

03 School of English

EN818 American Modernism, 1890-1940						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	M	30 (15)	100% Coursework	Hurley Dr C

Availability

Autumn term in 2019/20

Contact Hours

Total Contact Hours: 22
 Private Study Hours: 278
 Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a sophisticated understanding of the key themes, styles, and theoretical foundations underpinning the competing visions of American modernity represented by key texts of the literary canon;
2. Display a critical knowledge of the social and cultural contexts of American modernity and the development of the modern American city, particularly in relation to the tensions between ideas of "high" and "low" culture, the relationship of city spaces to the development of intellectual traditions, and the importance of interdisciplinarity to the study of American literature and culture;
3. Demonstrate historical knowledge and the ability to use conceptual tools to reflect critically upon the categories of the "modernist", the "American" and their implications for the study of literature and culture in the early 20th Century USA – specifically how regional US variants of modernism differed from their European counterparts and from each other;
4. Demonstrate knowledge and appreciation of early 20th century American literature, and enhanced skills in analysing a diverse range of texts including architecture, visual culture, film, and critical and philosophical prose;
5. Show the importance of historically-grounded and interdisciplinary modes of criticism in the reading of literature and culture in the early 20th century;
6. Demonstrate enhanced capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural complexities of American modernism;
7. Synthesise complex information with precision and subtlety;
8. Comprehend, analyse, and interrogate a variety of different kinds of text and assess the value of diverse critical approaches and ideas;
9. Mount complex arguments lucidly and persuasively in both spoken and written contexts;
10. Carry out independent research.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually:

Amy Helene Kirschke, "A Visual Artist with an Authentic Voice" and "The Evolution of Douglas's Aesthetic Language" from Aaron Douglas: Art, Race, and the Harlem Renaissance (Jackson: University Press of Mississippi, 1995)
 Christine Stansell, "Art and Life: Modernity and Literary Sensibilities" from American Moderns: Bohemian New York and the Creation of a New Century (New York: Metropolitan Books, 2000)
 John Sloan's Pedestrian Aesthetics" in Heather Campbell Coyle, Joyce K. Schiller et al, John Sloan's New York (New Haven: Yale University Press, 2007)
 José Martí, "New York Under the Snow" (1888) Henry James, from The American Scene (1907)
 Leslie Fishbein, "The Culture of Contradiction: The Greenwich Village Rebellion" in Rick Beard and Leslie Cohen Berlowitz, Greenwich Village: Culture and Counterculture (Brunswick, N.J.: Rutgers University Press, 1993)
 Maria Balshaw, "New Negroes, New Spaces" from Looking for Harlem: Urban Aesthetics in African-American Literature (London: Pluto Press, 2000)

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Synopsis *

This course investigates the development of American modernism in art and literature in the fifty year period between 1890 and 1940; a time bookended by official closing of the American frontier (which effectively concluded the period of the nineteenth century associated with "manifest destiny") and the outbreak of World War Two. The course will explore key texts of the period within their artistic and social contexts, including the development of new scientific and social-scientific modes of inquiry, the growth of the city and the increasing importance of the USA on the world stage.

The course is organised into blocks comprised of texts associated with various cities and movements within American modernism. We will begin by looking at the importance of New York and the American expatriate scene, before considering modernism in the mid-West and US South. A reading pack will be provided in the first week as an aid to student research. Students will be expected to develop their own research interests within the topic. Essays that investigate topics not directly covered by the set reading are encouraged and can be developed in consultation with the tutor.

2020-21 Postgraduate Module Handbook

EN832 Hacks, Dunces and Scribblers: Authorship and the Marketplace in the Eig						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	
2	Canterbury	Spring	M	30 (15)	100% Coursework	Batchelor Prof J (EN)

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a comprehensive understanding of the nature and evolution of literature, genre and authorship in the period between the 1720s and 1790s;
2. Engage with current debates in the field of eighteenth-century studies, particularly those surrounding authorship and the evolution of the literary marketplace;
3. Apply and interrogate the wider historical narratives within which early eighteenth-century texts are commonly read, including the demise of manuscript culture and the decline of the patronage system, the rise of the novel, the ascendancy of the woman writer, and the birth of the critic;
4. Assess the benefits of studying literature in relation to the technologies and practices that governed textual production in this period, such as technological advances in book publishing, author-publisher relations, and legal definitions of the author-text relationship.
5. Engage with complex issues and articulate their conclusions confidently and clearly in spoken and written work;
6. Demonstrate intellectual independence;
7. Demonstrate a comprehensive understanding of advanced research skills relevant to the course;
8. Demonstrate a conceptual understanding of current scholarship in the discipline and ability to interrogate the insights and arguments of this scholarship.

Method of Assessment

- Interim written essay (1,000 words) – 20%
- Essay (4,000 words) – 80%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Boswell, J. 2008. *The Life of Johnson*. London: Penguin.
Burney, F. 2002. *The Wiltings*. Peterborough: Broadview.
Haywood, E. 2000. *Love in Excess*. Peterborough: Broadview.
James Boswell, *The Life of Samuel Johnson (1791)* (Penguin)
Johnson, S. 2008. *The Major Works*. Oxford: Oxford University Press.
Pope, A. 2010. *The Dunciad Variorum*. London: The British Library.
Smith, C. 1993. *The Works of Charlotte Smith*. New York: Oxford University Press.

Progression

This module cannot be condoned or compensated for MA in Eighteenth-Century Studies students

Synopsis *

This module explores the construction and contestation of authorship between the publication of Alexander Pope's brilliant Grub Street satire, *The Dunciad* (1728) and of James Boswell's *Life of Johnson* (1791). In this period, notions of authorship underwent significant change as the image of the author as craftsman (or less flatteringly as tradesman) gave way to the image of the author as original creator or genius – an image that still informs our understanding of authorship to this day. Through an exploration of a wide variety of novels, satires, periodicals, and biographies, as well as visual images we will explore how the modern author's fortunes were shaped by such factors as the decline of the patronage system, the growth and democratisation of the literary marketplace, the emergence of the woman writer and the labouring-class or unlettered genius.

Topics for discussion will include the myth and reality of Grub-Street; the gendering of authorship; the relationship between authorship and nation; the economics of authorship; the birth of the literary critic; canon-formation; literary celebrity and scandal.

2020-21 Postgraduate Module Handbook

EN834		Imagining India				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	
2	Canterbury	Autumn	M	30 (15)	100% Coursework	

Availability

Spring term in 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Identify the broad genealogy and major concerns of British and Indian literary and visual narratives about the Indian subcontinent from the mid-nineteenth to the early twenty-first century;
2. Understand the contexts, major historical processes, problems and concerns behind changing British and South Asian discourses on race, gender, culture, nation, empire, class and religion in the colonial and postcolonial periods;
3. Interpret a range of formal and aesthetic approaches to narrating or interrogating postcolonial literary discourses of identity and belonging;
4. Apply theoretical concepts (such as postcolonialism, feminism, and modernism) to reading and analysis;
5. Demonstrate an ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them
6. Conduct self-directed research and demonstrate an ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives
7. Construct original, articulate and well-substantiated arguments.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually:

Any edition of the following:

E M Forster, *A Passage to India*

Sunil Khilnani, *The Idea of India*

Salman Rushdie, *Midnight's Children*

Arundhati Roy, *The God of Small Things*

Synopsis *

This course will trace the evolution of the images and perceptions surrounding the idea of India in British and Indian literature from the 'Mutiny' of 1857 to the present day. Through a variety of genres, including fiction, film and painting we will explore the ways in which representations of India became important sites of conflict, fantasy and dialogue between Indian and British writers in the late colonial period. We will then go on to consider how these discourses were co-opted, questioned and re-visioned after Independence by successive generations of Indians negotiating the rapidly changing idea of the nation. The course will be centred largely (but not exclusively) on works written in English and will question what it means to translate cultures, languages, and national vocabularies – what is lost and gained in the act of literary appropriation and exchange, and how history is shaped in the process.

2020-21 Postgraduate Module Handbook

EN835 The Victorians and the Body						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	M	30 (15)	100% Coursework	Cregan-Reid Prof V
2	Canterbury	Spring	M	30 (15)	100% Coursework	
2	Canterbury	Autumn	M	30 (15)	100% Coursework	
3	Canterbury	Autumn	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a good reading knowledge of major figures in Victorian Literature and culture;
2. Demonstrate an understanding of the relationship of these figures to their age in one of the Programme's stated contexts: the part played by imaginative literature in addressing social problems;
3. Demonstrate a broad critical knowledge of a range of Victorian fiction, painting and photography, and a familiarity with the aesthetic writing of the period;
4. Demonstrate a knowledge of bibliographic and other research methods essential to the pursuit of original research;
5. Demonstrate their skills in effective communication of their ideas in both written and oral form, and be able to formulate a substantial research project.
6. Demonstrate the ability to apply new conceptual terms or frameworks to their study of literary and other cultural texts and to incorporate these into their own research.
7. Discuss an array of literary works with precision, nuance, and confidence.
8. Produce complex arguments in both spoken and written contexts.
9. Carry out independent research.
10. Analyse texts critically and make comparisons across a range of reading;
11. . Show a good command of written English and articulate coherent critical arguments.

Method of Assessment

- Position paper (1,000 words) – 10%
- Major Written Essay (4,000 words) – 90%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually:

Beer, Gillian, (1983). *Darwin's Plots*, Cambridge: Cambridge University Press
Cregan-Reid, Vybar, (2018). *Primate Change*, London: Octopus
Dickens, Charles, (2003) *Bleak House*, London: Penguin
Foucault, Michael, (1981) *History of Sexuality, Vol. 1: An Introduction*, London: Penguin
Gaskell, Elizabeth, (2016) *North & South*, Oxford: Oxford University Press
MacDuffie, Allen (2014) *Victorian Literature, Energy, and the Ecological Imagination*, Cambridge: Cambridge University Press
Nead, Lynda (1988). *Myths of Sexuality*, Oxford: Blackwell
Pykett, Lyn, (1996). *Reading Fin de Siecle Fictions*, London: Longman

Progression

This module cannot be condoned or compensated for MA in Dickens and Victorian Culture students

Synopsis *

This module explores the Victorians' fascination with the body and its metaphors. Using the works of Dickens and others as principal lenses, the module will explore notions of disease, infection, health and illness in the national body, the social body and the biological body. Engaging with debates on laissez-faire economics, prostitution, nationalism, and anxieties concerning sexual and fiscal production, this module will explore how authors, thinkers and artists of the nineteenth century worked through ideas about the body in Victorian culture.

2020-21 Postgraduate Module Handbook

EN845		Global Victorians				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	M	30 (15)	100% Coursework	
1	Canterbury	Spring	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate a sophisticated understanding of key genres, themes and formal strategies through which British and colonial writers responded to the expansion of the British Empire;
- 2 Demonstrate a sophisticated and historicised understanding of the ways in which imperialism and colonialism affected discourses on race, class and the nation within Victorian Britain;
- 3 Engage with current critical debates about the value of critical frameworks such as 'world system theory', 'settler colonial studies' and 'postcolonial theory' for deepening our understanding of Victorian literature as world literature;
- 4 Demonstrate knowledge and appreciation of nineteenth-century literature beyond canonical writers, and enhance their skills in analysing a diverse range of texts including plays, poetry, travel writing, autobiography and anthropological writings.

On successfully completing the module students will be able to:

- 1 Demonstrate the ability to synthesise complex information with precision and subtlety;
- 2 Demonstrate the ability to comprehend, analyse, and interrogate a variety of texts and assess the value of diverse critical approaches and ideas;
- 3 Demonstrate the capacity to mount complex arguments lucidly and persuasively in both spoken and written contexts;
- 4 Demonstrate the ability to situate their own arguments in relation to complex critical debates, and to articulate the implications of their own intellectual positions;
- 5 Demonstrate their capacity to carry out independent research.

Method of Assessment

5,000-word essay

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Burton, A and Hofmeyr I. (eds.) (2014), *Ten Books that Shaped the British Empire*
Dickens, Charles (1857), *Little Dorrit*
Eliot, George (1876), *Daniel Deronda*
Harpur, Charles (1853), *The Bushrangers: A Play in Five Acts, and Other Poems*
Seacole, Mary (1857), *The Wonderful Adventures of Mrs Seacole in Many Lands*
Steel, Flora Annie (1896), *On the Face of the Water* (1896)

Synopsis *

This module will introduce you to a variety of theoretical frameworks for reading Victorian literature as 'world literature': that is, the product of global circuits of knowledge and commodity exchange, as well as cross-cultural encounters. The first half of the module moves from an examination of the global dimensions of canonical Victorian novelists such as Charles Dickens and George Eliot to an interdisciplinary consideration of the anthropological writings that shaped discourses on race, class and the nation during the mid-nineteenth century. The second half of the module explores how these discourses were appropriated and challenged by colonial writers visiting Britain, settler writers in the colonies, and British writers seeking to represent and memorialise imperial and colonial life for the British reading public.

2020-21 Postgraduate Module Handbook

EN852		Colonial and Postcolonial Discourses				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Abu-Manneh Dr B

Availability

Autumn term in 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Identify the main concerns of colonial and postcolonial discourse analysis, including critiques of imperialism and colonialism and the theorisation of liberation and decolonisation struggles.
2. Understand the role of culture in the expression of liberation struggles and in the articulation of identities.
3. Demonstrate a nuanced understanding of the works of key intellectuals in the field.
4. Demonstrate an advanced understanding of the historical contexts of colonial and postcolonial discourses.
5. Demonstrate an ability to apply close reading techniques to a diverse range of material.
6. Conduct self-directed research and demonstrate an ability to discuss, evaluate and creatively deploy critical and theoretical sources of relevance.
7. Construct original, articulate and well-substantiated arguments.
8. Identify and evaluate advanced research questions.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Any edition of the following:

Bhabha, Homi K. – The Location of Culture

Fanon, Franz – The Wretched of the Earth and Black Skin, White Masks

Hall, Stuart – Cultural Identity and Diaspora

Said, Edward – Orientalism and The Question of Palestine

Spivak, Gayatri Charavorty – The Spivak Reader and Other Asias

Williams, Patrick, and Laura Chrisman, eds. – Colonial Discourse and Postcolonial Theory: A Reader

Synopsis *

This module introduces you to a wide range of colonial and postcolonial theoretical discourses. It focuses on the construction of the historical narrative of imperialism, psychology and culture of colonialism, nationalism and liberation struggles, and postcolonial theories of complicity and resistance. The module explores the benefits and problems derived from reading literature and culture by means of a postcolonial and postimperial lens. Through the study of crucial texts and events, both historical and current, the module analyses the birth of imperialist narratives and their complex consequences for the world today.

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EN857 Body and Place in the Postcolonial Text						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	
2	Canterbury	Spring	M	30 (15)	100% Coursework	Abu-Manneh Dr B

Contact Hours

One two hour seminar per week

Method of Assessment

100% coursework

Preliminary Reading

Reading list

Alaa Al Aswany, *The Yacoubian Building*

Mourid Barghouti, *I Saw Ramallah*

Ari Folman, *Waltz With Bashir*

Emile Habiby, *The Secret Life of Saeed the Pessoptimist*

Rawi Hage, *De Niro's Game*

Theodore Herzl, *Alteneuland: The Old New Land*

Mischa Hiller, *Sabra Zoo*

Ghassan Kanafani, *'Men in the Sun' in Men in the Sun and Other Palestinian Stories*

Ghada Karmi, *Return*

Elias Khoury, *White Masks*

S. Yizhar, *Khirbet Khizeh*

Ahdaf Soueif, *Cairo: My City, Our Revolution*

Synopsis *

This module involves a materialist analysis of the dynamics of colonialism and postcolonialism, while at the same time problematising the assumed distinction between body and mind, or spirit. It is divided into three sections. The first section explores ethnic conflict and racism in relation to caste and class in postcolonial Indian society. The second looks at the economic deployments of the body of the master and the body of the slave. The third section examines the pairing of land and freedom in North African and Palestinian contexts.

2020-21 Postgraduate Module Handbook

EN865 Post-45: American Literature and Culture in the Cold War Era						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Docherty Mr M J
2	Canterbury	Spring	M	30 (15)	100% Coursework	

Availability

Spring term in 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a systematic understanding of a selection of key topics in the history of post-45 American literature and culture;
2. Demonstrate a conceptual understanding of the principal critical issues in post-45 American literature and culture;
3. Demonstrate a knowledge of recent developments in scholarship in the field, including new methodologies and areas of research, and an ability to situate one's own research in relation to them;
4. Demonstrate the ability to use the techniques necessary to interpret and apply new literary and cultural knowledge in original ways.
5. Demonstrate the ability to deal with complex issues both systematically and creatively;
6. Demonstrate the ability to use self-direction and originality in tackling and solving problems;
7. Demonstrate the ability to plan and undertake the learning of new knowledge and understanding autonomously.

Method of Assessment

Essay (4,000 words) 80%

Portfolio of Critical Responses (1,500 words) 20%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Any edition of the following:

Cleaver, Eldridge, (1968). Soul on Ice

DeLillo, Don, (1999). Underworld

Didion, Joan, (1979). The White Album

Ellison, Ralph (1952). Ralph Invisible Man

Pynchon, Thomas, (1963). V

Sontag, Susan, (1966). Against Interpretation

Synopsis *

This module is designed to introduce postgraduates to high level research in the field of post-45 American literature and culture, spanning the period from the end of World War Two to the late twentieth century. Proceeding in chronological fashion, it will address key issues such as the cultural Cold War, Black Power, feminism and cosmopolitanism through the close analysis of cultural items in their historical moment. These will include texts such as novels by Ralph Ellison and, Thomas Pynchon; essays by Susan Sontag and Joan Didion; cultural criticism by Clement Greenberg and Lionel Trilling; and sociological analysis by C. Wright Mills. In addition, painting and film will be discussed where appropriate. Students will be encouraged to approach and understand aesthetic texts and objects both on their own terms and in relation to broader historical phenomena such as shifting geopolitical configurations, changing race and gender relations, and the rise of neoliberalism. Ultimately they will be in a position to address fundamental questions about the nature and function of "culture" itself in the period. Throughout the module, students will also explore the latest research in the field, reading influential contemporary scholarship and acquainting themselves with salient critical debates concerning methodology, including those over the sociology of culture, the demise of postmodernism as a critical paradigm, and periodization.

EN866 The Awkward Age: Transatlantic Culture and Literature in Transition, 18						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	
2	Canterbury	Spring	M	30 (15)	100% Coursework	Lyons Dr S

2020-21 Postgraduate Module Handbook

Availability

Spring term in 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a sophisticated understanding of some key genres, themes, and formal strategies of American, British, and Irish literature in a period of cultural transition;
2. Use historical knowledge and conceptual tools to reflect critically upon conventional literary periodisations and the constitution of national literary traditions;
3. Demonstrate knowledge and appreciation of late nineteenth- and early twentieth-century literature beyond canonical writers, and enhance their skills in analysing a diverse range of texts including plays, poetry, short stories, and autobiography;
4. Engage with current debates about the value of critical frameworks such as 'the transatlantic' and 'cosmopolitanism', as well as to assess the nature of a range of literary movements and genres that flourished in the period but are often obscured by the rubric of the 'Victorian' and the 'modernist', including decadence, naturalism, the 'New Woman' novel, the romance revival of the 1890s, science fiction, satire and comic writing, the 'antiquarian' ghost story, the adventure story, and life-writing.
5. Demonstrate the ability to synthesise complex information with precision and subtlety;
6. Demonstrate the ability to comprehend, analyse, and interrogate a variety of texts and assess the value of diverse critical approaches and ideas;
7. Demonstrate the capacity to mount complex arguments lucidly and persuasively in both spoken and written contexts;
8. Demonstrate the ability to situate their own arguments in relation to complex critical debates, and to articulate the implications of their own intellectual positions;
9. Demonstrate their capacity to carry out independent research.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually:

Cather, W. (1915). *The Song of the Lark*. (Any edition acceptable)

Du Bois, W. E. B. (1911). *The Quest of the Silver Fleece*. (Any edition acceptable)

Forster, E. M. (2000). *Howard's End*. London: Penguin.

Gilman, C. P. (2015). *Herland*. New York: Vintage.

Gosse, E. (2006). *Father and Son*. Oxford: OUP.

London, J. (2009). *The Call of the Wild, White Fang, and Other Stories*. Oxford: OUP.

Shaw, G. B. (2004). *Major Barbara*. New York: Norton.

Wells, H. G. (2005). *The War of the Worlds*. London: Penguin.

A range of short stories and poems assembled in a module reader, including stories by Henry James and Rudyard Kipling, and poetry by Robert Frost, Charlotte Mew, Mina Loy, Lola Ridge, and Edward Thomas.

Synopsis *

This module explores the affinities, disjunctions, and dialogue between American, British, and Irish literary traditions from 1880 to 1920. The turn of the nineteenth century and the beginning of the twentieth gave writers on both sides of the Atlantic an acute sense of epochal drama and self-consciousness: they brooded over ideas of decadence, apocalypse, progress, revolution, and the nature of the zeitgeist; heralded endings, transitions, repetitions, reversals, and beginnings; and explored the ambivalences and confusions provoked by the idea of the 'modern'. We will pay particular attention to how writers conceptualise and represent history and time, and seek to anatomise the varieties of pessimism, nostalgia, and utopian thinking that the turn of the century inspired.

This module focuses on texts by both canonical and non-canonical writers that often fall through the cracks of conventional literary history because they were published in the 'awkward age' and are often considered neither solidly Victorian nor yet programmatically modernist. We will interrogate standard national narratives of literary history (in the case of Britain, the compartmentalisations of the fin de siècle and the Edwardian, and in the case of America, those of the Gilded Age and the Progressive Era), as well as the assumption that national literary traditions were distinct and coherent in the period. We will consider how American, British, and Irish writers reckoned with the forces shaping transatlantic intellectual and cultural life, especially post-Darwinian science, imperialism, socialism, feminism, and cosmopolitan ideals of culture. We will also consider how writers made the awkwardness of the age not simply a thematic preoccupation but a complex aesthetic challenge, prompting innovations as well as efforts to sustain the ideal of a literary tradition.

2020-21 Postgraduate Module Handbook

EN867		The Verbal and The Visual: Dialogues Between Literature, Film, Art and				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Paris	Autumn	M	30 (15)	100% Coursework	Mildenberg Dr A

Availability

This module is only available to students studying in Paris in the autumn term

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1 Demonstrate a detailed knowledge of the range of literary and philosophical approaches to understanding the relationship between the verbal and visual culture;

2 Demonstrate knowledge of how Paris and Parisian social, cultural and national contexts contribute to debates concerning aesthetics, philosophy, and literary history;

3 Demonstrate knowledge of current scholarship in the cultural history of the modern metropolis (specifically Paris); 4 Demonstrate a broad sense of how and where disciplines meet, ideologically.

5 Demonstrate a systematic understanding of knowledge, and a critical awareness of current topical issues at the forefront of their academic discipline, field of study, or area of professional practice;

6 Demonstrate a comprehensive understanding of techniques applicable to their own research or advanced scholarship;

7 Demonstrate originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline;

8 Demonstrate a conceptual understanding that enables them to evaluate critically current research and advanced scholarship in the discipline;

9 Demonstrate a conceptual understanding that enables them to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Bersani, Leo and Dutoit, Ulysse. (2004). *Forms of Being: Cinema, Aesthetics, Subjectivity*. London: BFI Publishing

Debord, Guy. (1992). *Society of the Spectacle*. London: Rebel Press

Derrida, Jacques. (2006). *Spectres of Marx: The State of the Debt, the Work of Mourning and the New International*. London: Routledge

Greenberg, Clement, (1995). *Collected Essays. Volume 4: Modernism with a Vengeance, 1957-1969*. Chicago: University of Chicago Press

Marx, Karl, (1970). *The German Ideology: Introduction to a Critique of Political Economy*. London: Lawrence & Wishart

Mitchell, W.J.T. (1995). *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press

Restrictions

This module is only available to students studying at the Paris School of Arts and Culture in the autumn term

Synopsis *

This module explores the range of interrelations and negotiations that take place between verbal and visual culture, in literature, art, film, philosophy and, psychogeography. It will cover a diverse range of thinkers and approaches such as; Foucault, Merleau-Ponty, Bersani, Derrida, Debord, and Marx. The module is intended to be interdisciplinary and it will include some Paris-based visits, activities and screenings as a necessary means of working across themes, theories and ideas. It will consider some or all of the following themes, such as: the politics of space, ekphrasis and the other, phenomenological wonder, the legacy of Marx, and Marxist and formalist perspectives on modernism and the visual arts.

2020-21 Postgraduate Module Handbook

EN868 Queer Enlightenments: Eighteenth-Century Narratives of Sex and Gender						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	
2	Canterbury	Spring	M	30 (15)	100% Coursework	Gilmore-Kavanagh Dr D

Availability

Autumn term in 2019/20

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study, or area of professional practice;
2. Demonstrate a comprehensive understanding of techniques applicable to their own research or advanced scholarship;
3. Demonstrate originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline;
4. Demonstrate a conceptual understanding that enables them to evaluate critically current research and advanced scholarship in the discipline;
5. Demonstrate a conceptual understanding that enables them to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.
6. Demonstrate the capacity to deal with complex issues both systematically and creatively, make sound judgments in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;
7. Demonstrate the ability to self-direct and to be original in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;
8. Demonstrate an ambition to continue to advance their knowledge and understanding, and to develop new skills to a high level;
9. Demonstrate the qualities and transferable skills necessary for employment including the exercising of initiative and personal responsibility, decision-making in complex and unpredictable situations; and the independent learning ability required for continuing professional development.

Method of Assessment

Major Written Assignment (4,000 words) – 90%
Position Paper (1,000) – 10%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Brown, John. (1757). *An Estimate of the Manners and Principles of The Times*. Dublin: G. Faulkner, J. Hoey, and J. Exshaw Booksellers
Burke, Edmund. (1757). *Extracts from A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*
Cleland, John. (1749). *Fanny Hill: Memoirs of a Woman of Pleasure*
Smollett, Tobias. (1748). *Roderick Random*
Wollstonecraft, Mary. (1792). *A Vindication of the Rights of Woman*

Synopsis *

This module explores the emergence of 'sexual normalcy' in the literature of the Enlightenment period in Britain by focusing on the phobic constitution of the sodomite in literary and legal texts. Beginning with accounts of late seventeenth-century sodomy trials and moving on to Edmund Burke's impassioned speech to the House of Commons (12th April 1780) on the fatal pillorying of two sodomites, this module critiques the ways in which authors and political commentators deployed the sodomite – both male and female – as a condensed symbol for a number of cultural and political transgressions. Participants will examine how anxieties about the sodomite informed the construction of heteronormativity in this period, while also considering the implications that this has for sexual and gender identities today.

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EN889		Literary Theory				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	M	30 (15)	100% Coursework	Ayers Prof D
3	Canterbury	Spring	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate an understanding of some of some recent strands of literary theory and their associated reading practices;
2. Demonstrate a knowledge of the ways in which such theories compete with and complement each other;
3. Explore such key concepts as deconstruction, critique, rhetoric, language, discourse, ideology, the subject, gender, and identity;
4. Consider the complex processes by which concepts, terms, topics, themes and procedures from French and German philosophy have been adapted to the subject area of English Literature;
5. Demonstrate an understanding of, and competence in handling, the analytic tools and vocabularies which are the substance of modern literary-theoretical thought.
6. Demonstrate the ability read a range of literary-theoretical material genres and assess the relationship among a variety of intellectual frameworks;
7. Demonstrate the skills necessary for participating in group discussions and giving oral presentations;
8. Demonstrate the capacity for self-directed research and the ability to critically evaluate and creatively deploy recent theoretical perspectives;
9. Demonstrate an ability to construct original, innovative and complex arguments.

Method of Assessment

- Interim assignment 1000 words (20%)
- Final essay 4000 words (80%)

Preliminary Reading

All readings will be taken from The Norton Anthology of Theory and Criticism, edited by Vincent Leitch et al. (Norton, 2010)

Synopsis *

On this module we conduct a broad survey of modern literary and critical theory, but in a revisionist spirit, asking what were the moments that generated certain critical turns, and examining the broad historical impetus of change, such as the Russian Revolution, the Cold War, and the revolts of 1968. In the first part of the module we look at developments in the early twentieth century which gave shape to modern literary studies; in the second part of the module we look at developments from the second half of the century to the present day. As well as reading the texts of theory, we aim to understand its historical and institutional contexts, and our overall objective is to understand and analyse some of the recent turns in critical discourse, such as transnationalism, and the turn away from theory to the archive.

EN891		Fiction 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Thomas Prof S
2	Paris	Autumn	M	30 (15)	100% Coursework	

Availability

This module is the core module for the MA in Creative Writing and will be made available to other students subject to places.

Autumn term only.

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate their writing and self-editing skills so as to generate and complete a sustained and fully-revised piece of fiction (one or two stories, or a coherent portion of an ongoing novel);
2. Experiment, at a high level, with writing techniques brought out in group discussions of selected texts;
3. Produce work of a publishable quality;
4. Demonstrate a thorough understanding of the craft of writing through class discussions and exercises related to the reading, as well as in response to the tutor's editorial feedback;
5. Received creative sustenance resulting from testing his/her ideas about literature and writing processes against those of other people (the tutor and fellow seminar students);
6. Demonstrate their sense of the relationship between their work and its audience.
7. Demonstrate a capacity for close reading from a writerly point of view;
8. Identify, critically evaluate, and interrogate the literary techniques displayed in short works of fiction, and make use of them in their own work;
9. Reflect on the wide range of stylistic choices open to the contemporary fiction writer, and develop an understanding of how these relate to his/her own practice of the craft of writing;
10. Confidently apply advanced techniques within their work;
11. . Demonstrate understanding, through experience, the value of editing and revision.

Method of Assessment

Original Fiction (7,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Thomas Bernhard, *Cutting Timber* (Quartet, 1988)
 Elizabeth Bowen, *The Mulberry Tree: Essays* (Virago, 1986)
 Mavis Gallant, *Selected Stories*
 James Joyce, *Dubliners* (Cape, 1954)
 Flannery O'Connor, *The Complete Stories* (Farrar, Straus & Giroux, 1971)
 Muriel Spark, *The Prime of Miss Jean Brodie* (Penguin)
 Leo Tolstoy, *Tolstoy's Short Fiction* (Norton, 1991)
 Amos Tutuola, *The Palm-Wine Drinkard* (Faber and Faber, 1952)
 Banana Yoshimoto, *Kitchen*

Synopsis *

On this module students will develop their skills as an independent writer, critic and thinker, understanding and building their own unique writing practice through readings of exemplary texts, open seminar discussion, writing exercises and creative workshops. Students will learn to identify and apply central concepts like plot, narrative, form and structure, theme, voice and character, in both reading and writing practice, Experimentation, ingenuity, ambition and originality in the student's approach to her/his own writing will be encouraged. Workshops will develop close reading and editorial skills and invite students to offer and receive constructive criticism of their peers' work.

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EN892		Poetry 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Smith Dr S (EN)
2	Paris	Autumn	M	30 (15)	100% Coursework	

Availability

This module is the core module for the MA in Creative Writing and will be made available to other students subject to places.

Autumn term only.

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate their capacity for close reading and critical analysis and applied these skills to their practice
- 2 Identify, critically evaluate and interrogate particular poetic and literary techniques found in modern and contemporary poetry (for example, collage, quotation, modes of metaphor, juxtaposition) and make use of them in their practice;
- 3 Reflect on the wide range of stylistic practices open to the contemporary poet and demonstrate an understanding of how these relate to their own practice;
- 4 Confidently apply advanced poetic techniques within their work;
- 5 Demonstrate understanding, through practice, the value of drafting and editing;
- 6 Plan and undertake a portfolio of poems which demonstrates a developed sense of their relationship between their work and its audience.
- 7 Demonstrate a critical language;
- 8 Apply that language to their own work, through collective- and self-criticism;
- 9 Demonstrate sympathy with traditions other than those in which they themselves are working;
- 10 Demonstrate a substantial capacity for independent imaginative projects and research;
- 11 Gather and evaluate a range of materials from diverse contexts.

Method of Assessment

Portfolio of 12-15 Poems or 150 lines of Poetry– 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Laurie Duggan, Crab & Winkle (Shearsman Books, 2009)

John James, In Romsey Town (Equipage, 2011)

Bernadette Mayer, Sonnets (Tender Buttons Books, 2014)

Harryette Mullen, Urban Tumbleweed (Graywolf, 2013)

Denise Riley, Say Something Back (Picador, 2016)

Rosemary Tonks, Bedouin of the London Evening (Bloodaxe Books, 2014) John

Synopsis >*

This module will prepare you for the production of your dissertation portfolio of fully realised, finished poems. You will read a wide range of exemplary, contemporary work and experiment with form and content.

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EN893		Fiction 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	Teo Dr Sharelene
2	Paris	Spring	M	30 (15)	100% Coursework	Moskovich Y

Availability

This module is the core module for the MA in Creative Writing and will be made available to other students subject to places.

Spring term only.

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1 Demonstrate their understanding of how a text is brought into existence by a writer, how everything is a decisive, creative choice;

2 Read on a sentence-by-sentence level, from a writer's point of view;

3 Concentrate their own efforts on achieving more, linguistically and aesthetically, in their own

writing; 4 Produce work of a publishable quality.

5 Demonstrate comprehensive editorial skills;

6 Identify, evaluate, and interrogate literary techniques displayed in the primary text, and learn to apply these techniques to their own work;

7 Demonstrate confidence, both in discussing and in generating fiction;

8 Experiment in independent thought, when writing and in seminar debates.

Method of Assessment

Original Fiction (7,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Any edition of the following:

Cormac McCarthy, *The Road*

Don DeLillo's, *White Noise*

Nicholson Baker, *A Box of Matches*

Penelope Lively, *Moon Tiger*

Richard Yates, *Revolutionary Road*

Synopsis *

In this module you will learn further techniques of writing fiction, including how to plot a full-length novel, work on deep characterisation and the construction of an intellectual framework within your fiction. You may be continuing to work on a project begun in Fiction 1, or starting something new. Rather than expecting you to try new techniques, voices and styles, your tutor will work with you to identify your strongest mode of writing and will encourage you to develop this.

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EN894		Poetry 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	Perry Dr E
2	Paris	Spring	M	30 (15)	100% Coursework	Peddie Ms K

Availability

This module is the core module for the MA in Creative Writing and will be made available to other students subject to places.

Spring term only.

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate their capacity for close reading and critical analysis and applied these skills to their practice;
- 2 Identify, critically evaluate and interrogate particular poetic and literary techniques found in modern and contemporary poetry (for example, formal innovation, repetition, extended metaphor, polyvocality) and make use of them in their practice;
- 3 Reflect on the wide range of stylistic practices open to the contemporary poet and developed an understanding of how these relate to the development of poetic sequences and series;
- 4 Confidently apply advanced poetic techniques within their work;
- 5 Demonstrate understanding, through practice, the value of drafting and editing;
- 6 Plan and undertake a portfolio of poems which demonstrates both a developed sense of the internal relations between poems, and of the relation between work and its audience.
- 7 Demonstrate a critical language;
- 8 Apply that language to their own work, through collective- and self-criticism;
- 9 Demonstrate sympathy with traditions other than those in which they themselves are working;
- 10 Demonstrate confidence and ability to work in group situations;
- 11 Demonstrate sophisticated communicative and collaborative skills;
- 12 Demonstrate substantial capacity for independent imaginative projects and research;
- 13 Gather and evaluate a range of materials from diverse contexts.

Method of Assessment

Portfolio of 12-15 Poems or no fewer than 150 lines of Poetry– 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Agbabi, P., 2014, *Telling Tales*. Canongate, Edinburgh and London.

Etter, C., 2018, *The Weather in Normal*. Shearsman, Bristol.

Hughes, P., *Cavalcanty*. Carcanet, Manchester.

Skoulding, Z., *Teint: for the Bièvre*. Hafan Books, Swansea.

Stonecipher, D., 2015, *Model City*, Shearsman, Bristol.

Synopsis *

The main focus of Poetry 2 is to further develop and refine your writing with the eventual aim of producing a successful dissertation portfolio of fully realised, finished poems. Poetry 2 differs from Poetry 1 in that you are encouraged to develop a sequence or series of wholly new poems.

In this module you will develop your practice of writing poetry through both the study of a range of contemporary examples and constructive feedback on your own work. Each week, you will be exposed to a wide range of exemplary, contemporary sequences. The approach to the exemplary texts will be technical rather than historical; at every point priority is given to your own particular development as poets.

The reading list does not represent a curriculum as such, but indicates the range of works and traditions we will draw upon to stimulate new thought about your own work. Decisions about reading will be taken in response to individual interests. Likewise, you will be directed toward work which will be of particular benefit to you.

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EN897		Advanced Critical Reading				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Wiffen Dr D

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate competent, discriminating and confident reading critical and theoretical texts at an advanced level;
- 2 Demonstrate a precise sense of problems of reading and interpretation that arise out of in-depth study of critical and theoretical texts;
- 3 Demonstrate strong awareness of how critical and theoretical texts relate to one another and to literary texts.
- 4 Demonstrate the ability to work on complex material in considerable depth, drawing on the full range of the student's powers of understanding: critical, analytical, intuitive and creative;
- 5 Demonstrate a capacity for self-directed research and the development of independent critical judgement and imagination;
- 6 Demonstrate the ability to recognise and construct original, innovative and complex arguments.

Method of Assessment

- First Essay: 1000 words – 20%
- Second Essay (4,000 words) – 80%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Nelson, Maggie. (2016). *The Argonauts*. House, UK.
Sedgwick, Eve Kosofsky. (2003). "Paranoid Reading and Reparative Reading, or, You're So Paranoid You probably Think This Essay Is About You" in *Touching Feeling*. Duke University Press
Ahmed, Sarah. (2006). *Queer Phenomenology*. Duke University Press.
Barthes, Roland. (1975). *The Pleasure of the Text*. Farrar, Straus and Giroux.
Derrida, Jacques. (2001). *Writing and Difference*. Routledge.
Butler, Judith. (2011). *Bodies That Matter*. Routledge.
Luciano, Dana & Chen, Mel Y. (2015). 'Has the Queer Ever Been Human?' *GLQ* 1 June 2015; 21 (2-3): 183–207

Synopsis *

This module is designed to extend and develop skill, enjoyment and confidence in reading critical, literary and theoretical texts. We reflect on the pleasures and challenges of the reading process, moving slowly through a single major text. We will pause over exciting, complex or important passages, taking time to follow up references and footnotes, identify important themes and ideas, consult works of art and writings that share those themes, explore how the texts touch us and how they think. We will also consider different modes of reading, for example paranoid reading, reparative reading, and surface reading, with specific reference to affect theory and queer theory. The module is designed to help you come away with an in-depth knowledge of the main text and of texts and ideas surrounding it, as well as gaining deeper understanding of how you read.

EN899		Paris: The Residency				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Paris	Autumn	M	30 (15)	100% Coursework	Todorovic Mr D
2	Paris	Spring	M	30 (15)	100% Coursework	Smith Dr S (EN)

Availability

This module is only available to students studying in Paris

2020-21 Postgraduate Module Handbook

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate their capacity for close reading and critical analysis and applied these skills to their creative writing practice;
- 2 Identify, critically evaluate and interrogate particular literary techniques found in modern and contemporary poetry or prose to develop their creative writing practice;
- 3 Reflect on the wide range of stylistic practices open to the contemporary writer and demonstrate an understanding of how these relate to their own creative writing practice;
- 4 Confidently applied advanced poetry or fiction techniques within their work;
- 5 Understand through drafting, editing and other creative writing practice the value of these skills in realising their best work;
- 6 Plan and undertake a portfolio of poems or prose which demonstrates a developed sense of their relationship between their work and its audience;
- 7 Demonstrate understanding of how working in a specific location (Paris) can inform and shape their writing;
- 8 Demonstrate confidence and the ability to discipline their own writing and work habits, and gain a mature level of independent learning.
- 9 Demonstrate a critical language;
- 10 Apply that language to their own work, through collective and self-criticism;
- 11 Demonstrate sympathy with new and various writing practices;
- 12 Demonstrate confidence and ability to work in group situations and as an individual, independent writer;
- 13 Demonstrate sophisticated communicative and collaborative skills;
- 14 Gather and evaluate a range of materials from diverse contexts.

Method of Assessment

Original prose (7,000 words) or 10 poems/150 lines of Poetry – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Breton, André. (1999). *Nadja*. Translated by R. Howard. London: Penguin
Calvino, Italo. (1997). *Invisible Cities*. Translated by W. Weaver. London: Vintage
Koolhaas, Rem. (1994). *Delirious New York*. New York: Monacelli
Moore, Alan. *From Hell* (any edition will suffice).
Moskovich, Yelena. (2016). *The Natashas*. London: Serpent's Tail

Synopsis *

'Paris: The Residency' contributes to the poetry and prose strands of the MA in Creative Writing and the Literature strand of the Paris Programmes. The objective of 'Paris: The Residency' is to give students as close an experience as possible of what it might be like to be a writer in residence or retreat, and to produce work inspired by a specific location for a specific period of time. The emphasis will be on producing a body of creative work for the main assessment. This module aims to enable students to develop their practice of writing through both the study of a range of contemporary examples and practices, and constructive feedback on their own work. Throughout their stay, students will be exposed to a wide range of instances of exemplary, contemporary work relating to Paris, or which was written by writers whilst staying, or living in Paris (as suggested by the indicative reading list). They will be encouraged to read as independent writers, to apply appropriate writing techniques to their own practice and to experiment with voice, form and content. The approach to the exemplary texts will be technical as well as historical. At every point in the module, priority will be given to students' own development as writers. It is an assumption of the module that students will already have a basic competence in the writing of poetry or prose, including a grasp of essential craft and techniques. The purpose of this module will be to stimulate students towards further development of, and to hone their already emerging voices and styles through engaging with various literary texts, raising an awareness of place as the starting point for new writing, and how their work can develop with large chunks of time for independent study, reflection and exploration of a city like Paris.

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EN900 Illness and Disability in American Culture						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	M	30 (15)	100% Coursework	Bolaki Dr S
2	Canterbury	Spring	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 22
Private Study Hours: 278
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of the central role of disability and health/illness in literature with a focus on American literature/cultural production;
- 2 Compare and analyse representations of disability and illness in a broad range of genres/media including life writing, fiction, poetry, drama, film, photography, multimedia narrative, and popular culture;
- 3 Explore the ways in which meanings attached to bodies and health are connected to broader questions of American identity and culture and can be articulated within, and against, literary traditions such as American autobiography;
- 4 Synthesize material across periods and demonstrate an awareness of how these relate to preoccupations with health/illness in twentieth- and twentieth-first century American culture;
- 5 Demonstrate advanced skills in the interdisciplinary evaluation of materials in the areas of narrative theory, life writing, American studies, visual culture, disability studies, and medical humanities.
- 6 Demonstrate an ability to read and analyse texts critically and make comparisons across a range of literary forms and visual media;
- 7 Demonstrate critical and argumentative skills through short presentations and seminar discussion;
- 8 Demonstrate the ability to conduct interdisciplinary research by evaluating material from different sources;
- 9 Demonstrate the skills to carry out independent research during presentations and essays;
- 10 Demonstrate the ability to critically evaluate and creatively deploy key theoretical perspectives;
- 11 Demonstrate the ability to construct original, innovative and complex arguments both in class discussions and in writing.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Alvord, Lori Arviso (1999) *The Scalpel and the Silver Bear*, (New York: Bantam)
DeLillo, Don (2016) *White Noise* (London: Penguin)
Kushner, Tony (2010) *Angels in America: A Gay Fantasia on National Themes, Part One and Two* (London: Nick Hern)
Linton, Simi (2006) *My Body Politic: A Memoir* (Ann Arbor: University of Michigan Press)
Sontag, Susan (1991) *Illness as Metaphor and AIDS and Its Metaphors* (London: Penguin)
Wurtzel, Elizabeth (1994) *Prozac Nation: Young and Depressed in America* (Boston: Houghton Mifflin)
Module is also accompanied with COURSE READER.

Synopsis *

This module explores representations of illness and disability in American literature and culture, with a particular emphasis on contemporary illness narratives. It encourages students to compare and contrast a range of different genres and media (fiction, life writing, drama, photography, film, popular culture, blogs) and to assess the extent to which they reshape fundamental American ideals and narratives such as the myths of individualism and of everlasting health and happiness. The module follows a thematic rather than chronological framework and is divided into three sections. The first section has a more historical flavour and considers the legacy of the nineteenth-century freak show, prosthetic bodies in post-war and contemporary American culture, and key moments in U.S. disability activism. The second section explores the relationship of illness to language and cultural narratives and, using as case studies cancer narratives and AIDS representations from the twentieth century, examines the aesthetics and politics of illness. It also focuses on the "medicalization" of emotions, statistical panic, and the fear of death as addressed in postmodern fiction and memoirs that consider illness in relation to age (adolescence) and the environment. The final section turns to the depiction of doctors and patients in literature and popular culture, cross-cultural perspectives on health and illness, and the rise of the medical humanities as an academic field.

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EN902		Victorian Sustainability				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	M	30 (15)	100% Coursework	Nagai Dr K
2	Canterbury	Autumn	M	30 (15)	100% Coursework	

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate comprehensive understanding of ecological literary criticism, and critically apply it to literature of the Victorian period;
- 2 Demonstrate an advanced understanding of the literature of the Victorian period, through studying lesser-known authors alongside canonical texts;
- 3 Demonstrate their understanding of the historical emergence of ideas of conservation and sustainability in diverse Victorian contexts, as reflected in literature of the period.
- 4 Apply new conceptual terms or frameworks to their study of literary texts and incorporate these in their own research;
- 5 Demonstrate a greater awareness of the complexities of historical contexts, ideas, and texts;
- 6 Convey new or complex ideas in written or oral form with greater clarity.

Method of Assessment

100% coursework

Position Paper (1,000 words) – 20%
Major Written Assignment (4,000 words) – 80%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Thomas Hardy, *The Woodlanders* [1887] (any edition)
Rudyard Kipling, *The Jungle Books* [1894-5] (Penguin Classics, 2013)
Marianne North, *Recollection of a Happy Life: being the Autobiography of Marianne North* [1892] (any edition)
Ebenezer Howard, *Garden Cities of Tomorrow* [1902] (any edition)
William Morris, *News from Nowhere* [1890] (any edition)

Synopsis *

This module will chart the emergence of ideas associated with ecology, conservation and sustainability in the Victorian period through examining various writings on the relationship between culture and environment. We will examine Victorian literary texts in which human interaction with – and connection to – the environment is a central concern and will consider these literary depictions alongside non-fictional essays which advocated a diverse range of environmental or ecological causes in the nineteenth century (urban regeneration and cultural heritage, nature conservation and animal rights, self-sufficiency and alternative communities). We will also examine how the British imperial operations overseas influenced and shaped ideas of environmentalism and sustainability.

Informed by current scholarship in ecocriticism, sustainability studies and animal studies, this module will consider how class, gender, sexuality, race and nationalism influenced the articulation of critical responses to Victorian modernity and generated new ideas concerning culture and nature, human and animal, environment and economy, urban and rural, community and technology.

EN904		Modernism and Paris				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Paris	Spring	M	30 (15)	100% Coursework	Ryan Dr D

Availability

This module is only available to students studying in Paris in the spring term

Contact Hours

Total Contact Hours: 20
Private Study Hours: 280
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate a wide-ranging knowledge of modernist literature as it relates to Paris and several aesthetic and critical contexts;
- 2 Demonstrate an advanced ability to relate literary works from this period to relevant political, cultural, artistic, historical and philosophical contexts;
- 3 Demonstrate a sophisticated range of analytic skills in approaching modernist texts, including close textual analysis;
- 4 Demonstrate an ability to understand theories of modernism and modernity
- 5 Apply sophisticated close reading techniques to a range of literary texts and forms and to make productive and complex comparisons between them;
- 6 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;
- 7 Frame and identify appropriate research questions and construct original, clear and well-substantiated arguments.

Method of Assessment

Critical/Creative Assignment (1,000 words) – 20%
Essay (4,000 words) – 80%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Any edition of the following:

Primary Texts :

Louis Aragon, Paris Peasant
Djuna Barnes, Nightwood
Elizabeth Bowen, The House in Paris
Andre Breton, Nadja
Ernest Hemingway, A Moveable Feast
Katherine Mansfield, Selected Stories
Jean Rhys, Quartet and Good Morning, Midnight
Philippe Soupault, Last Nights of Paris
Gertrude Stein, Tender Buttons and Picasso

Textbook: Vassiliki Kolocotroni, Jane Goldman, Olga Taxidou (eds), Modernism: An Anthology of Sources and Documents

Synopsis *

'Modernism and Paris' provides students with an opportunity to study a selection of texts from the UK, USA and mainland Europe, all readily available in English and specifically relevant to both Paris and modernism. The texts are all either inspired by, set in, or refer significantly to Paris and most were written in the city. They seek new and experimental literary expressions for the experience of modern city life and demonstrate a range of literary forms, including the novel, poetry, manifestos, essays and biography. In exploring the cultural contexts as well as avant-garde politics and aesthetics of modernism, the module presents texts by major authors of different nationalities, chronologically ordered, allowing students to appreciate the beginnings and development of modernism from the late 19th century to the first decades of the 20th century. It recognises the importance of modernist cross-fertilisation between literature and the visual arts and encourages students to explore links between modernist literature and the development of, for example, cubism and surrealism. The primary materials are Paris-focused but are chosen to open an international perspective on literary culture and history.

EN907 Contemporary Struggles						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Paris	Autumn	M	30 (15)	100% Coursework	

Availability

This module is unavailable

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate a wide-ranging knowledge of contemporary literature and arts from several aesthetic and national contexts, including key works of prose, poetry, and graphic novels, art and films;
- 2 Demonstrate an advanced ability to relate the literary and artistic works from this period to relevant political, cultural, historical and philosophical contexts;
- 3 Demonstrate a sophisticated range of analytic skills, including close textual analysis;
- 4 Demonstrate an advanced understanding of the political struggles (via supplementary reading) that informs and reflects upon the literature from this period;
- 5 Demonstrate an advanced, critical comprehension of the relationship between art and activism.
- 6 Utilise sophisticated close reading skills to a range of literary texts and to develop erudite and complex comparisons between them.
- 7 Demonstrate an advanced set of presentation skills, as well as an ability to participate actively and constructively within group discussions.
- 8 Display an advanced ability to conduct individual research, including the ability to analyse, discuss and deploy secondary texts (both critical and theoretical) from appropriate scholarly resources.
- 9 Identify and evaluate advanced research questions and an ability to develop clear, reasoned and original arguments.
- 10 Demonstrate an ability to relate literature to the development and practices of other art forms.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Negin Farsad and Dean Obeidallah. *The Muslims Are Coming!* Film (2015)
 Oona Frawley, *Flight* (2014)
 Han Kang, *The Vegetarian*. London: Portobello Books (2015)
 Henry Lefebvre *Right to the City* (1996)
 Thomas Nail *Theory of Border* (2016)
 Maria Petrides, Kemal B. et al ed. *Nicosia Beyond Barriers* ed (2019)
 Claudia Rankine, *Citizen* (2014)
 Atef Abu Seif *The Book of Gaza* ed. (2014)
 Ahdaf Soueif, *Cairo: My City, Our Revolution* (2012)
 Samar Yazbek, *My journey to the shattered heart of Syria* (2015)

Synopsis

This module covers the multifarious struggles of the last ten years as manifested, enacted and expressed in literary texts (poetry, short stories, novels, life-writing, experimental texts), audio/visuals (Graffiti, Street Art, Documentary Films, Music, Stand-up Comedy) and theory (David Harvey, Thomas Nail, Henri Lefebvre) from the US, the UK, Ireland, Europe, the Middle East, Africa, Asia and elsewhere. Students will consider the ways in which contemporary literature, art and theory is informed by, reflects upon, and intervenes in the political struggles unfolding in our historical moment. Anchoring the discussion in contemporary struggle in Paris, the module will include some Paris-based visits, tasks and events, then broaden out geographically and conceptually to elaborate the interconnections between immediate sites of resistance and more global phenomena.

Some visits, tasks, events include: A Radical Walk through Paris; Street Art Tour; Museums; Day with the Activist Artist and Authors; Stand Up Comedy on Being Islamic; Audio-Visual Exhibition by Artist from Refugee Camps.

Some themes include: spatial politics and practice, animal struggles, partition countries, migration refugees, and borders, revolution and activism, Black Lives Matter, Islamophobia, postcolonial Europe

EN909 Medical Humanities: An Introduction						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	M	30 (15)	100% Coursework	Bolaki Dr S

Availability

This module is core and compulsory to students on the MA in Medical Humanities

Available autumn term 2019/20

Contact Hours

Total Contact Hours: 22

Private Study Hours: 278

Total Study Hours: 300

Learning Outcomes

8. The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1 Demonstrate appreciation and show knowledge of various aspects of medical practice, primarily as practiced in the Western World but also incorporating other traditions.

2 Demonstrate appreciation and show knowledge of various topics that Humanities disciplines have focussed on when considering medicine: for example:

(i) Certain historical periods;

(ii) Certain historical themes, such as medical treatment, the advance of medical science, and the relationship between medicine and society;

(iii) The portrayal of various medical topics in literature, such as the role of medical practitioners, disease and death.

(iv) Various ethical problems that arise from and within medical practice, and how (academic) philosophy can help to solve such problems.

(v) The interaction of law and medicine, and why it is that society decides to regulate medical science.

3 Work through texts from a variety of disciplines and appreciate, through reading and seminar discussion, the various ways in which academics raise questions about medicine and think about it tackle interdisciplinary questions;

4 Demonstrate a critical perspective on both medicine and the various academic approaches that are

considered; 5 Show through their written work a critical appreciation of at least two of the topics that are

covered.

Method of Assessment

Critical Evaluation (1,500 words) – 20%

Essay (5,000 words) – 80%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually)

Bleakley, A. (2015) *Medical Humanities and Medical Education: How the Medical Humanities can Shape Better Doctors* (London: Routledge).

Frank, A. W. (1995) *The Wounded Storyteller: Body, Illness and Ethics* (Chicago: Chicago UP).

Marcum, J. (2008) *An Introductory Philosophy of Medicine: Humanizing Modern Medicine* (Dordrecht: Springer).

Schmidt, U. and Frewer, A. (2007), *History and Theory of Human Experimentation. The Declaration of Helsinki and Modern Medical Ethics* (Franz Steiner, Frankfurt am Main/New York).

Van der Eijk, P. J. (1999) *Ancient Histories of Medicine: Essays in Medical Doxography and Historiography in Classical Antiquity* (Leiden: Brill).

Whitehead, A. et al. (2016), *The Edinburgh Companion to the Critical Medical Humanities* (Edinburgh: Edinburgh University Press).

Synopsis

Medicine is one of the great human activities. It has a rich and deep history, and it has both created challenges for humans and solved many of our problems. Various academic subjects – such as History, Literature, Philosophy, Law, Archaeology, Drama and Religious Studies – have interesting perspectives on Medicine. For example, through an appreciation of some of medicine's history one can see the tensions that may exist between the scientific spirit and the demands of a society. Similarly, the study of illness narratives and works of literature that explore illness reveals the tension between the lived experience of illness and clinical understandings of disease. Moreover, medical science creates interesting ethical and legal problems, both for society at large and for medical practitioners. In this team-taught module we will study various topics about medicine through the eyes of a number of academic disciplines. You will also come to appreciate the different styles of thought and investigation peculiar to individual disciplines. Topics that stem from the individual academic disciplines will be studied on their own terms in the sessions, although common threads will emerge. (e.g. 'The Humanities', 'Contribution to Medical Practice', 'Illness', 'The Medical Practitioner', 'Medicine and Society', 'The Arts as Therapy', 'Perspectives on Mental Health' etc).

An overarching theme and idea in this module, and the programme, is that a multidisciplinary approach through the Humanities is a highly illuminating way to appreciate medicine.

2020-21 Postgraduate Module Handbook

EN914 Marxism: Theory and Culture						
Version	Campus	Term(s)	Level	Credit(ECTS)	Assessment	Convenor
1	Canterbury	Autumn	M	30 (15)	100% Coursework	
1	Canterbury	Spring	M	30 (15)	100% Coursework	Abu-Manneh Dr B

Availability

Available spring term 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate an informed and critical understanding of Marxist concepts;
- 2 Demonstrate advanced knowledge of core problems of Marxist theory;
- 3 Demonstrate an advanced sense of different approaches in the study of capitalism and culture;
- 4 Identify and evaluate post-Marx theoretical developments.
- 5 Formulate research questions and hypotheses to address problems across a range of Marxist theory
- 6 Interpret and critically evaluate own research and that of others;
- 7 Conduct independent research and demonstrate intellectual independence;
- 8 Construct arguments with regard to different intellectual and historical contexts;
- 9 Understand how to use constructive informal feedback from staff and peers and assess own progress to enhance performance and personal skills;
- 10 Work in a self-motivated and independent fashion; manage time and workload in order to meet personal targets and imposed deadlines.

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Karl Marx: Selected Writings, ed. by David McLellan (2000)

Raymond Williams, *Marxism and Literature* (1977)

Ellen Meiksins Wood, *The Retreat from Class* (1986)

Theodor W. Adorno, *The Culture Industry* (1991)

Synopsis

This module critically examines core concepts in Marx and Marxism. These include: materialism; alienation and human flourishing; capital and labour; classes; and ideology. The main objective of the module is to familiarize students with key ideas that distinguish Marxism as a set of theoretical propositions essential for understanding the workings of capitalism. Special emphasis will also be given to the Marxist approach in the study of culture. Here the role of intellectuals and the relationship between capitalism and culture is interrogated through theorists like Gramsci, the Frankfurt School, and Raymond Williams. The question of whether Marxism is Eurocentric is also addressed, as well as whether it has a distinct theory of nationalism and imperialism.

The first half of the module is dedicated to charting core concepts of Marxist theory, with special attention given to how these were formulated and utilized in works of classical Marxism (by Marx and Engels). The aim is to zoom in on core Marxist propositions and show how they have been mobilized to interpret the capitalist social formation. The second half introduces other aspects of Marxist theory, especially critical theory and cultural materialism, and tackles the question of Marxist approaches to nationalism and imperialism.

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EN916		Postcolonial Writing and the Environment					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor	
1	Canterbury	Autumn	M	30 (15)	100% Coursework	Whittle Dr M	

Availability

Autumn Term in 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Comprehensively identify the major concerns of contemporary postcolonial ecocriticism, including issues of globalisation and indigeneity; migration and climate change; food and water scarcity; resource extraction; and species endangerment
- 2 Evaluate critically current research and advanced scholarship in the field of postcolonial ecocriticism as a global concern that pertains to specific post-colonial localities
- 3 Interpret a range of formal and aesthetic features relating to the study of prose, poetry and film, showing originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- 4 Evaluate methodologies (such as postcolonialism, ecocriticism, Marxism, feminism), develop critiques of them and, where appropriate, to propose new hypotheses
- 5 Demonstrate an ability to deal with complex issues both systematically and creatively and communicate their conclusions clearly to specialist and non-specialist audiences
- 6 Demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level
- 7 Continue to advance their knowledge and understanding, and to develop new skills to a high level

Method of Assessment

Assignment (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

Any edition of the following texts:

Ghosh, Amitav. *The Great Derangement*
Gordimer, Nadine. *The Ultimate Safari*
Guerra, Ciro. *Embrace of the Serpent*
Kincaid, Jamaica. *A Small Place*
King, Thomas. *Back of the Turtle*
Rose-Innes, Henrietta. *Green Lion*
Sinha, Indra. *Animal's People*
Walcott, Derek. *Omeros*

Synopsis

'Postcolonial Writing and the Environment' will introduce students to prose, poetry and film that engages with environmental concerns, including globalisation and indigeneity, climate change, food and water security, species endangerment/extinction, tourism, pollution and migration. Students will interrogate how these concerns are underpinned by human interaction with the environment, and will examine how cultural texts not only facilitate affective engagement with these issues, but allow us to envision solutions and work towards preferred futures. The module will emphasise the political implications of postcolonial ecocriticism by addressing questions of social and environmental justice, animal and human rights, colonialism and postcoloniality, and culture and the individual (amongst other concerns) as a way of showing that analysis of postcolonial writing and the environment always requires attentive and critical engagement with shifting geopolitical world orders. Students will read the core texts in relation to the emerging fields of 'global' and 'world-literature', and will be introduced to critical and conceptual debates around issues such as 'slow violence', the Anthropocene, and writer-activism.

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EN918 Worldly Entanglements: Where is Theory now?						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	M	30 (15)	100% Coursework	Mildenberg Dr A

Availability

Available Spring term 2019/20

Contact Hours

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate a systematic understanding of a variety of contemporary critical theories and their relationship with the world;
- 2 Demonstrate a comprehensive understanding of the ways in which such theories relate to each other;
- 3 Demonstrate a critical awareness of current debates or new insights within the contemporary theoretical fields of post-humanism, post-critique, phenomenology, carnal hermeneutics, new materialism, companion species, agential realism, entanglement, material-discursive practices;
- 4 Demonstrate a conceptual understanding of, and competence in critically evaluating the analytic tools and vocabularies which are the substance of contemporary theoretical thought and advanced scholarship within the field.
- 5 Demonstrate originality in the application of knowledge concerning theory in the contemporary world;
- 6 Demonstrate a sophisticated range of analytical skills, including those close textual analysis and well-constructed argumentation.
- 7 Demonstrate the ability to deal with complex issues within a range of contemporary theoretical texts and critically assess the relationships between a variety of intellectual frameworks;
- 8 Demonstrate the ability to communicate information, ideas and solutions in group discussions and oral presentations to non-specialist audiences;
- 9 Demonstrate the capacity for self-directed research and the ability to critically evaluate and creatively deploy contemporary theoretical perspectives;
- 10 Demonstrate an ability to construct original, innovative and complex arguments;
- 11 Demonstrate the ability to interpret arguments, marshal information from published sources, critically evaluate own research and that of others;
- 12 Demonstrate the ability to frame appropriate questions to achieve solutions to a problem;

Method of Assessment

Essay (5,000 words) – 100%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually:

Ahmed, Sara (2006). *Queer Phenomenology*
Bal, Mieke (1994). *The Point of Theory: Practices of Cultural Analysis*
Barad, Karen (2003). 'Posthumanist Performativity'
Braidotti, Rosi (2013). *The Posthuman*
Fleski, Rita (2015). *The Limits of Critique*
Kearney, Richard and Treanor, Brian (2015). *Carnal Hermeneutics*

Synopsis

This module asks the questions 'Where is theory now?' and 'In what ways is theory "of the world"?' Starting with discussions about 'the point of theory' (Mieke Bal) and 'the joy of theory' (Martin McQuillan), the aim of the module is to study, discuss and compare major contemporary theoretical debates through effective questioning of human and other-than-human 'worldly entanglements'. This will include the interaction of what Edward Casey calls the 'edge' of our own and other forms of 'skin' and what Karen Barad calls the intra-action of lively matter. Seminars will look at human bodies, angelic bodies, the body as interpretation, animals, plants, objects and the other-than-human more broadly. In the first half of the term, each week addresses a new theme of such 'worldly entanglements', thus ranging across a wide spectrum of interpretation and exploring the complex liaison between our own humanity and the material and non-material world. The second half of the module looks back upon the first half via student presentations, the visit of and discussions with a guest speaker, as well as seminars on Karen Barad's 'posthuman performativity', Clare Colebrook's 'extinct theory' and Rita Felski's 'postcritical and reflective reading'. The aim of this second half is to reflect upon (and indeed go beyond reflection of) the continuing cultural and existential relevance of the worldly entanglements central to contemporary theoretical debates.