

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 03 School of English

EN580		Charles Dickens and Victorian England				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Shaw Dr M
1	Canterbury	Autumn	H	30 (15)	90% Project, 10% Coursework	Shaw Dr M

#### Contact Hours

10 x 2-hour seminars and 10 x 1-hour lectures

#### 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 both written and oral forms of communication.

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 both in oral presentations and written work.

In addition, students taking the module by dissertation will be able to:

- 5 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:

Assessments will be in the form of two equally-weighted essays (3000 words each) constituting 45% each of the final mark, with the other 10% accounted for by a seminar performance mark (in accordance with the criteria published in the School of English Undergraduate Handbook).

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

Dickens, Charles (1853), Bleak House  
Dickens, Charles (1843) A Christmas Carol  
Dickens, Charles (1850), David Copperfield  
Dickens, Charles (1861), Great Expectations  
Dickens, Charles (1841), The Old Curiosity Shop

#### Restrictions

Not available as wild

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Synopsis \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN583		Postcolonial Writing				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Whittle Dr M
1	Canterbury	Autumn	H	30 (15)	90% Project, 10% Coursework	Whittle Dr M

### Contact Hours

10 x 1-hour lectures and 10 x 2-hour seminars

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. identify the major concerns of contemporary postcolonial writing
2. understand their historical and cultural contexts
3. understand the significance of how these issues are narrated and resolved

The intended generic learning outcomes.

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

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.

In addition, students taking the module by dissertation will be able to:

5. 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: two 3000 word essays 45% each, 10% seminar performance

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

Jean Rhys, *Wide Sargasso Sea* (1966)  
Ngugi wa Thiong'o, *A Grain of Wheat* (1967)  
Salman Rushdie, *Midnight's Children* (1981)  
Chinua Achebe, *Anthills of the Savannah* (1987)  
Tsitsi Dangarembga, *Nervous Conditions* (1988)  
Arundhati Roy, *The God of Small Things* (1997)  
J.M. Coetzee, *Disgrace* (1999)  
Achmat Dangor, *Bitter Fruit* (2001)  
Abdulrazak Gurnah, *By the Sea* (2001)  
Chimamanda Ngozi Adichie, *Americanah* (2013)

### Restrictions

Not available as wild

### Synopsis \*

The 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN586 Language and Place in Colonial and Postcolonial Poetry</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	90% Project, 10% Coursework	

### Contact Hours

1 hour lecture and 2 hour seminar per week

### Learning Outcomes

By the end of the course, students will:

- i. Have read the work of at least ten poets from different geographical areas formerly colonised by England;
- ii. Have studied essays by these poets and other critics concerning their aim to create a distinctive national voice and literature;
- iii. Have compared the different problems articulated by these poets and their ways of overcoming them;
- iv. Have analysed a number of poems in detail;
- v. Have made seminar presentations and written essays which allow them to bring together detailed analysis and general and comparative questions.

### Method of Assessment

100% Coursework: 10% seminar performance, 90% two essays

### Preliminary Reading

Seamus HEANEY - 'New Selected Poems 1966-1987', Faber, 1990

Derek WALCOTT - 'Collected Poems 1948-84', Faber, 1992

Lorna GOODISON - 'Guinea Woman: New and Selected Poems', Carcanet, 2000

### Synopsis \*

This module will focus on a comparative study of twentieth-century poets writing in English from formerly colonised regions (Ireland, Caribbean, India). Writers studied will include W B Yeats, Seamus Heaney, Derek Walcott, A K Ramanujan and Lorna Goodison. The aim of the course will be to evoke the complex relationship between local historical contexts, the effects of globalisation and the changing postcolonial aesthetics of their poetry. Particular attention will be paid to the role of poetry in shaping, as well as questioning, national consciousness and in the articulation of concepts of individual, gendered and cultural autonomy.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

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	Hickman Dr B

### Contact Hours

Ten 2-hour weekly seminars and ten 1-hour weekly lecture occasions.

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. 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. An ability to relate the literature of the period to historical, cultural, philosophical, political and artistic contexts relevant to the American avant-garde;
3. Sophisticated analytic skills, including close textual analysis
4. A thorough understanding of critical and theoretical work informing and reflecting on avant-garde work of the post-war period;
5. An understanding of the American avant-garde's relation to the wider contexts of Modernist and Postmodernist aesthetic experiment.
6. An ability to relate avant-garde and post-avant-garde literary work to developments in other contemporary art forms

On completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

In addition, students taking the module by dissertation will be able to:

5. 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:

The module will be assessed on the basis of two essays of 3000 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark (assessed in accordance with the criteria published in the School of English Undergraduate Handbook).

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

J CAGE, 'Silence', Wesleyan UP

M FORD (ed.) - 'The New York Poets: An Anthology', Carcanet,

P AUSTER - 'The Music of Chance', Faber

W BURROUGHS - 'Naked Lunch', Fourth Estate

### Restrictions

Not available as wild

### Synopsis \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN593</b>		<b>English Long Essay</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Richardson Dr R
1	Canterbury	Autumn	H	30 (15)	100% Project	Richardson Dr R

### Availability

This module is available in either the Autumn term (code EN593) or the Spring term (code EN594)

### Contact Hours

The student will have a minimum of three and a maximum of six meetings with a supervisor of a minimum of 30 minutes duration.

### Learning Outcomes

On completion of the module students will be able to demonstrate the following subject specific learning outcomes:

- 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.

On completing the module students will be able to demonstrate the following generic learning outcomes:

- 1) The ability to formulate research questions and hypotheses of their own in dialogue with other writers and critics.
- 2) The ability to interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others.
- 3) The ability to use appropriate technology to retrieve, analyse, and present information.
- 4) The ability to construct arguments with regard to the intellectual contexts related to their chosen topic.
- 5) 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) The ability to 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

100% Coursework: Students will be assessed by a single, extended essay which should not exceed 8,000 words (inclusive of footnotes but NOT of bibliography).

### Restrictions

Not 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 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..

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN594 English Long Essay</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Richardson Dr R
1	Canterbury	Spring	H	30 (15)	100% Project	Richardson Dr R

### Availability

This module is available in either the Autumn term (code EN593) or the Spring term (code EN594)

### Contact Hours

The student will have a minimum of three and a maximum of six meetings with a supervisor of a minimum of 30 minutes duration

### Learning Outcomes

On successful completion of the module students will be able to demonstrate the following subject specific learning outcomes:

- 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.
- Demonstrate knowledge of some key critical ideas in their chosen topic area.
- Demonstrate independent critical thinking.
- Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

On successful completion of the module students will be able to demonstrate the following generic learning outcomes:

- The ability to formulate research questions and hypotheses of their own in dialogue with other writers and critics.
- The ability to interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others.
- The ability to use appropriate technology to retrieve, analyse, and present information.
- The ability to construct arguments with regard to the intellectual contexts related to their chosen topic.
- 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.
- The ability to 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

Students will be assessed by a single, extended essay which should not exceed 8,000 words (inclusive of footnotes but NOT of bibliography).

### Restrictions

Not 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 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN597 Postcolonial Long Essay</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Richardson Dr R
1	Canterbury	Autumn	H	30 (15)	100% Project	Richardson Dr R

### Availability

This module is available in either the Autumn term (code EN597) or the Spring term (EN598).

### Contact Hours

The student will have a minimum of three and a maximum of six meetings with a supervisor of a minimum of 30 minutes duration.

### Learning Outcomes

On completion of the module students will be able to demonstrate the following subject specific learning outcomes:

- 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.
- Demonstrate knowledge of some key critical ideas in their chosen topic area.
- Demonstrate independent critical thinking.
- Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

On completion of the module students will be able to demonstrate the following generic learning outcomes:

- The ability to formulate research questions and hypotheses of their own in dialogue with other writers and critics.
- The ability to interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others.
- The ability to use appropriate technology to retrieve, analyse, and present information.
- The ability to construct arguments with regard to the intellectual contexts related to their chosen topic.
- 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.
- The ability to 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

100% Coursework: Students will be assessed by a single, extended essay which should not exceed 8,000 words (inclusive of footnotes but NOT of bibliography).

### Restrictions

Not available as wild

### Synopsis \*

Postcolonial Long Essay

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 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



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN598 Postcolonial Long Essay</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Richardson Dr R
1	Canterbury	Spring	H	30 (15)	100% Project	Richardson Dr R

### Availability

This module is available in either the Autumn term (code EN597) or the Spring term (EN598).

### Contact Hours

The student will have a minimum of three and a maximum of six meetings with a supervisor of a minimum of 30 minutes duration.

### Learning Outcomes

On completion of the module students will be able to demonstrate the following subject specific learning outcomes:

- 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.
- Demonstrate knowledge of some key critical ideas in their chosen topic area.
- Demonstrate independent critical thinking.
- Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

On completion of the module students will be able to demonstrate the following generic learning outcomes:

- The ability to formulate research questions and hypotheses of their own in dialogue with other writers and critics.
- The ability to interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others.
- The ability to use appropriate technology to retrieve, analyse, and present information.
- The ability to construct arguments with regard to the intellectual contexts related to their chosen topic.
- 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.
- The ability to 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

100% Coursework: Students will be assessed by a single, extended essay which should not exceed 8,000 words (inclusive of footnotes but NOT of bibliography).

### Restrictions

Not 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 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN604 The Unknown: Reading and Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Wood Dr S

### Contact Hours

Ten 2-hour seminars plus five 1-hour lectures and five 1-hour workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- demonstrate wide-ranging knowledge of writings about the unknown;
- demonstrate an ability to relate the unknown to various forms of knowledge;
- demonstrate sophisticated analytic skills, including close textual analysis;
- demonstrate a thorough understanding of critical and creative approaches to writing;
- demonstrate an understanding of some of creative criticism's effects in the wider context of literature, criticism and theory
- demonstrate a capacity for creative and inventive use of language

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- apply sophisticated close reading techniques to a range of literary and theoretical texts and to make productive and complex comparisons between them;
- display strong presentation skills and an ability to actively participate in group discussions;
- 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;
- frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

In addition, students taking the module by dissertation will be able to:

marshal complex knowledge and demonstrate sophisticated creative and critical writing skills in the substantive form of a creative- critical 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:

The module will be assessed on the basis of two pieces of writing (either a single piece of creative criticism, or a creative piece with a critical introduction of not less than 1000 words) of 3000 words each (45% for each piece, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

Module by dissertation:

Assessment will be in the form of:

- 1) a 500-word dissertation proposal (formative assessment and non-marked)
- 2) EITHER a single piece of creative critical writing (6000 words), OR a creative piece (4000 words) accompanied by a critical introduction of not less than 2000 words. (90%)
- 3) Seminar performance mark (in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

### Preliminary Reading

Dyer, G. (2012), 'Hotel Oblivion' from *Yoga for People Who Can't Be Bothered to Do It*. Canongate. Edinburgh.  
Smith, A. (2016), 'The Detainee's Tale' (2016) from *Refugee Tales*, ed. David Herd and Anna Pincus. Comma Press. Kent.  
Cixous H. [2003], (2013) 'A Refugee' from *The Animal Question in Deconstruction*, ed. Lynn Turner. Edinburgh University Press. Edinburgh.  
Bennett, A. and N. Royle (2016) 'Creative Writing' from *An Introduction to Literature, Literature, Criticism and Theory*. Routledge. London.  
Derrida, J. [1988] "Che cos'è la poesia?" ["What is poetry?"] from *Between the Blinds: A Derrida Reader*, ed. Peggy Kamuf. Columbia University Press. New York.

### Restrictions

Not available as wild

### Synopsis \*

The Unknown asks you to think creatively and analytically and to learn by a combination of careful reading and experimental writing. You will be able to read a variety of important literary and critical texts published over the last 200 years – mostly in the last 50 years. You will be asked to use the skills of critical analysis and close reading developed elsewhere in your degree in new ways and to take a fresh look at the study of literature. The course draws on the ideas writers have about writing, as well as on psychoanalysis, literary theory, fiction, poetry, drama and film. It asks you to think deeply about how, and why, you read and write.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN623 Native American Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

1 hour lecture or workshop and 2 hour seminar per week; occasional film screenings

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. learn to assess a variety of different types of written materials and their relation to political history, tribal aesthetics, and cultural sovereignty, in the course of seminar discussions and interactive lecturer-led presentations.
2. Gain an understanding of the different historical and literary trajectories of Native peoples in the US and Canada.
3. Be able to interpret and apply a range of theoretical, aesthetic, and rhetorical concepts in Native American and First Nations Canadian writing.
4. Develop complex and historically situated approaches to concepts such as race, migration, encounter, colonisation, sovereignty, and nationhood.
5. Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics, history and politics 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 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.
5. Gain a sufficient 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 national, transnational, postcolonial, and hemispheric frameworks.

### Method of Assessment

100% Coursework. The module will be assessed on the basis of written work totaling 5,000 words. The written work will account for 90% of the student's grade, with the remaining 10% coming from a seminar performance mark.

### Preliminary Reading

ERDRICH, Louise - 'Tracks'  
 TREUER, David - 'The Hiawatha'  
 VIZENOR, Gerald - 'Father Meme'  
 TAYLOR, Drew Hayden - 'AlterNatives'

### Synopsis \*

The module focuses on the literary production of North America's indigenous peoples, drawing on the historical, cultural, and theoretical contexts of one tribe, the Anishinaabeg, or Ojibwe. Students will be encouraged to explore aesthetic and intellectual developments in Native literature and theory; to examine the nature of indigenous status in relation to both North America and the wider world; and to draw on their understanding of canonical literature and literary theory to isolate points of intersection and divergence between Native American and American literatures. We will cover a wide range of literary forms, from transcriptions of oral traditions, through autobiography, to the postmodern novel; and scrutinize and employ a number of strategies of reading the unfamiliar, from ethnological discourse to tribal literary nationalism.

The relationship between Native American literature and art will be a key feature of lecture/workshop discussion and, where appropriate, film screenings will be offered.

<b>EN632 Reading and Writing The Innovative Contemporary Novel</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

Ten x three-hour seminars

## 2017-18 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 Read and respond to a range of innovative contemporary novels.
- 2 Develop 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 Develop 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 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

This module will be assessed on the basis of 90% for written coursework, totalling 6,000-8,000 words; and 10% for seminar and workshop contribution.

### Preliminary Reading

A. Possible Required Primary Texts:

1. Porter, Max. *Grief is the Thing With Feather* (Faber, 2015)
2. Adler, Renata. *Speedboat* (NYRB, 1998)
3. Wallace, David Foster. *Infinite Jest* (Doubleday, 1996)

B. Possible Required Secondary Texts:

1. Barthes, Roland. *Image, Music, Text* (Fontana, 1993)
2. Culler, Jonathan. *The Pursuit of Signs* (Routledge, 2001)
3. Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction* (Routledge, 1984)
4. Prince, Gerald. *A Dictionary of Narratology* (University of Nebraska Press, 1987)

C. Recommended Reading:

1. Ballard, JG. *Crash* (Vintage, 2004)
2. Auster, Paul. *New York Trilogy* (Faber & Faber, 1999)
3. Barker, Nicola. *Clear* (4th Estate, 2004)
4. Mills, Magnus. *The Restraint of Beasts* (Flamingo, 1999)
5. Piercy, Marge. *Woman on the Edge of Time* (Women's Press, 2000)
6. Coe, Jonathan. *What a Carve Up!* (Penguin, 2001)
7. Danielewski, Mark Z. *House of Leaves* (Doubleday, 2000)
8. Brooke-Rose, Christine. *Omnibus* (Carcanet, 1986)
9. Nabokov, Vladimir. *Pale Fire* (Penguin, 2000)
10. Mitchell, David. *Cloud Atlas* (Sceptre, 2004)
11. Rushdie, Salman. *Midnight's Children* (Vintage, 1995)
12. Brautigan, Richard. *Trout Fishing in America* (Vintage, 1997)
13. Abish, Walter. *Alphabetical Africa* (W.W. Norton & Company Ltd, 1974)
14. Vian, Boris. *Froth on the Daydream* (Tr. Stanley Chapman. Penguin, 1970)
15. Abbott, H. Porter. *Cambridge Introduction to Narrative* (CUP, 2002)
16. Lodge, David. *The Art of Fiction* (Penguin, 2004)
17. Baudrillard, Jean. *The Ecstasy of Communication* (Semiotext(e), 1990)

### Restrictions

Not available as wild

### Synopsis <span style =

This module will investigate the theory and practice of innovation in the contemporary novel. 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 incorporate innovative devices. The module will prompt students to think about the boundaries and limits of fiction and the novel, reading a series of innovative and genre-defying texts including *Grief is the Thing With Feathers* by Max Porter, *Speedboat* by Renata Adler, and *Infinite Jest* by David Foster Wallace. The latter novel, due to its complexity and length, will be read over a period of several weeks. Via other texts on the reading lists, students will also consider concepts such as 'metafiction' and 'postmodernism' and interrogate the usefulness of such terms. Other innovative techniques will also be assessed, for example the metafictional use of implausibility (Coe, Ballard) and the existence of 'real' texts within fictional texts (Barker and others).

In the second half of the term the focus will shift as students begin 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. We will also consider the structural choices made by novelists, and compare various methods of putting a text together (David Mitchell, Lucy Ellmann, Paul Auster). We will conclude by considering possible directions in which innovation may develop, and whether such techniques are still useful or relevant for the practising writer today.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN633	Bodies of Evidence: Reading The Body In Eighteenth Century Literature					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Richardson Dr R

### Contact Hours

10 x 2-hour seminars and 10 x 1-hour lectures

### 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:

- read and respond to eighteenth century literature
- consider the body is a cultural construct
- read the set texts within their relevant historical, literary and cultural contexts
- both apply and interrogate critical and theoretical strategies appropriate to the study of the body in the eighteenth century
- 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:

- develop their abilities to analyse texts critically and make comparisons across a range of reading
- 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 presentational skills
- develop their abilities to carry out independent research

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:

The module will be assessed by two 3000 word essays (90%) and 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

Batchelor, J. (2005). *Dress, Distress and Desire: Reading the Body in Eighteenth-Century Literature*. Basingstoke: Palgrave Macmillan.

Foucault, M. (1978), *The History of Sexuality: Volume 1 An Introduction*, trans. Robert Hurley. Harmondsworth: Penguin.

McMaster, J. (2003). *Reading the Body in the Eighteenth-Century Novel*. Basingstoke: Macmillan.

Richardson, S. (2002). *Pamela*, Harmondsworth: Penguin

Scott, S. (1995). *Millenium Hall*. Peterborough: Broadview.

Stallybrass, P, and A. White (1986). *The Politics and Poetics of Transgression*. New York: Cornell University Press.

Sterne, L. (2003). *Tristram Shandy*. Harmondsworth: Penguin,

### Restrictions

Not available as wild

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Synopsis \*

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 aristocrat's as chimney sweeps.

Through the course of this module we will examine a range of literary representations of the body which seek both to 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN655		Places and Journeys				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Rooney Prof C

### Contact Hours

10 x 3-hour seminars

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Think critically about migration and immigration
- Think historically about migration, immigration, and the postcolonial
- Compare texts from different geographic locations
- Connect historical processes to literary texts

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- application of the skills needed for academic study and enquiry
- ability to 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 creative whole
- the ability to frame oral criticism of creative work sensitively and constructively and to digest it to good effect
- develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- enhance confidence in the efficient presentation of ideas designed to stimulate critical debate
- competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills
- the ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

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: seminar performance (10%), two 3000-word essays (45% each).

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

Collins, M. (1988; 2011) *Angel*. Leeds: Peepal Tree  
Djebar, A. (2006) *Children of the New World: A Novel of the Algerian War*. New York: The Feminist Press  
Gurnah, Abdulrazak (1994) *Paradise*. London: Bloomsbury.  
Lindqvist, S. (2012) *Saharan Journey*. Oxford: Granta Books.  
Mahfouz, N. (1945; 2008) *Cairo Modern*. New York: Anchor.

### Restrictions

Not available as wild

### Synopsis \*

This module explores places and journeys shaped by key modern historical processes: migration, travel, immigration, dispossession, colonial conquest, and post-colonial independence. From immigrant arrival and dislocation to national journeys and political fantasy, the course explores connections between journeys, locations, and literary production. The main objective is to think about places and journeys as sites and processes of negotiation and contradiction, convergence and discord, clash and reconciliation. Specific locations include: London, East Africa, and the Caribbean. Writers and texts include: Merle Collins (*Angel*), Naguib Mahfouz (*Cairo Modern*), Jean Rhys (*Voyage in the Dark*), and Sam Selvon (*The Lonely Londoners*).

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN657	The Brontes in Context					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Waters Prof C

### Contact Hours

Ten 2-hour seminars, plus ten 1-hour workshops/informal lectures

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Demonstrate an informed understanding of the diverse literary achievements of the Brontë sisters;
- Demonstrate a knowledge of some of the major issues involved in debates about gender and the 'Woman question' in Victorian literature and culture;
- Demonstrate a critical awareness of the complex ways in which the Brontës' literary texts engage with their cultural contexts;
- Demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each;
- Demonstrate an understanding of the processes involved in the Brontë myth.
- Demonstrate broader and deeper understanding of the relationship between this literature and the age in which it was produced;
- Reflect upon how authors are made popular by subsequent cultural transformations and to explore the implications of such myth-making;

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- application of the skills needed for academic study and enquiry
- ability to 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 creative whole
- the ability to frame oral criticism of creative work sensitively and constructively and to digest it to good effect
- develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- enhance confidence in the efficient presentation of ideas designed to stimulate critical debate
- competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills
- understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

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:10% seminar performance, 90% two 3000-word essays (worth 45% each)

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

Anne BRONTE - 'The Tenant of Wildfell Hall' and 'Agnes Grey'

Charlotte BRONTE - 'Jane Eyre' and 'Villette'

Emily BRONTE - 'Wuthering Heights' and 'Poems'

Anne CARSON - 'The Glass Essay'

Elizabeth GASKELL - 'The Life of Charlotte Brontë'

Jean RHYS - 'Wide Sargasso Sea'

### Restrictions

Not available as wild



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 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 selected 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 religious and philosophical questions as well with the political, economic and social conditions of women in mid-Victorian culture. We will also consider a range of modern creative and critical engagements with the Brontës' literary works..

EN658		American Crime Fiction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Norman Dr W

### Contact Hours

Ten 2-hour seminars and ten 1-hour lecture/workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- read and respond critically to a range of American crime fiction
- relate their reading to developments in social and political history
- explore a range of theoretical approaches to literary texts
- think critically about the interrelationship of cultural trends in literature, film and television
- sharpen their ability to understand and evaluate narrative form in fiction, film and television
- interrogate distinctions between high and low culture
- develop an ability to interrogate and understand contemporary culture in the twenty-first century

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- develop their abilities to analyse texts critically and make comparisons across a range of reading
- 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

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: 2 equally weighted essays of 3000 words each (90%) and 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%))

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Preliminary Reading

#### Primary Reading

Poe, Edgar Allen, (2000). *Tales of Mystery and Imagination* (London: Wordsworth)  
Greene, Anna Katharine, (2010). *The Leavenworth Case* (London: Penguin)  
Pronzini, Bill and Adrian, J. ed., (1997). *Hardboiled: An Anthology of American Crime Stories* (Oxford: Oxford University Press)  
Chandler, Raymond, (2010). *The Little Sister* (London: Penguin)  
Himes, Chester, (2011). *The Real Cool Killers* (London: Penguin)  
Highsmith, Patricia, (1999). *The Talented Mr Ripley* (London: Vintage)  
Ellroy, James, (2011). *The Black Dahlia* (London: Windmill)  
Locke, Attica, (2010). *Black Water Rising* (London: Serpent's Tale)

#### Secondary Reading:

Kennedy, Liam, and Shapiro, Steven, eds. (2012). *The Wire: Race, Class and Genre* (Michigan: University of Michigan Press)  
McCann, Sean. (2001). *Gumshoe America: Hard Boiled Crime Fiction and the Rise and Fall of New Deal Liberalism* (Durham: Duke University Press).  
Moretti, Franco. (2005). *Signs Taken for Wonders: On the Sociology of Literary Forms* (London: Verso)  
Naremore, James. (2008). *More Than Night: Film Noir in its Contexts* (Berkeley: University of California Press).  
Smith, Erin. (2000). *Hard-Boiled: Working-Class Readers and Pulp Magazines* (Philadelphia: Temple University Press).  
Todorov, Tzvetan, (2013). "The Typology of Detective Fiction," *Modern Criticism and Theory: A Reader*, ed. Lodge, David and Wood, Nigel, 3rd ed. (London: Routledge), 225-232.

### Restrictions

Not available as wild

### Synopsis **<span style = "color:red;">\*/</span>**

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

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	Kavanagh Dr D

### Contact Hours

10 x weekly two-hour seminars plus 5 x bi-weekly two-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 critically to a range of Irish poetry, drama and fiction
- learn to situate and discuss literary texts in their historical, cultural, and theoretical contexts
- explore the specific connection between literature and history in Irish writing
- explore a range of theoretical approaches to literary texts, including postcolonial perspectives
- develop an ability to interrogate and understand contemporary Irish culture in the twentieth and twenty-first centuries

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- develop their ability to analyse texts critically and make comparisons across a range of reading
- 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

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: 10% seminar performance, 90% two 3000-word essays (45% each)

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

Eavan BOLAND, 'Outside History' (1990)  
Emma DONOGHUE, 'Room' (2010);  
Anne ENRIGHT - 'The Green Road' (2015)  
Oona FRAWLEY, 'Flight' (2014)  
Brian FRIEL, 'Translations' (1980)  
Seamus HEANEY, 'North' (1975)

### Restrictions

Not available as wild

### Synopsis <span style =

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN660 Writing Lives in Early Modern England: Diaries, Letters and Secret Self</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	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 \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN661		The Stranger				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Padamsee Dr A

### Contact Hours

10 x two-hour seminars and 10 x one-hour lectures

### 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.

In addition, students taking the module by dissertation will be able to:

5. 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: 10% seminar performance, 90% two essays of 3000 words each (45% each)

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

T MORRISON - 'Beloved' (1987)

A CAMUS - 'The Stranger' (1942)

K ISHIGURO - 'Never Let Me Go' (2005)

### Restrictions

Not available as wild

### Synopsis \*

This course 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN663		The Book Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Lehane Ms D

### Contact Hours

10 x two-hour seminar and 10 x one-hour workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- develop their capacity for close reading and critical analysis and applied these skills to their practice
- 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
- reflect on the wide range of stylistic practices open to the contemporary writer and developed an understanding of how these relate to their own practice
- confidently apply advanced poetry and fiction techniques within their work
- understand through practice the value of drafting, editing and publishing
- plan and undertake a portfolio of poems or prose which demonstrates a developed sense of their relationship between their work and its audience

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- develop enhanced creative writing skills and a critical language through problem solving
- learn to apply that language to their own work, through collective and self-criticism, and developed individual critical acumen
- develop, in part through b), sympathy with traditions other than those in which they themselves are working
- communication as a key skill, with a capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- increased confidence and ability to work in group situations, by working with others
- advanced communicative and collaborative skills, which include intellectual work and finely tuned listening skills
- substantial capacity for independent imaginative and practice-based projects and research, and improving their own learning and performance
- learn to gather and evaluate a range of materials from diverse contexts, using information and communication technology

### Method of Assessment

100% Coursework: 10% seminar/workshop performance, 70% portfolio of 12-15 poems (totalling no fewer than 140 lines) or prose pieces of work totalling at least 6000 words, 20% work in print-on-demand format to be presented at the end of term in the class book launch

### Preliminary Reading

BLAKE, WILLIAM - 'The Complete Illuminated Books'  
PRICE, RICHARD 'Greenfields'  
JOHNSON, B.S. 'The Unfortunates'  
ELIOT, T.S. - 'The Waste Land' Facsimile Edition

PROJECT BLAKE <http://projectblake.org/>  
BLURB <http://www.blurb.com/home/1/>

### Restrictions

Not available as wild

### Synopsis <span style =

Ever wanted to write and publish a work of fiction or poetry? 'The Book Project' is your chance to have as close an experience as possible of what it might be like to publish a small book of creative writing in a genre of your choice. The main emphasis will be on producing a body of creative work through workshop and background readings, where we will look at all sorts of topics current in publishing, from vanity publishing to the web. We will then publish your work using professional print-on-demand technology to create your own book with full-colour cover, for the launch of these publications at an end of term launch event.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN664 Wrestling with Angels: Writing the Prose Poem</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Perry Dr E

### Contact Hours

10 x three-hour sessions

### 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: 60% portfolio of 8-10 prose poems, 20% critical appraisal of portfolio (1,500 words), 10% workshop/tutorial participation, 10% seminar participation

### 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 \*

This module is for poets, prose writers, and those who can't decide! Through an exploration of the boundaries between prose and poetry in theory and in practice, it aims to extend the creative possibilities of your writing. Along the way we will analyse rhythm, voice and character, imagery, symbol and metaphor, the role of the reader -- and how all these work in and out of poetic and prose conventions. Through exercises, workshops and tutorials you will be encouraged to experiment with writing your own cross-boundary work and to produce a portfolio of prose poems for assessment. The first half of the module will consist of an investigation of historical and contemporary models of prose poetry, alongside writing exercises. The second half of term will be devoted to the development of your own work via writing workshops and tutorials.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN667 Harlem to Hogan's Alley: Black Writing in North America</b>						
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	Grattan Dr S

### Contact Hours

Ten one-hour lecture/workshops and ten two-hour seminars

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Students will learn to 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.
- Gain an understanding of the different historical and literary trajectories of African Americans in the US, Canada, and to a lesser degree, the Caribbean.
- Be able to interpret and apply a range of theoretical, aesthetic, and rhetorical concepts in African American and African Canadian writing.
- 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).
- Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in literature.

On completion of this module students will be able to demonstrate the following generic learning outcomes:

- An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them.
- Development of the skills necessary for participating in group discussions and giving oral presentations.
- An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
- An ability to construct original, articulate and well-substantiated arguments.
- Gain a sufficient 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.

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: 90% two 3000-word essays (43% each), 10% seminar performance

### Preliminary Reading

Alain Locke, Ed. (1925) *The New Negro* (1925)  
 Zora Neale Hurston, (1937) *Their Eyes Were Watching God* (1937)  
 Toni Cade Bambara, (1972) *Gorilla My Love* (1972)  
 Toni Morrison, (1992) *Jazz* (1992)  
 Wayde Compton, (1999) *49th Parallel Psalm* (1999)  
 Claudia Rankine, (2014) *Citizen: An American Lyric* (2014).

### Restrictions

Not available as wild

### Synopsis \*

This module will bring together works of poetry and fiction by a number of black writers in the USA and Canada in the twentieth and twenty-first centuries. With a particular emphasis on migration, music, and urban space, we will explore the intellectual, political, and aesthetic imperatives that drive these writers to address questions of race, ethnicity, gender, belonging, representation, poverty, privilege, and trauma. Beginning in Harlem in the 1920s, the moment when “the Negro was in vogue”, students will examine the ways in which black Americans and Canadians have sought to make their impact on the literary landscape, by turns exposing and employing the power structures of the dominant culture. This comparative look at US and Canadian literatures, however, also challenges students to scrutinize the construction of literary and other categories, and to consider the commonality and distinctive difference between black experience north and south of the 49th parallel. Lectures/workshops will emphasise discussion of key moments and movements in African American / African Canadian arts; the significance of linguistic distinctiveness; the cultural self-categorisation of black, African American, Africadian and Halfrican identities; and the rise of African American literary theory.



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN668 Discovery Space: Theatres in Early Modern England</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Dustagheer Dr S

### Contact Hours

3 hours per week

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- read and respond critically to a range of early modern drama
- engage with issues of theatre history, including the modern phenomenon of reconstructed playhouses
- relate their reading to developments in social, political and cultural history
- explore a range of theoretical and practical approaches to dramatic texts
- think critically about contemporary performance of early modern plays
- sharpen their ability to understand and evaluate early modern drama and performance
- develop and deploy critical thinking skills in conjunction with primary texts

On completion of this module students will be able to demonstrate the following generic learning outcomes:

- apply the skills needed for academic study and enquiry in order to organise and present research findings
- demonstrate developed powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- demonstrate enhanced confidence in the efficient presentation of ideas designed to stimulate critical debate
- assimilate and organise substantial quantities of complex information of diverse kinds
- understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives
- demonstrate research skills, including scholarly information retrieval skills; IT skills: word-processing, email communication, the ability to access electronic data.
- develop and enhance skills in individual and group-based work

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: research report 1500 words (15%), a single long essay 4500 words (75%), 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

Janette Dillon, 'The Cambridge Introduction to Early English Theatre' (Cambridge University Press, 2006)

Richard Dutton, ed., 'The Oxford Handbook of Early Modern Theatre' (Oxford University Press, 2009)

Andrew Gurr, 'The Shakespearean Stage, 1574-1642', 4th ed. (Cambridge UP, 2009)

Glynne Wickham, Herbert Berry and William Ingram, eds., 'English Professional Theatre, 1530-1660' (Cambridge: Cambridge University Press, 2000)

### Restrictions

Not available as wild

### 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 phenomena of modern 'reconstructed' playhouses 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN669 Marriage, Desire and Divorce in Early Modern Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Cox Dr R

### Contact Hours

10 x two-hour seminars and 10 x one-hour lectures/research activities

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- 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;
- Demonstrate a knowledge of some of the major issues involved in debates about marriage and its breakdown in early modern literature and culture;
- Demonstrate a nuanced understanding of the religious, political, legal and cultural contexts of marriage and divorce in the period;
- Demonstrate an understanding of the nature and significance of gender to early modern English society and culture.
- Demonstrate a critical awareness of the complex ways in which texts engage with their cultural contexts;
- Demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- application of the skills needed for academic study and enquiry
- ability to 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 creative whole
- the ability to frame oral criticism of diverse sources sensitively and constructively
- develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- enhance confidence in the efficient presentation of ideas designed to stimulate critical debate
- competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills
- the ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

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: 65% long essay of 4000 words, 25% research report of 2000 words, 10% seminar participation

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

William SHAKESPEARE - 'The Taming of the Shrew'/'Othello'

Rachel SPEGHT - 'A Mouzell for Melastomus'

William GOUGE - 'Of Domesticall Duties'

John FLETCHER - 'The Tamer Tam'd'

Aemilia LANYER - 'Salve Deus Rex Judaeorum'

John MILTON - 'The Doctrine and Discipline of Divorce'

### Restrictions

Not available as wild

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN671 Writing the Past: Approaches to the Historical Novel</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Sackville Ms A

### 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN672 Reading Victorian Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Shaw Dr M

### Contact Hours

Ten one-hour lectures and ten two-hour seminars.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Demonstrate an informed understanding of the English literature of the Victorian period across a number of genres and sub-genres.
- Demonstrate knowledge of some of the major literary, cultural and historical issues that mattered to the writers of the period.
- Demonstrate awareness of some recent developments in the critical understanding of literature in the Victorian period.
- Demonstrate a developing sense of the different forms of writing in this period and a growing capacity to analyse them critically.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Application of the skills needed for academic study and inquiry
- Ability to 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
- The ability to frame oral criticism of diverse sources sensitively and incisively
- Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
- Enhance confidence in the presentation of ideas designed to stimulate critical debate
- Ability to understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

### Method of Assessment

50% coursework: 2,500 word close reading assignment (40%), 2,500 word essay (40%), seminar performance (20%);  
50% examination - 3-hour paper

### Preliminary Reading

Dickens, C. (1848) *Oliver Twist*.

Browning, R. (1855). 'Childe Roland to the Dark Tower Came.'

Tennyson, A. (1855). 'Maud.'

Rossetti, C. (1862). *Goblin Market*.

Eliot, G (1872). *Middlemarch*.

Stevenson, R. L. (1888). *The Strange Case of Dr Jekyll and Mr Hyde*.

(Multiple editions of these texts are currently available; we do not specify a required edition.)

### Restrictions

Not available as wild

### Synopsis \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN674 Contemporary Poetry: Tradition and Innovation</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	Lehane Ms D

### Contact Hours

Ten two-hour seminars and ten one-hour workshops

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Read and respond to a range of modernist and post-modernist 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. Be able to apply these developed skills to the reading of poetry produced by their classmates and by themselves.
6. Begin to be able to identify their own formal, stylistic and thematic approaches.
7. Be able to reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work.

On completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

### Method of Assessment

100% coursework: seminar and workshop contribution (10%), Poetry Portfolio of 120 lines (65%), 1500 word Essay (25%)

### Preliminary Reading

Paul Muldoon, Iain Sinclair, Hannah Silva, Tom Chivers (ed.), *Adventures in Form: A Compendium of Poetic Forms, Rules and Constraints* (2012)

Peter Sansom, *Writing Poems* (1993)

Mark Strand, *The Making of a Poem: A Norton Anthology of Poetic Forms* (2001)

### Restrictions

Not available as wild

### Synopsis \*

This module will expose students to a wide range of contemporary English language poetries, which use traditional prosodies as their organising principles. Techniques and writing strategies covered will include the wide range of verse forms and will include the sonnet, the quatrain, the couplet as well measures such as the iambic pentameter amongst others. One of these forms for writing poetry (and others as appropriate) will be the starting point for discussion each week. These discussions will be supported with writing exercises week by week. Each teaching session will incorporate a writing workshop.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN675 Declaring Independence: 19th Century US Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Collins Dr M

### Contact Hours

The course will be taught via 10 2-hour seminars and up to 10 1-hour lectures.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Demonstrate an informed understanding of American literature of the 19th century across a number of genres and sub-genres.
- 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.
- Demonstrate awareness of some recent developments in the critical understanding of American literature.
- Demonstrate a developing sense of the different forms of writing in this period and a capacity to analyse them critically.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Application of the skills needed for academic study and inquiry
- Ability to 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
- The ability to frame oral criticism of diverse sources sensitively and incisively
- Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
- Enhance confidence in the presentation of ideas designed to stimulate critical debate
- Ability to understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

### Method of Assessment

50% coursework: seminar performance (20%), close reading exercise (40%), essay (40%);  
50% examination - 3-hour paper

### Preliminary Reading

Tyler, Royall (1787) *The Contrast* (Norton Anthology of American Literature eight Ed. Vol. A)  
Brown, Charles Brockden (1798), *Wieland* (Norton Critical)  
Melville, Herman (1851) *Moby-Dick* (Norton Critical)  
Jacobs, Harriet (1861) *Incidents in the Life of A Slave-girl* (Norton Critical)  
Norris, Frank (1899) *McTeague* (Norton Critical)  
Chopin, Kate (1899) *The Awakening* (Norton Critical)

### Restrictions

Not available as wild

### 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 racialized slavery, class conflict and gender inequality.

<b>EN676 Cross-Cultural Coming-of-Age Narratives</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Bolaki Dr S

### Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars and a total of 5 two-hour workshops.

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### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- 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
- 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
- Apply accurately a range of established theoretical, aesthetic, and cultural perspectives to the study of twentieth- and twenty-first century coming-of-age narratives
- Develop 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
- Consolidate and extend their capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in literature

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- 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
- Demonstrate further development of the skills necessary for participating in group discussions and giving oral presentations, including communicating ideas to specialist and non-specialist audiences
- 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 .
- Demonstrate an ability to frame and identify appropriate research questions and to construct original, articulate and well-substantiated arguments ).

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:

Two essays of 3000 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

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

Yeziarska, Anzia, (1925) Bread Givers  
Wright, Richard, (1945) Black Boy  
Kincaid, Jamaica, (1990) Lucy  
Kingston, Maxine Hong, (1976) The Woman Warrior: Memoirs of a Girlhood among Ghosts  
Cisneros, Sandra, (1984) The House on Mango Street  
Alexie, Sherman, (2007) The Absolute True Diary of a Part-Time Indian  
Lahiri, Jhumpa, (2003) The Namesake  
Satrapi, Marjane, (2000) Persepolis: The Story of a Childhood and the Story of a Return  
Kassabova, Kapka, (2008) Street without a Name: Childhood and Other Misadventures in Bulgaria

Film Screenings:

Stephen Frears, (1985) My Beautiful Laundrette  
Gurinder Chadha, (2002) Bend it Like Beckham

### Restrictions

Not available as wild

### Synopsis <span style =

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.



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN677		The Contemporary				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Virtanen Dr J

### Contact Hours

Ten one-hour lectures and ten two-hour seminars.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Demonstrate an informed understanding of twenty-first century literature across a number of genres and sub-genres.
- Demonstrate knowledge of some of the major literary, cultural and political issues that matter to contemporary writers.
- Demonstrate awareness of some developments in the critical understanding of literature in the contemporary period.
- Demonstrate a developing sense of the different forms of writing in this period and a growing capacity to analyse them critically.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Application of the skills needed for academic study and inquiry
- Ability to 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
- The ability to frame oral criticism of diverse sources thoughtfully and incisively
- Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
- Enhance confidence in the presentation of ideas designed to stimulate critical debate
- Ability to understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

### Method of Assessment

50% coursework: seminar performance (20%), 2 essays of 2,500 words each (40% each);  
50% examination - 3-hour paper

### Preliminary Reading

Giorgio Agamben. 2009. 'What is the Contemporary?' in What is an Apparatus? Stanford: Stanford University Press.  
Teju Cole. 2012. Open City. NY & London: Faber & Faber  
Zoe Lambert. 2010, The War Tour. Manchester: Comma Press  
Stephen Collis. 2014 The Commons. Vancouver: Talon Books  
Arundhati Roy. 2010., Listening to Grasshoppers. London: Penguin  
Zadie Smith. 2013. NW. London: Penguin

### Restrictions

Not available as wild

### Synopsis \*

This module aims to 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, and financial crisis. They will also consider a range of aesthetic developments and departures, for example: new conceptualism and the claim to unoriginality; archival poetics; 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. The weekly topics will often alternate between thematic and formal concerns.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN679 Writing Fiction: Tradition and Context						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Sackville Ms A

### Contact Hours

1 weekly two-hour seminar for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for workshops and/or 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 fictional texts from the late 19th century to the present.
2. Develop their capacity for close reading and critical analysis and apply these skills to their reading of fiction.
3. Understand movements and trends in literature, and how these relate to the contemporary context.
4. Be able to identify and critically evaluate particular formal and stylistic techniques and to identify these with literary-historical contexts.
5. Understand how these techniques can be and have been engaged with in contemporary creative writing practice.
6. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
7. Position themselves as writers within their own context and engage creatively and critically with contemporary and historical movements.
8. Identify their own formal, stylistic and thematic approaches.
9. Be able to reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
10. 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 and workshop contribution (10%), 2,000 word Creative Statement of Intent (25%), 4,500 word Work of Original Fiction (65%)

### Preliminary Reading

Flaubert, Gustave *Madame Bovary*  
Eliot, George *Middlemarch*  
Joyce, James *Ulysses*  
Barth, John *Lost in the Funhouse*  
Rushdie, Salman *The Satanic Verses*  
Smith, Zadie *White Teeth*  
Woolf, Virginia *Jacob's Room*  
Pynchon, Thomas *The Crying of Lot 49*  
Eggers, Dave *A Heartbreaking Work of Staggering Genius*  
Marcus, Ben *The Age of Wire and String*  
Thayil, Jeet *Necropolis*

### Restrictions

Not available as wild

### Synopsis \*

This module will explore movements in fiction from the nineteenth century to the twenty-first through a range of primary texts and critical material, and consider how these precedents might feed into students' creative practice. For the first part of the term students will be taken through a chronological overview, focusing on key and influential examples. Extracts from *Middlemarch* (Eliot) and *Madame Bovary* (Flaubert) will introduce key 'realist' techniques and also raise the question of international influence. The rise of modernism(s) will be considered through an examination of the manifesto-making culture of the early twentieth century, as well as texts by Proust, Joyce, and Woolf. Postmodernism in its various permutations will be considered in the work of John Barth and others, and in terms of critical theory. This first part of the term will conclude with a discussion of contemporary texts, both those which pursue formal and stylistic innovation (Ali Smith, Rushdie, Thayil), and those who have sought to return to more traditional modes (Zadie Smith). Students will consider how useful these terms are, and the difference between a retrospectively applied label and a willfully adopted or invented one.

In the second part of the term, sessions will focus on students' own work, with regular workshops and set exercises asking students to consider where they stand on some of the key issues raised – e.g. how to represent the 'real', the purpose of formal experiment, the question of accessibility vs. challenge. Writing workshops will encourage students to share work and ideas, and to try out a variety of approaches and techniques. Students will then be asked to give a short presentation of their work at the end of the term.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN681 Novelty, Enlightenment and Emancipation: 18th Century Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Kavanagh Dr D

### Contact Hours

There will be ten two-hour seminars and ten one-hour lectures.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Read, respond to and understand a range of literature from the eighteenth century.
- Develop an understanding of the emergence of new genres and the development of old ones during the period 1680-1790.
- Read the set texts within their relevant literary, cultural and theoretical contexts.
- Examine how modern ideas of authorship and modern terms of literary criticism were forged and contested in the period.
- 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.

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, basing responses on precise reference to text and context
- Analyse texts critically and make comparisons across a range of reading
- Develop a capacity for original thought, and the confidence to criticize received positions
- Be able to lead parts of seminar discussion, demonstrating presentational skills and eliciting engaged responses from the group
- Show a good command of written English and articulate coherent, well documented arguments about the text and contexts

### Method of Assessment

50% coursework: seminar performance (20%), 2 x 2,500 word essays (40% each);  
50% examination - 3-hr paper

### Preliminary Reading

Alexander Pope, *The Rape of the Lock* (1714)  
Lady Mary Wortley Montagu, *Letters from the Ottoman Embassy* (1717-18)  
Jonathan Swift, *Gulliver's Travels* (1726)  
Samuel Richardson, *Pamela* (1740)  
*The Gothic Novel: Horace Walpole, Castle of Otranto* (1764), *Clara Reeve, Old English Baron* (1778)  
Frances Burney, *Evelina* (1778)

### Restrictions

Not available as wild

### 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

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN683 Passport to Oblivion: Writing Self into History</b>						
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	Todorovic Mr D

### Contact Hours

The module will be taught by 10 x two-hour seminar plus 10 additional hours for tutorials/workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Read and analyse some of the most innovative contemporary works of life writing, and get a historical perspective of the genre.
- Develop their capacity for close reading and critical analysis, and apply these skills in their approach to life writing.
- Be able to recognise and evaluate specific methodology and creative choices in writing self-representational text.
- Make connections between contemporary critical analysis and creative writing practice.
- Understand how innovative techniques can be applied in life writing practice.
- Be able to confidently choose and apply advanced writing techniques within their work.
- Be able to plan and execute a sustained piece of life writing.
- Be equipped with theoretical and practical knowledge that will allow them to explore various aspects of writing self-representational non-fiction.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
- Learn how to choose among methods and styles in order to better approach their own writing.
- Develop their writing skills to an advanced level.
- Extend their range of critical and creative vocabulary and broaden their conceptual framework.
- Develop their communication skills, particularly in responding to others' work in the context of the workshop.

### Method of Assessment

100% coursework: seminar performance (10%), 2 assignments (90%): interim assignment of 1,200 words (30%), final assignment of 5,000-6,000 words (70%)

### Preliminary Reading

St Augustine: *The Confessions*; Oxford Paperbacks, 2008  
Nadezhda Mandelstam: *Hope Against Hope*; Harvill Press, 1999  
David B.: *Epileptic*; Jonathan Cape, 2006  
Dubravka Ugrešić: *The Museum of Unconditional Surrender*; Phoenix, 1998  
Paul Auster: *The Invention of Solitude*; Faber and Faber, 2005  
Frank McCourt: *Angela's Ashes*; Harper Perennial, 2005  
Marjane Satrapi: *Persepolis*; Vintage, 2008

### Restrictions

Not available as wild

### 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

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.

In addition, students taking the module by dissertation will be able to:

- 9.5 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: seminar performance (10%), two 3000-word essays (45% each)

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

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

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Synopsis \*

This module will look at a variety of texts, in a variety of forms, from the early nineteenth century to the present. The poems, essays, novels, films, paintings and autobiographies all engage with and question our relationship to the world around us. They sometimes look at nature, but more often 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.

The module is not arranged around primary creative texts, and their theoretical accompaniments, but has a more ecological approach to the idea of the creative/critical boundary which means that some weeks' core texts may be theoretical ones (such as John Gray's *Straw Dogs*). This approach is reflected in the modes of assessment where students are invited to produce either two essays, or one traditionally critical one, and one work of creative non-fiction that may encompass aspects of memoir, poetry, psychogeography or philosophy.

EN685		Elements of Fiction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Flusfeder Mr D

### Contact Hours

Ten x two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 12 additional hours for workshops and/or tutorials

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

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. Be able to apply these developed skills to the reading of fiction produced by their classmates and by themselves.
6. Begin to be able to identify their own formal, stylistic and thematic approaches.
7. Be able to reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work.

On completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

### Method of Assessment

100% coursework: seminar and workshop contribution (10%), 2,000 word essay (25%), 4,500 word work of original fiction (65%)

### Preliminary Reading

BARTHELME, Donald - '60 Stories', Penguin Classics 2005  
CARVER, Raymond - 'Where I'm Calling From: The Selected Stories', Harvill 1993  
CHEEVER, John - 'Collected Stories', Vintage 2009  
CORTAZAR, Julio - 'Blow-Up & Other Stories', Pantheon 2004  
DIAZ, Junot - 'Drown', Faber & Faber 2008  
Egan, Jennifer - 'A Visit From the Goon Squad', Corsair 2011  
HEMINGWAY, Ernest - 'The First 49 Stories', Arrow 1995  
JACKSON, Shirley - 'The Lottery & Other Stories', Penguin, 2009  
SAUNDERS George - 'The Brief and Frightening Reign of Phil', Bloomsbury 2007

### Restrictions

Not available as 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN686	Contemporary Poetry: Context and Innovation					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	I	30 (15)	100% Coursework	Perry Dr E

### Contact Hours

Ten three-hour seminars: discussion, student presentations, group work and writing workshops

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Read and respond to a range of modernist and post-modernist 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. Be able to apply these developed skills to the reading of poetry produced by their classmates and by themselves.
6. Begin to be able to identify their own formal, stylistic and thematic approaches.
7. Be able to reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work.

On completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

### Method of Assessment

100% coursework: seminar and workshop contribution (10%), Poetry Portfolio of 120 lines (65%), 1,500 word essay (25%)

### Preliminary Reading

There will be a course reader, supported by these texts:

Chivers, Tom (ed), *Adventures in Form: A Compendium of New Poetic Forms, Rules & Constraints. Penned in the Margins*, 2012.

Critchley, Emily (ed), *Out of Everywhere 2*. Reality Street, 2015.

Etter, Carrie (ed.), *Infinite Difference: Other Poetries by U.K. Women Poets*, Shearsman Books, 2010.

Hilson, Jeff *The Reality Street Book of Sonnets*. Reality Street, 2008.

Sheppard, Robert *Complete Twentieth-Century Blues*, Salt, 2008.

Tarlo, Harriet (ed.), *The Ground Aslant: an Anthology of Radical Landscape Poetry*, Shearsman Books, 2011.

### Restrictions

Not available as wild

### Synopsis \*

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 will 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN687 Poetry and Crisis, from the First World War to Occupy</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

The course will be taught through weekly two-hour seminars and weekly one-hour lectures

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Gain a systematic and detailed understanding of the changing relationship between poetry, political change and social crisis in the twentieth century.
- Be able to critically evaluate interpret and apply a range of theoretical concepts on issues of language, poetic form, lyric voice, and poetic collaboration across a variety of historical and geographical contexts in which poetry has responded to and/or intervened in political crisis, and analyse the complexities, contradictions and tensions inherent in these issues.
- Apply and evaluate historically situated approaches to concepts including class, nation, imperialism, the avant-garde and aesthetic tradition over the last century.
- Further develop and consolidate the capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in modern poetry.
- Obtain a systematic understanding of the different literary traditions and movements out of which twentieth-century poetry has been forged, and explore in depth what poetic responses our present, twenty-first century crises might call for.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- An ability to apply close reading techniques to a range of poetic texts and to make complex comparisons between them.
- Further develop the skills necessary for participating in group discussions and giving oral presentations.
- A capacity for self-directed research, with a particular emphasis on developing the ability to evaluate texts within their historical contexts.
- An ability to construct original, articulate and well-substantiated arguments deploying secondary critical and theoretical perspectives.
- To further develop convictions about the social role of poetry within and beyond the framework of debates explored in the module.

### Method of Assessment

100% coursework: seminar performance (10%), 2 essays of 2,500 words each (45% each)

### Synopsis \*

Poetry and Crisis will tell a history of twentieth-century poetry through the lens of the major political events that have shaped it. Addressing key social issues including economic crisis, class, nation, war and postcolonialism, the module will investigate both key figures in the history of mainstream poetic tradition (W. B. Yeats, Ezra Pound, W. H. Auden and Derek Walcott) and more experimental and collaborative movements such as proletarian realism, Language Poetry and art associated with the Occupy movement. Within these traditions, students will explore the possible ways in which poetry can be said to articulate, respond to and intervene in political crisis.



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN689		Modernism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Mildenberg Dr A

### Contact Hours

Ten two-hour seminars and ten one-hour lectures

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Develop an understanding of modernist literary forms
2. Become able to relate the set texts to their relevant literary, critical, and historical contexts
3. Learn to 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
4. Develop an understanding of the varying literary modes and techniques employed in modernist literature,
5. Be conversant with the seminal critical writing about this period and more recent re-evaluations.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

1. Ability to read literature and criticism critically, assessing different critical approaches and the arguments behind them.
2. Ability to structure, develop, and sustain complex arguments, and how to select and use primary and secondary material
3. Ability to present an argument orally, how to defend that argument, and how to use responses to refine their ideas
4. Acquisition of appropriate skills as readers, writers and presenters.
5. Capacity to make connections and comparisons across the range of their reading and the understanding they bring to it.
6. 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.
7. Understanding how to interrogate and apply a variety of theoretical positions and to weigh the importance of alternative perspectives.

### Method of Assessment

50% coursework: seminar performance (20%), 2 essays of 2,500 words each (40% each);  
50% examination - 3-hour paper

### Preliminary Reading

Modernism: An Anthology, edited by Lawrence Rainey (Blackwell)  
James Joyce, *Ulysses* (Penguin)  
OR  
James Joyce, *Ulysses: Annotated Students' Edition* (Penguin)  
[more expensive but contains helpful notes]  
Virginia Woolf, *The Waves* (Oxford University Press)  
Jean Rhys, *Good Morning, Midnight* (Penguin)

### Restrictions

Not available as wild

### Synopsis \*

This module features key modernist texts, for example the work of Ezra Pound, H.D., T.S. Eliot, Gertrude Stein, Wallace Stevens, James Joyce, Virginia Woolf and Jean Rhys. It also makes substantial reference to key philosophical theories of modernity and textuality. The literary works are taken mostly from a restricted period 1910-1930. One focus in the module will be the notion of the artist as applied to the writer as an art-practitioner. Other texts which might form part of the curriculum may include a limited selection of works by Mina Loy, Wyndham Lewis, Elizabeth Bowen, F.T. Marinetti, Samuel Beckett, Georg Lukács, Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Walter Benjamin, Theodor W. Adorno, Jacques Derrida and Paul De Man. Other topics include modes of representation, language and experience, colonialism and modernism, textuality and identity, war and democracy, class and politics, cosmopolitanism and bohemianism, sex, morality and city life. This material requires both theoretical and historical orientation, as well as skill in distilling significance from complex literary artefacts with regard to the network of mediations which both bind such works to their apparent context and appear to dislocate them.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN691 A Throw of the Dice: Gambling, Gaming &amp; Fiction</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

10 x two-hour seminars, plus 10 additional hours for workshops/tutorials etc

### Learning Outcomes

On completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Have read and responded to a range of novels and short stories.
2. Have developed their capacity for close reading and critical analysis and apply these skills to the reading and writing of fiction.
3. Have gained experience in the making of connections between historical circumstances and the writing of fiction.
4. Be able to 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. Have investigated 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. Be able to 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. Be able to reflect on the wide range of narrative and formal choices open to the contemporary writer.
10. Be able to apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)
11. Have developed an improved capacity to edit their own work.

On 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 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: seminar performance (10%), interim assignment of 2,000 words (25%) and final assignment of 5,000 words (65%)

### 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 \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN692 Early Modern Literature 1500-1700						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Dustagheer Dr S

### Contact Hours

The module will be taught by ten weekly two-hour seminars and ten weekly one-hour lectures. In addition, there will be at least one study-trip to, for example, Canterbury Cathedral archives, the British Library or Penshurst.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- read and respond critically to the works of writers of the early modern period
- consider and analyse the concept of the literary in relation to theatrical, political, cultural and social contexts
- develop a critical understanding of the development of literature in the early modern period
- become conversant with current critical approaches and debates to the literature

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- develop their abilities to analyse texts critically and make comparisons across a range of reading
- 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 to present an argument orally, how to defend that argument, and how to use responses to refine ideas.

### Method of Assessment

50% coursework: seminar performance (20%), 2,500 word close reading essay (40%), 2,500 word essay (40%); 50% examination - 3-hour paper

### Preliminary Reading

Primary sources:

Thomas More, *Utopia* (1516)  
William Baldwin, *Beware the Cat* (1561)  
Edmund Spenser, *The Faerie Queene* (1590)  
John Donne, selected poetry and prose  
Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611)  
Andrew Marvell, selected poetry  
John Milton, *Paradise Lost* (1674)

Most texts will be provided in a Module Handbook; all other texts can be found in *The Broadview Anthology of British Literature, Volume 2: The Renaissance and the Early Seventeenth Century*, ed. Black, Conolly, Flint and Grundy, 2nd edn (Broadview, 2010)

### Restrictions

Not available as wild

### Synopsis <span style =

This module offers a survey of early modern literature from 1500 to 1700. Looking at a wide range of literature including poetry, prose and drama, students will consider the relationship between literary debate and form on the one hand, and political change, social identity and religious transformation on the other. We will consider how important debates surrounding political, social, gender and religious identity inflect and are reflected in the literature of the period, including works by Baldwin, Shakespeare, Donne, Lanyer, Marvell, Milton, Katherine Phillips, Behn and Pepys. Students will explore the boundaries of the literary canon, encountering pamphlets, petitions, sermons and conduct books, for example and consider the ways in which literary and non-literary texts both mirror and influence culture and society.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN693 Writing Violence: The 20th Century, The Holocaust & The Ethics of Repre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

Weekly two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for tutorials and/or workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Gain a thorough grounding in the relationship between literature and violence in the 20th century, from second world war poets to the most recent attempts to capture violent episodes in human history in poetry and novels.
- Be introduced to historiological readings of literature, given examples of some classic historiological approaches to literary criticism, learn to deploy these approaches to the texts we are analysing on this module.
- Read the work of Georges Sorel, Walter Benjamin, Hannah Arendt and others to develop a deep understanding of the philosophical background to the subject.
- Build up a picture of the importance of violence as a driving force behind literary innovation from the Futurists to the present.
- Identify the various techniques by which authors have attempted to capture the chaos of warfare, the suffering of victims
- Develop an awareness of the critical debate surrounding the representation of violence in art, with specific reference to the Holocaust and Theodor Adorno's claim that "Poetry after Auschwitz is barbaric."
- Learn how writers of the late 20th/early 21st century have dealt with the ethical demands of responding to a century of violence without participating in that violence.
- Confidently incorporate one or more of these themes into their own work - whether writing directly about violent warfare or about the more subtle currents of violence that run through daily life in the 21st century.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Develop skills in close reading and responding to a variety of texts: poetry, fiction and non-fiction.
- Develop an understanding of the relationship between history, philosophy and literature, and learn to deploy complex concepts such as Benjamin's "Constellation" in their own work.
- Extend their knowledge of literary criticism; gain insight into techniques of analysis that they may then apply to their own work and that of others.
- Improve their creative writing skills to an advanced level.
- Develop their communication skills, particularly in responding to others' work in the context of the workshop.

### Method of Assessment

100% coursework: seminar performance (10%), written assignments (90%): 2,500 word essay (30%), 4-5,000 words of original fiction (70%)

### Preliminary Reading

LEVI, Primo - 'If This is a Man'  
PEREC, Georges – 'W or the Memory of Childhood'  
ISHIGURO, Kazuo – 'The Buried Giant'  
BINET, Laurent - 'HHhH'  
COETZEE, JM - 'Waiting for the Barbarians'

### Synopsis \*

Early in her long essay 'On Violence,' Hannah Arendt says "no one engaged in thought about history and politics can remain unaware of the enormous role violence has played in human affairs, and it is at first glance rather surprising that violence has been singled out so seldom for special consideration." In the more than three decades since the publication of her book, much has been done to remedy this omission. Violence is everywhere now. As we look back on the wreck of the twentieth century, we see it as Benjamin's Angel of History perceived it: as a chaotic constellation of human man's brutality against man.

Whether in the direct representation of warfare - in the poetry of Owen, Brooke and Sassoon, the prose of Norman Mailer, Keith Douglas and Joseph Heller - or in those authors who have chosen to reflect on the ethical demands thrown upon authors responding to the wreckage of the 20th century, this module will immerse students in the critical and literary currents surrounding the subject of violence.

Initially, students will be given a critical and theoretical framework for understanding the subject, drawing particularly on the work of Walter Benjamin and Hannah Arendt and looking at Michael Wood's reading of violence in Yeats as an example of a critical response to the subject. They will then read a selection of works from the early 20th century to the present day which exemplify the themes we are discussing. Finally, we will look at the specific example of the Holocaust and how writers have dealt with the horrifying legacy of that blackest hour of history. We will read Primo Levi's *If This Is a Man*, WG Sebald's *Austerlitz*, the poems of Paul Celan and other key critical writings about the subject to consider how a writer can respond ethically to extreme episodes of human violence.

Students will produce a piece of prose fiction in response to the ideas and issues raised over the course of this module.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN694 Shakespeare and Early Modern Drama</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Loughnane Dr R
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Loughnane Dr R

### Contact Hours

The module will be taught by ten weekly two-hour seminars and ten one-hour 'lecture' slots, as well as trips to Shakespeare's Globe in London and Canterbury Cathedral Library.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- i. read and analyse critically the works of Shakespeare and his contemporary dramatists
- ii. read and understand the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts
- iii. develop a critical understanding of the development of drama in the early modern period
- iv. Become conversant with current critical approaches to and debates about the drama and evaluate their appropriateness to their chosen topics

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- i. develop their abilities to analyse theatrical texts critically and make comparisons across a range of reading
- ii. develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- iii. understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- iv. develop their abilities to carry out independent research
- v. develop their presentational skills

### Method of Assessment

50% coursework: seminar performance (20%), 2,500 word close reading (40%), 2,500 word essay (40%);  
50% examination - 3-hour paper

### Preliminary Reading

Primary Sources:

English Renaissance Drama: a Norton Anthology, eds. Bevington, Engle, Maus, Rasmussen (2002)  
The Norton Shakespeare, W. W. Norton & Company; Third International Student Edition edition, eds. Greenblatt, Cohen, Howard, Maus, McMullan (2015)

Secondary sources:

Braunmuller, A.R. and Hattaway, Michael (eds), The Cambridge Companion to English Renaissance Drama (sec. ed. 2002)  
Briggs, Julia This Stage-play World: Texts and Contexts, 1580-1625 (sec. ed. 1997)  
Greenblatt, Stephen Renaissance Self-fashioning, (1980)  
Gurr, Andrew Playgoing in Shakespeare's London (third ed. 2004)  
Kinney ed., Companion to Renaissance Drama (2002)  
Sullivan, Garret, Cheney, Patrick and Hadfield, Andrew (eds), Early Modern English Drama: A Critical Companion (2006)  
Wiggins, Martin Shakespeare and the Drama of his Time (2000)

### Restrictions

Not available as wild

### Synopsis \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN695 Empire, New Nations and Migration						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Abu-Manneh Dr B

### Contact Hours

Ten two-hour seminars and ten one-hour lectures.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Gain an historically contextualised understanding of colonial discourse analysis, theories of decolonisation, migration and diaspora.
- Be able to 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.
- Develop a reasonably complex understanding of the relationship between postcolonial literary studies and other critical disciplines.
- Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics, culture and politics in a range of literary genres.
- Gain a sufficient 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.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them.
- Development of the skills necessary for participating in group discussions and giving oral presentations.
- An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
- An ability to construct original, articulate and well-substantiated arguments

### Method of Assessment

50% coursework: seminar performance (20%), 2 essays of 2,500 words each (40% each);  
50% examination - 3-hour paper

### Preliminary Reading

Collins, *The Moonstone* (1868)  
Blixen, *Out of Africa* (1937)  
Ngugi, *A Grain of Wheat* (1967)  
Edwidge Danticat, *The Dew Breaker* (2004)

### Restrictions

Not available as wild

### 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN697 Chaucer and Late Medieval English Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Wright Dr C

### Contact Hours

The course will be taught by an interactive one-hour lecture and a two-hour seminar per week.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Develop a critical understanding of the writings of a range of authors from the later medieval and Tudor period;
- develop an understanding of the different kinds of narrative and the ways in which they are written;
- identify recurrent topics within and between authors and across periods
- establish a sense of the historical and cultural contexts for medieval and Tudor literature.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- identify and apply appropriate methods and theories;
- structure, develop and sustain complex arguments; and select, assimilate and apply primary and secondary sources;
- develop independent and collaborative research skills
- develop writing skills and use a range of techniques to undertake critical analysis of texts;
- develop oral communication skills to present an argument orally, how to defend that argument, and how to use responses to refine ideas.

### Method of Assessment

50% coursework: seminar performance (20%), 1,500 word close reading exercise (20%), Research Diary, min 2,000 words (10%), 2,500 word Essay (50%);  
50% examination - 3-hour paper

### Preliminary Reading

Derek Pearsall, ed., Chaucer to Spenser: An Anthology (Blackwell, 1999)

Geoffrey Chaucer, The Canterbury Tales, ed. Jill Mann (Penguin, 2005)

AC Cawley & JJ Anderson, eds., Pearl, Cleanness, Patience, Sir Gawain and the Green Knight, (Dent: London, latest edition)

### Restrictions

Not available as wild

### Synopsis \*

This course introduces students to a range of writings from the late medieval and Tudor period. It focuses on a number of central genres in English writing that emerge between the late fourteenth and early sixteenth centuries, including romance, fabliaux, satirical, and religious writing. The course is designed to introduce a genre or theme with reference to Geoffrey Chaucer's Canterbury Tales and his other writings, especially his lyrics and shorter poetry, thus allowing this accessible author to initiate the students in issues that will be pertinent in respect of less familiar writers and writings.

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, but they will include such topics as authorship, reading, patronage, translation, gender, sexuality, iconography, piety, personal identity, imagination, historicism, legend, medievalism, representation, audience, and the move from manuscript to print.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN700 Metropolis: Writing and Spectacle in Early Modern London</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
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 Zwierlein, *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 \*

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'.



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN701	The Global Eighteenth Century					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Landry Prof D

### Contact Hours

Ten 2-hour weekly seminars plus a further directed hour.

### Learning Outcomes

On successful completion of this module the student will be able to demonstrate the following subject specific learning outcomes :

- in-depth 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.

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:

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.

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) a seminar performance mark (in accordance with the criteria published in the School of English Undergraduate Handbook (10%))

### 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 \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN702		Thomas Hardy				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

This course will be taught by weekly two-hour seminars plus a further directed hour.

### Learning Outcomes

On successful completion of this module the student will be able to 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.
- A conceptual understanding of the different literary traditions and movements out of which Hardy's works arise (classic realism, sensation fiction, tragedy, lyric poetry).
- A systematic understanding of a range of theoretical, aesthetic, and cultural perspectives towards the study of Hardy's prose and poetry.
- 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.
- A 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:

- 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.
- Apply the skills necessary for participating in group discussions and giving oral presentations.
- Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
- Show an ability to construct original, articulate and well-substantiated arguments.

### Method of Assessment

Two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

### Preliminary Reading

Thomas Hardy –

Under the Greenwood Tree (1872) - Penguin

The Mayor of Casterbridge (1886)- Penguin

The Woodlanders (1887) - Penguin

Tess of the D'Urbervilles (1891) - Penguin

Jude the Obscure (1896)- Penguin

The Complete Poems (2001)- Palgrave

Michael Millgate, Thomas Hardy: A Biography Revisited (2004; updated version of 1982 biography) - OUP

Claire Tomalin, Thomas Hardy (2007) - Penguin

The Life and Work of Thomas Hardy by Thomas Hardy ed Michael Millgate (1985)- Macmillan

### Synopsis \*

This module 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

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	

### Contact Hours

Students will be taught in one two-hour seminar per week plus a further directed hour.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- acquired a rich and nuanced understanding of key issues in discussions of “the real” during the American Gilded Age.
- developed 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.
- developed 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.
- learned to critique “realist” writers’ claim to objectivity and verisimilitude and question the applicability of notions such as “the real” and “the realistic” to literary texts.
- gained a greater depth of knowledge on the transatlantic networks of influence shaping literature and culture in the Gilded Age.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- developed the ability to synthesise complex information with precision and subtlety;
- acquired enhanced skills at comprehending, analysing, and interrogating a variety of texts and assessing the value of diverse critical approaches and ideas;
- gained fluency and confidence in oral communication;
- developed their capacity to carry out independent research.

### Method of Assessment

Students will be assessed on the basis of two pieces of written work of 2500 words each (90%). They will be expected to make substantial contributions to seminars and will be required to give a 15 minute presentation (10%).

### Preliminary Reading

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 Gilded Age – Mark Twain and Charles Dudley Warner

Washington Square (1880) – Henry James (London: Penguin Classics, 2007)

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.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)

### Synopsis <span style =

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. The module includes only 3 longer works (Wharton, Howells, and Twain).

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN704 Discord and Devotion: Society &amp; Spirituality in Middle English Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Project	

### Contact Hours

This course will be taught by weekly two-hour seminars plus a further directed hour.

### Learning Outcomes

On successful completion of this module the student will be able to:

- 11.1 – read and respond to a range of late-medieval literature
- 11.2 – develop a detailed understanding of the social and religious contexts of late-medieval literary production, and of the ways in which these contexts both shaped, and were shaped by, literary texts
- 11.3 – learn to apply and interrogate critical and theoretical strategies appropriate to the study of late-medieval literature
- 11.4 – understand and critique particular aspects of current research relating to late-medieval literature

On successful completion of this module the student will be able to:

- 12.1 - develop their abilities to analyse texts critically and make comparisons across a range of reading
- 12.2 – understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 12.3 – develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- 12.4 – develop their presentational skills
- 12.5 – develop their abilities to carry out independent research

### Method of Assessment

- a) Seminar Performance (10%)
- b) A short essay of 1500 words (15%)
- c) Completion of a weekly Research Diary (25%)
- d) Independent Research Project of 3,000 words (50%)

### Preliminary Reading

#### Primary

The Play of the Sacrament, ed. Sebastian, John T., ed. (Medieval Institute Publications, 2013),  
<http://d.lib.rochester.edu/teams/publication/sebastian-croxtton-play-of-the-sacrament>  
Chaucer, Geoffrey, *The Canterbury Tales*, ed. Jill Mann (Penguin, 2005)  
Pearsall, Derek, ed., *Chaucer to Spenser: An Anthology of Writings in English, 1375-1575* (Blackwell, 1999)  
Julian of Norwich, *Revelation of Love* (in Pearsall)  
Kempe, Margery, *The Book of Margery Kempe* (in Pearsall)  
Langland, William, *Piers Plowman* (in Pearsall)

#### Secondary

Aston, Margaret, *Lollards and reformers: images and literacy in late medieval religion* (Hambledon Press, 1984)  
Hudson, Anne, *Selections from English Wycliffite Writings* (Toronto University Press, 1997)  
Hudson, Anne, *The Premature Reformation: Wycliffite texts and Lollard history* (Clarendon Press, 1988)  
Rubin, Miri, *Corpus Christi: the Eucharist in late medieval culture* (CUP, 1991)  
Woolf, Rosemary, *The English Religious Lyric in the Middle Ages* (Clarendon Press, 1968)

### Synopsis \*

This module will introduce students to late-medieval models of social order and, against these official representations, explore how established concepts of identity and social status were debated, destabilized and renegotiated. Through analysing texts such as William Langland's *Piers Plowman*, the letters of John Ball, Chaucer's *Canterbury Tales*, selected lyrics and a variety of historiographical texts, the course will investigate the ways in which attempts to control social movement were challenged and contested. In a period in which traditional feudal social structures were being supplanted by an emergent proto-capitalist economy, the lower orders were demanding a new political platform and English literature reveals both social aspirations and reactionary anxieties.

In parallel with the political tumult, the fourteenth and fifteenth centuries also saw a rise in non-official, heterodox forms of spirituality, licensing individual devotional practices that similarly challenged the perceived hegemony of the Church. Investigating works of affective devotion, like *The Book of Margery Kempe*, Julian of Norwich's *Revelations of Divine Love*, and a variety of religious lyrics and plays, in addition to Wycliffite and Lollard sermons, the module will uncover the growing popularity of devotional forms predicated upon a personal relationship with and experience of the divine. These practices (like their political counterparts) decentred spiritual authority and reveal a theological ambition which problematised orthodox religion in multiple ways.

Within these reimagined visions of social and religious structures are the seeds of new ideas that would shape the future of the English nation; in such visions the common man gains power and authority, women are empowered as spiritual leaders, and the authority of Church and State is subject to lay criticism and intervention.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN705 The Contemporary Memoir						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars and a total of 5 two-hour workshops.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- critically evaluate a variety of contemporary memoirs, primarily from North America, including graphic memoir and docu-memoir (film);
- 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;
- 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;
- develop 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;
- 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".

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- apply sophisticated close reading techniques to a range of texts and to make productive and complex comparisons between them;
- display strong presentation skills and an ability to actively participate in group discussions;
- 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;
- frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

### Method of Assessment

Two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

### 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)

### 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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

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	

### Contact Hours

The course will be taught through weekly two-hour seminars plus a further directed hour.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Developed and then deepened an understanding of the relationship between the experience and expression of love and social change.
2. Developed 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. Explored in depth the role of the love poem in shaping the institution of English-language poetry itself.
4. Interpreted and applied 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 situated concepts including desire, the Self and Other, gender, spirituality, transgression and the domestic since the sixteenth century.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

1. Applied close reading techniques to a range of poetic texts and made complex comparisons between them.
2. Conceptualised broad and large scale social and literary-historical change.
3. Further developed skills in group discussions and given detailed and original oral presentations.
4. Increasingly undertaken self-directed research, with a particular emphasis on developing the ability to evaluate texts within their historical contexts.
5. Constructed original, articulate and well-substantiated arguments deploying secondary critical and theoretical perspectives.

### Method of Assessment

Assessments will be in the form of two equally-weighted essays (2500 words each) constituting 45% each of the final mark, with the other 10% accounted for by a seminar performance mark.

### Preliminary Reading

The New Penguin Book of Love Poetry, ed. John Stallworthy, Penguin, 2003

### Synopsis \*

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN708		Virginia Woolf				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Ryan Dr D

### Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars plus five two-hour sessions (mix of workshops, reading group meetings, lectures and screenings)

### 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.

In addition, students taking the module by dissertation will be able to:

5. 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:

The module will be assessed on the basis of two essays of 3000 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark (assessed in accordance with the criteria published in the School of English Undergraduate Handbook).

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

Virginia Woolf, *Jacob's Room* (1922)  
Virginia Woolf, *To the Lighthouse* (1927)  
Virginia Woolf, *Orlando* (1928)  
Virginia Woolf, *A Room of One's Own* (1929)  
Virginia Woolf, *The Waves* (1931)  
Virginia Woolf, *Flush* (1933)  
Virginia Woolf, *Between the Acts* (1941)  
Virginia Woolf, selection of short stories, essays and autobiographical writings

### Restrictions

Not available as wild

### Synopsis >

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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN709	Animals, Humans, Writing					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Ryan Dr D

### Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars plus a further directed hour.

### Learning Outcomes

On successful completion of this module the student will be able to demonstrate the following subject specific learning outcomes:

- 1 in-depth knowledge of representations of animals in literature across different periods (from the early 19th century to the present).
- 2 an ability to compare representations of animals in different genres, including novels, short stories and poetry.
- 3 an ability to relate writing about animals to broader historical, cultural, philosophical, and political contexts.
- 4 sophisticated analytic skills, including close textual analysis;
- 5 a thorough understanding of critical approaches to animals in literature.

On successful completion of this module the student will be able to demonstrate the following generic learning outcomes:

- 1 apply sophisticated close reading techniques to a range of literary texts and genres and made productive and complex comparisons between them;
- 2 display strong presentation skills and an ability to actively participate in group discussions;
- 3 showed 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 framed and identified appropriate research questions and to construct original, clear and well-substantiated arguments.

In addition, students taking the module by dissertation will be able to:

- 5 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:

The module will be assessed on the basis of two essays of 3000 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

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

Daniel Defoe, *Robinson Crusoe* (1719)  
John Clare, William Cowper, William Wordsworth, John Keats, selected poems  
Rudyard Kipling, *The Jungle Book* (1894)  
H. G. Wells, *The Island of Doctor Moreau* (1896)  
Jack London, *The Call of the Wild* (1903)  
D. H. Lawrence, *Birds, Beasts and Flowers; Poems* (1923)  
Djuna Barnes, *Nightwood* (1936)  
Katherine Mansfield, Virginia Woolf, Elizabeth Bowen, selected stories (1919-39)  
J. M. Coetzee, *The Lives of Animals* (1999)  
Paul Auster, *Timbuktu* (1999)  
Jonathan Safran Foer, *Eating Animals* (2009)

### Restrictions

Not available as wild

### 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 early 19th 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', 'Listening to Animals', 'Animal Experiments' and 'Tasting 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.



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN710 Victorian Aestheticism and Decadence</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

This course will be taught by weekly two-hour seminars plus a further directed hour.

### Learning Outcomes

11.1 developed 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;

11.2 acquired 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;

11.3 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;

11.4 acquired 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;

11.5 developed their capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural dimensions of Victorian aestheticism and decadence.

On successful completion of this module the student will have:

12.1 developed their ability to synthesise complex information with precision and subtlety;

12.2 developed their ability to comprehend, analyse, and interrogate a variety of texts and assess the value of diverse critical approaches and ideas;

12.3 improved their fluency and confidence in oral communication;

12.4 improved their capacity to mount complex arguments lucidly and persuasively in both spoken and written contexts;

12.5 developed their capacity to carry out independent research.

### Method of Assessment

Students will be assessed on the basis of two pieces of written work of 2500 words each (worth 45% each). They will also be expected to make substantial contributions to seminars and will receive a mark (worth 10%) for their contribution.

### Preliminary Reading

Marie Corelli, *Wormwood: A Drama of Paris* (1890)  
Henry James, *The Portrait of a Lady* (1881).  
William Morris, *News From Nowhere* (1890).  
Walter Pater, *Studies in the History of the Renaissance* (1873).  
Lisa Rodensky (ed.), *Decadent Poetry from Wilde to Naidu* (2006).  
Oscar Wilde, *The Picture of Dorian Gray* (1890).

### Synopsis <span style =

This module is an intensive study of aesthetic and decadent literature in late Victorian Britain. We will explore some of the key literary and critical works that popularised the concept of the 'aesthetic' and the ideal of the aesthetic life, and examine how and why 'art for art's sake' and 'decadence' came to be understood as the watchwords of a countercultural movement. The module also takes in along its way some of the manifestos, scandals, satires, and controversies that made aestheticism and decadence vivid in the public imagination, such as the 'Fleshly School of Poetry' controversy, the notorious periodical *The Yellow Book*, and the three trials of Oscar Wilde. This module pays particular attention to the relationship between the literary and visual arts, and aims to help students gain a sophisticated understanding of the intellectual and imaginative stakes of Victorian aestheticism and decadence, as well as of the social and material contexts from which a 'cult of beauty' arose in late Victorian Britain. We will consider the ways in which Aestheticism and Decadence look backward to Romanticism and forward to Modernism; how they became a means of imagining alternative sexualities, identities, and lifestyles; and how they clarify (or falsify) the relations between art, ethics, and politics.

<b>EN713 The New Woman: 1880-1920</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Shaw Dr M

### Contact Hours

10 x 2-hour seminars and 10 x 1-hour lectures or research skills workshops

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### Learning Outcomes

On successful completion of this module, students will have acquired the following subject specific learning outcomes:

- 1 Detailed knowledge of New Woman literature as an identifiable sub-genre of literature chiefly in novels and short stories but also evident in journalism and drama in the period 1880-1920.
- 2 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 A conceptual understanding of how New Woman literature deployed or adapted conventions of literature drawn from realism, decadence and modernism.
- 4 Enhanced understanding of how the New Woman phenomenon has been rediscovered and examined in current literary criticism and cultural history, from the 1990s to the present.
- 5 Enhanced knowledge of the writing careers and the publication history of the authors studied.

On successful completion of this module, students will be able to demonstrate the following generic learning outcomes:

- 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 both in oral presentations and written work.

In addition, students taking the module by dissertation will be able to:

- 5 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: two evenly-weighted essays (2500 words each) 80%, a small research project (1000 words) 10%, seminar participation 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

Caird, M. (1989) *The Daughters of Danaus*. New York: CUNY Press.

Ibsen, H. (2003) *A Doll's House and Other Plays*. Harmondsworth: Penguin.

Levy, A. (2006) *The Romance of a Shop*. Peterborough, ON.: Broadview.

Showalter, E. (ed.) (1993) *Daughters of Decadence: Women Writers of the Fin de Siècle*. London: Virago.

*Votes for Women and The Freewoman* (suffragette newspapers available free online)

Woolf, V. (2009) *Night and Day*. Oxford: Oxford University Press.

Secondary Texts:

Heilman, A. (2000) *New Woman Fiction: Women Writing First-Wave Feminism*. Basingstoke: Palgrave Macmillan.

Parkins, W. (2009) *Mobility and Modernity in British Women's Novels, 1850s-1930s: Women Moving Dangerously*.

Basingstoke: Palgrave Macmillan.

(Short stories by Katherine Mansfield, Evelyn Sharp, George Egerton and Vernon Lee will be available in a Course Reader available before the start of term.)

### Restrictions

Not available as wild

### Synopsis \*

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 produced around the world by writers from Britain (eg Amy Levy, Evelyn Sharp) America (Charlotte Perkins Gilman), Australia (George Egerton), and New Zealand (Katherine Mansfield). The module will also consider the legacy of the New Woman into the early modernist period, through studying Virginia Woolf's novel that depicts the suffrage movement, *Night and Day*.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN714 Utopia: Philosophy and Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Ayers Prof D

### Contact Hours

10 two-hour seminars supported by a weekly one-hour lecture

### 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.

In addition, students taking the module by dissertation will be able to:

5. 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 based on two essays of 3000 words each (45% for each essay, forming a total of 90%).

The remaining 10% of the overall mark will come from seminar performance.

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

Plato (repr. 2008), *The Republic*. Oxford: Oxford World's Classics.

Thomas More (repr. 2012), *Utopia*. London: Penguin.

Hegel (repr. 2004), *Introduction to The Philosophy of History*. Minneola, NY: Dover.

Aldous Huxley (repr. 2007), *Brave New World*, London: Vintage.

George Orwell (repr. 2013), 1984. London: Penguin, 2013.

Margaret Atwood (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).

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN716 Marxism, Literature and Culture</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

10 x 2hr seminars and 10 x 1hr workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- A systematic understanding and detailed knowledge of key texts and issues in Marxist cultural history and theory
- The ability to deploy the techniques of Marxist thought in approaching cultural phenomena, including literature
- The ability to evaluate contemporary and historical examples of cultural criticism on their own terms and in comparative relation to other critical approaches
- A conceptual understanding of Marxist thought that will allow them to devise and maintain coherent arguments about literature and culture

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Ability to use established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis
- Ability to communicate information, arguments, and analysis effectively in written and oral forms
- Ability to use self-direction and autonomy in approaching and completing a critical task
- Understanding of critical theory and its applications within a range of contexts

### Method of Assessment

Students will be assessed on the basis of two pieces of written work of 3000 words each (worth 45% each), and will receive a mark (worth 10%) for their contribution to seminars

### Preliminary Reading

- Karl Marx (repr. 2000), Selected Writings, ed. David McLellan. Oxford: Oxford University Press
- Antonio Gramsci (rep. 2012), Selections from Cultural Writings. Chicago: Haymarket Books
- Angela Davis (1998), The Angela Y. Davis Reader. Oxford: Wiley Blackwell
- C. L. R. James (2007), Beyond a Boundary. London: Yellow Jersey
- Richard Wright (2014), Native Son. London: Harper
- David Harvey (2007), A Brief History of Neoliberalism. Oxford: Oxford University Press
- Vladimir Mayakovsky (2008), Night Wraps up the Sky: Writings by and about Mayakovsky, ed. Michael Almereyda. London: Farrar Straus Giroux.
- Theodor Adorno (repr. 2005), Minima Moralia: Reflections from a Damaged Life. London: Verso.

### Synopsis <span style =

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. They will be invited to consider creative practice and Marxist criticism in dialogue with one another at particular historical moments. 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.

<b>EN717 The Graphic Novel</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Virtanen Dr J

### Contact Hours

Ten 2-hour weekly seminars and ten 1-hour weekly lectures/workshop sessions

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### 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.

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: seminar performance (10%), two essays, 3000 words each (45% for each essay, thus constituting 90% of the final mark)

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 reading

Bechdel, A. 2006. *Fun Home: A Family Tragicomic*. London: Jonathan Cape  
Morrison, G et al. 2008. *New X-Men Ultimate Collection Book 1*. New York: Marvel Comics.  
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.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN718 Creative Writing Long Project (Autumn Term)</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Richardson Dr R

### Contact Hours

The student will have a minimum of three and a maximum of six meetings with a supervisor of a minimum of 30 minutes duration.

### Learning Outcomes

On successful completion of the module students will be able to demonstrate the following subject specific learning outcomes:

- 1 Developed close reading skills from a writer's point of view, in particular with respect to creative work in progress
- 2 Developed and revised sustained original creative work (in poetry or prose)
- 3 Identified and demonstrated sophisticated linguistic resourcefulness, including attention to voice, tone, register and other prose/poetic crafts & techniques
- 4 Synthesised tutor feedback to produce final work with a developed sense of audience and professional presentation.

On successful completion of the module students will be able to demonstrate the following generic learning outcomes:

- 1 Developed their writing skills and enhanced their creative fluency
- 2 Gained confidence in the writing and presentation of original projects
- 3 Developed critical and diagnostic acumen
- 4 Gained competence in the conception, planning, execution and editing of individual creative work
- 5 Increased their capacity for independent thought, intellectual focus, reasoned judgment and self-criticism.

### Method of Assessment

100% Coursework: The assessment method is 100% coursework. Students will be assessed via prose totalling 6-8,000 words (one piece or several pieces, as negotiated with the supervisor), 12-15 poems (totalling at least 120 lines), or a combination of both (as negotiated with the supervisor).

### Restrictions

Not available as wild

### Synopsis \*

This module enables students to devise a creative writing project 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 prior to module registration for the following academic year). It is an opportunity for students to shape their own creative writing project and to extend their creative work into a sustained piece or sequence. Students receive a series of one-to-one supervisions to guide them in the formulation, development and evolution of their piece or pieces of creative writing. The project must be clearly distinct from or a significant development of 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 and apply a sophisticated understanding of craft and technique in their chosen area of creative writing, and become acquainted with appropriate exemplary texts and contexts in their area of writing.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN719 Creative Writing Long Project (Spring Term)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Richardson Dr R

### Contact Hours

The student will have a minimum of three and a maximum of six meetings with a supervisor of a minimum of 30 minutes duration.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- 1 Developed close reading skills from a writer's point of view, in particular with respect to creative work in progress
- 2 Developed and revised sustained original creative work (in poetry or prose)
- 3 Identified and demonstrated sophisticated linguistic resourcefulness, including attention to voice, tone, register and other prose/poetic crafts & techniques
- 4 Synthesised tutor feedback to produce final work with a developed sense of audience and professional presentation.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- 1 Developed their writing skills and enhanced their creative fluency
- 2 Gained confidence in the writing and presentation of original projects
- 3 Developed critical and diagnostic acumen
- 4 Gained competence in the conception, planning, execution and editing of individual creative work
- 5 Increased their capacity for independent thought, intellectual focus, reasoned judgment and self-criticism.

### Method of Assessment

100% coursework: Students will be assessed via prose totalling 6-8,000 words (one piece or several pieces, as negotiated with the supervisor), 12-15 poems (totalling at least 120 lines), or a combination of both (as negotiated with the supervisor).

### Restrictions

Not available as wild

### Synopsis \*

This module enables students to devise a creative writing project 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 prior to module registration for the following academic year). It is an opportunity for students to shape their own creative writing project and to extend their creative work into a sustained piece or sequence. Students receive a series of one-to-one supervisions to guide them in the formulation, development and evolution of their piece or pieces of creative writing. The project must be clearly distinct from or a significant development of 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 and apply a sophisticated understanding of craft and technique in their chosen area of creative writing, and become acquainted with appropriate exemplary texts and contexts in their area of writing.

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN720		Writing The Poetic Sequence				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

### Contact Hours

This course will be taught by weekly three-hour seminars

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes :

1. deploy accurately established techniques of analysis to read and respond to a range of modernist and post-modernist poetic sequences and locate their own practice within existing contemporary traditions and practices
2. apply the writing techniques they have identified to their own piece of extended work
3. reflect critically on a range of sequential practices
4. demonstrate a high degree of analytical acumen and independence in responding to their own and others' work in the context of a workshop
5. review, consolidate and extend their own critical and practical approaches to the production of their own poetic sequence.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

1. established techniques and skills for close reading and editorial scrutiny of work in progress
2. enhanced confidence in the writing and presentation of original work
3. competence in making judgements about the planning, execution and editing of individual creative work
4. a well-developed capacity for intellectual focus, reasoned judgement and self-criticism
5. the ability to respond to a variety of creative positions while sustaining confidence in their own decision-making in complex and unpredictable contexts
6. research skills, including scholarly information retrieval skills.

### Method of Assessment

100% Coursework:

- Portfolio of original writing: A sequence of 10-12 poems, or a single long poem of approximately 120-140 lines due at the end of term (60%),
- Critical commentary: A 2000-word essay which explains the context of the sequence and reflects critically on the strengths and weaknesses of the portfolio in relation to other examples of contemporary practice (30%) due at the end of term,
- Seminar performance: Based on students' presentations and contribution to workshops (10%)

### Preliminary Reading

Patience Agbabi, *Telling Tales*. Canongate Books.  
Don Patterson, *40 Sonnets*. Faber & Faber.  
Peter Riley, *Due North*. Shearsman.  
Zoë Skoulding, *The Museum of Disappearing Sounds*. Seren  
Carol Watts, *Sundog*. Veer

### Pre-requisites

None

### Synopsis \*

This module looks at poetic writing in extended forms: the lyric series, sequence or long poem, by examining the development of these forms in the contemporary era. Students will examine the sequential structures available to poets and what happens when poems are placed in proximity, either as a connected thought/idea/line of argument, or when a writer seeks to give voice to a single idea and aims through this process to achieve epic breadth. By examining a range of formal approaches and models, students will become familiar with the wider field of contemporary poetic practice. The syllabus draws on some key British and North American practitioners of these forms, and students will be expected to research aspects of this practice in order to locate their own creative work within it, as well as develop a portfolio of unified work.



## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN721 American Modernities: US Literature in the 20th Century						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Owusu Dr P

### Contact Hours

Ten one-hour lectures and ten two-hour seminars

### Learning Outcomes

On successfully completing the module students will be able to demonstrate the following subject specific outcomes:

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.

On successfully completing the module students will be able to demonstrate the following generic learning outcomes:

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 oral communication
4. mount complex arguments lucidly and persuasively in prose
5. Carry out independent research

### Method of Assessment

50% Coursework: two essays of 2500 words each (worth 40% each), of which one of the essays must contain a comparative dimension, 10% seminar performance, including an oral presentation  
50% Examination – one three-hour paper

### Preliminary Reading

Bellow, S. (2007) *Mr Sammler's Planet*. London: Penguin  
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

### Restrictions

Not available as wild

### 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".

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN722	Global Capitalism and the Novel					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Abu-Manneh Dr B

### Contact Hours

There will be ten 3 hour seminars.

### 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
- 2.think historically about the development of the novel form
- 3.compare texts from different geographic locations
- 4.connect politics with aesthetics

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 oral 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, orally and in written form, with clarity, organisation and cogency
- 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

In addition, students taking the module by dissertation will be able to:

- 9.marshall 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: seminar performance (10%), two 3000 word essays (45% each).

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

Mike Davis, 2005. Planet of Slums (Verso)  
Arundhati Roy, 2015. Capitalism: A Ghost Story (Haymarket)  
Paulo Lin, 2006. City of God (Bloomsbury)  
K. Sello Duiker, 2000. Thirteen Cents (Ohio University Press)  
Chris Abani, 2004. Graceland (Picador)

### Restrictions

Not available as wild

### 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.

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	DiPlacidi Dr J

### Contact Hours

Ten 2-hour weekly seminars and ten 1-hour weekly workshops.

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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 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 Develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency and enhance confidence in the presentation of ideas individually and as a group.
- 5 Demonstrate competence in the planning and execution of essays and project-work and identify and develop research questions and arguments.

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 based on two essays of 3000 words each (45% for each essay, thus constituting 90% of the final mark). The remaining 10% will be based on a seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook.

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 reading

Collins, Wilkie, 1859. *The Woman in White* (Oxford World's Classics)  
Dacre, Charlotte, 1806. *Zofloya, or The Moor* (Oxford World's Classics)  
Jackson, Shirley, 1959. *The Haunting of Hill House* (Penguin Modern Classics)  
James, Henry, 1898. *The Turn of the Screw* (Norton Critical Editions, 2nd Revised Edition)  
Mantel, Hilary, 2005. *Beyond Black* (Fourth Estate)  
Morrison, Toni, 1987. *Beloved* (Vintage Classics)

Secondary reading

Armitt, Lucy, 2011. *Twentieth-century Gothic* (University of Wales Press)  
Punter, David, 1996. *The Literature of Terror: A History of Gothic Fiction from 1765 to the present day* (Routledge)  
Hogle, Jerrold E. (ed.), 2014. *The Cambridge Companion to the Modern Gothic* (Cambridge University Press)

### Restrictions

Not available as wild

### Synopsis \*

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	James Dr S

### 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

## 2017-18 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 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.