INTRODUCTION

The School of English at Kent has a strong international reputation and global perspective, evident both in the background of our staff and in the diversity of our teaching and research interests.

World-leading research
Our reputation for research excellence was confirmed in the most recent Research Assessment Exercise (2008), where 30% of our research was found to be ‘world-leading’ (4*) in ‘originality, significance and rigour’, with another 35% judged to be ‘internationally excellent’ (3*).

Wide-ranging expertise
Our expertise ranges from the medieval to the postmodern, including British, American and Irish literature, postcolonial writing, 18th-century studies, Shakespeare, early modern literature and culture, Victorian studies, modern poetry, critical theory and cultural history. We also count a number of distinguished creative writers among our staff, and we actively explore crossovers between critical and creative writing in all our areas of teaching and research.

Inspirational teaching
Our programmes are taught by experts in their field, bringing together dynamic research and excellent teaching. As a postgraduate in the School of English, you are part of a diverse and thriving academic community, which allows you to develop your academic skills in a supportive environment.

Dynamic publishing culture
Staff within the School of English are prolific authors. In the past few years, publications have included:

- Literary Theory: A Reintroduction (David Ayers);
- Women’s Work: Labour, Gender, Authorship, 1750-1830 (Jennie Batchelor);
- Unsettling the Bildungsroman: Reading Contemporary Ethnic American Women’s Fiction (Stella Bolaki);
- Chaucer and the Making of Optical Space (Peter Brown);
- Edmund Burke and the Art of Rhetoric (Paddy Bullard);
- Losing You (Patricia Debney);
- A Film by Spencer Ludwig (David Flusfeder);
- The Last Gift (Abdulrazak Gurnah);
- Enthusiast! Essays on Modern American Literature (David Herd);
- On the Uses of History in Recent Irish Writing (Bernhard Klein);
- Noble Brutes: How Eastern Horses Transformed English Culture (Donna Landry);
- Phenomenology, Modernism and Beyond (co-ed Ariane Mildenberg);
- Rudyard Kipling (Jan Montefiore);
- Nabokov, History and the Texture of Time (Will Norman);
- Shakespeare and Material Culture (Catherine Richardson);
- Decolonising Gender: Literature and a Poetics of the Real (Caroline Rooney);
- The Still Point (Amy Sackville);
- London Bridge (Simon Smith);
- Louise Erdrich (David Stirrup);
- Our Tragic Universe (Scarlett Thomas);
- Commodity Culture in Dickens’ Household Words: The Social Life of Goods (Catherine Waters);
- Derrida’s Writing and Difference (Sarah Wood).

Among periodicals and series edited within the School are:

- Angelaki: Journal of the Theoretical Humanities;
- The Dickensian;
- Literature Compass; Oxford Literary Review; Theatre Notebook; and Wasafiri.

www.kent.ac.uk/english
**Strong postgraduate community**

There are five research centres based in the School of English: the Centre for Modern Poetry; the Centre for Colonial and Postcolonial Studies; the Centre for Studies in the Long Eighteenth Century; the Centre for Gender, Sexuality and Writing; and the Centre for Creative Writing. Two faculty-based research centres have strong input from the School: the Centre for Medieval and Early Modern Studies, and the Centre for American Studies. Between them, these research centres organise many international conferences, symposia and workshops.

The School plays a pivotal role in the Kent Institute for Advanced Studies in the Humanities, of which all postgraduates are associate members. The Institute hosts interdisciplinary conferences, colloquia, and other events, and establishes international links for all Kent postgraduates through its network with other advanced institutes worldwide. Postgraduate students run a postgraduate conference every year, which allows students to develop the skills needed in an academic career.

The School also runs several series of seminars, lectures and readings throughout the academic year. Our weekly research seminars are organised collaboratively by staff and postgraduates in the School, often in conjunction with our research centres.

**A global outlook**

The School of English attracts students and staff from all over the world, which, combined with our research expertise in European, American and Postcolonial literature, gives the School a truly international atmosphere. The University of Kent is perfectly located in the south-east of England with access to excellent transport links to London, Paris, continental Europe and further afield.

**Study abroad**

Many of our programmes of study incorporate opportunities for students to study abroad as part of their course: four of our Master’s programmes currently offer students the opportunity to study at our Paris campus for their second term as part of the University of Kent at Paris programme; and our unique Text and Event in Early Modern Europe (TEEME) international doctoral programme, funded by the European Union, is structured around a collaboration between university-based researchers in the humanities and the cultural and creative sectors in four EU countries (UK, Germany, Portugal and Czech Republic).

**First-class postgraduate facilities**

The Templeman Library is well stocked with excellent research resources, as are Canterbury Cathedral Archives and Library. There are a number of special collections: the John Crow Collection of Elizabethan and other early printed texts; the Reading Raynor Collection of theatre history; ECCO (Eighteenth-Century Collections Online); the Melville manuscripts relating to popular culture in the 19th and early 20th centuries; the Pettingell Collection of 19th-century drama; the Eliot Collection; children’s literature; and popular literature.

A gift from Mrs Valerie Eliot has increased the Library’s already extensive holdings in modern poetry. The British Library in London is also within easy reach.

School resources include IT, photocopying, fax and telephone access, support for attending and organising conferences, and a dedicated postgraduate study space.

**Funding opportunities**

The School of English awards several Arts and Humanities Research Council (AHRC) and School-funded PhD and MA scholarships every year. Research students can also apply for a Graduate Teaching Assistantship, which represents a tuition-fee waiver and an opportunity to undertake paid teaching. The School also offers scholarships for both taught MA and research students, including several Erasmus Mundus Joint Doctoral Fellowships, the Ian Gregor Scholarship, the Sasha Roberts Scholarship and University of Kent at Paris scholarships. For further information, see p37.
Kathy Kirk graduated with a BA (Hons) and an MA in English and American Literature from Kent, and is now studying for a PhD in English.

What attracted you to research at Kent?
After looking at other universities when deciding where to study for my undergraduate degree, Kent just felt like home. Luckily, the course in English and American Literature offered here was exactly what I was looking for. I’ve always liked Canterbury too – it’s a lovely city.

By the second year of my undergraduate studies, I felt that I was doing well and wanted to carry on studying after completing. The supervisor of my final-year dissertation was willing to supervise any research I undertook and the School was very supportive in offering me funding. Kent has provided me with everything I could have wanted – there was no reason for me to go anywhere else.

What are you researching?
I’m looking at symbolism in the work of Wallace Stevens, the American modernist poet, a theme that has been carried through from my undergraduate dissertation to my Master’s project and now to my PhD – so there’s been a clear progression with my research. I’m lucky to have a fantastic main supervisor. We have a good relationship and he is the person I go to now for everything.

How does postgraduate study differ from undergraduate?
I definitely feel that I am treated differently by the staff. As a research student, you are regarded as on more of an equal footing with the academics, which is how it should be as there are so many similarities in the work we do.

What about the resources available for postgraduate students?
The campus has a lot going on. There are numerous research groups, lectures and seminars that are open to staff and research students, and lots of opportunities to get involved with a network of researchers from across the University. The Graduate School runs a series of skills workshops, too, which are really useful. There is also a dedicated postgraduate room in the School of English, equipped with PCs and a printer, which provides a good space to work if you need a study space on campus, and the School offers support for conference organisation and attendance.

What’s been the highlight so far?
I’m in the first year of my PhD and I’m loving having the freedom just to read. My undergraduate and Master’s studies were very structured whereas now there is less input from the academics and I’m the one in charge of setting the agenda for my research. A PhD is definitely a step-up because you have to be able to work independently and it’s up to you how much you get out of it. This has been a new experience for me but I’m really enjoying it.

What’s next for you?
I want to establish a career in academia so I’m hoping that the skills I’m gaining here – from presenting papers at conferences and building academic networks to teaching on undergraduate seminars – will put me in a strong position to achieve this.

What advice would you offer potential research students?
A PhD can seem overwhelming so make sure you understand what it will involve before you start. Having a good relationship with your supervisor will help too. I love being part of the School of English at Kent. It deserves the good reputation it has gained and is a great department to belong to.
Ritesh Randhir graduated with a BA (Hons) in English Literature from the University of Pune, India, and is now studying for an MA in Creative Writing at Kent.

Why did you choose to study at Kent?
I heard that the MA in Creative Writing at Kent is a very reputable course, and I chose it because I wanted to nourish my writing. I started writing as a hobby but I'd like to turn to professional writing eventually. I'm interested in fiction, mainly science fiction, as well as the theme of love.

What are you particularly enjoying about your time here?
I'm finding very helpful for my writing skills. Since I've been here, I've learned to create my own style, and the modules have helped me to write material as diverse as film appreciation, book reviews and poems. It's a lifetime experience, and I'm learning new things in each seminar.

What about the teaching?
The teaching is very good. English is not my first language, and I used to write in Marathi, which is the main language of Maharashtra. At first, I found it difficult to interact in English – I was not used to the British accent – but the teachers gave me personal tuition, were very co-operative with me, and they helped a lot.

What is the workload like?
I'm finding it very comfortable. The teachers in the UK are very relaxed with the students, they are more like friends. They give you ample time to study and to write. I think one week is sufficient time to read a book, prepare you views on that, and get yourself ready for a seminar. We have dedicated writing weeks in which to write. We also have a presentation every week. Each student writes their own work that is presented in class. We have a discussion on that and give constructive feedback to each other. I'm also working on a novel about patriotism, which is going to be completed in three stages throughout the year. It sounds a lot, but the workload is very stress free.

How would you describe your fellow students?
On campus, there’s such a variety of student nationalities. I’m able to interact with students from different countries, with different historical backgrounds and cultures, so I’m learning new things each day. Plus I’ve got a golden opportunity to showcase my writing to an international audience.

How will this course help you in your career?
I'm going to prepare for some Union Public Services Commission exams when I go back to India, and this course will help me for those. Practically speaking, this course could help me to become a professional writer, to publish my own books, get a job as an editor on a local newspaper or even help me get selected as a screenwriter or script editor.

Any advice for someone thinking of taking this course?
I’m very happy I chose the course and would recommend it to anyone else. Being here in the UK for one year is a major achievement for me, and I’m proud to be at Kent.
A postgraduate qualification from Kent opens up a wealth of career opportunities by providing an impressive portfolio of skills and specialist knowledge.

Employers recognise that a postgraduate qualification demonstrates a wide range of skills. During your programme, you acquire a high level of academic knowledge and specialist practical skills.

In addition, we provide a comprehensive package of skills development training programmes, careers advice, and volunteering and paid work opportunities to help enhance your career prospects.

Transferable skills training

Postgraduate programmes in the School of English enable you to learn a variety of transferable skills that you can use with confidence for the rest of your studying and working life. You have an opportunity to develop your self-belief and focus, based on your competence in a range of areas.

You will be able to demonstrate command of a significant body of knowledge based on the highest standards of academic scholarship, and you will be able to apply this knowledge at an advanced level to solve critical thinking problems.

Other skills include communication, intercultural understanding, research, analysis, organisation, writing skills, problem solving and working collaboratively.

The University’s Graduate School co-ordinates the Researcher Development Programme for research students, providing access to a wide range of lectures and workshops on training, personal development planning and career development skills. The Graduate School also delivers the Global Skills Award programme for students following taught programmes of study, which is specifically designed to consolidate your awareness of current global issues and improve your employment prospects.

Work experience opportunities

The Text and Event in Early Modern Europe doctoral programme offers research students unique opportunities to gain work experience while studying. All work placements are fully integrated into the programme and students’ personal research plans, and have specific learning outcomes, a role profile and assessment procedures attached. Placements are offered in libraries, museums, galleries, theatres and charities at our European partner cities. Placements in the UK have included the British Library, the Globe Theatre and the National Maritime Museum.

Exciting career options

Kent has an excellent record for employment. Postgraduate qualifications in English offer students wide-ranging career and study opportunities, and our students have gone into a variety of different fields after graduating. Destinations include teaching (both at secondary and at university level), administrative work at the Ministry of Education, freelance consultancy, self-employment, further study, law, journalism and publishing.

Careers and Employability Service

Our Careers and Employability Service can help you to plan for your future by providing one-to-one advice at any stage in your postgraduate studies. It also offers online advice on employability skills, career choices, applications and interview skills.

Further information

For more information on the careers help we provide at Kent, visit our Employability webpage at www.kent.ac.uk/employability

The School of English provides additional information on employability specifically for those studying English programmes, including offering a range of events to attend. For more details, please see www.kent.ac.uk/english/employability
GRADUATE PROFILE

Kylie Grant graduated with an MA in Creative Writing in 2010.

Why did you choose Kent?
A lot of why I chose Kent lies in the course it offered. However, I would be lying if the descriptions of the campus, the charms of the quaint city of Canterbury and the proximity to London didn’t also tempt me!

What attracted you to the course?
I had been an undergraduate at Kent and knew that the course would be flexible, varied and interesting. One of the main attractions was the quality of the teaching staff; I knew that they would provide thought-provoking reading lists and invaluable guidance.

What was your degree course like?
The MA was a lot of hard work! The nature of postgraduate study means there is a lot of independent study, so you really do get out of it what you put in to it. It is a lot more flexible, so you are able to really explore a subject or an area that interests you. Postgraduate study is also more focused and driven towards research methods. I found that I was pushed further, and learned a lot from the experience. The lecturers were supportive and eager to discuss and explore your ideas. If you are interested in a particular area then you are given the freedom and resources to explore it, which I found invaluable.

What activities did you get involved with during your time at Kent?
I was involved in Creative Writing Tuesdays: these were evenings that hosted a variety of writers, editors and teachers, which were put together by the wonderful Patricia Debeney in the School of English. I thoroughly enjoyed supporting this event, from helping out in its promotion to the logistics and handing out the wine – obviously very important when dealing with writers! It helped me to become involved in a creative community and discuss ideas with like-minded people. I also got involved with organising the postgraduate School of English conference, which involved creating a theme and organising speakers. The experience gained from being involved in a high-profile event is invaluable.

How has your time at Kent contributed to your career path?
During my MA, I worked at the Templeman Library. I immediately fell in love with finding books for others, the Library of Congress classification system and the beeps and whirs of the self-service machines. Since graduating, I have continued to work in libraries, becoming an information assistant at the College of Law of England and Wales, and now a library assistant at the London School of Hygiene and Tropical Medicine.

Could you describe a typical day in your current role?
My day can be varied as it is dependent on the students and their requests. I currently work in the inter-library loans team, which deals with requests from students for material that our library does not currently stock. In any given day, I will be guiding students about the library’s inter-loan process and also checking, processing and sending requests to the British Library or other UK libraries.

Do you wish to continue writing?
I didn’t choose the MA in Creative Writing with a career in mind, as a writing career is a rather uneven path. However, I have continued to build on the writing practices that I learned at Kent, and have since been published both online and in print, and gone on to be shortlisted for the Lucy Cavendish Fiction Prize. A writer’s life is always full of aspirations, so I’m currently taking any opportunities as they come!

IMPRESSIONISTIC CAREER PROSPECTS
Kent has an excellent record for postgraduate employment: over 90% of our postgraduate students who graduated in 2011 found a job or further study opportunity within six months.
TAUGHT PROGRAMMES

The School offers a range of postgraduate programmes, enabling you to choose a degree that reflects your interests.

The following MA programmes are offered in the School of English:

• Creative Writing MA
• Creative Writing MA (Paris option)
• Critical Theory MA (taught jointly with the School of European Culture and Languages)
• Dickens and Victorian Culture MA
• Eighteenth-Century Studies MA
• Eighteenth-Century Studies MA (Paris option)
• English and American Literature MA
• English and American Literature MA (Paris option)
• Postcolonial Studies MA
• Postcolonial Studies MA (Paris option).

In addition, the School plays a central role in the following interdisciplinary programme:

• Medieval and Early Modern Studies MA.

We continually revise and develop our programmes, for the most up-to-date information see our website at www.kent.ac.uk/english.

Programme structure

The English MA literature programmes increase your knowledge of the diverse elements that make up the complex nature of English and American literature and culture. The programmes give a wider and deeper understanding of the writers and areas studied; encourage you to probe the theoretical and scholarly issues which you could explore in further research, and offer opportunities to develop your creative writing.

Each MA programme consists of four taught modules and a 12-15,000 word dissertation or its equivalent. For each MA programme, the core and recommended modules are listed. There may be some flexibility in choosing a ‘wild’ module either from within the School of English or in the wider Faculty of Humanities.

Teaching and attendance

MA students are taught through a variety of seminars, lectures and workshops. Students on our taught programmes are expected to attend a two-hour seminar or workshop for each of their modules. Research students are expected to attend regular meetings with their supervisors in addition to research and teaching workshops. All postgraduate students are encouraged to attend the lecture and seminar series that take place every week during term time.

Dissertation or Creative Writing Project

On satisfactory completion of your taught modules, you go on to spend the final third of your MA course writing a dissertation of 12-15,000 words on a topic of your choice. On the Creative Writing MA, the dissertation is replaced with a creative writing project in which a collection of poems or a substantial work of fiction is produced.

Research methods

As a basis for work on your dissertation and advanced research, you are also required to take the School and Faculty research methods programmes.
Creative Writing MA

Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent), or substantial creative writing experience. Each applicant is required to submit a sample of his/her creative writing, and this will be the most significant factor in admissions decisions. See also English language requirements on p36.

The MA in Creative Writing offers you the opportunity to study fiction and poetry (exclusively or together) along with new optional modules in translation and writing and the environment. Designed with serious, ambitious writers in mind, our programme uses seminars, tutorials, workshops and precise editing to enable you to take control of your own work and write exciting, contemporary material.

You are taught exclusively by members of the permanent creative writing team, all of whom are practising, award-winning writers: Patricia Debney, David Flusfeder, Nancy Gaffield, David Herd, Jan Montefiore, Alex Preston, Amy Sackville, Simon Smith, Scarlett Thomas and Dragan Todorvic. See staff research interests on p32-35 for further details.

Course content

You are encouraged to put together an MA programme that suits you and your plans. You are required to take a total of three Creative Writing modules. You choose either Fiction 1 and Fiction 2 or Poetry 1 and Poetry 2. After that, the choice is yours. You may choose to take only Creative Writing modules, or to choose a module from other English or Humanities programmes.

Assessment

You must produce approximately 8,000 words for each module (or an equivalent number of poems or translations). In addition, you produce a creative writing project of around 15,000 words.

Creative Writing MA (Paris option)

Location: Canterbury and Paris.
Attendance: One year full-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) or substantial creative writing experience. Each applicant is required to submit a sample of his/her creative writing, and this will be the most significant factor in admissions decisions. See also English language requirements on p36.

This is an innovative and interdisciplinary MA programme, combining taught modules and a dissertation, which allows you to share your year between Canterbury and Paris.

Course content

You are required to take a total of four modules. You choose either Fiction 1 in the first term and Paris: The Residency in the second, or Poetry 1 in the first term and Paris: The Residency in the second. In the first term, you may choose from any of the other Creative Writing modules on offer and, in the second term, you choose from the modules on offer in Paris. While in Paris, you are encouraged to attend readings and talks, and to organise your own writing workshops.

Assessment

You must produce approximately 8,000 words for each module (or an equivalent number of poems or translations). In addition, you produce a creative writing project of around 15,000 words.

For further information on our Paris centre, visit www.kent.ac.uk/paris
TAUGHT PROGRAMMES (CONT)

**Critical Theory MA**
Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

Taught jointly with the School of European Culture and Languages, the MA in Critical Theory offers a core module that surveys a wide range of modern theoretical approaches, and a range of taught options covering postcolonial theory, psychoanalytic theory, modern approaches to writing and sexuality, and the chance to work in depth on a single key theoretical text and the writings it refers to. If you are interested in writing, reading, language, rebellion, the self, sexuality and discovering more about the relations between literature and philosophy, this programme will be of particular interest to you.

**Course content**
Core module
• Literature and Theory

Recommended modules
• Advanced Critical Reading
• Colonial and Postcolonial Discourses
• Comparative Literature in Theory and Practice
• European Modernism: Sexual and Textual Deviance

Plus
• Dissertation of 12-15,000 words

**Assessment**
Assessment is by coursework for each module, and the dissertation.

**Dickens and Victorian Culture MA**
Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

Kent was Dickens’ home county. It is the place where he spent most of his early years during what seems to have been a largely happy childhood, when his convivial father was employed by the Navy as a pay clerk at the Chatham Dockyard. His friend and first biographer, John Forster, described it as ‘the birthplace of his fancy’. After the purchase of Gad’s Hill, he returned to the area in 1859 and lived there for the remainder of his life.

As the only named Master’s programme in the UK devoted to Charles Dickens, the MA in Dickens and Victorian Culture studies the author in a place that perhaps offers more Dickensian associations than anywhere else in the world. It combines a focus on both the local and the global author through core modules, which contextualise the variety of ways in which Dickens engaged with the social, cultural and political issues of his age. Interdisciplinary approaches are employed, using Dickens as a focus, to consider the relationships between 19th-century fiction and journalism, the Victorians’ engagement with material culture, and their fascination with the body and its metaphors.

**Course content**
Core modules
• Dickens and the Condition of England
• Dickens and the Material Culture of the Victorian Novel
• Dickens, the Victorians and the Body

Plus
• Dissertation of 12-15,000 words on a subject related to Dickens and/or Victorian Culture

**Eighteenth-Century Studies MA**
Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

This taught MA offers an intellectually dynamic introduction to one of the most exciting eras in literary history. Grounded in and administered by the Centre for Studies in the Long Eighteenth Century, this is an interdisciplinary
MA programme that builds upon the expertise and common research interests of 18th-century researchers and teachers across the Faculty of Humanities.

The Centre provides an excellent research context for the MA programme and any further postgraduate work that will arise from it. The Centre regularly hosts visiting speakers as part of the School of English research seminar programme, and hosts day symposia, workshops and international conferences.

Course content

Core modules
- Extremes of Feeling: Literature and Empire in the Eighteenth Century
- Hacks, Dunces and Scribblers: Authorship and the Marketplace in the Eighteenth Century

Plus
- Dissertation of 12-15,000 words

Recommended modules
- Enlightenment and Counter-Enlightenment
- From Caxton to Kindle: The History of the Book
- Hogarth and the Analysis of Beauty
- Jane Austen and Material Culture
- Science in Translation: Western Science in the Non-Western World

Assessment
Assessment is by a 5-6,000-word essay for each module, and the dissertation.

PART-TIME STUDY

Many postgraduate students within the School of English decide to study for our programmes on a part-time basis. This has the effect of significantly reducing the annual cost of studying and allows you to consider part-time employment while you study.

Students at Master’s level are required to take four modules over two years (one module in the first and second term of each year). The contact hours for those modules are normally two hours per week during term time, with an additional 15-20 hours per week of self-supported study.

During the final year, you are required to write an extended dissertation in the summer term and are therefore expected to meet with your supervisors during this time. Please refer to the programme specifications on p8-14 for further information on the individual course requirements.

Research students also have the opportunity to study for a PhD part-time over five to six years and, although there are no official contact hours, you are required to attend regular meetings with your supervisor as well as school research seminars and relevant postgraduate training sessions.

For information about part-time fees and funding Kent, see www.kent.ac.uk/pgfunding

For enquiries about part-time postgraduate study, please contact the English office: englishpg@kent.ac.uk
Eighteenth-Century Studies MA (Paris option)

**Location:** Canterbury and Paris.
**Attendance:** One year full-time, two years part-time.
**Start:** September.
**Entry requirements:** A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

This is an innovative and interdisciplinary MA programme, combining taught modules and a dissertation, which allows you to share your year between Canterbury and Paris.

For course content and assessment details, please refer to the previous course description.

You spend your first term in Canterbury with full access to the University’s excellent academic and recreational facilities. The spring term is based at our Paris centre, in the heart of historic Montparnasse. There, you participate in the Paris-focused modules, taught in English. Then, in the final term, you complete your MA by writing a 12-15,000-word dissertation on a research topic defined in collaboration with your academic supervisors.

For further information on the University of Kent at Paris, visit www.kent.ac.uk/paris

---

English and American Literature MA

**Location:** Canterbury.
**Attendance:** One year full-time, two years part-time.
**Start:** September.
**Entry requirements:** A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

The MA in English and American Literature allows you to choose from the full range of our MA literature modules. The list of what’s on offer is regularly expanded by academics keen to explore new areas of thinking with students, and to draw you into our established areas of research strength, such as postcolonial studies, 18th-century studies, modern poetry and fiction, or Victorian studies.

Our modules draw on many different critical approaches and they focus on a wide range of historical periods, ideas and places from modern India to post-war New York to literary London in the 18th century. Some modules include practical sessions on book history in Canterbury Cathedral Library, or a visit to the Dickens Museum. Variety and intellectual diversity are always possible, you may focus on familiar areas or explore new works. Or, if you prefer, you can concentrate on a particular area: for instance, you could take two modern poetry modules, such as Provocations and Invitations: Poetry After the Second World War and Men and Women: Modernist Poetry, plus two other modules chosen from elsewhere in the School of English and then go on to a dissertation in the area of modern poetry. This approach can be especially helpful if you would like to continue your studies at PhD level.

**Course content**

**Example of available modules**

- American Modernism, 1900-1930
- Centres and Edges: Modernist and Postcolonial Quest Literature
- Colonial and Postcolonial Discourses
- Extremes of Feeling: Literature and Empire in the Eighteenth Century
- Imagining India
- Jane Austen and Material Culture
- Men and Women: Modernist Poetry
- Modernism and the Avant-Garde
- Other Americas
- Provocations and Invitations: Poetry After the Second World War

**Plus**

- Dissertation of 12-15,000 words

**Assessment**

Assessment is by a 5-6,000-word essay for each module, and the dissertation.
English and American Literature MA (Paris option)

Location: Canterbury and Paris.
Attendance: One year full-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

This is an innovative and interdisciplinary MA programme, combining taught modules and a dissertation, which allows you to share your year between Canterbury and Paris.

You spend your first term in Canterbury with full access to the University’s excellent academic and recreational facilities. The spring term is based at our Paris campus, in the heart of historic Montparnasse. There, you participate in the Paris-focused modules, taught in English. Then, in the final term, you complete your MA by writing a 12-15,000-word dissertation on a research topic defined in collaboration with your academic supervisors.

For course content and assessment details, please refer to the previous course description.

For further information on the University of Kent at Paris, visit www.kent.ac.uk/paris

Postcolonial Studies MA

Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

The University of Kent was one of the first universities to establish postcolonial literary studies in Britain and has continued to play a significant part in the development of the field. The Centre for Colonial and Postcolonial Research has a lively postgraduate community and promotes research through international conferences, national colloquia, visiting speakers and a regular postgraduate research seminar. It also hosts a visiting writer from India every year in association with the Charles Wallace Trust.

Among the teachers involved in the MA and the Centre are Norbert Bugeja, Abdulrazak Gurnah, Caroline Rooney, Alex Padamsee and Donna Landry. (See staff research interests on p32-35 for further details).

The MA in Postcolonial Studies develops your understanding of the politics of culture in relation to both the imperialist world’s interpretation of the colonial, and postcolonial assertions of autonomy. In this context, while ‘postcolonial’ refers primarily to the societies of developing countries, it also includes questions relevant to cultures such as those of Ireland and Australia.
Course content

Core module
• Colonial and Postcolonial Discourses

Plus
• Dissertation of 12-15,000 words

Recommended modules
• Body and Place in the Postcolonial Text
• Centres and Edges: Modernist and Postcolonial Quest Literature
• Contemporary Postcolonial Writing
• Extremes of Feeling: Literature and Empire in the Eighteenth Century
• Imagining India

Assessment
Assessment is by a 5-6,000-word essay for each module, and the dissertation.

Postcolonial Studies MA (Paris option)

Location: Canterbury and Paris.
Attendance: One year full-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

This is an innovative and interdisciplinary MA programme, combining taught modules and a dissertation, which allows you to share your year between Canterbury and Paris.

You spend your first term in Canterbury with full access to the University’s excellent academic and recreational facilities. The spring term is based at our Paris campus, in the heart of historic Montparnasse. There, you participate in the Paris-focused modules, taught in English. Then, in the final term, you complete your MA by writing a 12-15,000-word dissertation on a research topic defined in collaboration with your academic supervisors.

For course content and assessment details, please refer to the previous course description.

For further information on the University of Kent at Paris, visit www.kent.ac.uk/paris

In addition, the School of English contributes to the Faculty of Humanities’ multidisciplinary Centre for Medieval and Early Modern Studies (MEMS), to offer the following taught programme:

Medieval and Early Modern Studies MA

Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p36.

This unique interdisciplinary programme provides the opportunity for intensive historical, literary or art-historical study. It challenges you to engage with the evidence and methods of different disciplines in order to equip you with the wide range of research techniques crucial for studying the period. Our close relationships with Canterbury Cathedral Archives and Library, and the Canterbury Archaeological Trust, offer you an unparalleled opportunity to access unique primary source materials for both coursework and the dissertation.

Several of the modules from this programme are available as ‘wild’ modules for students within the School of English. For more details on this, see p24 or visit the MEMS website at www.kent.ac.uk/mems
TAUGHT MODULES

The School of English offers a wide range of taught postgraduate modules, allowing you to tailor your studies to your own interests. Please note that not all modules listed here necessarily run every year. Contact the School for more information on availability.

Some modules listed are run by other academic schools or departments.

The modules are presented here according to their availability to students:
- General School of English MA modules
- Creative Writing MA modules
- Medieval and Early Modern Studies MA modules.

**General School of English modules**

There is some overlap with modules available on the MA programmes. The following modules may be available on the Critical Theory, Dickens and Victorian Studies, Eighteenth-Century Studies, English and American Literature, and Postcolonial Studies MA programmes. Creative Writing students may also choose a supplementary module from the ones listed here. See p10-14 for the appropriate course contents.

**Advanced Critical Reading**

This module is designed to extend and develop your skills, enjoyment and confidence as a reader of critical and theoretical texts. You reflect on the pleasures and challenges of the reading process as you work slowly through a single major essay. You focus on exciting, complex or important passages, taking time to follow up references and footnotes, identify important themes and ideas, consult similar works, explore the essay’s meaning and how it goes about the game of thinking. The module is designed to help you come away with an in-depth knowledge of the essay and the texts and ideas surrounding it, and a deeper understanding of how you read.

**American Modernism, 1900-1930**

During the first three decades of the 20th century, American literature established a strong and distinctive modernist aesthetic. Here, you examine the growth and development of this movement. Although the emphasis is on fiction, there will be room for you to pursue particular interests you may have in drama and the visual arts in the USA during ‘the modernist phase’. American modernism is also considered in the wider international context.

**Body and Place in the Postcolonial Text**

Here, you undertake a materialist analysis of the dynamics of colonialism and postcolonialism, while at the same time breaking down the distinction between mind and body. The first of three sections explores ethnic conflict and racism in relation to caste and class in postcolonial Indian society. The second section looks at the economic deployments of the body of the master and the body of the slave. The final section examines the pairing of land and freedom in North African and Palestinian contexts.

**Centres and Edges: Modernist and Postcolonial Quest Literature**

The motif of the ‘quest’ has been adopted many times in literature in a variety of forms. The protagonists of both modern and postcolonial literature embark on individual odysseys in their search for origin, identity and language. While modernist experimentation emphasises the ‘sickness’ of modernity, the postcolonial quest offers ideas of how a search for self echoes a quest for a country, a language and a history. Primary texts are read alongside recent critical work from a variety of mythological, philosophical, anthropological and theoretical perspectives.

**Colonial and Postcolonial Discourses**

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

**Comparative Literature in Theory and Practice**
(A School of European Culture and Languages module)

Comparative Literature has emerged and developed as an academic discipline over the 20th and 21st centuries. Here you apply the theories of Comparative Literature to literary movements, genres, figures and topoi that recur at different moments in literary history (including images such as the ‘fallen woman’ or characters ranging from Odysseus, Oedipus to Faust). You study the major conceptions of Comparative Literature, and the impact of globalisation, multiculturalism and translation studies upon the discipline. You analyse selected literary works within the framework of these conceptions, combining theory with a practical literary criticism that uses close reading and an appreciation of historical context.

**Contemporary Postcolonial Writing**

Expanding your awareness of contemporary issues in postcolonial writing, this module explores a selection of important postcolonial texts (which often happen to be major contemporary writing in English) and studies their narrative practice and reading of contemporary culture. It focuses on issues such as the construction of historical narratives of nation, identity and gender in the aftermath of the globalisation and diaspora, and on the problems associated with discourse about these texts.

**Desire and Loss in Victorian Poetry and Prose**

Desire and loss was often a central theme in Victorian writings. Here, you have an opportunity to read poetry, letters and shorter fiction, texts that combine a strong sense of love with that of death, as well as works where either predominate. You consider the part played by the process of mourning and by desire in poetic inspiration, and examine the kinds of pressure that death and sexual passion tend to put on literary representation, especially on realism in fiction. You think about sexual difference in the context of various kinds of love, and discuss such themes as mortality, ghosts, separation and hope as they emerge from the texts and in the work of more recent critics.

**Dickens and the Condition of England**

Concentrating on the key works A Christmas Carol, Bleak House, Hard Times and Little Dorrit, as well as Dickens’ journalism, you study the social, cultural and political issues in early and mid-Victorian England. Class division, privilege and meritocracy, the experience of the metropolis, sanitary reform, domesticity, industrialisation and work are some of the issues under discussion. How was the ‘political
sample text
From Caxton to the Kindle: The History of the Book
Beginning with a practical course in research techniques that involve rare or old printed books, this module introduces you to the ‘history of the book’ as a discipline, from the early printed page to contemporary editorial theory and the emerging field of the ‘digital humanities’. You are encouraged to begin hands-on work with books from the period or genre that interest you the most. Seminars are divided between the great library of Canterbury Cathedral, where you are given access to the medieval treasures of this famous collection, and the main campus, where you focus on recently developed digital resources.

Hacks, Dunces and Scribblers: Authorship and the Marketplace in the Eighteenth Century
In the 18th century, notions of authorship underwent significant change as the image of the author as craftsman (or, less flatteringly, as tradesman) gave way to the image of the author as an original creator or genius – an image that informs our understanding of authorship today. This module explores this progression between the publication of Alexander Pope’s brilliant satire The Dunciad (1728) and James Boswell’s The Life of Johnson (1791). Through an exploration of a wide variety of novels, satires, periodicals and biographies, as well as visual images, you discover how the modern author’s fortunes were shaped.

Hogarth and the Analysis of Beauty
(A School of Arts module)
Focusing on William Hogarth, this module examines the visual arts within 18th-century culture, and the response to the growth of capitalism, and changing society and belief systems. Hogarth was a society portraitist, aspiring to elevate British painting to the status of ‘high art’. He was also a shrewd entrepreneur who exploited the print medium to develop new forms of art with a contemporary critical edge. Through study of his work, you examine the cultural exchange between Britain and the Continent, the links between art, theatre and literature, and also the material culture, social conditions, political and ideological structures of life in 18th-century Britain. In particular, you examine Hogarth’s major contribution to the debate around aesthetics, The Analysis of Beauty (1753), and its relation to other key texts of the period.

Imagining India
Examining a variety of genres, from fiction and travel literature to film, this module traces the evolution of images and perceptions of colonial and postcolonial India from the ‘Mutiny’ of 1857 through to the present day. You explore the ways in which these representations became sites of conflict, fantasy and dialogue, and consider how these discourses were co-opted, questioned and re-visioned after independence by successive generations negotiating the rapidly changing idea of the nation. The module largely centres on works written in English, although not exclusively, and questions the translation of cultures, languages, and national vocabularies – what is lost and gained in the act of literary appropriation and exchange, and how history is shaped in the process?

Jane Austen and Material Culture
Jane Austen makes a particularly interesting subject for advanced study because her work is both widely enjoyed and the focus of specialist academic work. The Austen of the (feminist) academy is often unrecognisable to the general (‘feminine’) reader, and this module explores the gap between these readings through the medium of material culture. Is material wealth the realisation of every woman’s dream or the basis of moral corruption? Is domesticity a trap or a refuge? Does the female body require liberation or control? Is the ‘improvement’ of landscapes and estates a sign of culture or of arrogance? Approaching Austen’s writing through the objects within her fiction, you situate these questions in relation to modern literary criticism and the unfamiliarity of early 19th-century artefacts.
Literary Theory
You conduct a broad survey of modern literary and critical theory in a revisionist spirit, asking what were the moments that generated certain critical turns? You also examine the broad historical impetus of change, such as the Russian Revolution, the Cold War, and the revolts of 1968. In the first part of the module, you look at the early 20th century; in the second part of the module you look at developments from the second half of the century to the present day. You read the texts of theory, and learn about their historical and institutional contexts, to understand and analyse some of the recent turns in critical discourse, such as transnationalism and the turn away from theory to the archive.

Literature and Medicine
Introducing the major works of modern fiction that address medical issues, whether these are foregrounded or incidental, this module first explores the rise of clinical, observational medicine in 19th-century France, before examining literary representations of physical and cognitive disability 20th and 21st-century literature. You reflect on the interface between medical and literary writing, and contextualise these intersections in the scientific and medical writing of a specific period. You examine major medical issues such as hospitalisation, life-saving operations, pharmaceutical practice and the role of medical staff in the physiological and psychological treatment of the terminally ill.

Literature and Theory
(A School of European Culture and Languages module)
This module introduces you to a wide range of theoretical positions that enrich your understanding and appreciation of literature and critical practice. You begin by considering texts by Nietzsche and Freud, before going on to examine texts by Saussure, Benjamin, Cixous, Derrida, Deleuze and Guattari, Foucault, Genette, Irigaray, Lacan, Lévi-Strauss and Kristeva. As well as encouraging a critical engagement with the claims of the theories themselves, the module examines a number of representative theoretical readings of literary works. You learn to evaluate these various thinkers and use their ideas, as appropriate, in your own writing.

CONTINUED OVERLEAF
Men and Women: Modernist Poetry

The canon of early 20th-century poetry includes well-known figures such as T S Eliot and Ezra Pound, however others have been at the centre of recent discussion, such as Mina Loy and Laura Riding. This module looks at the major methods of poetry writing in this period, as well as the frameworks of critical discussion. You learn to read poetry both a piece of art in itself (micrologically) and in relation to a variety of discourses and contexts (macrologically). You relate poetry to its early modernist forbears, to its immediate social and critical situation, and to modern critical and cultural debate on topics such as feminism and democracy.

Modernism and the Avant-garde

The years 1910-1930 saw the peak of the historical avant-garde. The materials covered here include contemporary poetry, fiction, manifestos and journals, as well as theoretical material concerning the avant-garde. You study a selection of central figures and movements, such as Dada and Surrealism, and look at their legacy in more recent practitioners. The main focus is literary, but you may make reference to other areas of the arts.

Other Americas

Recently, American literary critics have called for new transnational approaches to challenge the assumption that the nation provides the main framework for analysis. This module examines a range of texts that both develop and resist this move. Reading within four geopolitical contexts – the US-Mexico borderlands, the US-Canada border, indigenous lands and the Hawaiian Islands – you ask what the ‘nation’ means to writers on the margins of US political and cultural influence. You develop your understanding of the postcolonial history and literary theory, and engage with texts that variously privilege regional, national and transnational approaches.

Provocations and Invitations: Poetry After the Second World War

This module introduces the challenges and pleasures of postmodern poetry and poetics. You consider a range of poetry and essays that raise profound questions of nationality, agency, language, gender, law and migration in the postwar period. Starting with Charles Olson’s groundbreaking inquiries into ‘open field poetics’, you investigate a range of American and British poets for whom the poem has been a way of generating new modes of thought and life. In particular, you explore the ways in which poetry of the period examines the implications of globalisation.

Phenomenology and Literature

Phenomenology is the study of conscious experience. This module will introduce the philosophical writings of some of the greatest 20th-century phenomenologists,
The Limits of Fiction: American Narrative in the Age of Postmodernism

In the 1960s, critics were hailing the ‘end of the novel’ and questioning the previously privileged status of fiction in American culture. Exploring the developments in American narrative fiction over the past 50 years, this module concentrates on works that share a common interest in interrogating the boundaries of their form, asking what fiction is capable of articulating and where its political, theoretical and ethical limits lie. You are encouraged to experience, challenge and conceptualise such limits.

Writing of Empire and Settlement

Through reading literature from the period of High Imperialism, it is possible to trace the evolution and narrative of empire. Here you undertake a comparative study of late 19th to the mid-20th century writings from the different locations of empire, exploring the relationships between the coloniser and colonised, to understand their historical and cultural contexts. You explore the texts both as self-contained works and as expressions of a vision of European self-representation, and how colonisers conceived of the challenges of the colonised.

Science in Translation: Western Science in the Non-Western World

(A School of History module)

How has scientific knowledge travelled from Europe to the rest of the world over the last 300 years? The journey has been dynamic: while non-Western societies and cultures have been deeply influenced by European scientific ideas and tools, science itself has been transmuted and redefined in the process. The main focus of this module is to understand the expansion of European knowledge into strange and distant lands from the 18th century.
TAUGHT MODULES (CONT)

Creative Writing modules
The following modules are available to those on the Creative Writing MA programmes. Creative Writing students may also take further modules from the School of English to supplement their study.

Please note that not all modules listed here necessarily run every year. Contact the School for more information on availability.

Creative Writing Project
This is a tutorial-based module in which you work one-to-one with the tutor on your material. Group work may be involved, but the main focus is for you to work independently, with supervision, to write 8,000 words of original fiction or 15 to 20 poems. On the Creative Writing MA, you are encouraged to think of your year’s writing as one piece of work (one novel, collection of short stories, collection of poems) and so it is perfectly acceptable to use this module to develop this project, perhaps working on the third or fourth chapter of a novel you have begun in another module, or writing poems for your collection.

Fiction 1
Examining the various forms of short fiction from a writerly point of view, you creatively analyse the characteristics which make short fiction unique. Based on techniques discovered through reading, seminar discussion and exercises, you produce a finished selection of short fiction or a coherent portion of an ongoing project.

Fiction 2
Here, you study the novel. Using close reading, you investigate the structure and techniques of one major novel, or examine in detail various works of one writer. In doing so, you observe in intimate detail the way fiction is crafted. You also produce a novella or a portion of an ongoing project.

The Magazine
Giving you as close an experience as possible of what it might be like to publish a magazine of creative writing, this module tasks you with producing a body of creative work for assessment, which might be either poetry or prose. The magazine is produced using print-on-demand technology, and, in addition to your creative output, you are assessed on your work as part of an editorial team and on the end of term magazine launch event.

Paris: The Residency
(taught in Paris)
The objective of the Paris residency is to give you as close an experience as possible of what it might be like to be a writer in residence or retreat, and to produce work inspired by a particular location in a specific period of time. The emphasis is on producing a body of creative work for the main assessment. The residency raises an awareness of place as the starting point for new writing, and demonstrates how your work can develop with large chunks of time for reflection and exploration of a major city. Throughout your stay, you are exposed to a wide range of contemporary work relating to Paris, written by writers staying or living in the city. Your approach is technical as well as historical: you are encouraged to read as an independent writer, to apply appropriate techniques to your own writing and to experiment with voice, form and content.
Poetry 1
This module prepares you for the production of your dissertation portfolio of fully realised, finished poems. You read a wide range of exemplary, contemporary work and experiment with form and content. A portfolio of 10 to 15 poems is submitted at the end of the module.

Poetry 2
Here, you gain an awareness of the relations between poems in sequences and series, and further develop and define your writing, producing a series of your own. As in Poetry 1, priority is given to your development as a poet.

Re-visioning: Twenty-first Century Translation
Heightening awareness of your own work in relation to other languages, this module uses commentaries, literal translations and transliterations to inspire and guide you in creating your own versions of foreign-language works, as is common practice among translators. Seminars focus you on creating new poems in English, using a language of your choice. You are not expected to know another language. The work is contextualised through the study of translation theories and practices. Your final project is five to seven finished versions of poems by a single author, along with a commentary.

Writing and the Environment
How do writers (re)construct complex landscapes in prose? After beginning with formulations of ‘home’, whether this be a house, a city, a prison, a lighthouse or anything else, this module encourages you to travel, literally and conceptually, first into gardens, then into the countryside and then the ‘wild’ before attempting to write about the suburb, the city, the sea, foreign lands and the unknown. The emphasis is on contemporary approaches to narrative non-fiction, where buildings, shops and other elements of material culture must often be considered as part of ‘the environment’, and where almost every journey can become a psychogeographical adventure. What happens when landscapes, buildings and other environmental sites become the foreground in narrative, rather than the background?

LITERARY PARIS
You cannot help but find literary inspiration at our Paris centre. Reid Hall is grouped around two inner courtyards in a historic corner of Montparnasse.

The area is famous for its literary connections, having inspired writers such as Ernest Hemingway, F Scott Fitzgerald, James Joyce, Gertrude Stein and George Orwell.

Paris has its own astonishing literary heritage. You may find links to some of the city’s greatest authors such as Albert Camus, Voltaire, Marquis de Sade, Balzac, Jean-Paul Sartre, Victor Hugo, Molière, Simone de Beauvoir, Baudelaire, Flaubert and Marcel Proust.

For the literary connections that Kent can boast, see p25.
TAUGHT MODULES (CONT)

Medieval and Early Modern Studies modules
The following modules are part of the MA in Medieval and Early Modern Studies programme, and are often available as optional modules for other School of English MA students. Please note that not all modules listed here necessarily run every year.

For the most up-to-date information, please see: www.kent.ac.uk/mems/postgraduate/courses

Before Shakespeare
Few plays survive from the period when Shakespeare was beginning to write. This module examines this era of theatre and book history, beginning with the newly established market for printed fiction and looking at the foundations of the early theatres, before examining the major performance texts from the period: the Queen’s Men and the boy companies’ plays. You use a range of primary sources, as well as engage with the contemporary work on the original practices of staging at Shakespeare’s Globe.

Chaucer and Gower
Introducing you to the poetry and poetics of two Middle English writers, Geoffrey Chaucer and John Gower, this module draws from their respective works, The Canterbury Tales and Confessio Amantis. You undertake a comparative analysis of these texts, with particular emphasis on what they have in common. Chaucer is the better known author, but Gower doubtless has a more urgent and candid political voice, dealing with serious and sensational human interests such as incest, social rebellion and homosexuality.

The Gothic Imagination: English Art and Literature in the Later Middle Ages
Using a series of chronological case studies, this module looks at the art and literature of England between c1200–1500. You consider issues of patronage, production, and audience, as well as the complex relationships between orality, aurality, literacy and visual culture. Specific topics may include medieval London, the Gawain manuscript, visionary literature and devotional imagery, and the critique of images emerging from John Wycliffe’s (1328–1384) Lollardy movement.

Grand Designs and Intimate Liaisons: Life at Home in Early Modern England
The household was the most important space in the kingdom in the 16th and 17th centuries; when England first learnt that ‘a man’s house was his castle’ and that the household was a ‘little commonwealth’. These ideas became an ideology – what happened in houses affected the nation. What effect did this have on everyday life? What was it like to live in an early modern house? How did the environment and material conditions of the household shape everyday activities? You examine local houses and objects and put them into a national context, and examine primary sources such as legal, religious and domestic texts.

Making the News
The early modern period witnessed a revolution in the business of reporting the news. The periodical press, the first newspapers and the first news aimed at a popular readership all originated in this period. In this module, you explore the ways in which news was collected, produced, disseminated and consumed both commercially and non-commercially throughout the period and consider the function and significance of coteries and news networks.

Shakespeare and Material Culture
What were the original staging practices and material qualities of theatrical performance that shaped Shakespeare’s drama? You consider the role of material culture outside the theatre in a partially literate society before mass production, examining the way it functioned to define gender and social differences between individuals.

Word and Image in Tudor England
The module is structured around a selection from six key topics: the poetry, portraiture, and ‘self-fashioning’ in Henrician and Elizabethan courts; ‘private’ miniatures and sonnets; emblems and emblem books; iconomachy and iconoclasm; women and visual-verbal culture; and death, elegies and funerary arts.
LITERARY KENT

As a student of English at Kent you are surrounded by centuries of literary history.

From the Middle Ages to the Victorian era

Geoffrey Chaucer (pictured: top, left) remains celebrated for The Canterbury Tales to this day, one of the city’s most significant literary connections. The tales, written at the end of the 14th century, are told by a group of pilgrims as they travel from London to Canterbury Cathedral. Chaucer’s legacy and poetry can be found across the city and artefacts and pictures are featured in collections at the The Canterbury Tales museum, the Canterbury Heritage Museum and the Cathedral itself.

Many readers of Jane Austen (pictured: top, right) flock to Godmersham Park, her brother’s estate where her visits often lasted for several months. Both the gardens (open to the public) and the village of Godmersham are believed to be the inspiration for several of her novels, including Pride and Prejudice (1813).

Charles Dickens (pictured: bottom, left) spent most of his life in Kent, predominantly in Rochester and Broadstairs, and he wrote about the county often. Canterbury features in many of his novels, and in the city you often find references to his life and work.

The King’s School

The 16th-century playwright and poet Christopher Marlowe was born in Canterbury and studied at the King’s School, one of seven schools established by Henry VIII in 1541. Other famous King’s School alumni include the 15th-century author and playwright John Lyly, and the prolific author Somerset Maugham, whose library of books was bequeathed to the school.

Icons of the 20th century

Joseph Conrad spent many years living in and around Canterbury and was buried here in 1924 after a distinguished and prolific career. T S Eliot bought the city into the literary consciousness when he was commissioned to write a play for the Canterbury Festival. Murder in the Cathedral (1935) is considered to be one of his finest plays. The Canterbury Festival still takes place across the city every October.

Virginia Woolf (pictured: bottom, right) spent time in Blean, the closest village to the University’s Canterbury campus. In 1904, she wrote to her sister: ‘There is no lovelier place in the world than Canterbury – that I say with hand on my heart...’ As a postgraduate student at Kent you will belong to Woolf College, named in her honour.

James Bond creator Ian Fleming wrote the last book to be published during his lifetime, You Only Live Twice (1964) at The Duck Inn, just outside Canterbury, as well as Chitty Chitty Bang Bang (1964) based on the local Viscount Zborowski.

Contemporary talent

Kent boasts several famous authors and poets as alumni, including the novelists Kazuo Ishiguro (Remains of the Day, 1989), David Mitchell (Cloud Atlas, 2004), Sarah Waters (Tipping the Velvet, 1998), David Wingrove (the Chung Kuo series 1989–99) and Frederick Kambemba Yamusangie (Full Circle, 2003); as well as the poets Valerie Bloom and Debjani Chatterjee.

The School of English is also privileged to have many published authors working within its staff, some of whom teach on the Creative Writing programmes. Current published authors in the school include Patricia Debney, David Flusfeder, Nancy Gaffield, Abdulrazak Gurnah, David Herd, Alex Preston, Amy Sackville, Simon Smith, Scarlett Thomas and Dragan Todorovic.
CREATIVE WRITING PhDs

A distinctive feature of the research culture within the School of English is the ‘practice as research’ thread of postgraduate programmes. Our academic staff include a number of published authors and poets, who teach on both undergraduate and postgraduate programmes and continue to publish their own work.

The Centre for Creative Writing
The Centre hosts a very popular and successful weekly reading series; guests have included poets Katherine Pierpoint, Tony Lopez, Christopher Reid and George Szirtes, and novelists Abdulrazak Gurnah, Ali Smith, Marina Warner and Will Self.

Poetry: Practice as Research PhD
This programme enables promising poets to begin and complete a volume of poetry as well as a piece of scholarly research of 20-30,000 words. You have a supervisor to read your work and help you with all aspects of the writing process. You are also given guidance in the field of contemporary poetry. The programme emphasises the value of poetry as research, whether into new aesthetic possibilities or contemporary intellectual concerns. The critical piece will not explain or describe the creative process but will further examine the aesthetic and intellectual issues raised by the work. Where helpful, students on the programme are encouraged to work with colleagues in the Centre for Modern Poetry and the School of European Culture and Languages.

The Contemporary Novel: Practice as Research MA (Res), PhD
Students on the PhD programme conduct a substantial piece of research that will lead to the creation of a full-length contemporary novel and a piece of critical/theoretical writing on a related subject. The novel is expected to be an original enquiry into themes and concerns that have significance in one or more disciplines. Staff use their expertise to supervise the creation of novels that emphasise quality of thought over market-led ‘publishability’. On the research MA, you complete 30,000 words of your novel and 10-15,000 words of critical/theoretical writing.

Text and Practice PhD
This programme enables you to take risks and use cross-disciplinary techniques to explore research questions. The programme covers narrative non-fiction, as well as other forms of creative writing. For example, one student on this programme is exploring identity through hip-hop, and will be handing in an album alongside a piece of scholarly research.
The School of English is home to an established and thriving research culture, which encourages its students to develop both as academics and as expert researchers. Our staff expertise encompasses both traditional and new fields of scholarship, enabling the School to offer research supervision across a wide range of specialisms.

Our research programmes

The School of English offers the following research degree programmes:

- English MA (Res), PhD
- Postcolonial Studies MA (Res), PhD
- Medieval and Early Modern Studies MA (Res), PhD

In addition, the School offers the following Creative Writing PhDs:

- Poetry: Practice as Research PhD
- The Contemporary Novel: Practice as Research MA (Res), PhD
- Text and Practice PhD

We also offer the following international doctorate in early modern studies, funded by the European Union, in collaboration with Freie Universität Berlin, Universidade do Porto and the Univerzita Karlova v Praze (Prague):

- Text and Event in Early Modern Europe (TEEME): An Erasmus Mundus Joint Doctorate.

As a research student, you meet regularly with your supervisor, and have the opportunity to take part in informal reading groups and research seminars to which students, staff and visiting speakers contribute papers. You also benefit from a series of research skills seminars that run in the spring term, where staff and postdoctoral members of the School share their research expertise.

English MA (Res), MPhil, PhD

Location: Canterbury.

Attendance: MA (Res) one year full-time or two years part-time, MPhil two years full-time or three years part-time, PhD registration three to four years full-time or five to six years part-time.

Start: At any time but preferably in September.

Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p36.

Staff supervise research in most areas of English and have expertise in the following: theory, modernism and postmodernism, 18th and 19th-century studies, women’s writing, literature and visual arts, Shakespeare and the Renaissance, early modern literature and culture.
Creative Writing PhDs

For programme descriptions of our Creative Writing PhDs, see p26.

Poetry: Practice as Research PhD

Location: Canterbury.
Attendance: PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p36.

Postcolonial Studies MA (Res), PhD

Location: Canterbury.
Attendance: MA (Res) one year full-time or two years part-time, PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p36.

The Contemporary Novel: Practice as Research MA (Res), PhD

Location: Canterbury.
Attendance: MA (Res) one year full-time or two years part-time, PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p36.

Text and Practice PhD

Location: Canterbury.
Attendance: MPhil two years full-time or three years part-time, PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.

Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p36.

Text and Event in Early Modern Europe (TEEME): An Erasmus Mundus Joint Doctorate

Location: Canterbury in the first semester; then a choice of two out of four locations: Canterbury, Berlin, Porto or Prague.
Attendance: Three years full-time.
Start: September.
Entry requirements: A first or upper-second class honours degree (or equivalent in other national systems) in any area of literature, history or cultural studies. Applicants from other humanities or social science subjects will also be considered.
Language requirements: Non-native speakers of English must demonstrate proficiency in English at level C1 (‘proficient user’) as defined in the Common European Framework of Reference for Languages (CEFR) through, for example, an IELTS certificate at level 7.0 or a score of 100 (including a minimum of 22 in both reading and writing) in the internet-based TOEFL. Candidates whose native language is English will be required to demonstrate competence in another EU language at CEFR level B2 (‘independent user’).

TEEME is an international doctoral programme in early modern studies funded by the European Union under the Erasmus Mundus.
scheme. It is structured around a unique collaboration between university-based researchers in the humanities and the cultural and creative sector in four EU countries (UK, Germany, Portugal, Czech Republic).

Candidates will have research projects that are comparative and interdisciplinary in conception, that bear a clear relation to present needs and debates, and that span at least two different linguistic, religious and/or ethnic cultures within Europe, or that relate one European with one non-European culture, in the period 1400 to 1700, or in later political or cultural uses and representations of early modern literature and history. By relating a broad understanding of ‘text’ (in its original meaning of tissue, web or texture) to underlying ‘events’ (the raw data of the past shaped into story by ‘weaving’ or writing), all projects will combine a textual-literary with a cultural-historical strand. For more information, see www.teemeurope.eu

Research groups
Research in the School of English falls roughly under the following areas. However, there is often a degree of overlap between groups, and individual staff have interests that range more widely.

American Literature
Research in North American literature is conducted partly through the Faculty-based Centre for American Studies, which also facilitates co-operation with modern US historians. Staff research interests include 20th-century American literature, especially poetry, Native American writing, modernism and cultural history.

Staff
Henry Claridge, Dr Michael Collins, Professor David Herd, Dr Will Norman, Dr David Stirrup.

Creative Writing
The Centre for Creative Writing is the focus for most practice-based research in the School. Staff organise a thriving events series and run a research seminar for postgraduate students and staff to share ideas about fiction writing. Established writers regularly come to read and discuss their work.

Staff
Patricia Debney, David Flusfeder, Nancy Gaffield, Professor David Herd, Professor Jan Montefiore, Alex Preston, Amy Sackville, Simon Smith, Scarlett Thomas, Dragan Todorovic.

CONTINUED OVERLEAF
RESEARCH DEGREES (CONT)

Modern Poetry
The Centre for Modern Poetry is a leading centre for research and publication in its field, and participates in both critical and creative research. Staff regularly host visiting speakers and writers, participate in national and international research networks, and organise postgraduate research seminars and public poetry readings. To read more about the Centre, see the research centre profile on the opposite page.

Staff
Professor David Ayers, Professor David Herd, Dr Ben Hickman, Dr Ariane Mildenberg, Professor Jan Montefiore, Simon Smith, Dr Sarah Wood.

Nineteenth Century
The 19th-century research group is organised around the successful MA in Dickens and Victorian Culture and the research interests of staff and postgraduate students. These include a continuing engagement with Dickens studies in many forms, Robert Browning, Victorian periodicals and journalism, concepts of the environment, time and history in the period, and Victorian material culture.

Members of the group have been involved recently in a wide range of events to mark the Dickens 2012 bicentenary, including the travelling conference Dickens and the Idea of the Dickensian: A Tale of Four Cities.

Thanks to the generosity of the School of English and the Faculty of Humanities, the University of Kent is now one of the international research universities that are members of the Dickens Project. This means that up to two PhD students in English are selected each year to attend the week-long Dickens Universe summer seminar held at the University of California at Santa Cruz during the first week of August.

Staff
Dr Vy barr Cregan-Reid, Dr Cathy Waters, Professor Wendy Parkins, Dr Sarah Wood.

Eighteenth Century
The particular interests of the Centre for Studies in the Long Eighteenth Century converge around gender, class, nation, travel and empire, and the relationship between print and material culture. Staff in the Centre pursue cutting-edge approaches to the field and share a commitment to interdisciplinary methodologies.

Staff
Dr Jennie Batchelor, Dr Paddy Bullard, Professor Donna Landry.

Medieval and Early Modern Studies
The Faculty-based Canterbury Centre for Medieval and Early Modern Studies has a distinctive brand of interdisciplinarity, strong links with local archives and archaeological trusts, and provides a vibrant forum for investigating the relationships between literary and non-literary modes of writing in its weekly research seminar.

Staff
Professor Peter Brown, Dr Rosanna Cox, Professor Tony Edwards, Dr Sarah James, Dr Andy Kesson, Professor Bernhard Klein, Dr Marion O’Connor, Dr Catherine Richardson.

Postcolonial Studies
Established in 1994, the Centre for Colonial and Postcolonial Studies has acquired an international reputation for excellence in research. It has an outstanding track record in publication, organises frequent international conferences, and regularly hosts leading postcolonial writers and critics.

Staff
Professor David Ayers, Professor David Herd, Dr Ben Hickman, Dr Ariane Mildenberg, Professor Jan Montefiore, Simon Smith, Dr Sarah Wood.

Staff
Dr Norbert Bugeja, Professor Abdulrazak Gurnah, Professor Donna Landry, Dr Alex Padamsee, Professor Caroline Rooney.
The Centre for Modern Poetry provides a rich research environment for staff and students working in the field of modern and contemporary poetry and poetics.

Staff affiliated to the Centre include David Ayers, David Herd, Ariane Mildenberg, Jan Montefiore, Simon Smith and Sarah Wood. The Centre stages a range of regular events, including reading groups, research seminars and performances. It also hosted the international conference Charles Olson 2010 to mark Olson’s centenary, and in 2011 the Centre helped to found Sounds New Poetry, an international poetry event associated with Canterbury’s long-standing Sounds New music festival. In 2012, the Centre contributed to the Third Biannual Conference of the European Network for Avant-Garde and Modernism Studies, hosted at the University of Kent.

Over the past few years, we have been proud to welcome leading poets, scholars and critics to give talks, readings, lectures and workshops. Recent visiting speakers and performers have included: Peter Gizzi, Marilyn Hacker, Michael Heller, John Kinsella, Tony Lopez, Redell Olsen, Richard Price and Matthew Welton.

Postgraduate students working within the Centre follow the modern poetry strand of the MA in English and American Literature. This consists of the modules ‘Men and Women: Modernist Poetry’ and ‘Provocations and Invitations: Poetry After the Second World War’, and can often lead to a dissertation in the field.

Doctoral students working in the area join an active cohort of research students whose recent and current projects include work on John Ashbery, Wallace Stevens, Robert Lowell and the New American Poetry, the history of performance in post-war British and American poetry, and hypertext and the Modernist book. The Centre also houses the PhD in Text and Practice. For details of this practice-based research programme, see p26.

Staff at the Centre for Modern Poetry publish widely as critics and poets. We also edit a series of monographs, the Peter Lang Modern Poetry Series.

Ongoing research projects

- Staff at the Centre for Modern Poetry are part of the Poets & Critics Research Group based at Université Paris Est. See www.poetscriticsparisest.blogspot.com
- Staff and students at the Centre are involved in an ongoing collaboration with the Poetics Research Group at Royal Holloway University of London.
- David Ayers held a Leverhulme Fellowship from 2008–2010 under the title ‘Internationalism and the Idea of Europe’. This project researched the cultural impact in Britain of the Russian Revolution and the formation of the League of Nations.

Further information

For information or to discuss the postgraduate programmes, please contact:
Professor David Herd
Director of the Centre for Modern Poetry
E: d.herd@kent.ac.uk
The School of English comprises 39 academic staff who support teaching and research across a range of specialisms within the discipline.

Staff research interests

Professor David Ayers: Professor of Modernism and Critical Theory
Anglo-American modernism; European avant-garde; literature and culture of the Americas; critical theory and philosophy; Russian Revolution and the Cold War.
www.kent.ac.uk/english/people/profiles/ayers.html

Dr Jennie Batchelor: Reader in 18th-Century Studies
Eighteenth-century literature; gender; women’s writing; fashion; visual and material culture; influence and intertextuality studies; 18th and early 19th-century periodicals and magazines.
www.kent.ac.uk/english/people/profiles/batchelor.html

Dr Stella Bolaki: Lecturer in American Literature
Multi-ethnic American literature; the Bildungsroman; gender theory; life writing and illness/disability, and medical humanities.
www.kent.ac.uk/english/people/profiles/bolaki.html

Professor Peter Brown: Professor of Medieval English Literature
Chaucer and other late-medieval English writers; contextual aspects of medieval culture, including historiography; the visual arts; dreams and space.
www.kent.ac.uk/english/people/profiles/brown.html

Dr Norbert Bugeja: Lecturer in Postcolonial Literature
Postcolonial literature; life writing and critical discourses, including contemporary Middle-Eastern self-narrative; Mediterranean cultural discourses; materialist critique and anglophone Mediterranean fiction.
www.kent.ac.uk/english/people/profiles/bugeja.html

Dr Paddy Bullard: Lecturer in 18th-Century Studies
Eighteenth-century literature; the Enlightenment; intellectual history; rhetoric; politics and literature; bibliography and book history; textual criticism and editing.
www.kent.ac.uk/english/people/profiles/bullard.html

Dr Michael Collins: Lecturer in American Literature
Antebellum American literature, particularly in relation to questions of how print and performance culture interact; realist fiction and cultural theory in the 19th century.
www.kent.ac.uk/english/people/profiles/mcollins.html

Dr Rosanna Cox: Lecturer in Early Modern Studies
Milton; 16th and 17th-century literature and culture; gender; political writing; intellectual history.
www.kent.ac.uk/english/people/profiles/cox.html

Dr Vybarr Cregan-Reid: Lecturer in English and American Literature
Nineteenth-century literature and culture, especially representations of nature and the environment, time, history, water and gender; Hardy, Dickens; Forster; Kingsley; queer theory; sublimity; ecology and psychogeography.
www.kent.ac.uk/english/people/profiles/creganreid.html

Patricia Debney: Senior Lecturer in Creative Writing
Creative writing (prose poetry, short fiction); auto/biography; translation and adaptation; collaborative/interdisciplinary work; feminist theory; psychoanalytic theory.
www.kent.ac.uk/english/people/profiles/debney.html

Henry Claridge: Senior Lecturer in English and American Literature
American literature; realism in the novel; literary criticism and critical theory; American modernism (especially poetry and fiction).
www.kent.ac.uk/english/people/profiles/claridge.html
Professor Tony Edwards: Professor of Medieval English Manuscripts

Middle English; early modern, bibliography; textual criticism; the history of the book.
www.kent.ac.uk/english/people/profiles/tedwards.html

David Flusfeder: Lecturer in Creative Writing

Twentieth-century American and British fiction (also Borges, Cortázar and Büchner); modernism; the literature and cinema of the 1960s and early 1970s.
www.kent.ac.uk/english/people/profiles/flusfeder.html

Nancy Gaffield: Senior Lecturer in Creative Writing

Language and literary studies; stylistics approaches to creative writing; contemporary poetry as practice, including both written and performed; the role of the reader as co-producer of meaning; and the use of poetic forms.
www.kent.ac.uk/english/people/profiles/gaffield.html

Professor Abdulrazak Gurnah: Professor of English and Postcolonial Literatures

Colonial and postcolonial discourse as they relate to African, Caribbean and Indian writing.
www.kent.ac.uk/english/people/profiles/gurnah.html

Professor David Herd: Professor of English

Twentieth-century poetry and poetics; American literature; the avant-garde; the politics of migration.
www.kent.ac.uk/english/people/profiles/herd.html

Dr Ben Hickman: Lecturer in English

English and American experimental poetry of the 20th century; Anglo-American poetic relations; the dynamic between poetry and political action.
www.kent.ac.uk/english/people/profiles/hickman.html

Dr Sarah James: Lecturer in Medieval Literature

Late-medieval literary, visual and religious culture; vernacular theology; hagiography; manuscript studies.
www.kent.ac.uk/english/people/profiles/james.html

Dr Andy Kesson: Lecturer in Early Modern Studies

Sixteenth and 17th-century literature; performance history, practice and theory; early modern actors, authors, publishers, readers and audience members; book history and print culture; prose fiction; pedagogy; gender studies; queer theory.
www.kent.ac.uk/english/people/profiles/kesson.html

Professor Bernhard Klein: Professor of English

Early modern literature and culture; Irish studies; travel writing and cartography; maritime history and culture.
www.kent.ac.uk/english/people/profiles/klein.html

Professor Donna Landry: Professor of English and American Literature

Eighteenth-century literature, culture, and empire; colonial discourse and postcolonial theory; Middle Eastern, especially Turkish, literature; Ottomanism and Enlightenment; travel writing; queer theory; animal studies; sea and desert studies; historical re-enactment.
www.kent.ac.uk/english/people/profiles/landry.html

Dr Ariane Mildenberg: Lecturer in English and American Literature

Modernist poetry; Wallace Stevens; Gertrude Stein; Virginia Woolf; the kinship of method and concern between phenomenology (Edmund Husserl and Maurice Merleau-Ponty in particular) and modernist literature and art; the interaction of contemporary philosophy with theology; the relationship between modernism and postcolonial writing; translation of Scandinavian poetry.
www.kent.ac.uk/english/people/profiles/mildenberg.html
Professor Jan Montefiore: Professor of English and American Literature
Twentieth-century literature; W H Auden; Rudyard Kipling; Sylvia Townsend Warner; contemporary poetry; feminist critical theory; the intersections of writing and politics.
www.kent.ac.uk/english/people/profiles/montefiore.html

Dr Marion O’Connor: Reader in English and American Literature
Theatrical reconstructions and dramatic revivals; iconography; drama as historiography; censorship.
www.kent.ac.uk/english/people/profiles/oconnor.html

Dr Alex Padamsee: Lecturer in English and American Literature
Postcolonial literature and theory; South Asian literatures; British writing on India; race, empire and colonisation in 19th and 20th-century British literature; partition and trauma studies.
www.kent.ac.uk/english/people/profiles/padamsee.html

Professor Wendy Parkins: Professor of Victorian Literature
Gender and sexuality in British literature and culture from the 19th-21st centuries; the Victorian novel; William and Jane Morris; Aestheticism and the fin de siècle; feminist theory; cultural studies and the theory of everyday life.
www.kent.ac.uk/english/people/profiles/parkins.html

Dr Will Norman: Lecturer in North American Literature
Twentieth-century American literature and culture; European and American modernism; Vladimir Nabokov; models of high and low culture in the mid-20th century; critical theory; American crime fiction and transatlantic studies.
www.kent.ac.uk/english/people/profiles/norman.html

Dr Ryan Perry: Lecturer in Medieval Literature
The situation of medieval texts with their material context; medieval religious literature; Middle English textual cultures; book history and reception studies in general.
www.kent.ac.uk/english/people/profiles/perry.html
Alex Preston: Lecturer in Creative Writing
The modern novel, and particularly in the ways that literature has responded to the violence of the 20th century; short stories. 
www.kent.ac.uk/english/people/profiles/preston.html

Dr Catherine Richardson: Reader in Renaissance Studies
Early modern drama, literature and cultural history; relation between textual and material culture, especially clothing and the household; oral and literate cultures. 
www.kent.ac.uk/english/people/profiles/richardson.html

Professor Caroline Rooney: Professor of African and Middle Eastern Studies
African and Middle Eastern literature, especially Zimbabwean and Egyptian; colonial discourse and postcolonial theory; the Arab Spring; liberation literature and theory; terror and the postcolonial; global youth cultures, especially hip hop and spoken word; contemporary visual arts; sea and desert studies; queer theory; psychoanalysis. 
www.kent.ac.uk/english/people/profiles/rooney.html

Amy Sackville: Lecturer in Creative Writing
An interest in the novel as a form and its development since the early 20th century from modern to postmodern; the interrelation of language and the world; creative writing; modernism. 
www.kent.ac.uk/english/people/profiles/sackville.html

Simon Smith: Lecturer in Creative Writing
Creative writing; poetry in translation, Latin and French; poetry reviewing; experimental fiction; critical theory; theory of creative writing. 
www.kent.ac.uk/english/people/profiles/smith.html

Dr Dragan Todorovic: Lecturer in Creative Writing
Creative non-fiction; liminal areas of fiction (writing in/for visual, aural and multimedia arts; faction writing); and artistic expression in general. 
www.kent.ac.uk/english/people/profiles/todorovic.html

Dr Cathy Waters: Reader in 19th-Century Studies
Victorian literature and culture, especially fiction and journalism; Dickens; Sala; George Eliot; literature and gender. 
www.kent.ac.uk/english/people/profiles/waters.html

Dr Sarah Wood: Senior Lecturer in English and American Literature
Creative critical writing; 19th and 20th-century poetry and fiction, especially Robert Browning and Elizabeth Bowen; writing and visual art; literary theory; deconstruction, especially Derrida; psychoanalysis; continental philosophy. 
www.kent.ac.uk/english/people/profiles/wood.html

Dr David Stirrup: Senior Lecturer in English and American Literature
First nations and Native American literature; 20th-century North American literature; the American and Canadian Midwest; border studies. 
www.kent.ac.uk/english/people/profiles/stirrup.html

Scarlett Thomas: Reader in English and Creative Writing
Creative writing; writing and science; mathematics and fiction; the contemporary novel. 
www.kent.ac.uk/english/people/profiles/thomas.html
APPLYING TO KENT

General entry requirements
If you wish to apply for a higher degree in the School of English, you must normally hold a first or upper-second class honours degree in a relevant or appropriate subject, or the equivalent from an internationally recognised institution (for more information on requirements for international qualifications, visit www.kent.ac.uk/internationalstudent/country).

For research programmes, you must normally hold a taught MA qualification in addition to the above.

For specific entry requirements, please refer to individual programme entries.

English language
The University requires all non-native speakers of English to reach a minimum standard of proficiency in written and spoken English before beginning a postgraduate degree.

For postgraduate programmes in the School of English, you should provide us with one of the following: an IELTS certificate with a minimum score of 7.0, including 6.0 in reading, 6.0 in writing, 6.0 listening and 6.0 in speaking; a TOEFL certificate with a minimum score of 100 including 22 reading, 22 writing, 21 listening and 23 speaking (internet-based); or a Pearson Test of English (Academic) with a score of 68 (including 65 in all four subtests).

If you do not reach the required standard, you can apply for one of our pre-sessional courses. For further information, please see www.kent.ac.uk/cewl

Only English language tests taken up to a maximum of two years prior to the date of registration will be accepted for admission to the University. Please note that if your university studies have been completed entirely in English, you may be exempt from providing an English test certificate. Please contact International Development for clarification (www.kent.ac.uk/internationalstudent/contact.html)

Making an application
You can apply for a Kent higher degree electronically via our website at www.kent.ac.uk/courses/postgrad/gradapply.html

If you do not have access to the web, please contact the Recruitment and Admissions Office at the address on p37 to request a paper copy of the application form.

If you are applying for a research degree, it is strongly recommended that you contact the School of English in the first instance so that you have an opportunity to discuss your study plans with the programme director.

How to complete the online application form
The online form will take up to 20 minutes to complete and can be saved and returned to at any time.

There are five sections to the online form:
• Choosing your course and giving us basic personal information
• Email verification
• Completing the form
• Checking and submitting the form
• Attaching documents to your online application/sending in additional paperwork by email or post, if required.

A decision on your application cannot be made until all the additional paperwork has been received so it is important to send this in as soon as you can.

In addition to filling in the application form, you also need to provide:
• evidence of your academic qualifications. Please ask the institution that awarded you your Bachelor’s or Master’s degree (or equivalent) to send us an interim or final transcript (a list of all the modules/courses you have taken with the mark achieved for each) or letter certifying your award
• references from two academic referees. All references must be in English. The University needs both references before it can make a decision whether or not to offer you a place. Email addresses of referees must be provided as referees will be asked to submit references via our secure website. References not submitted by the approved electronic route must be made in writing on official letterheaded paper
evidence of language ability. All international students required to apply for a visa must ensure that they meet the United Kingdom Border Agency (UKBA) eligibility requirements for English language

- an outline of approximately 1,500 words of the research project you wish to undertake if you are applying for a research degree
- any other materials or documents you would like to be considered in support of your application.

Submitting the application form
All application materials must be sent to the Recruitment and Admissions Office. You can send this information by fax to +44 (0)1227 827077, or by scanned attachment to admissionspg@kent.ac.uk

You may also send by post to:
The Recruitment and Admissions Office, The Registry, University of Kent, Canterbury, Kent CT2 7NZ, UK

Packages sent by registered post or by courier are normally the most secure. The Recruitment and Admissions Office will acknowledge receipt of all application materials as quickly as possible. If you have not received an acknowledgement within a reasonable amount of time, you should contact us again.

Application deadline
There is no fixed deadline for applications. However, we strongly recommend that you apply as soon as possible and no later than three months before the start of term. If you wish to apply for on-campus accommodation, an application must be made online by the end of July.

Funding opportunities
The School of English awards several Arts and Humanities Research Council (AHRC) and School-funded PhD and MA scholarships every year. Research students can also apply for a Graduate Teaching Assistantship which represents a tuition fee waiver and an opportunity to undertake paid teaching.

The School also offers several specialist scholarships for both taught MA and research students. There are several Erasmus Mundus Joint Doctoral Fellowships available for students who apply for the TEEME programme (www.teemeeurope.eu)

The Ian Gregor Scholarship pays fees and a £500 bursary for one year's full-time study and the Sasha Roberts Scholarship is an award of £2,000.

Some partial funding is also available for international students (who should apply to International Development at the University of Kent).

There are also several University of Kent at Paris scholarships available for students who take one of the School of English Paris programmes.

All scholarships are highly competitive and have deadlines in the first quarter of the calendar year.

Returning Kent students also enjoy a 10% discount on fees at postgraduate level.

For more information on postgraduate funding opportunities available within the School of English, visit www.kent.ac.uk/english/postgraduate/feesandfunding/

Tuition fees
For the most up-to-date information on tuition fees, visit www.kent.ac.uk/pgfunding

Contacts
If you have enquiries in relation to a specific programme, please contact:
School of English, University of Kent, Canterbury, Kent CT2 7NX, UK
T: +44 (0)1227 823054
E: english-office@kent.ac.uk

Come and visit us
We hold Open Days and postgraduate events throughout the year. For more details, see www.kent.ac.uk/opendays
European connections
Kent is known as the UK’s European university. Our two main UK campuses, Canterbury and Medway, are located in the south-east of England, close to London, and we have specialist postgraduate centres in Brussels and Paris.

We have a diverse, cosmopolitan population with 150 nationalities represented. We also have strong links with universities in Europe. From Kent, you are around two hours away from Paris and Brussels by train.

World-leading research
A great deal of the University of Kent’s research has been ranked as world-leading in terms of originality, significance and rigour, according to the Government’s most recent Research Assessment Exercise (RAE, 2008). Kent staff were found to be engaged in research of international and world-class standing.

Strong academic community
Kent’s postgraduate students are part of a thriving intellectual community. In addition to lectures, seminars and supervision, you benefit from a rich and stimulating research culture. We have also invested in Woolf College, a modern facility on the Canterbury campus dedicated to postgraduates, which combines accommodation with academic and social space.

A global outlook
Kent has a great international reputation, attracting academic staff and students from around the world. Our academic schools are engaged in collaborative research with universities worldwide and we offer a range of opportunities to study abroad and an approach that is truly global.

The Graduate School
As a postgraduate student, you also have the support of the Graduate School, which promotes your academic interests, co-ordinates the Researcher Development Programme and the Global Skills Award, and facilitates cross-disciplinary interaction and social networking.

Funding
Kent provides a variety of financial support opportunities for postgraduate students. These range from research studentships, location-specific funding, sport and music scholarships, and funding specifically for overseas fee-paying students. For further information, see www.kent.ac.uk/pgfunding

Enhanced career prospects
At Kent, we want you to be in a good position to face the demands of a tough economic environment. During your studies, you acquire a high level of academic knowledge and specialist practical skills. We also help you to develop key transferable skills that are essential within the competitive world of work.

Further information
For information about applying to Kent, or to order a copy of the Graduate Prospectus, please contact:
The Recruitment and Admissions Office, The Registry, University of Kent, Canterbury, Kent CT2 7NZ, UK
T: +44 (0)1227 823054
E: english-office@kent.ac.uk

The University also holds Open Days and postgraduate recruitment events throughout the year. Please see www.kent.ac.uk/opendays
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 and postgraduate events throughout the year.
For more information, see: www.kent.ac.uk/opendays