we examine the twin foundations of British industrial and imperial power exemplified by the dramatic eighteenth-century voyages of Captain James Cook around the Pacific, and by the evolution of the steam engine by James Watt in the same period. In the second part of the module we focus on the powerful new nineteenth century technological systems - railways, steamships, electric telegraphs and ship canals - which served to discipline the diverse cultures of Empire, whether British, American or Continental. In these ways, the module will provide a striking foundational study for an enriched understanding of politics and society in the modern world.

HI7002 The International History of the Vietnam Wars						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	60 (30)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 72
 Total private study hours: 528
 Total module study hours: 600

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Deploy advanced techniques of analysis and enquiry within international history, understanding how local, national, regional and international factors intersect in the unfolding of events.
- 2 Critically examine the personal, national and international considerations that shaped decisions for war.
- 3 Demonstrate a comprehensive understanding of the challenges of fighting a "limited war" for a democracy as well as the political and other considerations that shaped military strategy.
- 4 Utilise established techniques to place the Vietnam Wars in historical perspective, including their contemporary resonance.
- 5 Situate the wars in a regional and international context, understanding the complex issues surrounding how colonial and Cold War considerations influenced outcomes in the field.
- 6 Demonstrate advanced ability to engage with existing historiographical debates, including in written and verbal assessments.

9. The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Deconstruct problems in a logical and sequential manner.
- 2 Construct coherent and evidence-based written and oral arguments.
- 3 Interpret statistical and numerical information accurately and be able to contextualise it against qualitative information.
- 4 Demonstrate the ability to work independently and in groups.
- 5 Critically assess different types of primary sources, with an ability to understand their strengths and weaknesses as evidence for historical enquiry.
- 6 Demonstrate advanced ability to provide persuasive written and verbal presentations while deploying a range of primary source materials and high level historiographical content.
- 7 Demonstrate advanced ability to access, analyse and integrate primary sources into written and verbal assessments.

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Method of Assessment

Main assessment methods:

Essay 1 (3,000 words): 8%

Essay 2 (3,000 words): 8%

Primary source analysis exercise (3,000 words): 8%

Book review (1,000 words): 8%

Group work and presentation (in-class group work, 10-minute oral presentation and self-reflection exercise): 8%

Examination 1 (2 hours, essay-based): 30%

Examination 2 (2 hours, Gobbet analysis): 30%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Basha i Novosejt, Aurélie. *I Made Mistakes: Robert McNamara's Vietnam Policy*. (New York, NY: Cambridge University Press, 2019).

Gaddis, John L. *Strategies of containment: a critical appraisal of American national security policy during the Cold War*. (Oxford, UK: Oxford University Press, 2005).

Herring, George C. *America's Longest War: the United States and Vietnam, 1950-1975* 4th ed. (New York, NY: McGraw Hill, 2001).

Logevall, Fredrik. *Embers of War: The Fall of an Empire and the Making of America's Vietnam* (New York, NY: Random House, 2012).

McMaster, H.R. *Dereliction of Duty: Johnson, McNamara, the Joint Chiefs of Staff, and the Lies That Led to Vietnam* (New York, NY: Harper Perennial, 1997).

McNamara, Robert S. and Brian VanDeMark. *In Retrospect: the tragedy and lessons of Vietnam*. (New York, NY: Times Books, 1995).

Nguyen, Lien Hang. *Hanoi's War: An International History of the War for Peace in Vietnam*. (Chapel Hill, NC: University of North Carolina Press, 2012).

Sorley, Lewis. *A Better War: The Unexamined Victories and Final Tragedy of America's Last Years in Vietnam*. (New York, NY: Houghton Mifflin Harcourt, 1999).

Stewart, Geoffrey C. *Vietnam's Lost Revolution: Ngo Dinh Diem's Failure to Build an Independent Nation, 1955-1963*. (Cambridge, UK: Cambridge University Press, 2017).

Young, Marilyn B. *The Vietnam Wars, 1945-1990*. (New York, NY: HarperCollins, 1991).

Pre-requisites

None

Restrictions

Not available as Elective (Wild)

Synopsis <span style =

The course explores the causes, conduct and consequences of the French and American wars in Vietnam. The course begins in the aftermath of the Second World War with the French Indochina War and charts the United States' growing concern with the region, the Americanisation of the war in Vietnam under President Johnson and eventual disengagement under President Nixon. In addition to placing the conflicts in their regional and international contexts, the course will consider the military strategies implemented in the field and the domestic challenges inherent to fighting a "limited war". The second part of the course focuses on the domestic aspects of the American war including the role of the media, the evolution of the anti-war movement and civil-military tensions. In addition to acquiring substantive knowledge, students will practice core skills, including accessing and critically assessing primary sources, communicating effectively orally and in their written work as well as working in groups.

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HI7003 Head, Shoulders, Knees, and Toes: A History of the Modern Body (1800-1950)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
 Private study hours: 270
 Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate a familiarity to the main socio-cultural, medical and scientific developments relating to the body 1800-1950; and the skills needed to understand, critically evaluate, contextualise and communicate effectively their knowledge of this history and the complex issues involved.
- 2 Demonstrate intellectual interests in the history of the body and develop their skills in comprehensively researching historical subjects and in effectively communicating their detailed knowledge and ideas, both orally and in writing.
- 3 Demonstrate a comprehensive knowledge and critical understanding of the contexts and interpretations relating to the medico-scientific, social and cultural history of the body.

The intended generic learning outcomes.
 On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of the body in relation to modern history, and the history of medicine, science and the environment in an international context
- 2 Consider critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians, which will encourage the development of abilities to identify issues and engage in meaningful discussion.
- 3 Utilise problem solving skills, and the ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- 4 Communicate complex concepts effectively both orally and through written work.

Method of Assessment

Main assessment methods:

Essay 1 (3,000 words) 30%
 Essay 2 (3,000 words) 30%
 Take Home Assignment (2,500 words) 20%
 Seminar Participation 20%

Reassessment methods:
 100% Coursework (3,000 words)

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Pre-requisites

None

Synopsis *

This module examines the cultural, social, medical and scientific understanding of the modern body. The nineteenth and the first half of the twentieth century saw a reconceptualization of the body, through technology, environments, conflict, the economy and the cultural construction of the body in relation to the wider world. The course makes it clear that the body is not neutral, and provides a way to explore wider concepts relating to biology, relationships, and experience.

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HI7006 British Foreign Policy 1904 - 1973						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	H	30 (15)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours = 30

Total Private Study = 270

Total Study Hours = 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate a sophisticated and advanced understanding of British foreign policy 1904-1973, including the process of policy formulation.
- 2 Demonstrate a comprehensive understanding of advanced concepts in the extensive historiography relating to how to understand Britain's changing role in international diplomacy, 1904-1973 and at what motivated these changes.
- 3 Demonstrate a sophisticated understanding of the nature and reasons for the development of British foreign policy, 1904-1973.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Work independently to research and develop their understanding of questions and issues.
- 2 Demonstrate an advanced ability to provide persuasive written presentations, including the use of a range of primary source materials and historiographical content.
- 3 Research and integrate primary sources into written assessments in a sophisticated manner.
- 4 More fully demonstrate and apply their knowledge and skills to the production of a range of different outputs.

Method of Assessment

Main assessment methods:

One Seminar Presentation (20 mins) – 10%

Exam Preparation Commentary (1,000 words) – 10%

Essay 1 (2,500 words) – 20%

Essay 2 (2,500 words) – 20%

Examination (2-hours) – 40%

Reassessment methods:

100% Coursework

Preliminary Reading

Indicative Reading List:

Barr, J., A Line in the Sand. Britain, France and the Struggle that Shaped the Middle East (London: Simon and Schuster, 2011).

Bell, P.M.H., France and Britain, 1900-1940: Entente and Estrangement (London: Pearson, 1996).

Chickering, R. and S. Forster (eds), The Shadows of Total War: Europe, East Asia and the United States, 1919-1939 (Cambridge: Cambridge University Press 2003).

Colas, A., International Civil Society: Social Movements in World Politics (Cambridge: Cambridge University Press, 2002).

Florini, A.M., The Coming Democracy: New Rules for Running a New World (London: Island Press, 2003).

Grünwald, G. and P. van den Dungen (eds), Twentieth Century Peace Movements: Successes and Failures (Lewiston: Edward Mellen Press, 1994).

Pre-requisites

None

Synopsis <span style =

The module will chart the evolution of contemporary British foreign policy. It begins firmly in the era of pre-First World War diplomacy, and examines the legacy of Britain's role in nineteenth century international relations, including the role of empire. The module will explore the nature of the old and new diplomacy as well as issues relating to foreign policy formation. It will include an evaluation of the role of diplomats and the work and operation of the Foreign Office. It will also include a discussion of the main themes and issues of Britain's relations with all of the major European powers from 1904-1973, including the origins of the two world wars, the connection between foreign policy and political ideology. The module will also examine Britain's relations with the United States during this period and with the Far East, especially with Japan. This module does not significantly overlap with HI 6034/5 Anglo-French Relations because only one session of the module will be devoted to Anglo-French relations in this period. Likewise, there will be no significant overlap with HI6045 Origins of the Second World War because that module examines the origins of that conflict from a global perspective. It makes some reference to the Anglo-French dimension, but it is not central to the module.

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HI757 Military History Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	H	60 (30)	100% Project	

Method of Assessment

This module will be assessed by a historiographical essay (20% of the final mark) and a 15,000 word dissertation (80% of the final mark).

Restrictions

Available to Stage 3 War Studies/Military History students only.

Synopsis <span style =

The module is intended to provide students with the ability to work on a dissertation subject suitable to the discipline of War Studies with a strong element of primary source research and deconstruction. Teaching will be by seminar class in twelve fortnightly two-hour sessions. During these sessions student progress will be monitored constantly. The classes will be used to deal with every aspect of the production of a major piece of researched written work. The classes will therefore begin with research methodologies and archive sources and will develop during the course of the year to support the planning and writing-up stages. Students will be gathered into thematic/chronological groups and will be asked to make regular oral reports in class on issues relating to the research progress of their particular group. Each student will submit a full plan by at the end of Autumn term.

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HI761 The Cultural History Of The Great War: Britain, France and Germany In C						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the Level 5 and 6 module students will be able to:

- 1 To introduce students to the main socio-cultural developments in the history of the major European Continental states between c. 1914-1919; and to provide students with the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history.
- 2 To illustrate in different contexts and to compare how war impacted on both Britain Continental Europe in the early 20th century.
- 3 To provide students with an opportunity to develop their intellectual interests in both Modern British and European History and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- 4 To expose students to the disciplines of cultural and military history and to the comparative method.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Students will gain an understanding of how Modern British and Modern European History intersect, which should help to equip them to live and work in Continental Europe.
- 2 Students will be encouraged to consider critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians, and they will also be encouraged to develop their ability to identify and solve problems.
- 3 The course will test problem solving skills and ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- 4 Students will also engage in group work in seminars, in which they will be encouraged to interact effectively with others and to work co-operatively on group tasks.
- 5 Students will acquire the skill to communicate complex concepts effectively both orally and through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- 6 To provide students with communication skills and to provide skills in IT

Method of Assessment

Main assessment methods:

Essay 3,000 words 27%
Extended Essay 6,000 words 53%
Oral mark 20%

Reassessment methods
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Audoin-Rouzeau, Stéphane and Becker, Annette, 1914-1918. Understanding the Great War (London, 2002).
Beckett, Ian W., The Great War 1914-1918 (Harlow, 2001).
Chickering, Roger, Imperial Germany and the Great War, 1914-1918 (Cambridge, 2nd edn 2004).
DeGroot, Gerard J., Blighty. British Society in the Era of the Great War (London and New York, 1996).
Ferguson, Niall, The Pity of War (London, 1998).
Robb, George, British Culture and the First World War (Basingstoke and New York, 2002).
Smith, Leonard V., Audoin-Rouzeau, Stéphane and Becker, Annette, France and the Great War, 1914-1918 (Cambridge, 2003).
Winter, Jay and Baggett, Blaine, The Great War and the Shaping of the 20th Century (New York, 1996).

Pre-requisites

None

Synopsis */

The history of the Great War is a subject of perennial fascination for this war left its imprint on British/European society to an extent almost unparalleled in modern history. No previous war matched it in scale and brutality. The military history and the course of events has been told many times. This course, by contrast, focuses on the social and cultural upheavals of the Great War. The aim is to move beyond narrow military history and examine the war's sociocultural impact on British and European societies. Furthermore, it hopes to overcome historians' fixation with national histories. The First World War was, by definition, a transnational event and this course will fully explore the comparative method.

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HI762 The Cultural History Of The Great War: Britain, France And Germany In C						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 To introduce students to the main socio-cultural developments in the history of the major European Continental states between c. 1914-1919; and to provide students with the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history.
- 2 To illustrate in different contexts and to compare how war impacted on both Britain Continental Europe in the early 20th century.
- 3 To provide students with an opportunity to develop their intellectual interests in both Modern British and European History and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- 4 To expose students to the disciplines of cultural and military history and to the comparative method.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Students will gain an understanding of how Modern British and Modern European History intersect, which should help to equip them to live and work in Continental Europe.
- 2 Students will be encouraged to consider critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians, and they will also be encouraged to develop their ability to identify and solve problems.
- 3 The course will test problem solving skills and ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- 4 Students will also engage in group work in seminars, in which they will be encouraged to interact effectively with others and to work co-operatively on group tasks.
- 5 Students will acquire the skill to communicate complex concepts effectively both orally and through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- 6 To provide students with communication skills and to provide skills in IT.

Method of Assessment

Main assessment methods:

Essay 3,000 words 27%
Extended Essay 6,000 words 53%
Oral mark 20%

Reassessment methods
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Audoin-Rouzeau, Stéphane and Becker, Annette, 1914-1918. Understanding the Great War (London, 2002).
Beckett, Ian W., The Great War 1914-1918 (Harlow, 2001).
Chickering, Roger, Imperial Germany and the Great War, 1914-1918 (Cambridge, 2nd edn 2004).
DeGroot, Gerard J., Blighty. British Society in the Era of the Great War (London and New York, 1996).
Ferguson, Niall, The Pity of War (London, 1998).
Robb, George, British Culture and the First World War (Basingstoke and New York, 2002).
Smith, Leonard V., Audoin-Rouzeau, Stéphane and Becker, Annette, France and the Great War, 1914-1918 (Cambridge, 2003).
Winter, Jay and Baggett, Blaine, The Great War and the Shaping of the 20th Century (New York, 1996).

Pre-requisites

None

Synopsis <span style =

The history of the Great War is a subject of perennial fascination for this war left its imprint on British/European society to an extent almost unparalleled in modern history. No previous war matched it in scale and brutality. The military history and the course of events has been told many times. This course, by contrast, focuses on the social and cultural upheavals of the Great War. The aim is to move beyond narrow military history and examine the war's sociocultural impact on British and European societies. Furthermore, it hopes to overcome historians' fixation with national histories. The First World War was, by definition, a transnational event and this course will fully explore the comparative method.

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HI767 Churchill's Army: the British Army in the Second World War						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
1	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 To provide students with the skills needed to understand, evaluate, contextualise and communicate effectively their knowledge of history.
- 2 To provide students with an understanding of the combat effectiveness, social structure and political complexion of the British Army in the Second World War.
- 3 To expose students to the disciplines of political, social and military history and their various methodological approaches.
- 4 To test and improve skills appropriate to level 5 and 6 students by setting them specific, differentiated tasks.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Students will acquire the skill to communicate complex concepts effectively both orally and through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- 2 To provide students with communications skills (S of H, Transferable Skills 1), the ability to integrate numerical and statistical information (S of H, Transferable Skills 2), and to provide skills in information technology
- 3 The course will test problem solving skills and sharpen the ability to work both independently and with groups.

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 12%
Class presentation 10-minutes 8%
Essay 2 3,000 words 12%
Exam Prep Essay 1,000 words 8%
Examination 2 hours 60%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Alan Allport, *Browned Off and Bloody-Minded: The British soldier goes to war 1939-1945* (2015)
Christopher Bayly and Tim Harper, *Forgotten Armies: The Fall of British Asia 1941-1945* (2004)
John Buckley, *Monty's Men: The British Army and the Liberation of Europe* (2014)
Jeremy Crang, *The British Army and the People's War, 1939-45* (2000)
Jonathan Fennell, *Combat and Morale in the North African Campaign* (2011)
David French, *Raising Churchill's Army: the British Army and the War against Germany, 1919-1945* (2001)

Pre-requisites

None

Restrictions

Students on the BA(Hons) Military History programme will have priority for spaces on this module.

Synopsis <span style =

The module will explore the nature of the British Army in the Second World War. How it reacted to the crushing defeats of 1940 in France and 1942 in the Far East before transforming itself into a war-winning force. It will take a broad approach to military history, studying the political, economic and cultural realities behind the force.

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HI787 The Nature of Command						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 30

Private study hours: 270

Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Acquired a firm grasp of the historiography of the topic and of shifts in the attitudes towards, and demands of, senior military commanders.
- 2 Demonstrated a broad conceptual command of the study of military leadership, and a thorough and systematic understanding of the latest research on the subject.
- 3 Demonstrated their capacity to assess and critically engage with a wide range of primary sources, both visual and written.
- 4 Demonstrated independent learning skills by being able to make use of a wide range of high-level resources, including up-to-date research in peer-reviewed journals, information technology, relevant subject bibliographies and other primary and secondary sources.
- 5 Acquired the ability to analyse key texts and other materials critically at a high level.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Enhanced their ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- 2 Enhanced communication, presentational skills and information technology skills.
- 3 Demonstrated the acquisition of an independent learning style when engaging with the course content, for example in the preparation and presentation of course work, in carrying out independent research, in compiling bibliographies and other lists of research materials, by showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form.
- 4 Analysed, discussed, deconstructed and demonstrated cogent understanding of central texts and, subsequently, assembled and presented arguments based on this analysis; by virtue of this process, students will also have gained an appreciation of the uncertainty and ambiguity which surrounds the core themes of this module.
- 5 Approached problem solving creatively, and formed critical and evaluative judgments about the appropriateness of these approaches.

Method of Assessment

Main assessment methods:

Essay 1 3,000 words 30%

Essay 2 3,000 words 30%

Presentation 15 minutes 20%

In-class test 50-minutes 20%

Reassessment methods:

Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

John Keegan, *The Mask of Command*, (London: 1987)

Robin Prior and Trevor Wilson, *Command on the Western Front*, (London: 1992)

Gary Sheffield, *Leadership and Command: the Anglo-American experience since 1861*, (London: 2002)

Gary Sheffield, *The Challenges of High Command*, (Basingstoke: 2003)

E. Sixsmith, *British Generalship in the Twentieth Century*, (London: 1970)

Pre-requisites

None

Synopsis <span style =

The course will provide students with a historical understanding of command at a variety of levels by looking at various types of battle scenarios, both strategic and tactical. The course will take an international perspective as well as a chronological one, but will rely primarily on Anglo-American case studies, the colonial struggles of the 19th century, the retreat from empire, the two world wars and the recent actions in the Gulf. As well as providing historical lessons, students will be challenged to solve universal command problems still applicable to modern warfare, and thus provides a transferable skill in both a specific sense - useful for anyone contemplating a career in the armed forces - and in a generic sense it will stimulate the skills needed to deconstruct and solve problems logically while taking account of a variety of factors and perspectives.

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HI789 The Art of Death						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	60% Coursework, 40% Exam	
1	Canterbury	Spring	I	30 (15)	60% Coursework, 40% Exam	
2	Canterbury	Autumn	I	30 (15)	60% Exam, 40% Coursework	
2	Canterbury	Spring	I	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate skills that enable them to work with a variety of historical sources, including visual evidence (e.g., sculpture, paintings, stained glass) and documentary sources (e.g., wills and coroners' records), and to evaluate their relative strengths and limitations, and to interpret these sources.
- 2 Provide an overview of the development of the visual culture of death in medieval Europe and an understanding of artistic innovations within the context of wider artistic, economic, devotional, social and epidemiological developments.
- 3 Demonstrate an awareness of different disciplinary approaches to the theme of death in the Middle Ages (especially art-historical, social-historical, theological, and literary), and to approach a specific monument with an understanding of its potential as evidence addressing different disciplinary concerns.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate the ability to construct robust historical arguments drawing intelligently on primary and secondary sources, and to present these arguments.
- 2 Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
- 3 Demonstrate knowledge and understanding of the past and particular aspects of the historiography and methodology, assisting them in other courses.

Method of Assessment

Main assessment methods:

Source Analysis 3,000 words 20%
Term Paper 3,000 words 20%
Examination 2 hours 60%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Binski, Paul (2004). *Becket's Crown* (New Haven, 2004)
Binski, Paul (1996). *Medieval Death: Ritual and Representation* (London, 1996)
Brown, Peter (1982). *The Cult of the Saints* (Chicago, 1982)
Camille, Michael (1992). *Image on the Edge* (London, 1992)
Horrox, Rosemary (1994). *The Black Death* (Manchester, 1994)
Le Goff, Jacques (1986). *The Birth of Purgatory* (Chicago, 1986)
Saul, Nigel (2001). *Death, Art, and Memory in Medieval England* (Oxford, 2001)

Pre-requisites

None

Synopsis <span style =

This module explores the place of death within medieval European culture, focusing especially on the visual and material evidence of relics, tombs, architecture, wall paintings, and illuminated manuscripts. It will begin by examining how ideas about death and the dead were expressed in works of art from Late Antiquity until the arrival of the Black Death in 1348. Our primary sources will be set within the context of literary, visual, documentary and liturgical evidence. Together, we will examine these sources from different disciplinary perspectives in attempt to determine how the study of medieval death and contemporary anxieties about the afterlife can inform us about how people lived in the Middle Ages.

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HI790 The Art of Death: Representations, Rituals,& Records in Medieval Europe						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	60% Exam, 40% Coursework	
2	Canterbury	Spring	H	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Demonstrate skills that enable them to work with a variety of complex historical sources, including visual evidence (e.g., sculpture, paintings, stained glass) and documentary sources (e.g., wills and coroners' records), and to critically evaluate their relative strengths and limitations, and provide sophisticated interpretation of these sources.
- 2 Provide a detailed overview of the development of the visual culture of death in medieval Europe and a comprehensive understanding of artistic innovations within the context of wider artistic, economic, devotional, social and epidemiological developments.
- 3 Demonstrate a comprehensive understanding of different disciplinary approaches to the theme of death in the Middle Ages (especially art-historical, social-historical, theological, and literary), and to approach a specific monument with a thorough understanding of its potential as evidence addressing different disciplinary concerns.

The intended subject specific learning outcomes.
On successfully completing the module level 6 students will be able to:

- 1 Demonstrate the ability to construct robust and comprehensive historical arguments drawing intelligently on complex primary and secondary sources, and to present these arguments clearly.
- 2 Demonstrate skills of conceptualisation, reflexivity, critical thought and epistemological awareness and the ability to effectively apply these to complex historical problems and sources.
- 3 Demonstrate detailed knowledge and comprehensive understanding of the past and particular aspects of the historiography and methodology, assisting them in other courses.

Method of Assessment

Main assessment methods:

Source Analysis	3,000 words	20%
Term Paper	3,000 words	20%
Examination	2 hours	60%

Reassessment methods:
Reassessment Instrument: 100% coursework

Preliminary Reading

Indicative Reading List:

Binski, Paul (2004). *Becket's Crown* (New Haven, 2004)
Binski, Paul (1996). *Medieval Death: Ritual and Representation* (London, 1996)
Brown, Peter (1982). *The Cult of the Saints* (Chicago, 1982)
Camille, Michael (1992). *Image on the Edge* (London, 1992)
Horrox, Rosemary (1994). *The Black Death* (Manchester, 1994)
Le Goff, Jacques (1986). *The Birth of Purgatory* (Chicago, 1986)
Saul, Nigel (2001). *Death, Art, and Memory in Medieval England* (Oxford, 2001)

Pre-requisites

None

Synopsis <span style =

This module explores the place of death within medieval European culture, focusing especially on the visual and material evidence of relics, tombs, architecture, wall paintings, and illuminated manuscripts. It will begin by examining how ideas about death and the dead were expressed in works of art from Late Antiquity until the arrival of the Black Death in 1348. Our primary sources will be set within the context of literary, visual, documentary and liturgical evidence. Together, we will examine these sources from different disciplinary perspectives in attempt to determine how the study of medieval death and contemporary anxieties about the afterlife can inform us about how people lived in the Middle Ages.

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HI795 Inviting Doomsday: US Environmental						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 30
Private study hours: 270
Total study hours: 300

Learning Outcomes

The intended subject specific learning outcomes.
On successfully completing the module students will be able to:

- 1 Have acquired an understanding of how environmental history functions, its problems and its advantages, and how it differs from other types of history (social, economic etc.) and other disciplines (geography, sociology etc.)..
- 2 Have produced (and reflected on) written assignments and oral arguments situated within the discourse of environmental history by navigating a variety of apposite sources including eco-novels, ecological reports, and geography texts (alongside traditional histories).
- 3 Have critically analysed the relationship between US citizens and their surroundings over the course of the twentieth century and be able to relate this past to present dilemmas in American environmental policy.
- 4 Have discussed how environmental issues relate to other important themes such as gender, nationalism and racism.
- 5 Have recognized problematic concepts and labels such as 'wilderness,' 'nature' and 'ecology' in the canon of environmental history.
- 6 Have improved their ability to analyse, criticise and assess historical arguments.
- 7 Have analysed visual sources including maps, films, and documentaries.
- 8 Have improved their ability to plan and write an original history essay and to organise it around a coherent argument.

The intended generic learning outcomes.
On successfully completing the module students will be able to:

- 1 Participate in discussion, make their own contributions to discussion and listen to and respect the contributions of others through the two-hour seminar format.
- 2 Engage in group work, cooperating on set tasks toward answering historical questions (such as why was Rachel Carson's Silent Spring controversial), presenting individual and group responses.
- 3 Communicate their own ideas clearly and coherently, orally and in writing, assisted by peer and teacher feedback.
- 4 Reflect on their own learning, plan their use of time, and identify appropriate directions for further study, encouraged by the teacher.
- 5 Produce word-processed assignments that are of a high standard in terms of presentation and professionalism.
- 6 Effectively research using the Internet; recognizing the variety of sites on environmental issues located on the world wide web and their associated problems/benefits.

Method of Assessment

Main assessment methods
Essay 1 3000 words 20%
Essay 2 3000 words 20%
Oral contribution 10%
Examination 2 hours 50%
Reassessment methods
Reassessment Instrument: 100% coursework

Preliminary Reading

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices. The most up to date reading list for each module can be found on the university's reading list pages: <https://kent.rl.talis.com/index.html>

Synopsis <span style =

Condemned by the international community for refusing to sign the Kyoto Accords, rendered powerless by electricity blackouts, and stricken by the Hurricane Katrina disaster, the United States of America is today embroiled in a narrative of environmental controversy and catastrophe. This module explores to what extent the USA has been 'inviting doomsday' throughout the modern (twentieth-century) period. Commencing with an introductory session on writing and researching American environmental history, the module is then split into four sections: Science and Recreation, Doomsday Scenarios, Environmental Protest, and Consuming Nature. Over the twelve weeks we will consider a range of environmental issues that include wildlife management in national parks, pesticide spraying on prairie farms, nuclear testing in Nevada, and Mickey Mouse rides in Disneyland. By the end of the module, we will have constructed a comprehensive map of the United States based around themes of ecological transformation, assimilation and decay.

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HU502 Humanities Study Abroad Modules (Semester)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	60 (30)	Pass/Fail Only	
1	Canterbury	Spring	H	60 (30)	Pass/Fail Only	
1	Medway	Autumn	H	60 (30)	Pass/Fail Only	

Contact Hours

Learning and teaching modes will vary according to the country and institution attended. Inclusive of self-directed study, a total of 600 hours of study across a term or semester will be required for this module.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

- i. to acquire a broader, international and intercultural informed understanding of their subject discipline (C.1)
- ii. to experience different cultural approaches to learning, study and academic development (A.2, B.1, C.2)
- iii. to acquire intercultural competence, cross-cultural literacy, and to practice foreign-language skills (A.1, B.1, D.1)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

- i. enhanced, intercultural sensitive communication and interpersonal skills (D.3)
- ii. enhanced ability for self-management, flexibility, focus and project management (D.4)

Synopsis

Spending a period as full-time student at an overseas university, students will follow teaching and tuition in their own subject areas as well as choosing from a range of available courses in the Humanities. The curriculum will vary according to the partner institutions. Additionally, students will usually be offered to take language classes and/or courses on the culture of the host country.

HU503 Humanities Study Abroad Module (Year)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	120 (60)	Pass/Fail Only	
1	Medway	Whole Year	H	120 (60)	Pass/Fail Only	

Contact Hours

Learning and teaching modes will vary according to the country and institution attended. Inclusive of self-directed study, a total of 600 hours of study across a term or semester will be required for this module

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

- i. to acquire a broader, international and intercultural informed understanding of their subject discipline (C.1)
- ii. to experience different cultural approaches to learning, study and academic development (A.2, B.1, C.2)
- iii. to acquire intercultural competence, cross-cultural literacy, and to practice foreign-language skills (A.1, B.1, D.1)

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

- i. enhanced, intercultural sensitive communication and interpersonal skills (D.3)
- ii. enhanced ability for self-management, flexibility, focus and project management (D.4)

Method of Assessment

This module is assessed on a pass/fail basis. – In order to pass the module, students have to take the equivalent of 120 Kent credits at their host institutions, and successfully pass all these modules abroad as documented by the transcript from the host institution.

Restrictions

Humanities Study Abroad programmes with a year abroad.

Synopsis

Spending a period as full-time student at an overseas university, students will follow teaching and tuition in their own subject areas as well as choosing from a range of available courses in the Humanities. The curriculum will vary according to the partner institutions. Additionally, students will usually be offered to take language classes and/or courses on the culture of the host country.

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HU504 Humanities Placement Year Module						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	120 (60)	100% Coursework	
1	Canterbury	Whole Year	H	120 (60)	Pass/Fail Only	
1	Medway	Whole Year	H	120 (60)	Pass/Fail Only	

Contact Hours

Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended module learning outcomes
Students' learning is expected to be directed by their work place supervisor, depending on the requirements of the role they take in the organisation. The Placement Coordinator will usually make at least one visit to the student during the year to ensure the work being required of the student is appropriate and the requirements of the assessment process are being carried out.

Total number of study hours: 1200

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Display a systematic understanding of a range of key theoretical and practical issues currently faced by employers in the UK or abroad;
2. Demonstrate an insight into the functioning of the relevant industry, including an understanding of the professional opportunities available to them within the industry, and the challenges posed by working in this industry and how this could also impact in their area of study;
3. Apply their specific skills-set productively within the workings of a professional context and demands;
4. Contextualise and systematically record, and critically evaluate work place practices and processes.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate the ability to identify opportunities for professional development;
2. Work effectively both as part of a team and under their own initiative and understand group dynamics and handle interpersonal issues;
3. Manage workloads and priorities to meet deadlines, and sustain focus for extended periods working on independent projects, developing autonomy and self-management; and honing their organisational and time management skills.
4. Use IT for a wide range of purposes, which could include research, communication, compiling of reports, information management, promotion and design;
5. Communicate effectively, to a professional standard, coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies ;
6. Display a substantial degree of critical and self-reflexive awareness;
7. Reflect on their own learning and development, identifying strengths and strategies for development, developing autonomy in learning and continuous professional development.

Method of Assessment

Students undertaking the module will be assessed 100% by coursework.

The module will be assessed on a pass/fail basis only.

i. Monthly blogs – 20% A 500 word written blog must be submitted every month during a student's time on placement. This should reflect on what they have been doing during this time, any observations about working life, and details of training courses, visits and other key development events. Additional supporting material may be submitted alongside the written blog to evidence the work students have been doing in the workplace. A minimum of six blogs must be submitted to pass this component.

ii. Performance Evaluations - 20%

to be filled in by the workplace supervisor and student at the following mile stones: 2 weeks into the placement; half way through the placement and at the end of the placement - if a student is undertaking multiple separate placements during this module they should instead submit an evaluation 2 weeks into each placement and at the end of each placement. The evaluations can either be completed on a University provided template or a template used by the placement provider.

iii. Personal Development Reflective Report - 4000 words – 60%

The relevant Board of Examiners may offer students the chance to retrieve the credit for this module, should they fail any of the elements through the normal referral/deferral procedures. A referral/deferral would normally consist of the 4000 word Personal Development Reflective Report and a Portfolio of Material documenting the Placement (the mark for the Personal Development Reflective Report may be carried forward).

Preliminary Reading

- Durrant et al. (eds) (2011) Getting started with university-level work-based learning Libri
- Fanthome, C. (2004) Work placements: A Survival Guide for Students Palgrave
- Helyer (2015) The Work-Based Learning Student Handbook Palgrave
- Rook, S. (2015) Work Experience, Placements and Internships Palgrave Career Skills
- Rook, S. (2013) The Graduate Career Guidebook: Advice for Students and Graduates on Careers Options, Jobs, Volunteering, Applications, Interviews and Self-employment Palgrave Study Skills

Pre-requisites

None

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Restrictions

Students registered for any undergraduate programme within the Faculty of Humanities are eligible to apply for transfer to the same programme 'with a placement year' after successful completion of Stage 1. However the placement year can only be taken in conjunction with programmes which do not already include a period spent away from the university, either abroad or on placement/in industry.

The application and selection process is managed by the School responsible for the programme. Usually, students will require a Stage 1 average of 60 or above and a positive recommendation from Stage 1 tutors to be considered for the Placement year. There is no guaranteed acceptance. Successful transfer will be contingent upon:

1. The student finding appropriate placement(s) herself or himself
2. The internal application process
3. Normally a student taking up a placement should be expected to have achieved an average mark in their modules of between 58-62%, but the final decision rests with the School. References from the applicants' Stage 2 tutors may be sought in the selection process.

Synopsis *

Students spend a year (a minimum of 24 weeks full-time, or the equivalent part-time) working in a work place setting, applying and enhancing the skills and techniques they have developed and studied in the earlier stages of their degree programme. The work place may be directly related to a student's degree, but this is not a requirement of the module. The work students do is entirely under the direction of their work place supervisor, but support is provided via a dedicated Placement Coordinator within the student's home School. The University will provide the work place supervisor with clear written guidance outlining the intended learning outcomes and measures the employer must take to support the student in achieving these. This guidance is included in a three way agreement entered into by the University of Kent, the workplace provider and the student. This agreement must be signed by all relevant parties before the placement commences.

Note that participation in this module is dependent on students obtaining an appropriate placement (or a number of appropriate shorter placements that have a combined duration equivalent to 24 weeks full-time employment), for which guidance is provided through the School and Faculty in the year leading up to the placement. The Careers and Employability Service will also provide students with advice and guidance on applying and preparing for work placements.

JN500 Power without Responsibility - Media Power and Media Consumption in B						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	I	15 (7.5)	50% Coursework, 50% Exam	

Availability

BA (Hons) Journalism

BA (Hons) Politics

Contact Hours

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

Department Checked

29/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the growth and nature of media power since 1945 and particularly its relationship with the political process
2. Set patterns of media consumption in their historical context
3. Evaluate the mechanisms of media regulation and critically assess their effectiveness
4. Demonstrate familiarity with the influence of broadcast media
5. Assess the continuing significance of the national, regional and local press
6. Critically assess the impact of the internet on media power and media consumption
7. Demonstrate awareness of the economic forces that have framed the press, broadcast and online industries since 1945 and the role of these industries in specific areas of political and cultural life

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Use a range of established techniques to initiate and undertake critical analysis of ideas and information
2. Effectively communicate information, arguments and analysis in written and oral forms
3. Develop existing skills of self-discipline, self-direction and reflexivity
4. Enhance their ability to deliver work to a given length, format, brief and deadline, properly referencing sources and ideas

Method of Assessment

Main assessment methods

Essay – 50%

Examination – 50%

Reassessment methods

Like-for-like

Preliminary Reading

Allan, S (ed.) (2005), Journalism: Critical Issues, Open University Press, Maidenhead

Allan, S (ed.) (2010), The Routledge Companion to News and Journalism, Routledge, London

Barnett, S (2011), The Rise and Fall of Television Journalism, Bloomsbury, London

Conboy, M (2011), Journalism in Britain: a historical introduction, Sage, London

Curran, J and Seaton, J (2010), Power Without Responsibility: Press, broadcasting and the internet in Britain. 7th edn, Routledge, London

Fenton, N (ed.) (2010), New Media, Old News: Journalism and Democracy in the Digital Age, Sage, London

Franklin, B (2004), Packaging Politics: Political Communications in Britain's Media Democracy, 2nd edn, Hodder Arnold, London

Hargreaves, I (2003), Journalism: Truth or Dare? Oxford University Press, Oxford

Harrison, J (2006), News, Routledge, London

McNair, B (2009), News and Journalism in the UK, 5th edn, Routledge, London

Page, B (2011), Murdoch's Archipelago, rev edn, Simon & Schuster, London

Seymour-Ure, C (1996), The British Press and Broadcasting since 1945, 2nd edn, Blackwell, Oxford

Pre-requisites

JOUR3000 (JN300) History of Journalism

JOUR3020 (JN320) British Government and Politics

Synopsis

How news and information was accessed in 1945, the importance of national, regional and local newspapers and the role of radio. The impact of television on news consumption and the importance of ITN and the rise of commercial media.

Relationship between journalism and political power, and the role of spin in the era of broadcast dominance. Changing patterns of foreign coverage and the understanding of faraway disasters. Reporting 'The Troubles' in Ireland and the role of journalism in uncovering miscarriages of justice. Emergence and growth of 24 hour rolling news on radio and television and its impact on the political process. Online reporting, blogging and citizen journalism

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JN508 Communication and Humanitarianism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

BA (Hons) Journalism – optional module

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

29/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate comprehensive familiarity with the influence of broadcast media in the political sphere and on the voluntary sector
- 8.2 Critically assess the impact of the internet on media power and media consumption.
- 8.3 Demonstrate acquired knowledge of the central role that communications and media play at national, international and global levels of economic, political and social organisations along with the ability to articulate and explore the implications of this.
- 8.4 Demonstrate critical awareness of the diversity of approaches to understanding communication and media in historical and contemporary contexts.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Consider alternate views and exercise a degree of independent and informed critical judgement in analysis
- 9.2 Engage with forms of critical analysis, argument and debate expressed through an appropriate command of oral and/or written communication
- 9.3 Manage independent learning and to make use of scholarly reviews and primary sources
- 9.4 Devise and sustain arguments and solve problems using ideas and techniques, including those at the forefront of the discipline.

Method of Assessment

Main assessment methods

Essay 1 (2500 words) (35%)

Presentation (30%)

Essay 2 (2500 words) (35%)

Reassessment methods

Like for Like

Preliminary Reading

Allen, Tim and Seaton, Jean. "Introduction", in Tim Allen and Jean Seaton (eds), *The Media of Conflict: War Reporting and Representations of Ethnic Violence*, London: Zed Books, 1990

Cottle, Simon. *Global Crisis Reporting*. Berkshire: Open University Press, 2009

De Waal, Alexander. *Famine Crimes*. Indiana University Press, Bloomington, 1997

Franks, Suzanne. *Reporting Disasters - Aid and the media*, forthcoming from Hurst and Colombia

Robinson, Piers. *CNN Effect: The myth of news, foreign policy and intervention*. London: Routledge, 2002

Vaux, Tony. *The Selfish Altruist: Relief Work in Famine and War*. London: Sterling, VA: Earthscan, 2001.

Pre-requisites

None

Synopsis *

Indicative topics are:

- The changing patterns of foreign news coverage in the post war period, with particular reference to the developing world (colonial, cold war and 1990s)
- Case studies of foreign disasters and the media interpretation; Biafra, Ethiopia, Rwanda, Asian Tsunami.
- The role of citizen journalism in the coverage of faraway disasters
- The media understanding of types of disaster and complex emergencies, with reference to aid efforts and humanitarian intervention.
- The growth and emergence of NGOs, their use of marketing and communication techniques
- The role of the media in raising awareness for charitable fundraising.
- 24 hour news and the CNN effect

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JN509 Reporting Conflict						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	
1	Medway	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	

Availability

BA (Hons) Journalism – optional module

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

29/03/2022 - assessment pattern is not exactly what the spec says (vis-a-vis the essay plans, but convenor advises that this is what the 'seminar participation' actually is(!))

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a detailed understanding of the evolution of conflict reporting since 1935
2. Devise and sustain complex arguments concerning issues including the roles of censorship, propaganda and embedding
3. Demonstrate a detailed understanding of current professional practice in conflict reporting
4. Demonstrate detailed knowledge of current research in conflict reporting
5. Critically evaluate the range of attitudes and values arising from the complexity and diversity of contemporary conflict reporting.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Use a range of advanced techniques to initiate and undertake critical analysis of ideas and information.
2. Effectively communicate information, arguments and analysis.
3. Demonstrate advanced skills of self-discipline, self-direction and reflexivity.
4. Deliver work to a given length, format, brief and deadline, properly referencing sources and ideas.

Method of Assessment

Main assessment methods

40% Essay 1 (3,000 words)

40% Essay 2 (3,000 words)

10% Essay Plan 1

10% Essay Plan 2

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

Hastings, M (2000). Going to the Wars. London: Macmillan.

Knightley, P (2006). The First Casualty: The War Correspondent as Hero and Myth-Maker from the Crimea to Iraq. US: John Hopkins.

Loyd, A (2000). My War Gone By, I miss it so. London: Anchor.

Loyn, D (2006). Frontline: The True Story of the British Mavericks Who Changed the Face of War Reporting. London: Michael Joseph.

Simpson, J (2008). News From No Man's Land: Reporting the World. London: Pan.

Waugh, E (2003). Scoop: A Novel About Journalists. London: Penguin.

Pre-requisites

None

Synopsis *

Indicative topics are:

- How conflict reporting has developed from the 1930s to the digital multimedia reporting of the 21st century
- Journalism, patriotism and propaganda: war as a severe test of journalistic integrity and independence
- Embeds, independents and reporters' security
- Reporting terrorism
- The political impact of war reporting

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JN513 Political Reporting						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	
1	Medway	Spring	H	15 (7.5)	60% Coursework, 40% Exam	
1	Medway	Spring	H	15 (7.5)	70% Coursework, 30% Exam	

Availability

BA (Hons) Journalism

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

29/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Demonstrate a systematic understanding of key features of the structural relationship between the fields of politics and journalism.

8.2 Demonstrate a detailed knowledge about source influence models and be able to critically evaluate debates about the merits of particular models.

8.3 Demonstrate a comprehensive knowledge of the recent historical evolution of governmental communication processes and parliamentary reporting practices.

8.4 Demonstrate a systematic understanding of how social media and the 24-hour news cycle are transforming political journalism and be able to critically assess the merits and shortcomings of such technological and economic changes in the production of quality journalism.

8.5 Demonstrate detailed knowledge about language use and the exercise of power relations in interrogative encounters between journalists and politicians.

8.6 Demonstrate a comprehensive knowledge of journalistic framings of leadership and public opinion in political reporting.

8.7 Demonstrate a systematic understanding of the complex interplay between news and opinion in political reporting and evaluate such changes in the contexts of the contributions of journalism to the democratic health of a society.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 Demonstrate a systematic understanding of the key concepts and theories of the relevant academic literature.

9.2 Critically evaluate and apply knowledge of relevant concepts and theories in the formulation, framing and execution of textual analysis projects.

9.3 Comprehensively implement research and writing skills in individual written work.

9.4 Comprehensively implement oral communication skills in group study contexts.

9.5 Exercise independent learning skills and organise their study in an efficient and disciplined manner.

Method of Assessment

Main assessment methods

Essay (4000 words) (60%)

Examination, 2 hour (40%)

Reassessment methods

Like for Like

Preliminary Reading

Benson, R. & Neveu, E. (2005) (eds.) *Bourdieu and the Journalistic Field*. Malden, MA: Polity.

Cottle, S. (ed.) (2003) *News, Public Relations and Power*. London: Sage.

Franklin, B. (2004) *Packaging Politics: Political Communications in Britain's Media Democracy*. 2nd edn. London: Arnold.

Hargreaves, I. (2003) *Journalism: Truth or Dare?* Oxford: Oxford University Press.

Kuhn, R. & Neveu, E. (eds.) (2002) *Political Journalism: New challenges, new practices*. London: Routledge.

McNair, B. (2000) *Journalism and Democracy: An evaluation of the political public sphere*. London: Routledge

Pre-requisites

None

Restrictions

Closed to exchange and short term students

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Synopsis *

This module examines the reporting practices of political journalists, the institutional contexts of political journalism, and the interactions between journalists and sources across different forms of political reportage. It assesses the power of governmental communication, and the changing nature of contemporary political journalism. Forms of political reportage that will be investigated include: parliamentary reporting, political commentary, interviews and press conferences, and the role of social media in political reportage.

JN514 Propaganda-Media, Manipulation and Persuasion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	

Availability

BA (Hons) Journalism - compulsory

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

29/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate a systematic understanding and critical awareness of key features and methods of propaganda and its dissemination through the media.
- 8.2 Demonstrate a detailed knowledge of and be able to critically evaluate debates on the application of particular models of propaganda.
- 8.3 Demonstrate a comprehensive knowledge of the historical evolution of propaganda and of the means of dissemination through the constantly changing forms of media from word of mouth to social media, and be able to critically reflect on the consequences of media development for the content and form of propaganda.
- 8.4 Demonstrate a comprehensive knowledge of the use of propaganda during wartime – with detailed knowledge of specific examples drawn from the wars of the 20th and 21st centuries.
- 8.5 Demonstrate a comprehensive knowledge and systematic understanding of the use of language in using propaganda to influence public opinion and human behaviour.
- 8.6 Demonstrate a systematic understanding of the spectrum of propaganda in the media.
- 8.7 Demonstrate a systematic understanding of the contexts of propaganda usage and the importance of content and intent analysis as measures of the phenomenon.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate a systematic understanding of the key concepts and theories of the relevant academic literature.
- 9.2 Critically evaluate and apply knowledge of relevant concepts and theories in the formulation, framing and execution of textual analysis projects.
- 9.3 Demonstrate strong research and writing skills.
- 9.4 Demonstrate strong oral communication skills.
- 9.5 Exercise independent learning skills and organise their study in an efficient and disciplined manner.

Method of Assessment

Main assessment methods

Essay (2500 words) (35%)

Presentation (30%)

Essay (2500 words) (35%)

Reassessment methods

Like for Like

Preliminary Reading

Jacques Ellul, Propaganda: The Formation of Men's Attitudes, New York: Vintage, 1973

Garth Jowett and Victoria O'Donnell, Propaganda and Persuasion, Thousand Oaks, Ca: Sage, 2006

Edward Herman and Noam Chomsky, Manufacturing Consent: The Political Economy of Mass Media, New York: Pantheon Books, 1988

Keith Somerville, Radio Propaganda and the Broadcasting of Hatred: Historical Development and Definitions, Basingstoke: Palgrave/Macmillan, 2012

Phillip Taylor, Munitions of the Mind: A history of propaganda from the ancient world to the present day, Manchester: Manchester University Press, 2003 edition

David Welsh, Propaganda: Power and Persuasion, London: British Library, 2013

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Pre-requisites

None

Restrictions

Closed to exchange and short term students

Synopsis *

The module examines the role of propaganda as a means of communication and persuasion and deals with the definitions, content, intent and methods of propaganda. It involves study and critical assessment of the role of propaganda in the two world wars, the Cold War, apartheid South Africa, Rwanda and contemporary conflicts and politics.

JN515 Reporting the Second World War						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	H	15 (7.5)	60% Coursework, 40% Exam	

Availability

BA (Hons) Journalism

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

29/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate a systematic understanding and critical awareness of the key features and methods of reporting politics and international affairs in British newspapers between 1936 and 1945.
- 8.2 Show a systematic understanding and critical awareness of the key features and methods of reporting politics and international affairs on BBC Radio between 1936 and 1945.
- 8.3 Demonstrate a detailed knowledge of and be able to critically evaluate debates on the role of British newspaper and broadcast journalism during this period.
- 8.4 Demonstrate a comprehensive knowledge of the evolution of newspaper journalism and be able to critically reflect on the conduct of newspapers between 1936 and 1945.
- 8.5 Demonstrate a comprehensive knowledge of the evolution of radio journalism and be able to critically reflect on the conduct of the BBC between 1936 and 1945
- 8.6 Demonstrate a comprehensive knowledge of the reporting of appeasement and war in British national newspapers and BBC Radio.
- 8.7 Demonstrate a comprehensive knowledge and systematic understanding of the relationships between journalists and the British state between 1936 and 1945.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate a systematic understanding of key arguments and theories in the relevant academic literature.
- 9.2 Critically evaluate and apply knowledge of relevant concepts and theories in the formulation of historical arguments.
- 9.3 Demonstrate strong independent research skills.
- 9.4 Demonstrate strong oral and written communication skills.
- 9.5 Exercise independent learning skills and organise their study in an efficient and disciplined manner.

Method of Assessment

Main assessment methods

Essay (3000 words) (40%)
Examination, 2 hour (40%)
Seminar presentation (20%)

Reassessment methods

Reassessment Instrument: 100% examination

Preliminary Reading

Angus Calder, *The People's War*, London: Pimlico, 2008

Richard Cockett, *Twilight of Truth: Chamberlain, Appeasement and the Manipulation of the Press*, London, Weidenfeld and Nicolson, 1989

Daniel Hucker, *Public Opinion and the End of Appeasement in Britain and France*, Farnham, Ashgate Publishing, 2011

Desmond Hawkins (Ed) *War Report: BBC Radio Dispatches from the Front Line, 1944-1945*, BBC Books, 2014

Tim Luckhurst, *Excellent but Gullible People, The Press and the People's Convention*, *Journalism Studies* Volume 14, No.1 pp. 62-77, 2013

Tim Luckhurst and Lesley Phippen, *George Orwell versus Vera Brittain: Obliteration Bombing and the Tolerance in Wartime of Dissent in Weekly Political Publications*, *George Orwell Studies*, Vol.2 No.1, pp. 6 – 20, 2017

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Pre-requisites

None

Restrictions

Closed to exchange and short term students

Synopsis <span style =

The module examines the role and performance of British newspaper and radio journalism from the Abdication Crisis of 1936 until the end of the Second World War in Europe. It explores the relationships between government and press and government and the BBC during the era of appeasement and war. The module assesses how journalism responded to the challenge of holding power to account in a democracy at war. It explores the difference between security censorship and policy censorship. It examines journalists' role in creating the myth of the blitz and the concept of people's war. It assesses the parts played by popular and quality newspapers in speaking truth to power on issues of strategic policy and popular controversy. Journalists in a democracy at war face intense pressure to exercise self-censorship in the national interest. The module explores the extent to which journalists succumbed willingly to this pressure and the extent to which they resisted it in the public interest. It examines the growth of the BBC in wartime and reflects on the relationship between the corporation and increasingly powerful popular newspapers.

JN517 Dissertation in Journalism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	45 (22.5)	100% Coursework	

Availability

BA (Hons) Journalism

Contact Hours

Total Contact Hours: 28

Private Study Hours: 422

Total Study Hours: 450

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Identify, plan and sustain a supervised study in a specific area of Journalism
2. Understand the epistemological and methodological issues involved in research projects in journalism, and the relationship between these concepts
3. Conceptualise a question for investigation in the field of multimedia journalism, and to design the appropriate research methodology
4. Deploy the appropriate concepts in the study of journalism
5. Evaluate and interpret practical and/or theoretical concepts and principles relating to journalism

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Work with theoretical knowledge and apply theory to practical issues
2. Show awareness of the ethical, theoretical, epistemological and methodological dimensions of the scholarly work done in their discipline in general and their own work
3. Undertake analysis of existing areas of knowledge and make carefully constructed arguments
4. Achieve a level of conceptual understanding that will allow them to critically evaluate research, policies and practices
5. Use the libraries, the internet, bibliographic search engines, online resources, and effectively conduct research

Method of Assessment

Main assessment methods

Presentation – 10%

Plan (2,000 words) – 20%

Dissertation (10,000 words)- 70%

Reassessment methods

Like for like

Preliminary Reading

Altheide, D.L and Schneider, C.J. (2013), Qualitative Media Analysis. London: Sage

Atton, C. (2002) Alternative Media, London: Sage

Bignell, J. (1997) Media Semiotics: An Introduction, Manchester: Manchester University Press

Brennen, B. (2013) Qualitative Research Methods for Media Studies, New York: Routledge

Frost, C. (2000) Media Ethics and Self-Regulation, Harlow: Pearson Education

Gunter, B. (2000) Media Research Methods: Measuring Audiences, Reactions and Impact, London: Sage

Pink, S. (2007) Doing Visual Ethnography: Images, Media, and Representation in Research, London: Sage

Reeves, I (2014) The Newspapers Handbook, London: Routledge

Walliman, N.B. (2001) Your Research Project: A Step-by-Step Guide for the First-Time Researcher, London: Sage

Pre-requisites

None

Synopsis <span style =

Students will build on and integrate their knowledge, skills and experience by undertaking an independent research project in the form of a supervised dissertation. Research can be undertaken in a broad range of areas, however it is expected that the content of the thesis will demonstrate clear links to other elements of the programme, for example, focusing on an aspect of the cultural and/or institutional role of journalism. The finished dissertation/project will therefore represent the synthesis and culmination of the skills and knowledge gained elsewhere on the programme.

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JN518 Essentials of Feature Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	60% Coursework, 40% Exam	

Availability

BA (Joint Honours) One Other Subject With Journalism

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate advanced reporting and writing skills to produce a range of news and features content for a defined audience
2. Develop a deeper understanding of feature content across a wide range of publications and the importance of knowing your audience
3. Critically explore the writing styles of notable contemporary feature writers, interviewers and reviewers
4. Understand how to develop valid feature ideas with reference to the current news agenda and a detailed understanding of news values
5. Understand the ethical and legal principles that underpin the use of opinion in journalism

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Gather, organise and deploy information in order to formulate arguments coherently and communicate them fluently
2. Engage critically with information from primary and secondary sources
3. Reflect upon the relevance of the student's own cultural commitment and positioning
4. Work to deadlines in flexible and innovative ways showing self-direction and self-discipline
5. Consider and evaluate their own work and the work of others with reference to professional standards
6. Use information technology to perform a range of tasks

Method of Assessment

Main assessment methods

Review article (500 words) – 20%

Feature Article (1,000 words) – 60%

Reflective essay (500 words) – 20%

Reassessment methods

Like for like

Preliminary Reading

Barber, L. (2014), A Curious Career, Bloomsbury

Ebert, R. (2000), I Hated, Hated, Hated This Movie, Andrews McMeel

Harcup T (2009), Journalism Principles and Practice, Sage Publications

Keeble, R. and Reeves, I. (2014), The Newspapers Handbook, Routledge

Kermode, M. (2014), Hatchet Job, Picador

Randall D (2011), The Universal Journalist, Pluto Books

Pre-requisites

JOUR3040 (JN304) Introduction to Reporting

JOUR3050 (JN305) Essentials in Reporting

JOUR5190 (JN519) Introduction to Feature Writing

Synopsis <span style =

Develop a deeper understanding of how feature writers tailor content to suit defined readerships and publications. How and why opinion is used by journalists in a range of articles, including reviews and columns. How defamation law and the Editors' Code of Practice guide the use of opinion in features. How journalists create distinctive, compelling narratives in columns, reviews and travel pieces including the selection of angles and use of language. The importance of photography and other visual elements as storytelling tools. Writing styles of notable feature writers and interviewers. How the internet has changed the output of reviewers and columnists. Research tools used by feature writers. Carrying out original research.

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JN519 Introduction to Feature Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Autumn	I	15 (7.5)	60% Coursework, 40% Exam	

Availability

BA (Joint Honours) One Other Subject With Journalism

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

Yes

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate advanced reporting and writing skills to produce a range of news and features content for a defined audience
2. Understand the difference between news stories, features, opinion columns and reviews
3. Understand the feature content of newspapers, magazines and supplements and be familiar with the different styles of a wide range of titles
4. Critically explore the writing styles of notable contemporary feature writers
5. Develop valid feature ideas with reference to the current news agenda and an understanding of news values

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Gather, organise and deploy information in order to formulate arguments coherently and communicate them fluently
1. Engage critically with information from primary and secondary sources
2. Understand the narrative processes and modes of representation at work in key texts
3. Reflect upon the relevance of the student's own cultural commitment and positioning
4. Work to deadlines in flexible and innovative ways showing self-direction and self-discipline
5. Consider and evaluate their own work and the work of others with reference to professional standards
6. Use information technology to perform a range of tasks

Method of Assessment

Main assessment methods

2 x Column article (1,000 words) – 60%

Pitch (300 words) – 10%

Presentation (10 minutes) – 30%

Reassessment methods

Like for like

Preliminary Reading

Brooker C (2007), Dawn of the Dumb, Faber and Faber

Harcup T (2009), Journalism Principles and Practice, Sage Publications

Moran C (2013), Moranthology, Ebury

Randall D (2011), The Universal Journalist, Pluto Books

Thompson H S (2012), Fear and Loathing at Rolling Stone, Penguin

Wallace D F (2005), Consider the Lobster, Abacus

Wolfe T (2005), The Kandy-Kolored Tangerine Flake Streamline Baby, Vintage

Wolfe T (ed) (1975) The New Journalism, Picador

Pre-requisites

JOUR3040 (JN304) Introduction to Reporting

JOUR3050 (JN305) Essentials in Reporting

This module is a pre-requisite for:

JOUR5180 (JN518) Essentials of Feature Writing

Synopsis <span style =

The difference between news stories and features. A range of different feature styles including news reactive features, interviews, reviews and columns. A range of UK and international publications. Understanding how features are targeted at different readerships, and the range of styles employed by feature writers. Writing styles of notable feature writers. The tradition of feature and non-fiction writing in the UK and America and analysing the styles of key writers. Research tools used by feature writers and carrying out original research. How feature writers respond to the news agenda to develop timely, original and compelling articles. How to pitch feature ideas to editors.

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JN520 Introduction to Media Law						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	I	15 (7.5)	100% Coursework	

Availability

Optional to the following courses: BA (Joint Honours) One Other Subject WITH Journalism; BA (Joint Honours) One Other Subject AND Journalism

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Department Checked

11/03/2022 - Evidence the Covid assessment pattern was temporary: <https://www.kent.ac.uk/socsci/documents/module-specs/2020-21/assessment%20changes%20covid/journalism.pdf>

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the key legal principles relevant to the production of multimedia journalism in England and Wales
2. Identify key reference literature and sources used in newsrooms and be able to apply them to common news situations
3. Critically examine how media law in England and Wales upholds the right to privacy and protects from reputational damage
4. Critically examine how media law in England and Wales upholds the right to a fair trial and the protections offered to victims and witnesses of crime
5. Understand how copyright law applies in the production of multimedia journalism

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Use a range of established techniques to initiate and undertake critical analysis of ideas and information
2. Engage in meaningful debate about issues faced by media professionals
3. Use primary and secondary source material to present accurate and reasoned arguments
4. Correctly apply the law to simple scenarios
5. Consider and evaluate their work with reference to professional standards

Method of Assessment

Main assessment methods

Presentation (10 mins) 30%

Essay 3,000 words – 70%

Reassessment methods

Like for like

Preliminary Reading

Barendt E et al (2014), Media Law: Text, Cases and Materials, 2nd edn, Pearson

Hanna M and Dodds M (2016), McNae's Essential Law for Journalists, 23rd edn, OUP

Quinn F (2015), Law for Journalists, 5th edn, Pearson

Pre-requisites

None

Synopsis *

Journalists wield an extraordinary power in society. A single review can boost the career of an entertainer or end it. A single crime report can destroy the reputation of the accused, even if they are later found innocent. This module offers a basic introduction to the law as it applies to journalists in England and Wales. Topics covered will include: copyright and how it applies to newspapers, broadcasters and internet publishers; the rules governing crime reporters and how they guarantee a defendant's right to a fair trial; defamation and how the law protects people's reputations, and under what circumstances journalists can publish potentially harmful facts and opinions; the legal protection offered to private and confidential information.

Availability

Optional to the following courses: BA (Joint Honours) One Other Subject WITH Journalism; BA (Joint Honours) One Other Subject AND Journalism

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Department Checked

11/03/2022 - Evidence the Covid assessment pattern was temporary: <https://www.kent.ac.uk/socsci/documents/module-specs/2020-21/assessment%20changes%20covid/journalism.pdf>

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the key legal principles relevant to the production of multimedia journalism in England and Wales
2. Identify key reference literature and sources used in newsrooms and be able to apply them to common news situations
3. Critically examine how media law in England and Wales upholds the right to privacy and protects from reputational damage
4. Critically examine how media law in England and Wales upholds the right to a fair trial and the protections offered to victims and witnesses of crime
5. Understand how copyright law applies in the production of multimedia journalism

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Use a range of established techniques to initiate and undertake critical analysis of ideas and information
2. Engage in meaningful debate about issues faced by media professionals
3. Use primary and secondary source material to present accurate and reasoned arguments
4. Correctly apply the law to simple scenarios
5. Consider and evaluate their work with reference to professional standards

Method of Assessment

Main assessment methods

Coursework – presentation (10 minutes) – 30%

Coursework – essay (3000 words) - 70%

Reassessment methods

Like for like

Preliminary Reading

Barendt E et al (2014), Media Law: Text, Cases and Materials, 2nd edn, Pearson

Hanna M and Dodds M (2016), McNae's Essential Law for Journalists, 23rd edn, OUP

Quinn F (2015), Law for Journalists, 5th edn, Pearson

Pre-requisites

none

Synopsis <span style =

Journalists wield an extraordinary power in society. A single review can boost the career of an entertainer or end it. A single crime report can destroy the reputation of the accused, even if they are later found innocent. This module offers a basic introduction to the law as it applies to journalists in England and Wales. Topics covered will include: copyright and how it applies to newspapers, broadcasters and internet publishers; the rules governing crime reporters and how they guarantee a defendant's right to a fair trial; defamation and how the law protects people's reputations, and under what circumstances journalists can publish potentially harmful facts and opinions; the legal protection offered to private and confidential information.

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JN600		Travel Journalism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	60% Coursework, 40% Exam	

Availability

BA (Hons) Journalism

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Evaluate and apply key concepts in the study of travel journalism, including the concept of the 'tourist gaze' and 'staged authenticity'
- 8.2 Demonstrate a systematic understanding of theoretical perspectives and concepts including; globalisation, postcolonial theory and cultural difference
- 8.3 Critically apply theoretical perspectives to a range of televisual, photographic and written "texts"
- 8.4 Demonstrate a knowledge and critical understanding of historical and cultural developments in travel and tourism
- 8.5 Demonstrate an understanding of the uses and limitations of relevant research methodologies
- 8.6 Be able to reflect critically on the codes and conventions of different forms of travel journalism and implement them effectively.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate a systematic understanding of the key concepts and theories of the relevant academic literature.
- 9.2 Critically evaluate and apply knowledge of relevant concepts and theories in the formulation, framing and execution of textual analysis projects.
- 9.3 Comprehensively implement research, writing and communications skills.
- 9.4 Exercise independent learning skills and organise their study in an efficient and disciplined manner.

Method of Assessment

Main assessment methods

Feature (1500 words) (30%)

Essay (2500 words) (30%)

Examination, 2 hour (40%)

Reassessment methods

Like for Like

Preliminary Reading

Berger, A. (2004) Deconstructing travel: Cultural Perspectives on Tourism, Lanham, Maryland: Alta Mira Press

Clark, S. (ed) (1999) Travel Writing & Empire: Postcolonial Theory in Transit, London: Zed

Cocker, M. (1992) Loneliness and Time: British Travel Writing in the Twentieth Century. London: Secker & Warburg

Crouch, D. & Lubben, N. (eds) (2003) Visual Culture and Tourism, Oxford: Berg

Crouch, D, Jackson, R & Thompson, F. (eds) (2005) The Media & The Tourist Imagination Converging Cultures, London: Routledge

Hanusch, F & Fursich, E (eds) (2014) Travel Journalism Exploring Production, Impact and Culture, Basingstoke: Palgrave MacMillan

Moss, Chris. (2008) 'Travel Journalism: the road to nowhere,' British Journalism Review, 19.1, pp. 33–40.

Rojek, C. & Urry, J. (Eds) (1997) Touring Cultures: Transformations of Travel and Theory, London: Routledge

Selwyn, T. (ed) (1996) The Tourist Image: Myths and Myth Making in Tourism, Sussex: Jack Wiley & Sons Ltd.

Pre-requisites

None

Restrictions

Closed to exchange and short term students

Synopsis */

The module will introduce students to some of the key issues and debates surrounding travel and tourism. Principally:

- how might we differentiate between travel and tourism?
- how does our cultural experience shape our expectations of travel and tourism?
- as travellers and tourists how do we engage with different cultures?
- how does the media influence how we experience and practice travel and tourism?

These issues will be explored in relation to a range of media forms such as newspapers, magazines, television and radio programmes, blogs and social media.

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JN602 Essentials of Television Production						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	30 (15)	100% Coursework	

Availability

Wild module only

Contact Hours

Contact hours: 30 hours

Private study 270 hours.

Total hours 300

Department Checked

11/03/2021

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Plan, develop and produce television segments which meet Ofcom broadcasting standards
- 2) Understand the cultural space that television occupies within the mediascape
- 3) Comprehend the language of television from camera movements to editing techniques
- 4) Develop the teamwork and leadership skills required to organise a live TV broadcast
- 5) Reflect upon their own work, and evaluate each other's projects and proposals
- 6) Understand the legal, ethical and regulatory framework under which live TV broadcasting must operate in the UK

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Plan, manage and deliver a long term project
- 2) Understand the ethical, practical and legal dimensions of working in live television production
- 3) Deploy short, medium and long term organising skills
- 4) Understand the language of visual narrative and video storytelling
- 5) Display leadership and interpersonal skills by managing a team of their peers and guests

Method of Assessment

Main assessment methods:

Project Pitch: 10 minutes 10%

Project Plan and Structure: At least 5 pages A4: 15%

Final Project: One 12 minute TV segment: 75%

Reassessment methods:

Reassessment will be on a like-for-like basis. Students will have the opportunity to resubmit their TV segments with additional filming/editing.

Preliminary Reading

Holland, P., 2017. The New Television Handbook. 5th edition ed. New York: Routledge.

Millerson, G., 2001. Effective TV Production. 13th edition ed. Oxford: Focal Press.

Orlebar, J., 2011. The Television Handbook. 4th Edition ed. Abingdon: Routledge.

Owens, J. & Millerson, G., 2009. Television Production. 15th edition ed. New York: Focal Press.

Palmerson, G., 2008. Exposing Lifestyle Television. New York: Routledge.

Pearl, M., 2017. The Solo Video Journalist. 1st edition ed. New York: Routledge: Taylor & Francis.

Pre-requisites

None

Restrictions

Only available as Wild Module to Stage 3 students.

Synopsis *

This module will allow students to gain knowledge of television production from the planning stage through to its execution. During the Autumn term they will learn the language of television, camera work, scripting, organising a production, how to pitch a segment for a broadcaster, filming, editing, organising a crew and directing a live TV programme. They will then produce a TV segment in the genre of their choice (e.g. current affairs, music, arts, cooking etc) with support from their peers and academic staff.

2022-23 Humanities Undergraduate Stage 2 & 3 Module Handbook

JN603		Essential Media Law				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	15 (7.5)	100% Coursework	
1	Medway	Whole Year	H	15 (7.5)	50% Coursework, 50% Exam	

Availability

Compulsory to the Year in Journalism

Contact Hours

Total contact hours: 42

Total private study hours: 108

Total module study hours: 150

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate a detailed understanding of the key legal principles relevant to the production of multimedia journalism in England and Wales.
2. Identify key reference literature and sources used in newsrooms and be able to apply them to common news situations.
3. Critically examine how media law in England and Wales upholds the right to privacy and protects from reputational damage.
4. Critically examine how media law in England and Wales upholds the right to a fair trial and the protections offered to victims and witnesses of crime.
5. Articulate how copyright law applies in the production of multimedia journalism.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Deal with complex issues logically and thoughtfully, make sound judgements and communicate conclusions clearly.
2. Use independent learning techniques to continue their professional development.
3. Demonstrate self-direction and originality in tackling and solving legal and ethical issues faced by media professionals.

Method of Assessment

Main assessment methods

Coursework – 2 x narrative Moodle quizzes (45 minutes each) – and 50% each

Reassessment methods

Like for like

Preliminary Reading

Hanna M and Dodds M, McNae's Essential Law for Journalists (25th edn, OUP 2020)

Quinn, F. (2018), Law for Journalists, 6th ed, Pearson

Pre-requisites

None

Restrictions

For "Year in Journalism" students only

Synopsis <span style =

This module prepares students to pass the National Council for the Training of Journalists' exam Essential Media Law and Regulation. It provides a comprehensive and practical understanding of key concepts for professional journalists including: press freedom; defamation – components and defences; privacy; copyright; breach of confidence; regulation and self-regulation of media; contempt of court.

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JN604 British Public Affairs						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	50% Coursework, 50% Exam	
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Availability

Year in Journalism – compulsory module

Contact Hours

Total Contact Hours: 48

Private Study Hours: 102

Total Study Hours: 150

Department Checked

Yes LSSJ Covid AP permanent as discussed 24.3.21

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Show detailed understanding of the basic principles of the British constitution, the functions of Britain's national political institutions and their role in delivering accountable and representative outcomes
- 2) Demonstrate a comprehensive understanding of the electoral process, comparative electoral systems and the key issues facing electoral participation in a modern democracy
- 3) Show familiarity with how a range of approaches can be used to investigate how British political systems work, and with what success, and have some understanding of comparative systems
- 4) Demonstrate a detailed understanding of the structure and financing of public services including the National Health Service and social services

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Gather, organise and deploy information in order to formulate arguments cogently and confidently
- 2) Work confidently with abstract ideas and argue from competing perspectives
- 3) Comprehensively implement research and writing skills in individual written work
- 4) Exercise independent learning skills and organise study in an efficient and professional manner

Method of Assessment

Main assessment methods

In-course test, (45 mins.) – 50%

In-course test, (45 mins.) – 50%

Reassessment methods

Reassessment instrument: 100% coursework

Preliminary Reading

Morrison, J (2013), Essential Public Affairs for Journalists, 3rd edn, Oxford University Press, Oxford
 Leach, R, Coxall, B and Robins, L (2011), British Politics, 2nd edn, Palgrave Macmillan, Basingstoke
 Jones, B and Norton, P (2010), Politics UK, 7th edn, Pearson, Harlow
 Moran, M (2011), Politics and Governance in the UK, 2nd edn, Palgrave Macmillan, Basingstoke
 Judge, D (2005), Political Institutions in the United Kingdom, Oxford University Press, Oxford
 Kavanagh, D, et al (2006), British Politics, 5th edition, Oxford University Press, Oxford
 Peele, G (2004), Governing the UK. British Politics in the 21st Century, 4th edn, Blackwell, Oxford
 Jones, B (2010), Dictionary of British Politics, 2nd edn, Manchester University Press, Manchester

Pre-requisites

None

Restrictions

Only for Year in Journalism students

Synopsis *

This module prepares journalists to hold power to account by developing a thorough understanding of the British political system, focusing on recent political and constitutional developments. It will investigate topics such as the roles of Parliament, the Prime Minister and Cabinet, regional authorities, political parties, and the electoral system. It will assess key issues facing democratic government and institutions within the UK, analysing for example the role of Europe, the challenges posed by devolution, the Treasury and the National Health Service. There will also be discussion of contemporary political behaviour, including the issue of political participation. This module prepares students to sit the National Council for the Training of Journalists' (NCTJ) professional exam in public affairs.

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JN605		Reporting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	45 (22.5)	100% Coursework	
1	Medway	Whole Year	H	45 (22.5)	60% Coursework, 40% Exam	

Availability

Year in Journalism – compulsory module

Contact Hours

Total contact hours: 144

Private Study Hours: 306

Total Study Hours: 450

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Show a thorough understanding of different forms of journalism and a critical awareness of how they are practiced professionally alongside the principles of accuracy and fairness
- 2) Produce publishable news reports and features for publication in print and online with reference to professional ethics and standards
- 3) Understand the principles of investigative reporting including thorough research, following leads to a conclusion and treating statements by vested interests with due scepticism
- 4) Be able to evaluate current newsgathering and reporting techniques used in professional newsrooms and develop critiques of them

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Exercise initiative and personal responsibility in gathering, organising and deploying information
- 2) Make informed decisions and demonstrate self-direction in coping with complex and unpredictable situations
- 3) Consider and evaluate their work with reference to professional standards and develop critiques accordingly
- 4) Use information technology to complete a range of tasks to a set brief and deadline

Method of Assessment

Main assessment methods

1 x Timed newswriting test (45 mins) 25%

1 x Journalism portfolio (2,500 words) 75% - PASS COMPULSORY

Reassessment methods

Like for like

Preliminary Reading

Harcup T (2011), Journalism Principles and Practice, Sage Publications

Hicks W et al (2008), Writing for Journalists, Routledge

Marr A (2005), My Trade, Pan

Randall D (2011), The Universal Journalist, Pluto Books

Reeves I (2014), The Newspapers Handbook, 5th ed, Routledge

Smith J (2010), Essential Reporting, Sage Publications

Pre-requisites

None

Restrictions

For "Year in Journalism" students only

Synopsis *

Students will learn to identify what makes a story, develop newsgathering techniques to draw information from a range of sources and hone their writing skills to produce clean, accurate copy to a deadline. Students will consider how journalists should conduct themselves in public with reference to the Independent Press Standards Organisation code and other professional standards. Students will learn the difference between hard news, comment and features and be able to produce work for a range of outlets and audiences. This module will also prepare students to pass the National Council for the Training of Journalists' professional exams in reporting and journalism ethics.

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JN606 Practical Multimedia Journalism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	H	45 (22.5)	100% Coursework	
1	Medway	Whole Year	H	45 (22.5)	75% Coursework, 25% Exam	

Availability

Year in Journalism

Contact Hours

Total Contact Hours: 96

Private Study Hours: 354

Total Study Hours: 450

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate a systematic understanding and a critical awareness of the current key concepts of news delivery for online platforms
- 2) Have a comprehensive understanding of current thinking behind the economics of news delivery in different media and its implications for the industry
- 3) Have a comprehensive understanding of the fundamental technologies used in the gathering, production and dissemination of news in an online environment
- 4) Demonstrate professional skills and originality in using new and established techniques to produce quality journalism in text, audio and video
- 5) Produce properly structured multimedia journalism packages suitable for an international, national or regional audience

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Work effectively as individuals and in a team environment, exercising initiative and personal responsibility
- 2) Make informed decisions about deployment of resources in planning, gathering, producing and disseminating information in complex and unpredictable situations
- 3) Use complex multimedia hardware and software in an original and professional way with a specific audience in mind
- 4) Present systematic and creative analytical arguments based on a detailed understanding of economic, social and professional factors influencing media industry decision-makers

Method of Assessment

Main assessment methods

TV Assignment 1 – 12.5%

Print Assignment 2 – 12.5%

Radio Assignment 3 – 12.5%

Online Assignment 4 – 12.5%

Blog Postings (one per term) – 12.5%

News Conference Pitches (three per term) – 12.5%

Examination (two hours) – 25%

Reassessment methods

100% coursework

Preliminary Reading

Geller V (2007), Creating Powerful Radio, Focal Press

Harrower T (2007), The Newspaper Designer's Handbook, 6th ed, McGraw-Hill

Quinn S and Filak V F (2005), Convergent Journalism, Focal Press

Ray V (2003), The Television News Handbook, Macmillan

Ward M (2002), Journalism Online, Focal Press

Pre-requisites

None

Restrictions

For "Year in Journalism" students only

Synopsis <span style =

This module equips students with the skills to produce journalism for TV, radio, print and multimedia online platforms to a professional standard. It includes the professional use of cameras, editing software and television studio production facilities; professional use of audio recording equipment, editing software and radio studio production facilities; print production software and facilities; and advanced use of multimedia authoring software and image manipulation software. It involves team work in radio, television, print and online news production. It also considered the culture, history and development of British journalism and the impact of online technologies on planning, reporting, producing and disseminating news. The skills learned on this module will prepare students to take several professional exams set by the National Council for the Training of Journalists (NCTJ).

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JN607 Specialist Journalism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	H	15 (7.5)	100% Coursework	
1	Medway	Spring	H	15 (7.5)	100% Coursework	

Availability

BA (Hons) Journalism

BA (Hons) One Other Subject and Journalism

Contact Hours

Total contact hours: 24

Private study hours: 126

Total study hours: 150

Department Checked

11/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Demonstrate a systematic knowledge and understanding of how journalists develop a specialism

8.2 Deploy some of the key intellectual and practical skills or capabilities used by specialist journalists working in the digital world

8.3 Demonstrate critical analysis by exploring major issues, debates and commentators or major thinkers within a chosen specialism

8.4 Demonstrate the ability to carry out various forms of independent research in a chosen field of specialist journalism and to assess and evaluate key topics and events and their portrayal in different parts of the media

8.5 Produce multimedia journalistic work to industry standards involving text, images, audio or video, involving sustained independent and critical enquiry

The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 Demonstrate the intellectual skills of research, analysis and synthesis

9.2 Demonstrate how to gather, organise and deploy ideas and sustain narrative, argument and analysis using written and digital techniques

9.3 Communicate complex ideas and material clearly, confidently and in an engaging manner

9.4 Collaborate with colleagues to develop skills and produce engaging journalistic content

9.5 Consider and evaluate their work with reference to professional standards

Method of Assessment

Main assessment methods

Assessed by coursework portfolio (100%)

To include:

News feature (2,000 words): 30%

News stories (2 x 600 words): 30%

Illustrated live two-way broadcast (4 minutes): 30%

Log-book (500 words), to include research methods, contact-building and list of employers of journalists in their chosen specialism – 10%

Reassessment methods

Like for like

Preliminary Reading

Marr, A. (2004), My Trade, Macmillan

Husain, M. (2018), The Skills, 4th Estate

Bull, A. (2010), Multimedia Journalism: A Practical Guide, Routledge

Gillmore, D. (2010), MediaActive: A User's Guide to Finding, Following and Creating the News, O'Reilly

Briggs, M. (2009), Journalism Next: A Practical Guide to Digital Reporting and Publishing, CQ Press

Pre-requisites

JOUR3010 and JOUR5020 Reporting and Writing I and II (Medway)

Restrictions

Only available to students studying either:

BA (Hons) Journalism, or

BA (Hons) One Other Subject and Journalism

Synopsis *

This module will give students an introduction to the skills and habits specialist journalists need in a digital age, as well as encouraging them to develop their own specialism in journalism. It will include studying and critically analysing the key issues and debates in a specific subject area, communicating complex ideas in a simple and engaging way to a general audience, building contacts and expertise, and a critical look at the jobs market for specialists.

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SO676 Cultures of Embodiment						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	50% Coursework, 50% Exam	

Availability

BA Cultural Studies and Media and associated courses
BA Sociology and associated courses
Available as an 'elective' module

Contact Hours

Total contact hours: 44
Private study hours: 246
Total study hours: 300

Department Checked

14/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate a systematic understanding of how culture shapes human bodies and embodied relationships.
- 8.2 Articulate how the body constitutes a basis for the creation, reproduction and transformation of culture.
- 8.3 Demonstrate a systematic understanding of the relationship between the body and self-identity in the contemporary era.
- 8.4 Apply a systematic understanding of some of the major theories which have explored the relationship between embodiment and society.
- 8.5 Demonstrate a coherent and detailed understanding of how the culturally patterned body is implicated in the construction, maintenance, and reproduction of social inequalities.
- 8.6 Demonstrate a systematic understanding of the area of 'body pedagogics'.
- 8.7 Demonstrate a critical understanding of the relationship between the culturally patterned body and different modes of experience.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Understand and critically evaluate the main dimensions of theoretical approaches towards the subjects under investigation.
- 9.2 Integrate diverse sources of cultural analysis and information and produce distinctive, coherent and detailed knowledge.
- 9.3 Critically analyse case studies with the assistance of interdisciplinary resources.
- 9.4 Think clearly about reading material including scholarly and primary resources and discussion and critically evaluate and express arguments informed by the literature in a variety of settings to different audiences.
- 9.5 Undertake independent accurate investigation and description, and develop logical arguments based on a critical understanding of the literature and express these arguments effectively to a variety of audiences and/or using a variety of methods.

Method of Assessment

Main assessment methods

Coursework - Essay 1 (2250 words) - 25%
Coursework - Essay 2 (2250 words) - 25%
Examination (2 hours) - 50%

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

Fraser M & Greco M (eds) (2005) *The Body. A Reader*. London: Routledge
Shilling C (3rd edn. 2012) *The Body and Social Theory*. London: Sage
Shilling C (2005) *The Body in Culture, Technology and Society*. London: Sage
Shilling C (2008) *Changing Bodies*. London: Sage
Shilling, C. (2016) *The Body. A Very Short Introduction*. Oxford University Press.
Smith, J. (2017) *Embodiment. A History*. Oxford: Oxford University Press
Thomas H & Ahmed J (eds) (2004) *Cultural Bodies*. Oxford: Blackwell

Pre-requisites

None

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Synopsis *

Images of 'trim, taut and terrific' bodies surround us in contemporary consumer culture. They look down on us from billboards, are increasingly central to advertisers' attempts to sell us clothes, cosmetics, cars, and other products, and pervade reality television programmes based on diet, exercise and 'extreme' makeovers. These trends have occurred at the same time that science, technology, genetic engineering and medicine have achieved unprecedented levels of control over the body: there are now few parts of the body which cannot be remoulded, supplemented or transplanted in one way or another. In this course we explore how culture represents and shapes bodies, and also examine how embodied subjects are themselves able to act on and influence the culture in which they live. We will seek to understand the relationship between the body and self-identity, embodiment and inequalities, and will explore various theories of the body. In doing this we range far and wide by looking at such issues as work, music, sex/gender, cyberbodies, Makeover TV, film, transgender, sport, music, work and sleep. Embodiment is the enduring theme of this course, though, and we will explore its many dimensions via a range of disciplinary and interdisciplinary perspectives, and by asking and addressing a range of questions such as 'How and why has the body become increasingly commodified?', 'Why has the body become increasingly central to so many people's sense of self-identity?', 'If we live in a culture that has been able to intervene in the sizes, shapes and contents of the body like never before, have people become less sure about what is 'natural' about the body, and about how we should care for and treat our bodily selves?'

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SO727 Contemporary Sociological Theory						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Availability

Sociology single and joint honours bachelor degrees - compulsory module

Contact Hours

Total contact hours: 22

Private study hours: 128

Total study hours: 150

Department Checked

14/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

8.1 Articulate an awareness of the range of key sociological theories and concepts as featured in contemporary arenas of debate

8.2 Critically understand the contexts and problems for which sociological theories are developed

8.3 Apply key concepts to the phenomena that sociological theorists seek to explain

8.4 Demonstrate a critical understanding of the theorists that are recognised as of 'contemporary' relevance to sociology

8.5 Demonstrate a critical understanding of how theoretical ideas are shaping the discipline of sociology

The intended generic learning outcomes.

On successfully completing the module students will be able to:

9.1 Demonstrate a detailed knowledge of the underlying concepts and principles associated with their area(s) of study

9.2 Evaluate and interpret these within the context of that area of study

9.3 Develop lines of argument and make sound judgements in accordance with basic theories and concepts of their subject(s) of study.

9.4 Express themselves well, orally and in writing

9.5 Plan work and study independently

Method of Assessment

Main assessment methods

Coursework - seminar participation - 20%

Coursework - essay outline (500 words) - 20%

Coursework - essay (3000 words) - 60%

Reassessment methods

100% coursework

Preliminary Reading

Callinicos, A. (2007 2nd edition) Social Theory: A Historical Introduction, Polity

Crow, G. (2005) The Art of Sociological Argument, Basingstoke: Palgrave

Dillon, M. (2010) Introduction to Sociological Theory: Theorists, Concepts and their Applicability to the Twenty-First Century, Oxford: Wiley-Blackwell

Elliott, A. (2008) Contemporary Social Theory: An Introduction, Routledge

Harrington, A. (2010) Modern Social Theory, Oxford: Oxford University Press

Jones, P. Bradbury, L and Le Boutiller, S. (2011) Introducing Social Theory, Cambridge: Polity

Ritzer, G and Stepnisky, J. (2011) The Wiley-Blackwell Companion to the Major Social Theorists (Vol 2 on the 'Contemporary') Wiley-Blackwell

Seidman, S. (2012 5th edition) Contested Knowledge: Social Theory Today, Wiley-Blackwell

Pre-requisites

Pre-requisite – SOCI4080 (SO408) Sociological Theory: The Classics

Synopsis *

This module provides an introduction to the major issues and controversies that have shaped key developments in contemporary social theory. It surveys the development of social theory through the second half of the twentieth century and up to the present day. Following on from the SO408 module on 'classical' social theory, it questions the distinction between the 'classical' and the 'contemporary' so as to highlight the intellectual decisions, values and problems involved in the packaging of social theory under these terms. It also provides critical introductions to the following theorists and issues: Talcott Parsons and his legacy; Symbolic Interactionism up to Goffman and beyond; The Frankfurt School: Critical theory and the crisis of western Marxism; Jurgen Habermas and the decline of the public sphere; Michel Foucault and a his understanding of 'power'; Pierre Bourdieu and the reproduction of inequality; From Modernity to Post-modernity?; The feminising of social theory; Globalisation, networks and mobilities; New challenges for the twenty-first century.

SO744 The Power and Limits of Causal Analysis						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	15 (7.5)	100% Coursework	

Availability

BSc Statistical Social Research

Any programme that includes 'with Quantitative Research'

Contact Hours

Total contact hours: 22

Private study hours: 128

Total study hours: 150

Department Checked

28/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Critically understand the limitations of simple regression when making causal claims, with particular attention to endogeneity/confounding and causal heterogeneity;
- 8.2 Critically understand the strengths and limitations of more advanced methods for investigating causality through quantitative research (e.g. experiments, instrumental variable approaches, matching methods, longitudinal analysis);
- 8.3 Demonstrate a basic ability to themselves apply these more advanced methods for investigating causality, using appropriate statistical software (e.g. Stata);
- 8.4 Demonstrate an ability to select the most appropriate design for investigating causality in real-world settings, given practical constraints;
- 8.5 Demonstrate an ability to critique causal claims made in public debates and in academic research;
- 8.6 Demonstrate an ability to present the rationale and results of more advanced statistical methods for investigating causality to non-technical audiences.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate a basic ability to use advanced quantitative analytical skills for investigating causality in complex societal processes;
- 9.2 Understand the strengths and weaknesses of advanced quantitative methods of causal analysis, and apply sound judgement in real-world scenarios;
- 9.3 Demonstrate proficiency in the use of one or various statistical software packages (e.g. Stata).

Method of Assessment

Main assessment methods

Report (2500 words) (55%)

Group Presentation (35%)

Class Participation (10%)

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

Cartwright, Nancy (2013), 'Knowing what we are talking about: why evidence doesn't always travel'. Evidence & Policy: A Journal of Research, Debate and Practice, Volume 9, Number 1, pp. 97-112.

Christenfeld, N., R. Sloan, et al. (2004). "Risk factors, confounding, and the illusion of statistical control." Psychosomatic Medicine 66: 868-875.

Cook, T., & Campbell, D. (1979) Quasi-experimentation: Design and analysis issues for field settings. Rand McNally College Publications.

Hedström, P and Ylikoski, P, (2010). 'Causal Mechanisms in the Social Sciences'. Annual Review of Sociology, 36:49-67. DOI: 10.1146/annurev.soc.012809.102632

Jackson, M and Cox, DR (2013), 'The Principles of Experimental Design and Their Application in Sociology'. Annual Review of Sociology, Vol. 39: 27-49.

Morgan, SL and Winship, C (2007), Counterfactuals and Causal Inference: Methods and Principles for Social Research.

Shadish, William R., Thomas D. Cook and Donald T. Campbell. 2002. Experimental and Quasi-experimental Designs for Generalized Causal Inference. Boston, MA: Houghton-Mifflin.

Pre-requisites

SOCI4100 An introduction to Quantitative Social Research,

OR

SOCI3420 A Short Introduction to Quantitative Social Research (summer school)

OR

An equivalent introduction to quantitative research (to the level of basic (OLS) regression).

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Synopsis <span style =

This module aims to develop basic quantitative research skills (to the level of regression) to understand more advanced issues in making causal claims. Learning will be oriented towards:

- Understanding the limitations of simple (OLS) regression for making causal claims, with particular emphasis on endogeneity/confounding and causal heterogeneity;
- Learning a small number of advanced methods for investigating causality through quantitative research (e.g. experiments, instrumental variable approaches, matching methods, longitudinal analysis). For each method, students will first consider the rationale for the method (its strengths and limitations), and then use the method in hands-on statistical analysis sessions using appropriate statistical software (e.g. Stata);
- Towards the end of the module, students will learn how to decide the relative strengths and merits of each approach, and how to select the appropriate research design given the particular features of real-world scenarios.

SO746 How to Win Arguments with Numbers						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	15 (7.5)	100% Coursework	
1	Canterbury	Spring	I	15 (7.5)	100% Coursework	

Availability

BSc Statistical Social Research

Any programme that includes 'with Quantitative Research'

Also available as a 'wild' module

Contact Hours

Total contact hours: 22

Private study hours: 128

Total study hours: 150

Department Checked

28/03/2022

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Demonstrate ability to make persuasive arguments using quantitative research, and to critically assess the arguments made by others in the course of social life;
- 8.2 Demonstrate skills in understanding how to choose and interpret research results, and to assess the quality and strength of both quantitative and qualitative research;
- 8.3 Persuasively communicate research results, using empirical research results, both orally, written and through use of images and visualisation across disciplines and audiences;
- 8.4 Demonstrate basic data visualisation skills in communicating quantitative research
- 8.5 Critique how research results are presented in public debates and in academic research.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate a basic ability to use, analyse and present advanced quantitative data;
- 9.2 Understand the strengths and weaknesses of advanced quantitative methods of causal analysis, and apply sound judgement in real-world scenarios;
- 9.3 Organise information clearly and persuasively communicate research in oral and written form to a range of audiences;
- 9.4 Create visualisations and presentations of complex data by use of software;
- 9.5 Work in a group and to produce clear communication of research results as a team.

Method of Assessment

Main assessment methods

Report (2500 words) (50%)

Group Presentation (40%)

Class Participation (10%)

Reassessment methods

Reassessment Instrument: 100% coursework

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Preliminary Reading

Buroway, M (2004/2005), 'For public sociology [2004 American Sociological Association Presidential Address]'. British Journal of Sociology, 56(2):259-294. DOI: 10.1111/j.1468-4446.2005.00059.x.

Cleveland, William S. 1993. Visualizing Data, Hobart Press, Summit, NJ.

Few S. 2009. Now You See It: Simple Visualization Techniques for Quantitative Analysis. Oakland, CA: Analytics

Few S. 2012. Show Me the Numbers: Designing Tables and Graphs to Enlighten. Burlingame, CA: Analytics. 2nd ed.

Healy, K. and Moody, J. (2014). Data visualization in Sociology', Annual Review of Sociology, 40: 105–128.

Oreskes, N. (2004) 'Science and Public Policy: What's Proof Got to Do with It?' Environmental Science & Policy 7:369-83.

Tufte, Edward. 2001. The Visual Display of Quantitative Information, 2nd edition, Graphics Press, Cheshire, CT. (First edition 1983)

Pre-requisites

SOCI4100 An introduction to Quantitative Social Research,
OR
SOCI3420 A Short Introduction to Quantitative Social Research (summer school)
OR
An equivalent introduction to quantitative research (to the level of basic (OLS) regression).

Synopsis <span style =

This module aims to develop students' skills in actively engaging with, critically assessing and communicating quantitative and qualitative research to a range of different audiences both within and outside of the realms of academia. Students will actively develop skills in explaining and visualising research and will also reflect on the challenges in communicating research and also on how research is used in practice and policy.

- The first part of the module will focus on giving students the basic understanding of how and when to make use of a range of data visualisation tools, how to construct arguments both in writing and orally as well as how to assess how others communicate and carry out research.
- The second part of the module will focus on applying these skills by creating both a group presentation and an individual report where students make use of the skills learnt in the first part.
- Students will develop these skills by working in groups where they are asked to use quantitative data and to communicate results by either
 - (i) teaching A-level students, (ii) setting up a public event, or (iii) producing a short TV/radio feature using secondary data for substantive topics on e.g. single parenthood. This means that part of the module will include engaging with a range of audiences to shape relevant projects focusing on topics that are important to the particular audience students are working with. The latter meaning that students will apply their acquired skills in interpreting and choosing data, and presenting it in a persuasive manner.

SO748 Placement: The Practice of Quantitative Social Research						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	H	30 (15)	100% Coursework	

Availability

Compulsory in any course that includes 'with Quantitative Research')

Contact Hours

Total contact hours: 10

Private study hours: 200 hours research placement, 90 hours private study

Total study hours: 300

Department Checked

Yes - LSSJ - 14/09/2021

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 8.1 Critically understand the difference between quantitative research in theory and quantitative research in practice.
- 8.2 Critically understand the pressures on quantitative analysts in real-life-settings, such as producing quick results, data protection, pressures for certainty and/or simplicity, or to produce 'useful' results.
- 8.3 Conduct quantitative research in an applied setting
- 8.4 Report on quantitative analyses, to both technical and non-technical audiences.
- 8.5 Demonstrate an ability to reflect on their own position as a quantitative analyst in an applied setting.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 9.1 Demonstrate communication and information presentation skills.
- 9.2 Conduct research to meet the needs of a research project, including team working with those who do not have technical research skills.
- 9.3 Demonstrate problem-solving skills and adaptability to changing situations.
- 9.4 Self-appraise and reflect on practice.

Method of Assessment

Main assessment methods

Coursework – Research report (8000 Words) –70% *

Coursework -problem sets –30%

* Students must pass the 'Research report' to pass the module overall.

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

Cook, T., & Campbell, D. (1979) Quasi-experimentation: Design and analysis issues for field settings. Rand McNally College Publications

Robson, C and McCartan, K (2016), Real-World Research, 4th edition. Wiley.

Scott Long, J (2009), The Workflow of Data Analysis Using Stata. Stata Press.

Stevens, A (2011), 'Telling Policy Stories: An Ethnographic Study of the Use of Evidence in Policy-making in the UK'. Journal of Social Policy, 40:237-255. DOI: 10.1017/S0047279410000723

Pre-requisites

Co-requisite - SOCI5012 (SO5012) Analysing data in the Real World

Restrictions

This module is ONLY available to students taking 'Q-Step minor' bachelor degrees (any course that includes 'with Quantitative Research' in the title)

Synopsis *

This module will involve students undertaking quantitative research in a real world setting, while simultaneously reflecting on the process of undertaking real-life quantitative research (through a log), culminating in an assessed report on their work. This real world setting can be of the form of an individual research project, working in a support role with an academic or within a placement organisation. Students will receive support by a supervisor and receive lectures covering such topics as:

- Turning an organisation's ideas into a viable research project;
- Good practice in undertaking quantitative research projects (e.g. data security, data management, replicability);
- Ethics in applied quantitative research (certainty/uncertainty, power, and 'usefulness');
- Reflecting on research practice (linked to the assessments below).