ENGLISH

Canterbury
ACADEMIC EXCELLENCE AND INSPIRATIONAL TEACHING

Kent’s School of English has an excellent reputation for its research and innovative programmes, and was ranked 12th nationally in The Guardian University Guide 2014, which also ranked the University as a whole in the top 20. All of our academic Schools are recognised for their world-class research and excellent teaching.

World-leading research

In the most recent Research Assessment Exercise, a national measure of research quality and importance, the School of English was awarded numerous 4* (the highest grade).

The research interests of staff in the School include a fascinating range of traditional and contemporary fields of scholarship from the Middle Ages to today. There are teams of scholars working on medieval, early modern, 18th, 19th and 20th-century literature, and American literature (both early and modern). The School is also a leading centre for the study of postcolonial literature.

The University of Kent is a research-led institution, which means that the research our academics are engaged in informs their teaching, and that you, as a student in the School, are at the centre of a dynamic, thriving academic community.

Teaching excellence

Over the past few years the School of English has systematically enlarged and reinvigorated its staff numbers, appointing the best researchers and teachers from around the world. There are now some 40 academics working in the School of English, making us one of the largest such departments in the country. The result is an energetic and enterprising School where teaching is marked by infectious enthusiasm.

There are numerous internationally recognised scholars (as well as several published authors and poets) within the School of English, all of whom are involved in undergraduate teaching. We try to ensure that you are taught by different lecturers with varying approaches to the study of literature, so that throughout your degree you encounter fresh ideas and new authors.

We keep our class sizes small to make sure you receive as much individual attention as possible. In your first year, seminars are capped at 14 students, and in your second and third years, group sizes are normally 12-16 students. Seminars at Kent form a crucial part of your learning experience and you are encouraged to express your own ideas and opinions. Your views are challenged and you are encouraged to question others, which leads to lively and thought-provoking debates. You also receive one-to-one essay supervisions.

All of these opportunities help you to develop as an independent thinker, confident in your ability
to express your opinion with passion and sensitivity. In addition to these formal learning opportunities, a personal academic adviser and Student Support Team are on hand to assist you on your academic journey.

**Tradition and innovation**

Our degree programmes cover the canon, with core modules from Chaucer to contemporary literature that give you a solid grounding in the broad periods of English and American literature. We are interested in fresh approaches to traditional areas of scholarship and encourage you to engage with a variety of critical viewpoints.

We also teach new areas of critical enquiry and new kinds of writing, offering modules that explore the diversity of literatures in English such as Indian, African or Caribbean literature. This commitment is reflected in the innovative ‘special modules’ available in your final year of study, which draw on our staff’s current research interests.

**A global outlook**

Kent is known as the UK’s European university because of its location close to the European mainland, its strong links with top-ranking continental institutions, and our postgraduate centres in Paris and Brussels. We encourage all our students to place their studies in an international context. In the School of English, you have the opportunity to spend a year studying abroad, either in Europe (where we have links with universities in France, Germany, Italy, Spain, Switzerland, Portugal and the Czech Republic) or further afield, including the United States, Canada or Hong Kong.

The School has a cosmopolitan atmosphere as it welcomes students and staff from all over the world.

**Stimulating literary environment**

There are a variety of literary activities at Kent that enable you to enhance your studies, develop your interests and gain insights into possible careers. English students are actively involved in student union clubs and societies including the Creative Writing Society, the T24 Drama Society and the Literature Society. The student-led newspaper, *Inquire*, offers an excellent opportunity to develop your writing skills and to gain valuable work experience in journalism. Kent is also very lucky to have a strong involvement in the local community and student radio station, CSR, which broadcasts to other nearby universities and Canterbury residents.

All School of English students receive free membership to the Institute of Contemporary Arts (ICA) in central London, giving you access to the ICA’s facilities (café, bookshop, cinema, exhibitions, talks) and a small number of internships.

The School runs a successful Creative Writing series of readings, where well-known writers and publishers share their experiences and skills.

**A successful future**

As well as providing a first-rate academic experience, we want you to be in a good position to face the demands of a tough economic environment. During your studies, you develop the transferable skills considered essential for a successful graduate career.

The School of English supports students with a range of workshops and lectures in careers searching and employability skills. For more information on the careers advice we provide at Kent, please see p8 or our employability webpage at [www.kent.ac.uk/employability](http://www.kent.ac.uk/employability)

M "Since beginning my studies at the University of Kent, I have gone from being a talented but idle person to a deeply passionate student, not just of literature but life… My scope has shifted – what I once thought was the whole universe turned out to be the minutest part of it. There is a wonderful atmosphere at Kent of enthusiasm and security, which encourages students to grow as individuals.”

Matthew Magee
BA (Hons) English and American Literature
DID YOU KNOW?

Canterbury is consistently rated as one of the safest university cities in England and Wales in The Complete University Guide.
SUPERB STUDENT EXPERIENCE

The scenic campus is within easy reach of both London and mainland Europe. There are first-rate academic and social facilities, as well as good student support services.

Excellent academic resources
Throughout your degree, you are encouraged to make the most of the excellent learning environment provided by the Templeman Library, which has a wealth of resources to support study and research as well as print and electronic collections specifically to underpin the subject areas taught at Kent. There are also over 1,000 PCs on campus.

The Student Learning Advisory Service provides guidance on all aspects of learning and study skills. For more information, see www.kent.ac.uk/learning

Supportive community
As a student in the School of English, you belong to a community of researchers, teachers, undergraduates, postgraduates, support staff and visiting scholars. We promote a sense of community through research seminars, field trips (undergraduates recently visited New York, Istanbul and Moscow), the student-led Literature Society, focus groups, the Student Forum and other social events. A recent speaker was David Mitchell, the author of Cloud Atlas, who read English and American literature at Kent from 1987 to 1990.

A cosmopolitan university
Kent has a diverse, international student population with around 149 nationalities represented on campus. We also have strong links with some of the best universities in Europe and around the world, providing you with outstanding academic opportunities to enhance your studies. Kent is only two hours by train from Paris and Brussels and, for many students, continental Europe can be as much a social opportunity as an academic one.

Beautiful green campus
Our Canterbury campus is set in 300 acres of parkland with views of the city and Canterbury Cathedral and plenty of green and tranquil spaces. The campus has a thriving social scene with its own cinema, theatre, centre for music performance, nightclub, restaurants, cafés, bars, a sports centre and gym. Everything 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. Kent has a reputation for being a very friendly campus with a cosmopolitan atmosphere.

Attractive location
From campus, it’s a 25-minute walk or short bus-ride into Canterbury, with its medieval buildings, lively bars and shops. The coastal town of Whitstable is close by and there are sandy beaches further down the coast. The beautiful Kent countryside has inspired writers such as Austen, Chaucer and Dickens. London is under an hour away by high-speed train.

Part-time study
It is possible to study on a part-time basis, which significantly reduces the annual cost of studying and allows you to work while you study. Social events are organised by the Part-Time Student Representative. For further information, see www.kent.ac.uk/english/undergraduate/part-time.html
What do you think of the facilities on campus?
I lived in Park Wood in my first year and really enjoyed it. Living on campus was very convenient, especially in the first year when everything was new and unfamiliar. The Library is great and the Gulbenkian is fantastic, especially when you’ve been studying hard and you need a break – you can go and see a film; they have great comedy acts there, too.

What are your plans for the future?
I am looking to go straight into an MA in Literature after my BA. Beyond that, I’m interested in looking at continuing in academia, or, alternatively, pursuing editorial work, perhaps in a small publishing house specialising in novels and poetry. That’s the dream. One of the great things about the Creative Writing team is that most of the teachers are writers and they all have links to the industry, which is really useful.

What advice would you give to a prospective student?
Visit the campus and get a sense of the School, see what subjects the lecturers are expert in and what modules pique your interest. But also look beyond the course at what Canterbury has to offer: the city, its history, local walks. On campus, look at how your interests might be served by the huge number of societies the University has to offer and the opportunities for socialising and developing yourself, academically and personally.

Peter Adkins is in his third year, studying English and American Literature and Creative Writing.

Why did you choose Kent?
I came to the Open Day and got a sense that the School of English really invested in its students. Two of the staff interviewed me and while it was a formal interview, the conversation centred on my areas of interest in literature. I came away with a strong sense that the School was genuinely interested in students developing their own academic identity and interests in literature.

Why did you choose English as a subject?
I took a couple of years out after finishing my A levels and, during that period, I started reading a great deal. The idea of working in a profession that involved reading, such as editorial work, appealed to me. The opportunity to spend three years studying something I was interested in seemed a good enough reason to pursue English. It is also a subject that branches into lots of different careers, such as journalism or teaching.

How is the course going?
It’s fantastic. It gives me a broad overview of literature and I can also follow my own interests. The academics are not just there for their own research, they are actively interested in what the students are doing, some lent me their personal books for my research and they are always keen to discuss ideas and essays with you. I feel that I have really developed as a person.

What about your lecturers?
They’re really engaged in what they’re teaching. The School of English has a broad spectrum, from medieval literature to postmodern, so it’s been fantastic but, also, it’s the way they take a personal interest in you to ensure that you get the most out of the course. Their love of literature really comes through.

What is the level of support like in your studies?
The student support role is carried out by an academic who is always available and very approachable, so, if you are feeling a bit stressed, it’s good to know that there is someone you can talk to. If you’re struggling with an essay or feel that all the reading is getting on top of you, there are plenty of students in the same boat who you can go and have a drink with and get a fresh perspective.

Which modules have you enjoyed the most so far, and why?
Early American and Modern American Literature. They give you a fantastic overview of the subject, from books like Moby Dick to authors such as Edgar Allan Poe and Walt Whitman right up to contemporary writers. The Creative Writing modules have also been great; my writing has really developed through that.
Kent equips you with the skills you need to gain a competitive advantage when it comes to getting a job, and is consistently in the top 20 for graduate starting salaries. Many career paths can benefit from the analytical and writing skills you develop as a student in the School of English.

**Good career prospects**

According to recent employment statistics, Kent graduates are doing better than ever in the job market. Six months after graduation in 2012, only 6% of the University’s students were without a job or further study opportunity.

**Wide-ranging professions**

There are many career options open to an English graduate. Our students have gone on to work in the media including journalism, broadcasting, publishing and writing, as well as teaching, banking, marketing analysis and project management. Many also choose to continue their studies to gain postgraduate qualifications.

**A competitive edge**

An MA provides you with a competitive edge in the job market. As a student in the School of English, you are eligible for a Master’s year at half the normal fee (currently £2,475 instead of £4,950), provided you maintain an average of 60% or more in your assessed undergraduate work. The School offers 11 MA programmes, including four in Paris. For more information, see www.kent.ac.uk/english/postgraduate/taught

**Gain transferable skills**

Studying for a degree is not just about mastering your subject area. Today, employers are looking for a range of key skills and you are encouraged to develop these within your degree programme. Dealing with challenging ideas, thinking critically and working independently are all important skills, which you gain through your studies. Your communication skills improve and you learn how to express your opinions passionately and persuasively, both orally and in writing.

**Careers advice**

Kent’s Careers and Employability Service provides advice on how to choose your future career, apply for jobs, write a good CV and perform well in interviews and aptitude tests. It offers a tailor-made employability module for all English students which allows you to reflect on your skills and plan for the future.

The Service also provides up-to-date information on graduate employment opportunities before and after you graduate. For more information, see www.kent.ac.uk/ces
Alyson Claffey graduated from Kent in 2012 with a BA (Hons) degree in English and American Literature with Creative Writing, and now works as an editorial assistant for Routledge, the academic publisher.

What attracted you to Kent?
Kent had an excellent and diverse English programme, which not only scored highly in the league tables, but also provided a more eclectic course than other universities. On visiting Kent, I not only fell in love with the campus, which is situated in a beautiful location, but also found that it had a lot to offer outside of the course.

How did you find the course?
The English programme was good in that it not only covered the traditional and archaic literature, but also innovative modern texts. In addition to this, extra support was freely given, including options for further reading and learning.

Did the course live up to your expectations?
It was interesting from day one, giving me a broad scope to engage in different areas of literary theory and text types. It’s a great course as it is very hands-on and the more you give, the more you get.

Which part of the course most interested you?
The second-year Modernism module was a particular highlight for me. This module was taught in an incredibly engaging manner, interweaving an interesting collaboration of literary and sociological theory, with a look at how art also influenced the period and movement.

What about your lecturers?
Kent has an excellent English faculty, which provides an exciting balance of standard and progressive literary theory.

What was the level of support like in your studies?
Additional support was available and lecturers endeavoured to ensure you got the personal touch. We were also offered the opportunity to attend extended learning lectures on additional and related topics, which was a great way to expand your learning capacities.

How did you find university life in general?
I had a great time at Kent. I loved that it was a campus university, as it has a very collective and unified atmosphere. It has everything from a club to shops; it’s like its own village. There are also many excellent opportunities to join a very diverse selection of clubs and societies.

How did Kent help you with your career plans?
Kent has many extracurricular activities which give students the opportunity to experience responsibility and try new things. I got a chance to work as an editor on the student paper InQuire. The media societies that Kent has are outstanding and provide exemplary opportunities. Having this chance to take on the role of an editor gave me a great opportunity to experience the role and eventually decide that was the career path I wanted to take.

What are you doing at the moment?
I work for the academic publisher Routledge, as an editorial assistant. I work on the Sociology list and I am involved in all aspects of the publishing process, helping to guide manuscripts from proposal to publication.

How do you see your career progressing?
I would like to work my way up to become a senior editor. I am really enjoying working in academic publishing currently; however, I would quite like to experience both trade and children’s publishing too. It is a wonderfully multi-faceted industry though, so the opportunities are endless.

What would you say to someone thinking of studying at Kent?
It’s a wonderful place to live and learn. As a campus university, it is a unique, vibrant and beautiful place to spend three years studying.
CHOOSING YOUR PROGRAMME

Not sure which programme to choose? Here is a quick guide to what’s on offer.

Single honours
Choosing a single honours programme allows you to concentrate on the study of literature, although you are also able to choose some modules from outside the School of English.

At Kent, you have a choice of six single honours programmes:

- English, American and Postcolonial Literature
- English, American and Postcolonial Literature with an Approved Year Abroad
- English and American Literature
- English and American Literature with an Approved Year Abroad
- English and American Literature and Creative Writing
- English and American Literature and Creative Writing with an Approved Year Abroad.

Joint honours
Our range of joint honours degrees allows you to combine the study of literature with another subject. Joint honours with a modern language are four-year programmes; you spend your third year studying abroad. For a list of the joint honours available, see opposite and p17 and p27.

Year abroad
If you choose to take a year abroad, you enrol on a four-year programme with a year of study in the United States, Canada, Hong Kong or Europe. Typical locations include California, Indiana, Kansas, Maryland, New York State, Tennessee, Wisconsin, North Carolina, Amsterdam, Madrid, Munich, Venice or Poitiers.

Placement Year
Humanities students can take a Placement Year between the second and final year of their degree. Placements can be in the UK or abroad with a range of employers in the private, public and third (charity) sectors, and in the arts, education and cultural heritage areas. For more information, see www.kent.ac.uk/humanities/studying/placement

Flexibility and choice
At Kent, you choose your own pathway through your degree. You may wish to follow modules that provide an account of literature from Chaucer to the present day. Or you can focus on American literature, Medieval and Tudor literature, postcolonial literature, modern poetry or creative writing.

The first year is introductory and provides a chance to try out other subjects from the wide range of modules in the Faculty of Humanities. In your second year, you select the particular periods of literature you want to study and gain a solid grounding in literary studies. In your final year, you explore more specialised topics and have the opportunity to write your own research dissertation.

Teaching and assessment
We use a combination of seminars, lectures and supervisions. For creative writing modules, you also attend writing workshops.

Stage 1 is assessed by coursework (essays, seminar participation) in the autumn term, and by coursework and examination in the spring term. You must pass Stage 1 to proceed to Stage 2. In Stage 2, compulsory modules are assessed by coursework and examination. In Stage 3, modules are assessed by coursework only. Your final degree result is dependent on the marks you achieve in Stages 2 and 3.

Part-time study
Further information about part-time study can be found on our website: www.kent.ac.uk/english/undergraduate/part-time.html

Kent International Foundation Programme (IFP)
For applicants taking the Kent IFP, passing with an average of 60%, including 60% in the literature module, is a requirement for entry to the first year of these degree programmes.

Further information
For further information, please contact the Information and Guidance Unit on 01227 827272 or see www.kent.ac.uk/ug
STUDYING AT STAGE 1

Stage 1 is the first year of your degree programme.

Single honours students take three of the following modules:
- Early Drama
- Readings in the 20th Century
- Romanticism and Critical Theory
- Writing America.

Joint honours students take two of the above modules, plus modules from their other subject.

On the Creative Writing programmes, you take two modules from the list above, plus:
- Narrative Theory and Practice
- Poetry Theory and Practice.

You choose the rest of your modules from the full range offered in the Faculty of Humanities (or from your joint honours subject). Over 80 modules are on offer covering classical studies, history, history of art, languages, philosophy, religious studies and computing.

The list might typically include modules such as:
- Classical Mythology: Themes and Approaches
- Ideas in the Arts: Aesthetics, Truth and Meaning
- Introduction to Literature and Science.

Modules: Stage 1

Early Drama

Canterbury was a cradle for early English drama. There are records of pageants and visits by Elizabethan players, perhaps witnessed by Christopher Marlowe, who was born and educated in the city. The texts studied include his *Dr Faustus*, together with *Arden of Faversham* (an Elizabethan domestic tragedy of unknown authorship, set in various places in Kent and dominated by the figure of Mistress Alice Arden, who was executed in Canterbury in 1551 for conspiring to have her husband murdered). Without straying too far from authors with local associations, the module provides examples of early drama from the liturgy to the 16th century. You use each text to explore related areas and topics such as problems of staging, social functions of drama, religious significance and comic possibilities.

Readings in the 20th Century

This module emphasises the links between literature, history and culture. You are introduced to the formative events, debates and struggles of the 20th century, and how these have been addressed by different modes of creative and critical writing. You discuss topics such as the First World War, modernism, the Holocaust, the US culture industry, postcolonial studies, as well as 9/11, considering them in relation to fictional and critical literature, films, photography, graphic novels, music and other media. You read works across all genres in relation to visual material – paintings, photography, various feature and documentary films – and a range of selected critical reading.

Romanticism and Critical Theory

You examine some of the most significant writing of the Romantic period (1780-1830) alongside recent debates in critical theory.
It covers a time when the role and forms of literature were being redefined. You study a wide range of literary texts from the poetry of Blake and Wordsworth to the novels of Jane Austen and Mary Shelley (Frankenstein), with reference to contemporary debates and against the backdrop of the period’s turbulent history (the French Revolution, the growth of cities, industrialisation). In parallel, you explore key critical questions about literature. Why read it? What is an author? What is the role of poetry in society? How is literature shaped by culture? What is art? Lectures introduce central topics in Romanticism and critical theory, while seminars encourage lively discussion.

Writing America
This module emphasises the connections between literature and culture in the USA, from early considerations of a distinct American literature to the present day. By way of six key themes, you encounter some of the major debates and rhetorical and stylistic modes that have formed and modified American literary and intellectual culture. You approach questions of belief, gender, race, economy, space and time through a range of texts set against their historical backgrounds, within the context of cultural production, including the visual performing arts. You examine the local, regional and national frameworks within which these texts are produced, and the ways in which they resist and transcend national boundaries.

Narrative Theory and Practice
You are introduced to the theories of narrative in this module, and provided with the critical and creative tools you need to start working with narrative, as a writer and critic. You learn how to work with voice, tense, register and different types of narrator. You also look at narrative structure and experiment with various types of plot.

Poetry Theory and Practice
Looking at classic texts in the history of poetry and poetics, you consider how and why poetry is written, and you acquire the critical and creative tools you need to start writing your own poetry.
STUDYING AT STAGE 2

Stage 2 is the second year of your programme. By the time you reach this stage, you will have a better idea of the areas you wish to study. You select modules that give you a solid grounding in broad periods and genres of English and/or American literature and explore a variety of critical approaches.

Single honours students choose four modules, joint honours students choose two, from the list below:

• Chaucer and Late Medieval English Literature
• The Contemporary
• Declaring Independence: 19th Century US Literature
• Early Modern Literature (1500-1700)
• Empire, New Nations and Migration
• Modernism
• Novelty, Enlightenment and Emancipation: 18th Century Literature
• Reading Victorian Literature
• Shakespeare and Early Modern Drama.

Creative Writing students choose two modules from the list above, plus two from the list below:

• Elements of Fiction
• Writing Fiction: Tradition and Context
• Writing Innovative and Avant-garde Poetries
• Writing Poetry Using Traditional Forms.

Modules: Stage 2

Chaucer and Late Medieval English Literature

This module focuses on a range of writings from the late medieval and Tudor period and focuses on a number of central genres in English writing that emerge between the late-14th and early-16th centuries. The module foregrounds romance, fabliaux, satire and varieties of religious writing, as well as introducing epistolary, biographical literature relating to real people in the Paston Letters and the Testimony of William Thorpe. In respect of the literary texts, the module introduces a genre or theme with reference to Geoffrey Chaucer’s Canterbury Tales and his other writings, especially his lyrics and shorter poetry.

The Contemporary

You are introduced to a wide range of contemporary literature written in English, where ‘contemporary’ is taken to refer to 21st-century work. This module equips you with critical ideas and theoretical concepts that will help you to understand the literature of your own time. You consider examples of a range of genres: poetry, fiction, creative non-fiction and the essay. You are also introduced to key ideas in contemporary theory and philosophy, and encouraged to read texts in a number of contexts. You consider writers’ responses to, for instance, questions of migration, environmental change and financial crisis.

Declaring Independence: 19th-Century US Literature

When the Brooklyn-born poet Walt Whitman proclaimed in 1855 that the ‘United States’ were history’s ‘greatest poem’, he made an
STUDYING AT STAGE 2 (CONT)

important connection between national political culture and literary expression. In some ways, this was no exaggeration. As a new experiment in politics and culture, the United States had to be literally written into existence. Beginning with Thomas Jefferson’s dramatic Declaration of Independence in 1776, followed by the drafting of the Constitution after the Revolutionary War with Britain, the project of shaping the new United States in the 18th and 19th centuries was essentially a literary one.

Early Modern Literature (1500-1700)
This module offers a survey of early modern literature from 1500 to 1700. Looking at a wide range of literature including poetry, prose and drama, you consider the relationship between literary debate and form on the one hand, and political change, social identity and religious transformation on the other. You consider how important debates surrounding political, social, gender and religious identity inflect and are reflected in the literature of the period, including works by Baldwin, Shakespeare, Donne, Lanyer, Marvell, Milton, Katherine Philips, Behn and Pepys.

Empire, New Nations and Migration
You are introduced to the field of postcolonial literature, focusing on the period from the late 19th century to the present day. The module is divided into three consecutive areas: empire and colonisation; liberation movements and the processes of decolonisation; and migration and diaspora.

Modernism
This module features key modernist texts, principally poetry, such as the work of Ezra Pound, T S Eliot, and Wallace Stevens. It also makes substantial reference to key philosophical theories of modernity and textuality. The literary works are taken mostly from the period 1910-1930.

Novelty, Enlightenment and Emancipation: 18th Century Literature
Before 1660, there was no English novel, and by the end of the 18th century there was Jane Austen. This module asks how such a literary revolution was possible. It investigates the rise of professional authorship in an increasingly open marketplace for books. With commercial expansion came experiment and novelty. Genres unheard of in the Renaissance emerged for the first time: they include the periodical essay, autobiography, the oriental tale, amatory fiction, slave narratives and, most remarkably, the modern novel. Ancient modes such as satire, pastoral and romance underwent surprising transformations.

Reading Victorian Literature
Here, you are introduced you to a wide range of Victorian literature. The module equips you with critical ideas that will help you to become a skilful and confident reader of texts in and beyond this period. You are encouraged to read texts in a number of contexts: environmental (for example, considering the effects of urbanisation and the Industrial Revolution); imaginative (examining a variety of genres, for example fable, dream-vision, novel); political (class conflicts, changing gender
roles, ideas of nation and empire); and psychological (representations of growing up: courtship, sibling and parent-child relationships, dreams and madness).

Shakespeare and Early Modern Drama
The drama of early modern England broke new literary and dramatic ground. This module focuses on key plays across the period. It explores the development of dramatic writing, playing companies’ homes within the London theatres, and their links to court entertainment and the provinces. Dramatic and literary form is a central preoccupation alongside issues of characterisation, culture, politics and gender. Shakespeare’s work is put into context in relation to the plays of contemporary dramatists.

Students studying Creative Writing take the following modules:

Elements of Fiction
This module concentrates on the elements of fiction: point-of-view; characterisation; dialogue; plot; structure and planning; voice and tone; description and imagery; location and place; editing and re-editing and theme. Each week, there is a different technical theme, exemplified by prior reading. You will discuss the set texts as exemplars of writerly craft. Discussions are supported and illustrated by writing exercises. As the term progresses, the focus shifts on to your own work; and writing workshops are an integral part of the seminars.

Writing Fiction: Tradition and Context
You explore movements in fiction from the 19th century to the 21st in this module, through a range of primary texts and critical material, and consider how these precedents might feed into your own creative practice. For the first part of the term, you take a chronological overview, focusing on key and influential examples. Extracts from *Middlemarch* (Eliot), *Madame Bovary* (Flaubert), and *Anna Karenina* (Tolstoy) introduce key ‘realist’ techniques and also raise the question of international influence. You consider the rise of modernism(s) through an examination of the manifesto-making culture of the early 20th century, as well as of texts by Joyce, Woolf and Beckett.

Writing Innovative and Avant-garde Poetries
This module exposes you to a wide range of contemporary English language poetries, which don’t use traditional prosodies as their organising principles. Techniques and writing strategies covered include: ‘chance’ procedures; cut-up; ‘field’ poetics; Oulipo; ‘concrete’ poetry; radical feminist poetics; the avant-garde lyric and ‘radical landscape’ poetries. One of these approaches to writing poetry (or others as appropriate) are the starting point for discussion each week, supported with writing week by week. Each teaching session incorporates a writing workshop.

Writing Poetry Using Traditional Forms
This exposes you to a range of contemporary English language poetries, which use traditional prosodies as their organising principles. Techniques and writing strategies cover verse forms like the sonnet, the quatrain and the couplet, as well as measures such as the iambic pentameter. One of these forms for writing poetry (and others as appropriate) will be the starting point for discussion each week, supported by writing exercises. Each session incorporates a writing workshop.

For more information about all of the modules, please see our website: www.kent.ac.uk/english/undergraduate
Alternatively, you can visit the University’s module catalogue www.kent.ac.uk/courses/modulecatalogue

“English taught at Kent is both historically rich and expertly contemporary. You are given time and space to develop personal interests in the subject and to incorporate other disciplines taught at the University. I feel I am being handed the keys to a flexible, durable and prosperous future.”

Sam O’Hana Grainger
English and American Literature and Creative Writing with a Year Abroad
STUDYING AT STAGE 3

Stage 3 is the final year of your degree programme. You have the opportunity to move into specialised areas of study, with modules exploring specific authors, genres or topics. You can also opt to complete a supervised dissertation on a subject of your choice (the Long Essay).

Single honours English and American Literature students take four special modules, or three special modules and one Long Essay.

Single honours English, American and Postcolonial Literature students must choose the Postcolonial Long Essay, plus two Postcolonial modules and one period or special module.

Postcolonial modules:
- Language and Place in Colonial and Postcolonial Poetry
- Places and Journeys
- Postcolonial Writing
- The Stranger.

Students taking English and American Literature and Creative Writing must choose at least one of the three writing modules, marked *.

Joint honours students take two of the special modules listed below; they also need to take the required modules for their other subject.

Special modules
- American Crime Fiction
- Bodies of Evidence: Reading the Body in 18th-Century Literature
- The Book Project*
- The Brontës in Context
- Charles Dickens and Victorian England
- Clouds, Waves and Crows: Writing the Natural 1800 to the Present
- Cross-Cultural Coming-of-Age Narratives
- From Book to Blog – Geoffrey Chaucer and his Afterlives
- Heroes and Exiles: An Introduction to Old English Poetry
- Innovation and Experiment in New York, 1945-1995
- Language and Place in Colonial and Postcolonial Poetry
- Long Essay
- Lyric Ballad and Popular Song
- The Magical Realist Novel*
- Metropolis: Writing and Spectacle in Early Modern London
- Places and Journeys
- Poetry and Crisis, from the First World War to Occupy
- Postcolonial Writing
- The Stranger
- A Throw of the Dice: Gambling, Gaming and Fiction
- The Unknown: Reading and Writing
- Unruly Women and Other Insubordinates: The Dramatic Repertoire of the Queen Anna’s Men (1604-25)
- Wrestling with Angels: Writing the Prose Poem*

CONTINUED OVERLEAF
The Brontës in Context
While the so-called ‘Brontë myth’ remains potent in popular culture today, the lives-and-works model associated with it continues to encourage readers to seek partially concealed Brontë sisters in their fictions. This module restores attention to the rich literary contribution made by the sisters through an extensive focus on their novels and selected poetry in the context of Victorian debates about gender and the woman question. Situating the Brontë myth in relation to other forms of mythmaking in the period (such as ideologies of class and empire), we also consider a small selection of film adaptations.

Charles Dickens and Victorian England
This module takes a chronological, developmental path through Dickens’ career, highlighting particular topics such as satire, propaganda, childhood, London and comedy. It includes a day’s excursion to Dickens’ London.

Clouds, Waves and Crows: Writing the Natural, 1800 to the Present
This module looks at a variety of texts, in a variety of forms, from the early 19th century to the present. The poems, essays, novels, films, paintings and autobiographies all engage with, and question, our relationship to the world around us. They sometimes look at nature, but more often ask what it is, what we use it for, what our relationship to it is, what it means for us, what we make it mean and to what ends, or what is the role that language plays in creating or representing our role in the world. Moreover, while nature may be seen to be something ‘out

Special modules: Stage 3
American Crime Fiction
This module explores the history and practice of crime fiction in the United States from the early detective stories of Edgar Allan Poe in the 1840s, through the development of hardboiled and procedural genres, to postmodernism and beyond.

Bodies of Evidence: Reading the Body in 18th-Century Literature
You explore the 18th-century fascination with bodies, and the truths (or lies) that bodies were supposed to reveal. You focus on the ways in which the body is read and constructed in 18th-century poetry and prose, and how these readings and constructions reflect concerns about class, race, gender and sexuality.

The Book Project*
Ever wanted to write and publish a work of fiction or poetry? This module gives you as close an experience as possible of what it might be like to publish a small book of creative writing in a genre of your choice.

DID YOU KNOW?
94% of English students at Kent were satisfied with the quality of teaching on their course, according to The Guardian University Guide 2014.
there’, the module seeks to ask how it is connected to our understanding of identity, history or sexuality.

**Cross-Cultural Coming-of-Age Narratives**

If the Bildungsroman has been criticised for being outmoded and conservative, how do contemporary writers interrogate and expand its scope and importance? Are coming-of-age narratives merely private stories or can they be read in ways which highlight their social functions, and what kind of theoretical, aesthetic and cultural perspectives can we apply to scrutinise these functions? This module brings together a range of texts and films from the 20th and 21st centuries that can be read within and against the literary tradition of the Bildungsroman or coming-of-age narrative. Drawing on material from the US, the Caribbean, Asia and Europe, you analyse the representation of the coming-of-age experience in terms of content and form, and assess the ideological functions of the Bildungsroman in a cross-cultural context.

**From Book to Blog – Geoffrey Chaucer and his Afterlives**

This module traces the development of Chaucer’s literary reputation from his own attempts to forge an authorial legacy to his posthumous instantiation as ‘The Father of English Poetry’. Some of the works of a generation of 15th-century elegists, who addressed Chaucer as a matchless pioneer in vernacular poetry, are read alongside their adaptations of Chaucerian texts and literary techniques.

**Heroes and Exiles: An Introduction to Old English Poetry**

Through the study of Old English Poetry, you encounter the rich culture of the Anglo-Saxons. You discover a preoccupation with heroic deeds of warfare, a desire to be remembered across the generations for feats of courage, and a terrible sense of loss and longing in those who find themselves exiled from their lands and loved ones. You read a range of poetry in translation and there is an opportunity to engage, at a very introductory level, with the Old English language in order to explore the challenges of translation.

**Innovation and Experiment in New York, 1945-1995**

This module is structured around poetry, fiction and, to an extent, visual art, produced in New York since the war. Its emphasis is on experimental and avant-garde traditions, and includes work by writers such as O’Hara, Ellison and DeLillo.

**Language and Place in Colonial and Postcolonial Poetry**

This module focuses on a comparative study of poets from geographical areas which have formerly been colonised by England, and where writers have sought to forge a distinctive national literature acknowledging the differences in place, language and culture from that of certain English traditions. You study work by Irish, Caribbean and Australian poets.
STUDYING AT STAGE 3 (CONT)

Long Essay
You write a research dissertation on a topic of your choice, under individual supervision. If your degree is in English, American and Postcolonial Studies, this essay should be related to postcolonial literature.

Lyric Ballad and Popular Song
You look at how British and American popular song has been collected and transformed by literary professionals (particularly poets and academics) since the 18th century. You focus on poetry that has its origins in vernacular traditions of ballad singing, but also consider all sorts of writings that may be sung, or where the vocal/lyrical medium is a significant element of their textual manifestation.

The Magical Realist Novel*
Magical realism is a mode, not a genre in the commercial sense, of writing in which unreal or implausible elements are incorporated within an otherwise recognisably real, even realist, world. Magical realist fiction provides a particularly interesting site for the exploration of postcolonial, political, satirical, feminist, philosophical, postmodern, transgressive and spiritual themes. In this module, you explore terminology and ideas connected with this mode of fiction. You also develop your own plans for researching and writing your own magical realist novels.

Metropolis: Writing and Spectacle in Early Modern London
London became a metropolis in the 16th century – it grew wildly in size – and its ‘big city’ status made it the entertainment capital of England. This module analyses the relationship between a developing city and an expanding cultural life in the reigns of Elizabeth and James. You consider the increase in playhouses, shopping, street life, religious life and public shaming – and explore the dynamics between urban life and writing; the way Londoners wrote about their city; how satirists punctured its self-image; how courts recorded its crimes; and the way entertainment was scripted. You investigate the interplay between spontaneous popular culture and structured civic entertainment, Court culture and prostitution.

Places and Journeys
You explore what fascinates travellers and writers about both familiar and far-flung places. London, Istanbul, Cairo; roads, railways and rivers; oceans, deserts and deepest England. Each place or mode of travel is investigated as a source of inspiration, fantasy and desire.

Poetry and Crisis, from the First World War to Occupy
Poetry and Crisis looks at the history of 20th-century poetry through the lens of the major political events that have shaped it. Addressing key social issues, including economic crisis, class, nation, war and postcolonialism, you investigate both key figures in the history of mainstream poetic tradition (W B Yeats, Ezra Pound, W H Auden and Derek Walcott) and more experimental and collaborative movements such as proletarian realism, Language Poetry and art associated with the Occupy movement. Within these traditions, you explore the possible ways in which poetry can be said to articulate, respond to and intervene in political crisis.

Postcolonial Writing
You consider postcolonial writing from the last 30 years or so, focusing on fiction within a context of polemical and theoretical arguments. Major concerns for discussion include nation, culture, gender and globalisation.

“Studying English at Kent is really good fun. Classes are always varied and interactive. The material is thought-provoking: not just in the context of study, but in looking at the ‘bigger picture’. The staff are supportive and encourage you to achieve your best at every opportunity. Above all, the whole experience has been really accessible to me and made me confident that I can become a high achiever.”

Nina Collins
BA English and American Literature

CONTINUED OVERLEAF
The Stranger

Taking the figure of ‘the stranger’ as a starting point, you explore the different ideas and contexts of belonging that have shaped the novel over the last century.

A Throw of the Dice: Gambling, Gaming and Fiction

In this module, you look at fiction that has taken games, gaming and/or gambling as a subject, as well as fiction that has used elements of these pursuits to develop a system of rules to determine its own form. You are exposed to a variety of novels and short stories and are encouraged to assess the ways in which these fictions incorporate the subject matter and how authors have employed these elements for plot points and character development.

The Unknown: Reading and Writing

Logically speaking, the unknown should be unrepresentable. This module looks at some of the twists of language that allow certain texts to achieve what is apparently impossible. You look closely at figurative language within a small selection of 19th-century novels and poems. The module also draws on ideas from psychoanalysis and recent theories of reading.

Unruly Women and Other Insubordinates: The Dramatic Repertoire of the Queen Anna’s Men (1604-25)

The Jacobean period is justly renowned for some of the most incisive, inventive and interrogative drama in the English language; plays which delve into the darker corners of human experience (lust, temptation, sin, revenge) and affirm positive values for humanity (love, compassion, tolerance). In this challenging module, we study a selection of plays in the context of the dramatic company that performed them.

Wrestling with Angels: Writing the Prose Poem*

This module is for poets, prose writers and those who can’t decide! Through an exploration of the boundaries between prose and poetry in theory and in practice, it extends the creative possibilities of your writing.

Writing Lives in Early Modern England: Diaries, Letters and Secret Selves

Who was writing about their lives while Shakespeare was writing his plays and Queen Elizabeth I was on the throne? What status were they, and what gender? Why did they do it, how and by whom did they intend their writing to be read, and what sort of things did they think were interesting about their lives?

DID YOU KNOW?

According to the National Student Survey 2013, 88% of English students at Kent were satisfied overall with the quality of their course.
There are several novelists and poets teaching within the School of English.

**Abdulrazak Gurnah**’s novel *Paradise* was shortlisted for the Booker Prize. His most recent novel is *The Last Gift*.

**Scarlett Thomas**’s novels include *Going Out*, *Bright Young Things*, *PopCo*, *The End of Mr. Y* and *Our Tragic Universe*. The End of Mr. Y was longlisted for the Orange Broadband Prize for Fiction. More recently, Scarlett has published a guide to creative writing, *Monkeys with Typewriters*.

**Patricia Debney**’s publications include the prose poetry collection *How to Be a Dragonfly*, *Littoral* and the novel *Losing You*. She has also been Canterbury Laureate.

**Amy Sackville**’s publications include *The Still Point*, which was awarded the John Llewellyn Rhys Prize for a work of literature by a writer under 35; it was also longlisted for the Orange Prize for Fiction and the Dylan Thomas Prize. Her most recent novel *Orkney* was published in 2013.

Other creative writers in the School include poets Simon Smith (*London Bridge*, 2010), Nancy Gaffield (*Tokaido Road*, 2011) and David Herd (*All Just*, 2012); and novelists David Flusfeder (*A Film by Spencer Ludwig*, 2011), Alex Preston (*This Bleeding City*, 2011) and Dragan Todorovic (*Little Red Transistor Radio from Trieste*, 2012).

Several of our former students have gone on to become well-known writers. These include the novelists, Kazuo Ishiguro, David Mitchell and Sarah Waters.

**Kazuo Ishiguro** graduated from Kent in 1978 with a degree in English and Philosophy. His novel *The Remains of the Day* won the Booker Prize in 1989. *An Artist of the Floating World*, *When We Were Orphans* and *Never Let Me Go* were all Booker-shortlisted.

**David Mitchell** graduated in 1990 with a degree in English and American Literature. In 2001, he was shortlisted for the Booker Prize with his novel *number9dream* and again in 2004 with *Cloud Atlas*. His most recent novel is *The Thousand Autumns of Jacob de Zoet*.

**Sarah Waters** graduated in 1987 with a degree in English and American Literature. Her first novel, *Tipping the Velvet*, was adapted into a TV drama by the BBC and her novels *Fingersmith* and *The Night Watch* were shortlisted for the Man Booker Prize.
RESEARCH INTERESTS

The wide-ranging research interests of staff in the School of English include traditional and new fields of scholarship, from the Middle Ages to yesterday.

The School is a leading centre for postcolonial literature, with staff working on literatures in English from the 18th to 20th centuries (African, Afro-American, black British, Caribbean, Indian, Pacific and Irish). Recent publications include Caroline Rooney, Kipling and Beyond: Patriotism, Globalisation and Postcolonialism; Abdulrazak Gurnah, The Cambridge Companion to Salman Rushdie; Alex Padamsee, Representations of Indian Muslims in British Colonial Discourse; and Norbert Bugeja, Postcolonial Memoir in the Middle East: Rethinking the Liminal in Mashriqi Writing.

In 18th-century writing, works include Donna Landry’s The Invention of the Countryside, Jennie Batchelor’s, Women’s Work: Labour, Gender and Authorship, 1750-1830, and Paddy Bullard’s Edmund Burke and the Art of Rhetoric.

Scholars working on 19th-century literature include Cathy Waters, author of Commodity Culture in Dickens’s Household Words; Wendy Parkins, Jane Morris: The Burden of History; and Vy barr Cregan-Reid, Discovering Gilgamesh: Geology, Narrative and the Historical Sublime in Victorian Culture.

Our 20th-century specialists include David Ayers, author of Literary Theory: A Reintroduction; Jan Montefiore, author of Feminism and Poetry; Ben Hickman, John Ashbery and English Poetry; Sarah Wood, author of Derrida’s ‘Writing and Difference’: A Reader’s Guide; and Ariane Mildenberg, Phenomenology, Modernism and Beyond.

Specialists in American literature include Will Norman, author of Nabokov, History and the Texture of Time; David Herd works on 20th-century poetry and has published Enthusiast! Essays on Modern American Literature; David Stirrup, who writes on 20th-century Native American fiction, co-edited Tribal Fantasies: Native Americans in the European Imaginary 1900-2010.

In Shakespeare and Early Modern Literature, Marion O’Connor specialises in theatrical reconstruction and she has edited The Witch, The Collected Works of Thomas Middleton; Catherine Richardson is the author of Shakespeare and Material Culture; and Bernhard Klein of Maps and the Writing of Space in Early Modern England and Ireland.

Peter Brown, editor of A Companion to Medieval English Literature and Culture c.1350-c.1500 and author of Geoffrey Chaucer, works in topics that include the visual arts, dreams, sexuality and spirituality. Tony Edwards has published extensively on medieval manuscripts and the history of the book, and is co-editor of A Companion to Fifteenth-Century Poetry; Ryan Perry works on medieval religious literature and co-edited Diverse Imaginations of Cristes Life: Devotional Cultures in England and Beyond, 1300-1560, to which Sarah James contributed an essay on theological literature.

She is completing a monograph on kinaesthetic empathy and medieval literature.
Come along for an Open Day or a UCAS Visit Day and see what it is like to be a student at Kent.

**Open Days**

Canterbury Open Days are held in the summer and 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, informal lectures and seminars, and the chance to tour the campus with current students to view accommodation and facilities. You can also meet staff to discuss course options or admissions, student support and study skills. For more information, see www.kent.ac.uk/opendays

**UCAS Visit Days**

UCAS Visit Days run between December and April each year. They include a tour of the campus, a general talk on the University and a talk from a departmental representative. You have the chance to meet academic staff in your chosen subject and to discuss any queries you may have. If you are invited for an interview, it will usually be held on one of our Visit Days. If we make you an offer without an interview, it usually includes an invitation to a Visit Day, but this might not be possible if you have applied late. For more information, 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, see www.kent.ac.uk/informal

**More information**

For more information about degree programmes within the School of English, please contact: Emma Bainbridge, School of English, University of Kent, Canterbury, Kent CT2 7NX

Tel: +44 (0)1227 823402
Fax: +44 (0)1227 827001
Email: englishug@kent.ac.uk
www.kent.ac.uk/english

If you have any queries about the application process, the Information and Guidance Unit offers a friendly service with advice on how to choose your degree, admissions procedures, how to prepare for your studies, and information about the University of Kent’s facilities and services.

Information and Guidance Unit, The Registry, University of Kent, Canterbury, Kent CT2 7NZ

Tel: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk/ug
Location
Canterbury.

Award
BA (Hons).

Degree programmes

Single honours
• English and American Literature (Q300)
• English and American Literature and Creative Writing (Q324)
• English, American and Postcolonial Literature (Q302)
• English and American Literature with an Approved Year Abroad (Q301)
• English and American Literature and Creative Writing with an Approved Year Abroad (Q325)
• English, American and Postcolonial Literature with an Approved Year Abroad (Q303)

Joint honours
English and American Literature and...
• Classical & Archaeological Studies (QQ38)
• Comparative Literature (QQF3)
• Drama (QW34)
• English Language and Linguistics (Q391)
• Film (QW36)
• French (QR31)

• German (QR32)
• Hispanic Studies (QR34)
• History (QV31)
• History & Philosophy of Art (VQ33)
• Italian (QR33)
• Law (MQ13)
• Philosophy (VQH5)
• Religious Studies (VQ36)
• Sociology (LQ33)

English, American and Postcolonial Literature and...
• Film (WQ63)
• History (VQ13)

Offer levels
AAB at A level or English Language and Literature Grade B, IB Diploma 34 points including A/A2/B at 5/6/6 or IB Diploma with 17 points at Higher including English A1/A2/B at 5/6/6 or English Literature A/English Language and Literature A (or Literature A/ Language and Literature A of another country). Joint honours: AAB/ABB/BBB at A level.

Required subjects
A level English Literature or English Language and Literature grade B. Joint honours with modern European Languages, a minimum GCSE grade B or C in a modern European Language other than English.

Year abroad and Year in Industry
Students have the chance to spend a year studying in Europe, the USA, Canada or Hong Kong. Students in the Faculty of Humanities may also have the opportunity to apply for the Humanities Year in Industry scheme. This placement may also be undertaken abroad.

International Foundation Programme (IFP)
Applicants from outside the UK, without the necessary English language skills and/or with national school leaving qualifications with a general level below UK A levels, may be eligible to take the Kent Humanities International Foundation Programme (Q308). For more details please see www.kent.ac.uk/internationalpathways/ifp

Professional recognition
The four-year Law and English and American Literature degree is accredited by the English Law Society and the Bar Council.

Offer levels and entry requirements are subject to change. For the latest information, see www.kent.ac.uk/ug

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).

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