



English

University of
Kent

Why come to Kent to study English?

English is a fascinating subject that allows you to combine imagination with intellectual enquiry; it teaches you to read closely, to write well and to think critically. But at this stage, you may still be unsure about where to study or what kind of English degree to take. And that's how this leaflet can help.

Here we describe our teaching across the range of English literature from Chaucer onwards, including American, African and Caribbean literatures, and creative writing, and we look at some of the advantages of coming to Kent.

Tradition and innovation

At Kent, we cover the standard canon of English literature, with 'core' modules from Chaucer to contemporary works, to give you a solid grounding in broad periods of English and American literature. We're interested in fresh approaches to traditional areas of scholarship and because English is a relatively large department at Kent, you engage with a variety of critical viewpoints. But we're also committed to new kinds of writing – exploring the diversity of literatures



in English, such as Indian or Canadian fiction, Caribbean or Australian poetry – and to new areas of critical enquiry, reflected in the innovative 'special modules' we teach which draw on the current research interests of staff.

The School is especially strong in medieval, Renaissance, 19th and 20th-century literature, American literature and creative writing, and it is one of the foremost departments in the country for studying postcolonial literature. There are also several award-winning novelists and poets within the department (see page 16).

Flexibility and choice

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

In your first year, you get an introduction and the chance to try out other subjects, choosing from the wide range of modules in the Faculty of Humanities. In your second year, you select the particular periods of literature you want to study and get a solid grounding in literary studies. In your

final year, you explore more specialised topics and have the opportunity to write your own research dissertation.

You can also combine English with many other subjects in a joint honours degree (see page 19).

A lively literary culture

There are many literary opportunities at Kent. The School of English supports a literary magazine, which is run and edited by English students, and produces *Night Train*, an annual collection of poetry, short stories and extracts. The T S Eliot poetry prize is awarded annually by a leading poet. There are also high-profile lectures – past speakers at the T S Eliot Lecture and Ian Gregor Memorial Lecture have included David Mamet, David Lodge, Tom Paulin, Seamus Heaney, and W H Auden.

The School of English has a writing fellow, sponsored by the Royal Literary Fund. This is currently children's writer Gillian McClure and her role is to help students develop their academic writing skills.

English students are also active in the Literary Society, the Drama Society, the student magazine and the campus radio station.



Did you know...?

We are among the top ten universities in the UK for course satisfaction. In the 2007 National Student Survey, 89% of full-time students were 'overwhelmingly satisfied' with the quality of their courses.





“The School of English is a strong department and we do very well in the research assessments. We have professors with international reputations, we have young academics who are doing interesting research and we have our own areas of specialism such as postcolonial literature.”

Professor Abdulrazak Gurnah



Inspirational teaching

We try to ensure that you will be taught by different lecturers with varying approaches to the study of literature, so that throughout your degree you encounter fresh ideas as well as new authors.

Most modules use a lecture programme, but the basis of what you do on any module – and what you get out of it – is defined by the seminars. The emphasis here is on participation and lively debate: we encourage you to develop your own views and to exercise and refine these through discussion. At Kent we are committed to keeping class sizes small; in your first year, seminars are capped at 14 students; in your second and third years, group sizes are normally 12-16 students.

“I’m doing a joint honours degree and I find that my two areas of study – film and literature – work really well together. The critical issues are often similar, whether you’re looking at Shakespearean plays or contemporary film.”

Melanie Gordon,
Studying English and American Literature and Film Studies



A highly-rated department

In its most recent Research Assessment Exercise, Kent’s School of English was awarded a grade 5 for research of substantial international and national significance.

Good career prospects

According to employment statistics, Kent graduates are doing better than ever in the job market. Figures from 2006 reveal that six months after graduation, only 3.2% of students with a degree from Kent were without a job or study opportunity.

Graduates from the School of English move into a variety of careers such as law, journalism,

broadcasting, creative writing, education, government, finance and management.

Many have gone on to become high-profile figures, such as novelists Kazuo Ishiguro, David Mitchell and Sarah Waters; BBC news presenter Gavin Esler (see p9); actor Tom Wilkinson who co-starred in the film *The Full Monty*; former England rugby player Paul Ackford; BBC radio newsreader Charlotte Green; actress and singer Jacqui Charlesworth, actor Ramon Tikaram, who co-starred in *This Life*, and novelist and literary critic David Wingrove.



Choosing your programme

Single honours

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

At Kent you have a choice of six single honours programmes which offer distinctive features such as a year abroad, creative writing or postcolonial literature.

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

Joint honours

Our range of joint honours degrees allows you to combine the study of literature with another subject. Joint honours with a modern language are four-year programmes; you spend your third year studying abroad.

Other joint honours combinations may be available on request – please contact the School of English (see page 18).

Part-time study

The School of English also has a popular programme for part-time students, offering the interim qualifications of certificate and diploma on the way to gaining a full honours degree. These undergraduate courses are available in Canterbury and Tonbridge.

For further details, see the *Part-time Prospectus*, available from the Information and Guidance Unit.

“I’ve enjoyed the way that the creative writing modules are taught – the informal style of the workshops, the spontaneous writing tasks and the stimulating exercises. In our own writing, we are always encouraged to look for hidden depths.”

Carrie-Ann Barton,
Studying English and American Literature and Creative Writing

Studying at Stage 1

All English students take the following module:

- Critical Practice.

Single honours students must take:

- Romanticism and Critical Theory and can take
- Early Drama.

Students on the Creative Writing programme take:

- Poetry Theory and Practice
- Narrative Theory and Practice.

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

The list might typically include modules such as:

- Classical Mythology:
Themes and Approaches
- Ideas in the Arts: Aesthetics, Truth and Meaning
- Introduction to Literature and Science.



Modules: Stage 1

Critical practice

What is critical practice? Why write critical essays? What is the role of language in developing critical arguments? During this module you take a detailed look at various modes of critical writing. First you examine the critical process (reading, research and reflection, organisation and planning, question and argument, and drafting and revision). You then look at the kinds of language used within literary criticism and how to develop your own powers of expression and argument.

Romanticism and Critical Theory

This module examines some of the most significant writing of the Romantic period (1780-1830) – a

time when the role and forms of literature were being redefined – alongside recent debates in critical theory. You study a wide range of literary texts from the poetry of Blake and Wordsworth to the novels of Jane Austen and Mary Shelley (*Frankenstein*), with reference to contemporary debates and against the backdrop of the period's turbulent history (the French Revolution, the growth of cities, industrialisation). In parallel, this module explores key critical questions about literature. Why read it? What is an author? What is the role of poetry in society? How is literature shaped by culture? What is art? Lectures introduce central topics in Romanticism and critical theory, while seminars emphasise lively discussion.

What our graduates say...

Early Drama

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

Narrative Theory and Practice

This module introduces theories of narrative, and provides you with the critical and creative tools you need to start working with narrative, as a writer and critic. You learn how to work with voice, tense, register and different types of narrator. You also look at narrative structure and experiment with various types of plot.

Poetry Theory and Practice

Looking at classic texts in the history of poetry and poetics, this module considers how and why poetry is written. It then provides you with the critical and creative tools you need to start writing your own poetry.



"I chose Kent mainly because the University has an extremely strong reputation in American literature, which has always been an interest of mine. From the moment I arrived in Canterbury, it became obvious to me that this was the place where I would be most happy to study, live and have fun for three years."

Gavin Esler (above left), newspaper columnist, novelist and BBC news presenter

"I've been working at Sky TV for the last four years, but my first job after graduation was as a reporter on a small local paper, which was a great experience. I studied English and American Literature, and although I don't write anything academic these days, the grounding I had at Kent really helped me to get into an editorial role. I remember one of my tutors telling me early on that I should improve my grammar and spelling. Thank goodness I did, because these days I edit, proof-read and help others with their writing. I think the excellent tuition and guidance I received at Kent really helped me in my career."

Rebecca Lammin, copy editor at Sky TV

"I chose Kent because it allowed me to create a degree programme according to my personal tastes; for example by studying my favourite author, Thomas Hardy, for the Long Essay in my final year. But it was the relaxed and informal approach that made life so enjoyable. There was such a wide range of activities to get involved in – in my case, from broadcasting my own radio show to organising entertainment and events. It was this social element, together with the cultural diversity of the University, which helped to create such a unique atmosphere. It is a time in my life that I shall never forget."

Jason Brautigam, marketing manager at Ascot racecourse

"Much of my time at Kent was spent editing KRED, the student magazine. Every week was a crazy rush: chasing stories and editing articles in between attending lectures and seminars. Although it was hard work, it was a great experience and I'm still good friends with the old editorial team. The skills I learnt on KRED – from writing and presentation to managing a small team – have proved invaluable to my career. And taking a English degree ensures endless opportunities – it teaches skills which can be applied to any number of jobs. I remember my experiences at Kent very fondly – the work, the people and the place."

Karen Leadbetter, management consultant

Studying at Stages 2 and 3

By the time you enter Stage 2, you should have a better idea of the areas you wish to study. You select core courses that give you a solid grounding in broad periods and genres of English and/or American literature and explore a variety of critical approaches. In the final year, you move into specialised areas of study.

All single honours students choose two core courses. Joint honours students choose one core course.

Stage 2

All single honours students choose two core courses. Joint honours students choose one core course. Each core course is made up of two linked core modules, as shown.

- Medieval and Tudor Literature/ Early Modern Literature (1590-1660)
- Shakespeare and his Contemporaries 1: Comedies/ Shakespeare and his Contemporaries 2: Tragedies
- Early American Literature: 1630-1880/Modern American Literature

Please note: students taking English and American Literature and Creative Writing must take the core writing course:

- Narratives from Life/ Individual Writing Project.



Stage 3

In the final year, you move into specialised areas of study, with modules exploring specific authors, genres, or topics. There is also the chance to complete a supervised dissertation on a topic of your choice (the Long Essay).

Students taking English, American and Postcolonial Literatures take the Long Essay, plus three special modules (at least two must be chosen from the list below):

- Postcolonial Writing
- Language and Place in Colonial and Postcolonial Poetry.

Other single honours students take another core course and two special modules, or one special module and one Long Essay. Joint honours students take either one core course (or one core module plus one special module).

Core courses:

- Eighteenth-Century Literature 1660-1750/Eighteenth-Century Literature 1750-1830
- Nineteenth-Century Literature/Modernism.

Special modules

- Bodies of Evidence: Reading the Body in Eighteenth-Century Literature
- The Body
- Charles Dickens and Victorian England
- Chaucer
- Devils, Whores and Deceit: the Dramatic Repertoire of the Prince Charles' Men (1604-21)
- Fantasy and Desire in Early





Modern Literature

- Innovation and Experiment in New York, 1945-1995
- The Unknown: Reading and Writing
- Image, Vision and Dream: Medieval Texts and Visual Culture
- Language and Place in Colonial and Postcolonial Poetry
- Literature and Food
- Long Essay
- Native American Cultures: Texts and Contexts
- Nineteenth-Century American Short Story
- The Literature of Terror
- Postcolonial Writing
- Reading and Writing the Innovative Contemporary Novel
- Reading and Writing Poetry
- Reading and Writing Short Fiction
- Romance
- Romanticism and the Novel: Scott-Wilkie Collins
- Romanticism and the Novel: Walpole-Scott
- Sea Studies, Desert Studies: Literature and Other Media
- Twentieth-Century American Short Story
- The Unknown: Reading and Writing

Please note: students taking English and American Literature and Creative Writing must choose at least one of the three writing modules.

Core modules: Stages 2 and 3

Medieval and Tudor Literature

English literature exploded into existence in the late 1300s. Chaucer was its most influential representative, but his contemporaries were no less impressive, including the author of *Gawain and the Green Knight*. It was also a time when alternative voices were heard in, say, *The Book of Margery Kempe* or Langland's *Piers Plowman*. Such texts provide us with an exhilarating introduction to key genres (eg romance, lyric) and modes of expression (eg allegory, satire) that were to become landmarks of the literary landscape. The 1500s saw a new kind of beginning. Writers such as Wyatt, Sidney and Spenser recognised their debt to the Middle Ages, and also stand on the threshold of the Renaissance, introducing new forms of expression, such as the sonnet, into an English context.

Early Modern Literature (1590-1660)

The period 1590-1660 was one of extraordinary change and variety in English literature. Writers experimented with literary forms and addressed new readerships and issues – disorder, whether social, political, sexual, or spiritual, became a frequent preoccupation. This module explores some of the most powerful imaginative writing English literature has to offer, including the work of Shakespeare (sonnets), Donne and Milton.

Shakespeare and his Contemporaries 1: Comedies

This surveys one of the principal species of drama across four centuries. It comprises study of Shakespearean comedy, work by 16th and 17th century dramatists (such as Jonson, Middleton, Congreve), and 19th and 20th century dramatists (such as Wilde, Shaw, Ayckbourn, Stoppard). We study texts in relation to changing models of comedy and theories of the comic, and the module considers the cultural and theatrical circumstances for, and in which, comedies were written.

Shakespeare and his Contemporaries 2: Tragedies

Beginning with the work of Shakespeare and his contemporaries, and ending with tragedy written in our own time, this module surveys drama across four centuries. Study of Shakespearean texts will combine with work on drama by 16th and 17th century writers (such as Heywood, Middleton, Webster, Ford) and 19th and 20th century dramatists (such as Eliot, Pinter, Beckett, Bond). We examine texts in relation to changing models of tragedy and theories of the tragic, and the module examines the cultural and theatrical circumstances for, and in which, tragedies were written.



Eighteenth-Century Literature, 1660-1750

This module celebrates the variety and innovations of the period. It highlights issues such as the development of poetic form; gender, sensibility and sexuality; the myth and reality of Grub Street; criminality; genres, readership and reception. We will also explore some of the most influential critical accounts looking at the country and the city, the decline of romance, the rise of the novel and emergence of domesticity as a dominant cultural ideal. Reading is likely to include satirical, lyrical and narrative poetry, anti-slavery writing, journalism, criminal biography, sentimental fiction, travel, and even pornography. Writers studied include Swift, Pope, Gray and Defoe.

Eighteenth Century Literature, 1750-1830

This module explores the ways in which writers built on and broke with the traditions and conventions of earlier eighteenth century literature. We will trace the decline of hitherto popular literary modes, such as the sentimental novel, and the development of new forms such as the feminine Bildungsroman. In addition, we will examine how the existing genres (such as lyrical poetry, autobiography, travel writing and the novel) were adapted to reflect and respond to new cultural and colonial encounters (such as Cook's voyages to the Pacific).

Early American Literature: 1630-1880

The early settlement of America is studied by looking at prominent Puritan writers such as Thomas Morton. You then look at encounters with the new world and declarations of independence, from writers such as Benjamin Franklin. The module asks some key questions about the development of American writing and the impact of America's intellectual history on its major writers prior to the Civil War, including Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson. Throughout, students will be expected to grapple with such themes and issues as religion, democracy and independence, encounters and exchanges between new and old world, gender, race, industry, intellectual history, and the individual.

Modern American Literature

This module looks at a series of interpretations of the American nation and its place in the world. Works include Cather's 'dialogue' with the masculinist myth of the American west, Jamesian realism, Pound's influence on both sides of the Atlantic, Faulkner's regionalist modernism, the Harlem renaissance writings of Ralph Ellison, up to the experimental

modes of Burroughs and Doctorow. The module also looks at contemporary writers, Toni Morrison, and Adrienne Rich as an introduction to the contexts of women's poetry in the US.

Narratives from Life

This module explores current attitudes to and uses of autobiography and the implications for the selection of material. It goes on to examine the meaning of 'autobiographical' in the context of prose fiction, drama and poetry. A series of written assignments allows you to experience the selection and editing of material and test the effect of presentation techniques.

Individual Writing Project

This is an opportunity for you to develop a large piece of creative work under guidance. You can choose any written form or style to produce a coherent piece of work. This could consist of Autobiographical material, historical fiction, short stories, extracts from a novel, poetry or drama – or you can use other forms by agreement with the tutors. Teaching is by seminar and small group tutorials, where you share your work with others for constructive feedback. Preparation for the final presentation forms part of a more general discussion about writer, reader, accessibility and communication.

A year in the School of English

Special modules (In alphabetical order)

Bodies of Evidence: Reading the Body in Eighteenth-Century Literature

This module explores the 18th century fascination with bodies, and the truths (or lies) that bodies were supposed to reveal. The module focuses on the ways in which the body is read and constructed in 18th century poetry and prose, and how these readings and constructions reflect concerns about class, race, gender and sexuality.

Charles Dickens and Victorian England

The module takes a chronological, developmental path through Dickens's career, highlighting particular topics such as satire, propaganda, childhood, London and comedy. The module includes a day's excursion to Dickens's London.

Chaucer

This module explores Chaucer's work in relation to other writing of his era. Texts are related to aspects of medieval culture and to critical debate, covering such topics as the construction of gender, ideas of the self and of history. This module is an opportunity for in-depth study of Chaucer's work, its historical and cultural contexts, and its relationship to other medieval writing and the visual arts of the period.

Students and staff within the School of English are involved in all kinds of literary activities, from publications to public lectures, from media awards to academic conferences. Here are a few of the highlights from the academic year 2007-2008.

Abdulrazak Gurnah, author and Professor of English and Postcolonial Literature at the University of Kent, was awarded the 2007 Radio France International (RFI) Témoin du Monde Prize for the French translation of his novel *By The Sea* (translated by Sylvette Gleize, Galaade Éditions).

Malcolm Andrews, Professor of Victorian and Visual Studies, was elected President of The Dickens Society of America. The Dickens Society is an academic organisation, founded in 1981. It publishes a scholarly journal, *Dickens Quarterly*, at the University of Massachusetts, Amherst.

Patricia Debney, lecturer in Creative Writing, was appointed Canterbury Laureate for 2007/08.

Scarlett Thomas, lecturer in Creative Writing was longlisted for the Orange Broadband Fiction Prize for her novel *The End of Mr. Y*.

Nicole Fordham, Lynn Trebill and Maria Bradley, students of the creative writing programmes at Bridge Wardens College were published in a new anthology of Women's Writing in Medway entitled *The Mermaid*.

Night Train 5, an anthology of creative writing from students in the School, was published.

Banquet was launched, a new magazine of poetry and prose from University of Kent.

The School of English hosted two conferences, 'British Travellers and Equestrian Enthusiasts in Greater Syria and Arabia: Wilfred Scawen Blunt, Lady Anne Blunt and Others' and the 'Annual Kipling Conference'.

The School of English played host to a number of renowned writers including poets, Carole Satyamurti, Richard Price, John Kinsella, Christopher Reid and Jackie Kay, and authors including Anjum Hasan, Louise Dean and Rachel Cusk.

For more details of recent and current events within the School of English, go to www.kent.ac.uk/english/events/

Continued overleaf



Devils, Whores and Deceit: the Dramatic Repertoire of the Prince Charles' Men

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

Fantasy and Desire in Early Modern Literature

How does early modern literature explore fantasy, and examine romantic, erotic and sexual desire? This module studies the imaginative and intriguing work of Elizabethan and Jacobean writers, with a focus on poetry.

Innovation and Experiment in New York (1945-1995)

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

The Unknown: Reading and Writing

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

Language and Place in Colonial and Postcolonial Poetry

This module focuses on a comparative study of poets from geographical areas which have formally been colonised by England, and where writers have sought to forge a distinctive national literature which acknowledges the differences in place, language and culture from that of certain English traditions. Material includes work by Irish, Caribbean and Australian poets.

Literature and Food

This module investigates ways of reading food in literature, beginning with a comparison of Jane Austen's Emma and Malthus's theories about famine and population control, working through Vilette, Mrs Beeton and Virginia Woolf to the exploration of food and national identity during and after the Second World War. You also examine relationships between eating and reading, juxtaposing evidence from fiction, political theory and cookbooks.

Long Essay

This module involves writing a research dissertation on a topic of your choice, under individual supervision. If your degree is in English, American and Postcolonial Studies, this essay should be related to postcolonial literature.

Native American Cultures: Texts and Contexts

This module introduces you to a range of writing by and about Native American peoples. You become familiar with a range of narrative techniques and issues concerning Native American identity, building on theories of otherness, domestic dependent nationhood, and self-determination.

Nineteenth Century American Short Story

This module focuses on the work of Hawthorne, Poe, Melville, Twain, Crane, James and London, and considers issues of form and theme.

Postcolonial Writing

This module considers postcolonial writing from the last thirty years or so, and focuses on fiction within a context of polemical and theoretical arguments. Major concerns for discussion include nation, culture, gender and globalisation.



Reading and Writing Poetry

Through a mixture of critical seminars and informal writing workshops, the module introduces the formal modes of poetry, key themes and critical and theoretical accounts of what poetry is and does.

Reading and Writing Short fiction

The line of short story development that runs from Chekhov to Katherine Mansfield to Raymond Carver is one of the most inspiring to study. This module looks at that vein of influence from the point of view of the practising contemporary writer. You study a small selection of stories by each author with a view to gaining inspiration and technical expertise in your own work. The emphasis is analytic and practical: seminar discussions and writing clinics are interspersed with workshops looking at students' own stories.

Reading and Writing the Innovative Contemporary Novel

You are exposed to a variety of stimulating contemporary novels and encouraged to make connections between them and assess the ways in which they incorporate innovative devices. In the second half of the term, students work on the introductory chapters to their own novels with regular writing workshops.

Romance

This module is devoted to the study of romance, from its medieval origins through to modern adaptations in novels and film. As a genre it may be described as narratives of courtship and quest; however, this module examines competing definitions from different historical periods. You cover topics such as the role of destiny; images of alien lands and peoples; women as sovereign quest objects; and the 'invention' of romantic love.

Romanticism and the Novel: Scott to Wilkie Collins

The module begins by looking at three novels; two by Scott, one by Austen, published between 1815 and 1820, examining how these texts respond to and incorporate Romantic ideas. It studies a range of other fictions written in the late 1810s and early 1820s, all of which use the conventions of Gothic fiction.

Romanticism and the Novel: Walpole to Scott

The module begins by looking at Walpole's *The Castle of Otranto* from 1764, as the first Gothic novel, and considers the significance of the Gothic in a mid-18th century context. The central part of the module comprises the study of a range of fiction written in the 1790s. It examines the debates about the nature of Romantic literature and the role of the novel in accounting for the individual, society and history.

Postcolonial literature at Kent

Kent is one of the leading centres for the study of postcolonial literature in the country and the School of English has a long history of teaching African, Caribbean and Indian literature. It is home to the Centre for Colonial and Postcolonial Research, and many students who study postcolonial literature at undergraduate level go on to do postgraduate work here.

There are several postcolonial special modules, and in these you may find yourself studying very recently published books and drawing upon newspapers and the Internet for critical resources. Postcolonial Studies has its own extra-curricular activity too. Each year the School welcomes a writer-in-residence from India. Recent visiting writers include Radhika Jha, Vijay Nair, Manju Kapoor and Anjum Hasan.

Other writers regularly come to speak to students, and the School of English also runs conferences related to postcolonial literature.



Twentieth Century American Short Story

This focuses on the work of writers such as Anderson, Hemingway, Fitzgerald, Faulkner and Carver, and considers other recent and contemporary writers, and issues of form and theme.

Teaching and assessment

Students are taught using a combination of seminars and lectures. For creative writing modules, students also attend writing workshops.

Stage 1 is assessed by coursework (essays, seminar participation) in the first semester, and by coursework and examination in the second semester. Students must

pass Stage 1 in order to proceed to Stage 2. In Stages 2 and 3, core modules are assessed by coursework and examination. Special modules are assessed by coursework only. Your final degree result is dependent on the marks you achieve in Stages 2 and 3.

Kent novelists and poets

There are several novelists and poets teaching within the School of English.

Abdulrazak Gurnah's novel *Paradise* was shortlisted for the Booker Prize. His most recent novel is *Desertion*.

Scarlett Thomas's novels include *Going Out*, *Bright Young Things* and *PopCo*. Her most recent novel *The End of Mr. Y* was longlisted for the Orange Broadband Prize for Fiction.

Patricia Debney's publications include the prose poetry collection *How to Be a Dragonfly* and the novel *Losing You*. She was appointed Canterbury Laureate for 2007/08.

Lucy Ellmann's novels include *Man or Mango?*, *Dot in the Universe* and *Doctors and Nurses*.

Todd McEwen's novels include *Who Sleeps with Katz* and *Arithmetic*.

Several students from the School of English have gone on to become well-known writers.

Kazuo Ishiguro graduated from Kent in 1978 with a degree in English and Philosophy. His novel *The Remains of the Day* won the Booker Prize in 1989. *An Artist of the Floating World* and *When We Were Orphans* were both Booker-shortlisted.

David Mitchell graduated in 1990 with a degree in English and American Literature. In 2001, he was shortlisted for the Booker Prize with his novel *number9dream* and again in 2004 with *Cloud Atlas*.

Sarah Waters graduated in 1987 with a degree in English and American Literature. Her first novel *Tipping the Velvet* was adapted into a TV drama by the BBC and in 2002 her novel *Fingersmith* was shortlisted for the Booker Prize.

Please see the *Part-time Prospectus* for details of novelists and poets teaching on the part-time certificate, diploma and degree programmes.

Research interests

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

The School is also a leading centre for postcolonial literature, with staff working on 18th-20th century literatures in English (African, Afro-American, black British, Caribbean, Indian, Australian, Pacific and Irish). Recent publications include: Rod Edmond, *Representing the South Pacific: Colonial Discourse from Cook to Gauguin*; Caroline Rooney, *Literature, Animism and Politics: Writing Africa*; Abdulrazak Gurnah (ed), *Essays on African Writing*; and Alex Padamsee's *Representations of Indian Muslims in British Colonial Discourse*.

The School has a cluster of scholars working on 19th and 20th century literature. Malcolm Andrews, editor of *The Dickensian*, has published on Dickens, and most recently, *Landscape and Western Art* (Oxford History of Art). David Blair has a special interest in the Romantic and Gothic novel and has edited *The Moonstone* by Wilkie Collins.

D H Lawrence 1922-1930, also works on comedy and auto/biography. David Ayers writes on modernism and critical theory, and has recently published *English Literature of the 1920s*; Jan Montefiore, author of *Feminism and Poetry*, works on 20th century and contemporary poetry. Sarah Wood is author of *Robert Browning: A Literary Life*.

Among our specialists in American literature, Keith Carabine is author of *The Art and The Life: A Study of Under Western Eyes*, while Henry Claridge, editor of *Scott Fitzgerald, Critical Assessments*, has an interest in 17th and 18th century American literature, and the poetry of the 1920s. David Herd works on 20th century poetry and has recently published *John Ashbery and American Poetry*; David Stirrup works on 20th century Native American fiction, and co-edited *Native American Storytelling*.

Specialists in 18th century writing are Donna Landry (*The Invention of the Countryside*) and Jennie Batchelor (*British Women's Writing in Britain in the Long Eighteenth Century: Authorship, History Politics*). Sarah Moss has research interests in Romanticism and travel writing (*Scott's Last Biscuit: Writing on Ice 1770-1800*).

In Shakespeare and early modern literature, Marion O'Connor specialises in theatrical reconstruction and has recently edited *The Witch* for the Oxford Collected Works of Thomas Middleton. Martin Scofield, author of *Ghosts of Hamlet: the Play and Modern Writers*, also studies the American short story.

Working in topics in medieval literature that include the visual arts, dreams, sexuality and spirituality. Peter Brown is editor of *Reading Dreams: The Interpretation of Dreams from Chaucer to Shakespeare*.

There are also several novelists and poets within the School of English. For details of publications, see p16.

Visiting our campus and applying to Kent

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

Open Days

Canterbury Open Days are held in July and October for potential students, and their family and friends, to have a look round the campus. The day includes a wide range of subject displays, informal lectures and seminars, and the chance to tour the campus with current students to view accommodation and facilities. You can also meet staff to discuss course options or admissions, disability and dyslexia support and study skills. For more information see www.kent.ac.uk/opendays/

UCAS Visit Days

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



Did you know...

The University has a **cosmopolitan** atmosphere with over 120 different nationalities represented on campus.

More information

For more information about degree programmes within the School of English, please contact Emma Bainbridge, School of English, University of Kent, Canterbury, Kent CT2 7NX
Tel: 01227 823402
Fax: 01227 827001
Email: E.Bainbridge@kent.ac.uk
www.kent.ac.uk/english/

If you have any queries about the application process, the Information and Guidance Unit offers a friendly service with advice on how to

choose your degree, admissions procedures, how to prepare for your studies, and information about the University of Kent's facilities and services.

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

Tel: 01227 827272
Freephone (UK only): 0800 975 3777
Email: information@kent.ac.uk

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/ or from the Information and Guidance Unit).

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.

Application facts

Award

BA (Hons)

Location

Canterbury

UCAS codes

Single honours

- English and American Literature (Q300)
- English and American Literature and Creative Writing (Q324)
- English, American and Postcolonial Literature (Q302)
- English and American Literature with an Approved Year Abroad (Q301)
- English and American Literature and Creative Writing with an Approved Year Abroad (Q3255)
- English, American and Postcolonial Literature with an Approved Year Abroad (Q303)

Joint honours

English and American Literature and...

- Classical & Archaeological Studies (QQ38)
- Comparative Literary Studies (QQF3)
- Computing (QG34)
- Drama (QW34)
- Film Studies (QW36)
- French (QR31)
- German (QR32)
- Hispanic Studies (QR34)
- History (QV31)
- History & Philosophy of Art

(VQ33)

- Italian (QR33)
- Law (MQ13)
- Philosophy (QVH5)
- Religious Studies (QV36)
- Sociology (LQ33)

English, American and Postcolonial Literatures and...

- Film Studies (WQ63)
- Hispanic Studies (QR14)
- History (VQ13)
- History & Philosophy of Art (VQH3)

Offer levels

Single honours

A/AS level 300-320 points (3.5 A level equivalents) including BC/BB/AB at A level, IB 31-35 points (14-16 at Higher)

Joint honours

A/AS level 260-320 points (3.5 A level equivalents) including BC/BB/AB at A level, IB 29-35 points (13-16 at Higher)

Required subjects

A level English Literature, or English Language and Literature, grade B

Year abroad

The chance to spend a year studying in Europe or the USA

Professional accreditation

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



University of Kent

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