1. **Title of the module**

CPLT8110 (CP811) – Writing Unreason: Literature and Madness in the Modern Period

1. **School or partner institution which will be responsible for management of the module**

School of European Culture and Languages

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 7

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

Optional for MA Comparative Literature

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Demonstrate familiarity with the substantial interaction between modern European literature and the theme of madness;

8.2 Demonstrate knowledge of the cultural and historical contexts in which literature and the theme of madness have interacted since the European Enlightenment;

8.3 Critically assess the distinctive stylistic and generic features of modern European literary works that engage with the theme of madness;

8.4 Examine the way in which writers in the modern period have actively engaged with various forms of non-literary discourse in their depictions of madness, these discourses including the medical/scientific, the mystical, and philosophical, and the psychoanalytic.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Demonstrate refinement in communication skills and argumentation, through one extended piece of written coursework;

9.2 Demonstrate development in close reading and analytical skills;

9.3 Demonstrate independent research skills.

1. **A synopsis of the curriculum**

This module is designed to introduce students to major literary works (in various genres) from the early nineteenth century to the present day that explore the theme of madness, with a particular focus on the function of madness as a metaphor. The module will encourage students to consider the historical contexts out of which the various texts emerge, and to analyse the ways in which modern European literature takes up the theme of madness to explore social, psychological, philosophical, religious, and aesthetic questions. Particular attention will be paid to the close analysis of literary style in order to assess each writer’s attempt to capture the discourse of madness. Topics for consideration will include the relation between artistic creativity and madness, madness as a form of socio-political resistance, madness and gender, the figure of the ‘double’, and, above all, the extent to which Michel Foucault is justified in claiming in The History of Madness that in the post-Enlightenment period ‘unreason has belonged to whatever is decisive, for the modern world, in any work of art’.

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

Any edition of the works listed below:

Thomas Bernhard, *Wittgenstein’s Nephew* (1982)

Georg Büchner, *Woyzeck* (c. 1836–7)

Fyodor Dostoevsky, *The Double* (1846)

Nikolai Gogol, *Diary of a Madman* (1835)

Sarah Kane, *4.48 Psychosis* (2000)

Vladimir Nabokov, *Despair* (1934)

Gérard de Nerval, *Aurélia* (1855)

Sylvia Plath, *The Bell Jar* (1963)

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Essay (5,000 words) – 100%
	1. Reassessment methods
* Reassessment Instrument: 100% Coursework
1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

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| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Comparative Literature modules are intrinsically relevant to internationalisation given that students study works from a range of cultures. The texts studies on this module come from various European and non-European traditions, and students are required to consider those works within the cultural context and to explore the implication of these cultural differences as they pertain to the representation and the understanding of madness.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |