Kent is one of the UK’s leading universities. All of our academic schools produce world-class research and Kent is rated as internationally excellent, leading the way in many fields of study.

Comparative Literature at Kent was ranked 2nd in the UK for overall student satisfaction in the National Student Survey 2012. This outstanding result is a reflection of our aim to encourage high academic standards in a supportive teaching environment.

World-leading research
Comparative Literature at Kent is taught within the School of European Culture and Languages (SECL), one of the largest schools in the University. Within SECL, the department of Comparative Literature is a research-intensive community committed to work of the highest quality. Our staff are all engaged in research that crosses national, linguistic and disciplinary borders. Our activities range from individual research projects to collaborative enterprises. Staff within the School regularly publish books and articles in their fields and this level of expertise is allowing us to create a stimulating environment for all our students.

Passionate teaching
Our research experience feeds into our teaching. As a result, you are taught by lecturers with international reputations who work at the cutting-edge of their field. We also have a policy of one-on-one essay return, to ensure high-quality feedback on your work.

Supportive Community
The Comparative Literature department is small and friendly, and this enables students and staff to get to know each other very quickly. You are able to develop a close working relationship with lecturers and seminar leaders and this helps you to succeed in your studies. We also provide flexible study options. All our modules are available to part-time students who are able to study during the day on the Canterbury campus.

SECL also has an Academic Peer Mentoring scheme, where experienced second and third-year students are available to give new students guidance on their academic studies, as well as support and encouragement. In turn, our volunteer mentors gain credits on Kent’s Employability Points scheme; these points can be exchanged for a variety of rewards, ranging from memberships to internships and placements.

DID YOU KNOW?
In the National Student Survey 2012, Kent was ranked 3rd in the UK for overall satisfaction.
A global outlook

The range of our programme allows you to gain a global perspective on literature and to understand how different literary forms have evolved in various cultures and linguistic traditions. For example: what makes a tragedy from ancient Greece so different from one written in 17th-century France? How does an English historical novel differ from a Russian one? How has the genre of science fiction developed in Europe?

We also offer you the chance to broaden your education by spending a year studying in mainland Europe, Hong Kong or North America. This chance to immerse yourself in another culture not only enriches your literary studies but also provides a fantastic opportunity for personal and career development. See p10 for details.

A successful future

As part of your learning experience at Kent, we help you to acquire key skills that will stand you in good stead for future employment. Our programme teaches you to think critically about literature and to develop the skills of close reading and effective communication.

Getting to grips with challenging ideas, writing well and gaining confidence and experience in expressing your thoughts in front of others are all important skills that you acquire during your degree.

For more on the careers help we provide at Kent, go to p8 or see: www.kent.ac.uk/employability or www.kent.ac.uk/secl/employability

“The course gives you access to a great wealth of literature. I really enjoy the comparative mode of studying. It encourages you to be aware of similarities and differences in the way authors use language and the way texts connect with each other.”

Kayte Stokoe
BA (Hons) Comparative Literature
SUPERB STUDENT EXPERIENCE

Based on a scenic campus within easy reach of both London and mainland Europe, you have first-rate academic and social facilities, as well as good student support services.

Excellent study resources
The study resources on the Canterbury campus are excellent. The Templeman Library has extensive print and electronic collections to support the courses and subject areas taught at Kent.

There are also over a thousand PCs on campus and a range of support services for help or advice. Kent’s Student Learning Advisory Service provides information on all aspects of effective learning and study skills. For more information, see www.kent.ac.uk/learning

International community
Kent has a diverse, international student population with around 140 nationalities represented on campus. We have strong links with universities in Europe and around the world, and Kent is only two hours by train from Paris and Brussels.

Beautiful green campus
The Canterbury campus is set in a stunning location. It has plenty of green and tranquil spaces, both lawns and wooded areas, and is set on a hill with a view of the city and Canterbury Cathedral. For entertainment, you are spoilt for choice. The campus has its own cinema, theatre and student nightclub. Kent has a reputation for being a very friendly university with a cosmopolitan environment. There are many restaurants, cafés and bars on campus, as well as a sports centre and gym.

Everything else you need on campus is within walking distance, including a general store, an off-licence, a bookshop, a bank, a medical centre and a pharmacy.

Attractive location
From campus, it is a 20-minute walk or a short bus-ride into Canterbury, a lovely city with medieval buildings, lively bars and atmospheric pubs. The attractive coastal town of Whitstable is close by, and there are sandy beaches further down the coast. London is under an hour away by high-speed train.

DID YOU KNOW?
Canterbury is consistently rated as one of the safest university cities in England and Wales in The Complete University Guide.
DID YOU KNOW?
The Employability Points scheme was shortlisted for The Times Higher Education Awards 2012.
Josh Budd is in his third year, studying Comparative Literature

Why did you come to Kent?
I looked at a lot of universities, and the campus here struck me as really good. When I visited on an Open Day there was a lot of construction work going on, but that wasn’t a bad thing as new facilities were being built. I went to the talks about Comparative Literature, where the lecturers were enthusiastic, and I became really interested in the subject.

How is your course going?
It’s going well. Obviously, in the third year there’s more to do and my dissertation is coming up. There’s a lot of reading and you have to organise yourself to study independently but I’m quite used to it now, after the two years.

What have been your favourite modules?
I really enjoyed one in the second year called Modernism and the European Avant-Garde, where in the first half you study modernist texts, such as Virginia Woolf and Thomas Mann, and in the second half you study avant-garde genres, such as Dadaism and Futurism, which I particularly enjoyed. It was taught really well, and the final essay was an extended one of 4,000 words, which meant a lot of scope for individuality and independent research. This year, I’m doing The Epic, which includes major works from Homer to Virgil and we’re going to look at Ulysses next term – it’s really interesting to see how the ‘epic’ has evolved.

What are the lectures like?
We have mainly seminars; this year I have three a week. I think the seminar leaders are good; they try to let the students lead the discussions, which I like, and they point you towards ideas that are interesting in the text. They tend to tease ideas out of you rather than dictate their thoughts.

What academic support is available?
There’s a lot of support available. Having to write a dissertation is quite daunting, but you have supervisors to answer any questions and they always get back to you very quickly. I’ve also contacted my previous seminar leaders and they’re still willing to help me, even though I’m not in their seminar groups any more.

How do you get on with the other students?
They’re good. The majority of my friends here are from Comparative Literature. A lot of other courses are based around lectures that are much less personal environments, but because we have seminars, I’ve been able to get to know the other students very well.

Can you tell us about the facilities on campus?
A lot of campuses are much more spread out, but here everything is available in one place and convenient. It’s quite easy to get around because it’s well laid out. It has a nice atmosphere too. I use the Templeman Library a lot; that’s where I write my essays and I do a lot of my reading in there.

What have you got up to in your spare time?
I dabbled in Canterbury Student Radio last year: I did my own radio show with a slot every week. I’m currently doing the Academic Peer Mentoring scheme, which is good. The scheme is to help first-year students with essay writing, presentations and any questions they may have. We’ve had several training sessions, and I’m one of five mentors. It’s not teaching; it’s more an advisory role. We had a session on Friday on essay writing, where each of the mentors chose a different subject area. It’s also helpful, because you get to recap some of the things you have learned. The role is unpaid, but we do get Employability Points which can be exchanged for benefits and it’s good for CV building.

What do you want to do after graduation?
I want to do a Master’s degree and I hope to do some internships in publishing. I’ve been looking at the internship schemes at Random House and Penguin. I’d like to do fiction editing ultimately, which is a very competitive area of publishing.
A SUCCESSFUL FUTURE

Kent equips you with essential skills to give you a competitive advantage when it comes to getting a job. We are consistently in the top 20 for graduate starting salaries and, six months after graduation in 2011, only 7% of Kent graduates were without a job or further study opportunity.

Many career paths can benefit from the analytical and writing skills you develop during your studies. Most of the University’s students are highly successful after graduation.

Comparative Literature graduates move into a variety of careers. The subject offers an excellent pathway into teaching. Other possibilities include publishing, journalism, education and the media. The broad, interdisciplinary approach to culture that the degree provides is highly valued by employers.

Gain transferable skills
As part of your learning experience at Kent, we help you to acquire key skills that will stand you in good stead for future employment. You learn to analyse information, to seek imaginative solutions to problems, demonstrate logical thinking and be sensitive to the values and interests of others. Getting to grips with challenging ideas, writing well, gaining confidence and experience in expressing your ideas in front of others, are all important skills and ensure that our graduates will be strong candidates whatever career they wish to go into.

Year Abroad
Those who choose to take a Year Abroad often find that this provides a valuable opportunity for personal development and this extra experience can enhance their job prospects.

Classroom modules
The School of European Culture and Languages (SECL) has developed unique classroom-based modules. These modules provide you with the option to combine study with work experience in a school, so you gain credit towards your degree while working. The modules provide you with an insight into teaching as a career option. Even if it is not your chosen career path, the modules can extend your experiences and abilities, enhancing future work opportunities.

SECL employability
SECL also has its own employability programme of events to enhance your job skills and vocational awareness during your studies. A large number of our students develop professional skills and gain hands-on experience through our wide range of paid and voluntary work opportunities. For more information on the employability support available within the School, see www.kent.ac.uk/secl/employability

Careers advice
Kent’s Careers and Employability Service can give you advice on how to choose your future career, apply for jobs, write a good CV and perform well in interviews and aptitude tests. The Service also provides up-to-date information on graduate opportunities before and after you graduate. For more details on what the Service offers go to: www.kent.ac.uk/employability
Jaine Bass, graduated in Comparative Literature.

What made you choose to study Comparative Literature?
I have a love of English literature and, initially, this is what I wanted to study. However, I decided to take Comparative Literature as it’s such a versatile subject – you get the chance to place literature in its context. You also have the option of studying a text in another language and the material dovetails with many different disciplines, ranging from philosophy to politics.

How did you find the teaching?
The teaching was absolutely brilliant and the lecturers were very supportive – you always received useful feedback on your work. There is also a workshop on essay writing for those who are feeling nervous about it. There was a fantastic group of people in my class who were there from day one.

What are you doing now?
I enjoyed my time at Kent so much that I decided to return to do an MA in Comparative Literature. This has allowed me to explore my area of interest – postmodern dystopia. I’ve also had the opportunity to teach, which I’ve been doing for three years now and I really enjoy it – everything I do relates back to my research and the enthusiasm I receive from my students is very rewarding.

Kamila Pawlikowska, graduated in Comparative Literature.

What made you choose to study Comparative Literature?
I’ve always been interested in the processes of creation and interpretation of the text. The course gave me the opportunity to study my favourite books as well as introducing me to numerous new fictional and theoretical works.

How did you find the teaching?
It’s not only the literature itself that captured my attention, but the quality of teaching and the lecturers’ enthusiasm. This is what makes this subject so popular among Kent humanities students. The friendliness and intellectual imagination of the lecturers encourages you to undertake your literary investigations which, in my case, were extended into further studies.

Which parts of the course did you enjoy the most?
The range of Comparative Literature modules is very wide and designed to cover the most interesting areas of research. However, if I were to choose the module that changed my approach to literature, it would be The Text: Approaches to Comparative Literature. This module allowed me to explore the texts in an imaginative way, giving me the opportunity to interpret them through the theories of Russian formalism, structuralism, psychoanalytic criticism, and deconstruction.

I also studied a wide range of literary texts such as Charles Baudelaire, Samuel Beckett, Jorge Luis Borges, Italo Calvino, Julio Cortázar, Umberto Eco, Nikolai Gogol, E T A Hoffmann, James Joyce, Franz Kafka and Virginia Woolf, to name just a few.

It was an unforgettable intellectual adventure. The students taking Comparative Literature often come from diverse cultural and national backgrounds. During the seminars, we all benefited from each other’s unique experience and knowledge.

What are you doing now?
I found my course so fascinating that I went on to complete an MA in the same area and I’m currently studying for a PhD.

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What are you doing now?
I found my course so fascinating that I went on to complete an MA in the same area and I’m currently studying for a PhD.
CHOOSING YOUR PROGRAMME

Not sure which degree programme to choose? Here is a quick guide to the Comparative Literature degrees on offer.

**Single honours**
The single honours programme allows you to focus on Comparative Literature, although you do still have the option to take modules in other humanities subjects.

**Joint honours**
A joint honours programme enables you to combine literature with another subject. Study is divided evenly between your two subjects. For a list of programmes available as joint honours, see p19. To download a leaflet for the other subject, go to www.kent.ac.uk/courses/undergraduate/leaflets

**Year Abroad programmes**
We also offer programmes with an added year abroad. These programmes are designed to provide students with a unique opportunity to experience cultural diversity first hand, to develop intercultural competence and to benefit from different approaches to the study of Comparative Literature. A foreign language is not required as the teaching is in English.

In countries where the native language is not English, students are encouraged to take advantage of their year abroad to develop skills in another language.

**Part-time study**
The University also offers part-time programmes in Comparative Literature as described below. The modules are taken from those offered in Comparative Literature as well as those in English and American Literature.

**Certificate in English and Comparative Literature**
This programme runs on the Canterbury campus and takes two years to complete. It is equivalent to Stage 1 of a BA degree programme.

**Diploma in English and Comparative Literature**
Those who have successfully completed the Certificate programme (or its equivalent) can progress on to a Diploma. This programme runs on the Canterbury campus and takes two years to complete. It is equivalent to Stage 2 of a BA degree programme.

**BA degree in English and Comparative Literature**
Those who have successfully completed the Diploma (or its equivalent) can progress on to the BA degree programme. This programme runs on the Canterbury campus and takes two years to complete. It is equivalent to Stage 3 of full-time study.

For more information, see www.kent.ac.uk/courses/part-time
STUDYING AT STAGE 1

Stage 1 represents the first year of full-time study.

For each module, you attend a weekly discussion seminar and in some cases also a weekly lecture. Assessment is by coursework or by a combination of examination and coursework, typically in the ratio 50:50.

All students study the following module:
• The Tale.

Single honours students also choose two or three modules from the following:
• Childhood and Adolescence in Modern Fiction
• Classical Literature
• Freedom and Oppression in Modern Literature
• Guilt and Redemption in Modern Fiction
• Introduction to Contemporary European and Hispanic Cinemas
• Literature and Nationhood
• Post-War European Cinemas
• The Romantic Movement
• Science Fiction.

Alternatively, you may choose to study a module from another humanities subject. If you are studying on a joint honours programme, you take two Comparative Literature modules, plus the required modules for your other subject.

Modules: Stage 1

The Tale
This module deals with a wide range of selected international tales ranging from antiquity to the present day. We address issues such as the development of oral folk tales and fairy tales into written forms, and discuss various short prose genres including Aesopian fables, myths, folk tales and fairy tales, as well as tales of the fantastic, 19th-century art tales and the modern short story.

Childhood and Adolescence in Modern Fiction
It has been argued that early modern Europe invented the idea of childhood as a separate human condition. This module is designed not to resolve that argument but to compare different attitudes to childhood and adolescence as represented in modern European, American and postcolonial fiction. The module also introduces you to different approaches in studying genre, character and narrative technique.

Classical Literature
A grounding in classical literature is a useful foundation for the further study of Western literature within a comparative framework. Major works of ancient Greek and Roman literature are studied to illustrate literary engagement with: myth (including the stories of the Trojan War, Oedipus, Jason and Medea, and the founding of Rome); the relationship between human beings and the gods, between the sexes, and between the human and the animal; and the journey motif. Themes explored include sexuality, violence, conceptions of justice, metamorphosis and madness.

Freedom and Oppression in Modern Literature
The 20th-century imagination was marked by a spirit of doubt, especially of the Enlightenment faith in reason's capacity to advance mankind to happiness and freedom. This module focuses on some classic fictional and non-fictional explorations of these themes. We consider the texts as works of literature in their own right and also as vehicles for the ideas they interrogate and propagate: happiness, morality without god, personal and political freedom, the self and its responsibilities.

Guilt and Redemption in Modern Fiction
The ‘knowledge of good and evil’ is unique to human beings. It informs the individual’s conscience and determines the moral systems on which societies are based. The violation of moral codes is expected to induce the experience of guilt, while the lack of any sense of guilt is considered to be psychopathic. In this module, we analyse literary texts which explore the frequently fuzzy edges of the experiences of guilt and redemption as a human quandary and as perceived against changing conceptions of morality. Texts engage with questions of personal and collective guilt in relation to hubris, cruelty, animal rights and genocide.

CONTINUED OVERLEAF
Introduction to Contemporary European and Hispanic Cinemas
You are introduced to a wide range of films produced in European and Latin American countries between the late 1980s and the present day. You focus on prevailing trends and themes in contemporary European and Hispanic cinemas. The aim is to make you aware of the role that cinema plays in the cultural life of Europe and Latin America, its importance in establishing national identity, and the ways in which international relations are expressed through film production.

Literature and Nationhood
What made Shakespeare, Goethe or Dostoevsky be considered classic literature over other contemporaries, and do their works capture the essence of their respective nations? In this module, you consider how literature contributes to the nation and the extent to which it is the product of a nation. You focus on representative works of six different national literatures. You investigate the interplay between literary texts, the formation of literary canons, and constructions of nationhood, and the boundaries these conceptions impose on literature and its readers.

Post-War European Cinemas
European cinema has a diverse and rich history, due to the range of different nations, film-makers and contexts in which films are produced. Here, you look at a number of post-war cinematic movements, such as Italian neo-realism, British Ealing comedy, British cinema of the 1960s, French New Wave, New German cinema and New Spanish cinema. Among the topics for consideration are the notions of European ‘art’ cinema and the ‘auteur’, European realism, and the relationship between European cinema and Hollywood.

Science Fiction
Exploring the brave new worlds found in the fabulous, utopian and dystopian writings of the 19th and early 20th centuries, this module takes the thrills of science fiction seriously to enable you to explore the fascination this genre holds for so many. The module introduces the comparative study of science fiction across all media – on the page, in films, on TV and radio. There are opportunities to write science fiction since practice can reveal the potential and the limitations of the genre. You also consider science fiction as a cultural resource to allow the construction of unorthodox points of view upon problems of philosophic, political and ethical significance.

The Romantic Movement
You focus on the development of Romanticism in France, Germany, and Russia, starting with the influences of Goethe and Rousseau and then moving on to German Romanticism. The second half of the module examines the work of French and Russian writers before concluding with Stendhal as both a review of Romanticism and a foreshadowing of 19th-century realism.
This represents the second and final years of full-time study.

You attend weekly lectures and/or discussion seminars, typically of one hour and two hours respectively per module. The Final-Year Dissertation is based entirely on your independent research but is supervised by an assigned academic.

Assessment varies from 100% coursework (extended essays or dissertation) to a combination of examination and coursework, typically in the ratio 50:50.

All single honours students take:
- The Text: Approaches to Comparative Literature
- Final-Year Dissertation.

Comparative Literature students choose their remaining modules from the following:
- The Book and the Film: Adaptation and Interpretation
- Comparative Literature in the Classroom (Stage 3 only)
- Creatures of the Night: Vampires in Literature and Film
- Decadence in Fin-de-Siècle Europe
- Don Juan and Casanova: The Art of Seduction in Literature, Music and Film
- The Epic: From Homer to Walcott
- European Realism
- Femmes Fatales in Literature and Film
- Fiction and Power
- Jewish Writing from the Diaspora and Israel
- Magical Realism
- Marriage, Adultery and Divorce in 19th-Century Fiction
- Medieval Literature and Culture
- Modernism and the European Avant-Garde
- The Novella: From Boccaccio to Bolaño
- Postcolonial Images of Africa and South Asia: Identity, Gender, Empire
- Postmodernism
- Prize Winners
- Reason and Passion in 18th-Century European Fiction
- The Renaissance
- Romance: From Classical to Postmodern Literature
- Science Fiction: History and Innovation
- Second Thoughts: Women Writers from Brontë to Jelinek
- Shakespeare’s Afterlives
- SWIPE Undergraduate Conference (Stage 3 only)
- The Shoah in Literature, Film and Culture
- Tragedy
- Travel Literature.

Final-Year Dissertation
You choose a topic on which to write a dissertation under the supervision of a member of staff. This gives you the opportunity to gain experience of independent research. Topics may range from classical literature to the most recent work of living writers, and from European, American, African or Asian literature.

The Book and the Film: Adaptation and Interpretation
This module explores how novels and plays are interpreted for the screen. We look at how some texts lend themselves to multiple reshaping, such as Laclos’ Dangerous Liaisons and Henry James’ The Turn of the Screw, both adapted for the screen more than once. We also analyse lesser-known works, such as Arthur Schnitzler’s short story ‘Dream Story’, filmed as Eyes Wide Shut.

Comparative Literature in the Classroom
Providing you with the opportunity to enter the working world in your third year as a taster for a teaching career, this module involves teaching experience in a secondary school classroom. For one term, you spend half a day each week in a local school under the supervision of a teacher who will act as your mentor. Not only does this provide invaluable work experience, but the teaching will also inform and shape your own written work.
Creatures of the Night: Vampires in Literature and Film
Suspended between life and death, and equipped with eternal youth, superhuman powers and immortality, vampires have a lasting allure in popular culture and fiction. The emergence and popularity of vampire tales in modern societies is intricately bound up with changes in public consciousness, as vampires frequently act as potent symbols of cultural anxieties and hidden desires. This module charts the ways in which vampires are used to address contentious questions about sexuality, class, gender, race and addiction.

Decadence in Fin-de-Siècle Europe
Exploring the development of decadence as an artistic response, a philosophic expression and a social critique, this module takes the work of Charles Baudelaire and the failed revolutions of 1848 as its starting point. Decadence was both a symptom of political and artistic frustration and a psychological investigation. Key themes include the role of the artist, death, nature versus artifice, fantasy and desire, sexuality and social morality versus personal freedom.

Don Juan and Casanova: The Art of Seduction in Literature, Music and Film
Don Juan and Casanova are archetypes of the male seducer who, in the Western European tradition, stand for different interpretations of excessive passion. Don Juan hunted for virgins, nuns, and other ‘unavailable’ women. Casanova was attracted to the accessibility of moments of intense pleasure; he slept with everyone but took interest in no one. This module charts the metamorphoses of these two figures to explore the relationship between literature, music, film, and the erotic.

The Epic: From Homer to Walcott
This module introduces the foundational epics of Western literature, from the Greeks to Virgil, Dante, and two of the most significant modern epics of the 20th century: Joyce’s Ulysses and Derek Walcott’s Omeros. You reflect on how the epic has survived as a literary form and the various ways in which writers across the centuries have engaged with and transformed this ambitious literary genre. You also examine the historical, religious, and cultural contexts out of which the epics originated.

European Realism
This module explores the growth and flowering of the Realist movement in European fiction of the 19th century. You analyse the connections between romanticism and realism in the early decades of the century, as well as the possible reasons for the decline of the Realist movement at the end of the century. Links between developments in science and technology, religion and philosophy, the social and economic evolution, and new trends in literature are also examined.

Femmes Fatales in Literature and Film
The archetypal figure of the femme fatale occurs throughout history: from Eve, Judith and Delilah in the Bible and Helen, Circe and the Sirens in Greek mythology, to film noir of the 20th century. In this module, you are introduced to femmes fatales with a particular emphasis on the gender-political and wider ideological implications of specific representational choices. By drawing on concepts from feminism and Queer Theory, as well as on Freudian and Jungian approaches, you gain an awareness of the ideological and psychological issues at stake.

Fiction and Power
This module looks at a group of politically inspired novels and films, some of which were produced under the totalitarian regimes that held sway in Europe between 1917 and 1989. Others deal with Latin American political unrest, conflict in the Middle East and the Islamic revolution in Iran. Most explore ways of challenging and subverting authoritarian power structures and of articulating a critique in what Bertolt Brecht called ‘dark times’.

Jewish Writing from the Diaspora and Israel
Mainly developing since the early 19th century, secular Jewish literature is a literature of many languages. In this module, representative texts are discussed so that you may appreciate the broad range and variety of Jewish
writing. It ranges from what has been called ghetto literature to Israeli ‘national literature’ and topics you study include assimilation and dissociation, Zionism, wandering and the Jewish diaspora.

Magical Realism
Often, magical realism engages with historical conflict and/or political questions and has become a form of intervention or resistance. Beginning with magical realist paintings, this module then explores the genre’s early manifestations in Russian and Polish literature to its Latin American ‘boom’ and, finally, its global dissemination in literature and film. You examine the generic characteristics of magical realism in the diversity of its artistic manifestations, its defining tropes, and its subversive potential.

Marriage, Adultery and Divorce in 19th-Century Fiction
Marriage, adultery and, to a lesser extent, divorce, are central subjects of western fiction during the 19th and early 20th centuries. The texts studied in this module are all by major writers and examples of the treatment of these subjects in a range of countries. The study of these novels sheds light on the nature and importance of love, self-realisation, male and female sexuality, gender roles and family and class structures, in the fiction of the period.

Medieval Literature and Culture
The medieval period produced many lasting literary monuments, such as Chaucer’s The Canterbury Tales, Boccaccio’s Decameron, the Arthurian legends and the epic Song of the Cid. You encounter a range of literary works from the period, alongside influential religious and philosophical works. These are placed in their historical context, and are explored through a focus on topics such as book and manuscript production, the allegorical tradition, art and architecture, and religious experience. The module includes excursions to Canterbury Cathedral and the British Library.

Modernism and the European Avant-Garde
Beginning with an introduction to the cultural currents that influenced the avant-garde and modernism, you study writers such as Thomas Mann, Franz Kafka, James Joyce, Virginia Woolf, Marcel Proust, T S Eliot, Luigi Pirandello and Samuel Beckett. You also study some of the main avant-garde movements of the early 20th century, such as Futurism, Dada and Surrealism with consideration of the theoretical and political issues at stake in the modernist ‘revolution of the word’.

The Novella: From Boccaccio to Bolano
The novella is arguably one of the most distinctive and ambitious forms of prose fiction. Too long for a short story yet not long enough to claim the status of a novel, it has developed through the centuries into a discrete literary genre with ambitions all of its own. In this module, we trace the novella’s history and then move on to a number of famous novellas and test their generic characteristics against the theory of novella writing.
STUDYING AT STAGES 2 AND 3 (CONT)

Postcolonial Images of Africa and South Asia: Identity, Gender, Empire
Taking the Francophone and Anglophone traditions of literature, from Algeria, Nigeria, Morocco, Zimbabwe, India and Sri Lanka, you examine a range of genres, from the period 1940-2010, to explore the overlap between identity politics, feminism and anti-colonial resistance. You explore to what extent this literature is representative of notions of nationhood and national consciousness, hybridity and assimilation, and exile and alienation. You pay particular attention to works of the writer, philosopher and revolutionary Frantz Fanon (1925-1961).

Postmodernism
Postmodernism defies conventional definition, critiquing commonly held ideas of progress and knowledge and exposing reality as an artificial construction. In this module, you study early postmodern writers such as Samuel Beckett, Vladimir Nabokov and Alain Robbe-Grillet and follow up your understanding with a comparative study of later writers such as Italo Calvino and Thomas Pynchon. You also engage with postmodernism in other genres, including Pop Art and the Free Cinema movement.

Prize Winners
The award of literary prizes is a highly potent tool of cultural policy and several major literary awards have achieved global significance, such as the Nobel Prize for Literature, the Man Booker Prize, the Pulitzer Prize (for Fiction), the Prix Goncourt and the Friedenspreis des Deutschen Buchhandels. You develop a historical perspective by analysing past and present winners and the contexts of their production, marketing and reception.

Reason and Passion in 18th-Century European Fiction
A key concern in 18th-century fiction is the tension between reason and emotion/passion, sense and sensibility, a tension which would become more acute as the century progressed and would eventually culminate in the European romantic movements at the end of the 18th century. In this module, the novels of the period are explored for the light they shed on such issues as gender roles, concepts of love, sexual morality, seduction, friendship, wealth, class and family structures.

The Renaissance
The Renaissance is generally seen as a cultural movement which launched the modern era and influenced the development of literature, philosophy, art, music, politics, science and religion. This module concentrates on: periodisation; religion, philosophy, and science; court culture and popular culture; architecture and music; emblems; drama; poetry; the epic; and the developing genre of the essay. The module includes excursions, for instance to the Globe Theatre and the Victoria and Albert Museum in London.

Romance: From Classical to Postmodern Literature
You explore the development of romance from classical fiction to postmodern literature. In particular, you examine romance as a literary
Shakespeare’s Afterlives
How have 20th-century writers negotiated and appropriated Shakespeare’s cultural influence? How have they reimagined his legacy in Europe, Asia, and the Americas? This module focuses on some of Shakespeare’s most influential plays (Hamlet, King Lear, Macbeth, and The Tempest) and examines how thematic, historical, and cultural concerns have been transplanted to a range of global locations. You also explore theoretical notions such as intertextuality, the Benjaminian concept of the ‘afterlife’ of a text, and Genette’s study of the ‘palimpsest’ as a text derived from a pre-existent text.

The Shoah in Literature, Film and Culture
Ever since Theodor W. Adorno’s often quoted and frequently misunderstood claim that it is barbaric to write poetry ‘after Auschwitz’, there has been discussion about the value and the significance of the representation of the Shoah in cultural production. In this module, you enter into these debates by enquiring into the ability of narrative, in literature, film and other forms of memorialisation, to represent the ‘unrepresentable’.

Travel Literature
From Homer’s epic account of Odysseus’ wanderings in the Mediterranean to the hazardous journeys undertaken by today’s economic migrants, this module spans 3,000 years of travellers’ stories, some real and others fictitious. The genre encompasses quests and holidays, military campaigns and journalists’ assignments, missionary endeavour and social satire.
VISIT THE UNIVERSITY

Come along for an Open Day or a UCAS Visit Day and see for yourself what it is like to be a student at Kent.

Open Days
Canterbury Open Days are held in the summer and in the autumn for potential students, and their families and friends, to have a look round the campus. The day includes a wide range of subject displays, demonstrations and informal lectures and seminars, and the chance to tour the campus with current students to view the accommodation and facilities.

For more information, see www.kent.ac.uk/opendays

UCAS Visit Days
UCAS Visit Days take place between December and April and include a tour of the campus with a current undergraduate and a talk about University life. You also have the chance to talk to one of the academics and discuss any queries about the course. For more details, see www.kent.ac.uk/visitdays

Informal visits
You are welcome to visit the campus at any time. We produce a leaflet that can take you on a self-guided tour and you may be able to meet up with an academic member of staff. For more details, please contact the Information and Guidance Unit (see right).

On the web
For updates and news stories from the School, please see our website and social media sites: www.kent.ac.uk/secl www.facebook.com/unikentsecl www.twitter.com/unikentsecl www.youtube.com/unikentsecl
### More information

If you would like more information on Kent’s courses, facilities or services, or would like to order another subject leaflet, please contact the Information and Guidance Unit.

T: +44 (0) 1227 827272  
Freephone (UK only): 0800 975 3777  
E: information@kent.ac.uk

You can also write to us at:  
The Information and Guidance Unit,  
The Registry, University of Kent,  
Canterbury, Kent CT2 7NZ.

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<th>Location</th>
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### Degree programmes

#### Single honours
- Comparative Literature (Q200)
- Comparative Literature with a Year Abroad (Q202)

#### Joint honours
Comparative Literature/Comparative Literature with a Year Abroad and...
- Classical & Archaeological Studies (QQ28)
- Cultural Studies (QV29)
- Drama (QW24)
- English and American Literature (QQF3)
- Film (WQ62)
- French (RQ12)
- German (RQ22)
- History (QV21)
- History and Philosophy of Art (VQ32)
- Italian (QR23)
- Philosophy (VQ52)
- Religious Studies (VQ62)

Kent also offers part-time courses in English and Comparative Literature on the Canterbury campus – see p10 for details.

### Year abroad

Students who choose the Comparative Literature with a Year Abroad programme can spend a year in the United States, Hong Kong or Europe. See p10 for details.

### Offer levels

ABB at A level, IB Diploma 34 points or 16 points at Higher.

### Required subjects

A level English Literature or English Language and Literature, grade B where taken.

There may be other required subjects for joint honours programmes: please see the website below for details.

### Scholarships and bursaries

For details of scholarships and bursaries at Kent, see [www.kent.ac.uk/scholarships](http://www.kent.ac.uk/scholarships)

### Offer levels and entry requirements are subject to change.

For the latest information see [www.kent.ac.uk/ug](http://www.kent.ac.uk/ug)

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**Terms and conditions:** the University reserves the right to make variations to the content and delivery of courses and other services, or to discontinue courses and other services, if such action is reasonably considered to be necessary. If the University discontinues any course, it will endeavour to provide a suitable alternative. To register for a programme of study, all students must agree to abide by the University Regulations (available online at: [www.kent.ac.uk/regulations](http://www.kent.ac.uk/regulations)).

**Data protection:** for administrative, academic and health and safety reasons, the University needs to process information about its students. Full registration as a student of the University is subject to your consent to process such information.
COME AND VISIT US

We hold Open Days at our Canterbury and Medway campuses.
For more information, see:
www.kent.ac.uk/opendays