ACADEMIC EXCELLENCE AND INSPIRATIONAL TEACHING

Kent is one of the UK’s leading universities, ranked 23rd in The Guardian University Guide 2017. In the Research Excellence Framework (REF) 2014, Kent is ranked 17th* for research intensity, outperforming 11 of the 24 Russell Group universities.

Kent’s School of English has an excellent reputation both for its research and innovative range of programmes, and was ranked 14th nationally in The Guardian University Guide 2017.

World-leading research
In the Research Excellence Framework (REF) 2014, English at Kent was ranked 10th in the UK for research intensity in the Times Higher Education (THE). We were also ranked 15th for research power.

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

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

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

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

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

*of 122 universities, not including specialist institutions.
All of these opportunities help you to develop as an independent thinker, confident in your ability to express your opinion with passion and sensitivity. In addition to these formal learning opportunities, the Student Support team and a personal academic advisor are both on hand to assist you on your academic journey.

Tradition and innovation

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

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

A global outlook

According to the Times Higher Education (THE), Kent is ranked in the top 10% of the world’s universities for international outlook. We are known as the UK’s European university due to our proximity to the European mainland and our links with many top-ranking European institutions, and our postgraduate centres in Paris, Brussels, Athens and Rome.

We encourage all our students to place their studies in an international context. In the School of English, you have the opportunity to spend a year studying abroad, either in Europe (where we have links with universities in countries such as France, Germany, Italy, Spain, Switzerland, Portugal and the Czech Republic) or further afield, including the USA, Canada, South Africa, Singapore, Korea or Hong Kong.

The School has a cosmopolitan atmosphere, welcoming students and staff from all over the world.

Stimulating literary environment

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

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

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

A successful future

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

The School of English supports students with a range of workshops and lectures in career-searching and employability skills. For more information on the careers advice we provide at Kent, please see p8 or go to www.kent.ac.uk/employability

DID YOU KNOW?

In the National Student Survey 2015, Kent gained the 5th highest score in the UK for overall student satisfaction.
SUPERB STUDENT EXPERIENCE

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

Excellent academic resources
Throughout your degree, you are encouraged to make the most of the excellent learning environment provided by the Templeman Library, which has a wealth of resources to support study and research, as well as print and electronic collections. To help you work and study online, we provide student PCs and Wi-Fi-enabled study hubs across campus.

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

Supportive community
As a student in the School of English, you belong to a community of researchers, teachers, undergraduates, postgraduates, support staff and visiting scholars. We promote a sense of community through research seminars, the student-led Literature Society, focus groups, the Student Forum and other social events, and subsidised and self-funded field trips (recently undergraduates have visited nearby attractions, such as the Globe Theatre or travelled much further afield to destinations such as New York).

Kent Extra
Kent Extra is an excellent way to get more from your time at university. It provides opportunities to enhance your knowledge, learn new skills and improve your CV. You can do this by attending one of our summer schools; by volunteering; or by taking a Study Plus course in an area that interests you. For details, see www.kent.ac.uk/kentextra

Beautiful green campus
Our Canterbury campus is set in 300 acres of parkland with views of the city and Canterbury Cathedral. It has its own cinema, theatre, concert hall, nightclub, restaurants, cafés, bars, a sports centre and gym. Everything you need on campus is within walking distance, including a general store, a bookshop, banks, a medical centre and a pharmacy. Kent has a reputation for being a very friendly campus with a cosmopolitan atmosphere.

A cosmopolitan university
Kent has a diverse, international community with 37% of academic staff from outside the UK and students representing 148 nationalities. We also have strong links with some of the best universities in Europe and around the world, providing you with outstanding academic opportunities to enhance your studies. Kent is only two hours by train from Paris and Brussels and, for many students, continental Europe can be as much of a social opportunity as an academic one.

Attractive location
From campus, it’s a 25-minute walk or short bus-ride into Canterbury, with its medieval buildings, lively bars and shops. The coastal town of Whitstable is close by and there are sandy beaches further down the coast. The beautiful Kent countryside has inspired writers such as Austen, Chaucer and Dickens. London is under an hour away by high-speed train.
What do you think of the facilities on campus?
I couldn't live without the library. It has everything you need and the staff are always on hand to help. The feedback you receive on your coursework is very constructive, too. You feel you are being enabled to fulfill your potential.

What about your lecturers?
They've been wonderful. Their excitement and enthusiasm for the subject is infectious and motivates you to do well. The lecturers are all so approachable and always encourage you to ask questions. The School of English undergraduate common room is a great place to read a book and relax.

What is the level of support like in your studies?
The contact you get from staff in the School of English is brilliant. During the first year, I needed some help with my writing skills and sought advice from an adviser in the School. I also attended writing skills workshops run by the Student Learning Advisory Service. The support available here is endless.

What are your plans for the future?
I've applied for a place on the Master's course in Medieval and Early Modern Studies at Kent. I've enjoyed it so much here and I'm not ready to leave just yet. I have found a subject I'm passionate about and simply don't want to stop learning. After that, I might consider further study or a career in teaching. English is so diverse, I don't feel limited to a particular career choice. I'm very lucky, the door is wide open for me.

What advice would you give to a prospective student?
Make the most of your time here because the three years will fly by. There is a great sense of community at Kent so be approachable and just enjoy it – you will constantly meet new people and make lots of friends. Finally, ask for help if you need it. Everyone just wants to help you to do the very best you can.
A SUCCESSFUL FUTURE

Kent equips you with the skills you need to gain a competitive advantage when it comes to getting a job. Many career paths can benefit from the analytical and writing skills you develop as a student in the School of English.

Good career prospects
According to recent employment statistics, Kent graduates are doing better than ever in the job market. More than 95% of Kent students who graduated in 2015 found a job or further study opportunity within six months.

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

Gain transferable skills
Studying for a degree is not just about mastering your subject area. Today, employers are looking for a range of key skills and you are encouraged to develop these within your degree programme. Dealing with challenging ideas, thinking critically and working independently are all important skills, which you gain through your studies. Your communication skills improve and you learn how to express your opinions passionately and persuasively, both orally and in writing. Every student in the Faculty of Humanities can now take their programme of study with a Year in Industry, enabling you to gain valuable work experience while completing your degree.

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

The Service also provides up-to-date information on graduate employment opportunities before and after you graduate. For more information, see www.kent.ac.uk/employability
Mark McBride graduated from Kent in 2013 with a first-class degree in English and American Literature. He is currently in the final year of a three-year accountancy training contract with PwC.

What attracted you to Kent?
I’m a local lad so I was already familiar with the University, having attended school in close proximity to the campus. The biggest attraction for me, however, was the breadth of the English course itself. It covered such a wide range of topics, so I knew I wouldn’t be restricted to the study of Shakespeare and Chaucer.

Did the course live up to your expectations?
Definitely. In the first year, we covered the basics, but also had the opportunity to take some wild modules. I studied Science and Literature and even learned Portuguese. The same degree of flexibility continued throughout the course. In the second year, I took modules in Elizabethan and Jacobean drama and medieval literature while in the final year, I had the chance to explore 18th century literature. It was an interesting mix.

What about your lecturers?
The teaching on the course was of fantastic quality – I can’t fault it. There is such a broad range of expertise in the School of English. The lecturers are all highly qualified and very good at what they do.

And your fellow students?
They came from a wide variety of backgrounds so you were exposed to so many different ideas and perspectives in seminars. We had lots of lively discussions and debates.

How did you find university life in general?
I had a wonderful time. The social life was fantastic and I made friends with a lovely bunch of people. One of the things I love about Kent:49,253 is the fact that it’s such a warm and welcoming place. The campus is very beautiful, too.

What are you doing at the moment?
I am in the final year of a graduate training contract with PwC and, in my role as senior associate, I provide international mobility tax advice involving a mixture of compliance and consultancy work. I like to have variety in my work, which this job offers in abundance, so you are never stuck doing the same thing each day. I am also studying for my chartered accountancy qualification as part of the graduate training programme.

How do you think your studies at Kent have helped you in your career so far?
My job is as much about people as it is about numbers. One of the many skills the course taught me is how to engage with other people and communicate well. The ability to liaise with people from different backgrounds and build a rapport, as well as explain difficult concepts, present ideas clearly and write with clarity, are all skills that are essential for this job and ones I developed as an English student at Kent.

What’s next for you?
I don’t have a grand plan at the moment. My training contract with PwC ends in September and I will hopefully qualify as a chartered accountant this year. PwC offers a lot of opportunities so I will either consider my options here or look to move to another company within an accountancy role.

What would you say to someone thinking of studying at Kent?
I’d definitely recommend Kent. If there is one piece of advice I would offer, it is to be completely open minded about your studies. Some of the modules I ended up enjoying the most were the ones I wasn’t interested in initially. The same thing applies to future career options, too. I never expected to be carving a career in accountancy when I first started at Kent.
CHOOSING YOUR PROGRAMME

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

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

At Kent, you have a choice of seven single honours programmes:
- Contemporary Literature
- English, American and Postcolonial Literature
- English, American and Postcolonial Literature with an Approved Year Abroad
- English and American Literature
- English and American Literature with an Approved Year Abroad
- English and American Literature and Creative Writing
- English and American Literature and Creative Writing with an Approved Year Abroad.

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

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

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

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

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

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

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

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

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

**Further information**
For further information, visit www.kent.ac.uk/ug
JOINT HONOURS PROGRAMMES

At Kent, we offer a wide range of joint honours programmes at undergraduate level, which are becoming an increasingly popular choice with our students.

It is possible to take English and American Literature as a joint honours degree, allowing you to combine literature with another subject from within the Faculties of Humanities and Social Sciences (see right). English, American and Postcolonial Literature can also be studied as part of a joint honours degree. Study is normally divided 50:50 between your two honours subjects.

Recently, the School of English has developed two new innovative programmes, which bring together particular areas of specialism at Kent. Both of the programmes below are delivered across the University’s Canterbury and Medway campuses.

**English and American Literature and Music BA (Hons)**

This programme offers you the opportunity to develop your skills, knowledge and advanced understanding needed by today’s musicians while pursuing your passion for literature. Your technical skills in performance and music notation are an important feature of this degree, and we also encourage you to find your own creative voice with specialist composition modules. You can also choose from the full range of English and American Literature modules which cover both traditional areas (such as Shakespeare or Dickens) and newer fields, such as American literature, creative writing, postcolonial literature and recent developments in literary theory.

**English and American Literature and Journalism BA (Hons)**

This is a challenging programme, designed to give you the opportunity to study these two complementary subjects. Tutors for this joint honours programme include senior journalists with wide experience of multimedia newsrooms. Throughout the programme, you develop cutting-edge academic and vocational skills and a highly developed awareness of ethics. As with all our joint honours programmes, you also have the opportunity to choose from the full range of English and American Literature modules and the skills developed inform and complement your study of journalism.

**Joint honours subject combinations**

- English and American Literature and...
  - Art History (QV33)
  - Classical & Archaeological Studies (QQ38)
  - Comparative Literature (QQF3)
  - Drama (QW34)
  - English Language and Linguistics (Q391)
  - Film (QW36)
  - French (QR31)
  - German (QR32)
  - Hispanic Studies (QR34)
  - History (QV31)
  - Italian (QR33)
  - Journalism (QP35)
  - Law (MQ13)
  - Music (WQ33)
  - Philosophy (QVH5)
  - Religious Studies (QV36)
  - Sociology (LQ33)

- English, American and Postcolonial Literature and...
  - Comparative Literature (QQ2J)
  - Film (WQ63)
  - History (VQ13)

To download a brochure on your chosen joint honours subject, go to www.kent.ac.uk/courses/undergraduate/leaflets

**DID YOU KNOW?**

Over 90% of English students at Kent were satisfied with the quality of their course, according to The Guardian University Guide 2017.
STUDYING AT STAGE 1

Stage 1 is the first year of your degree programme.

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

Single honours English and American Literature students must take Romanticism and Critical Theory (the only compulsory module of the programme) and at least two of the following modules:
- Early Drama (30 credits)
- Readings in the 20th Century (30 credits)
- Writing America (30 credits).

You can also choose to take one or two of the following new School of English modules (or take 'wild' modules from other programmes offered at the University):
- Books that Shaped Culture: An Introduction to Literature (15 credits)
- Ideas and Practice: Introduction to Writing Poetry and Prose (15 credits).

Joint honours students take Romanticism and Critical Theory and one of the above 30-credit modules, plus modules from their other subject.

Single honours Contemporary Literature students must take the following three modules:
- Readings in the 20th Century (30 credits)
- Romanticism and Critical Theory (30 credits)
- Writing America (30 credits).

On the Creative Writing programmes, you take:
- Narrative Theory and Practice (15 credits)
- Poetry Theory and Practice (15 credits)
- Romanticism and Critical Theory (30 credits)

Plus one from:
- Early Drama (30 credits)
- Readings in the 20th Century (30 credits)
- Writing America (30 credits).

Additional modules can be taken from the School of English module list or 'wild' modules can be taken from other programmes offered at the University.

Most students choose to take their 'wild' modules from the Faculty of Humanities, which offers over 80 modules, including classical studies, history, history of art, languages, philosophy and religious studies.

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

Modules: Stage 1
Books that Shaped Culture: An Introduction to Literature
Here, you are introduced to a number of important literary texts in English, spanning a broad chronological range from the Anglo-Saxon period to the present. You are encouraged to develop a sense of the ways in which literary production has changed across time, and sharpen your critical capacity to analyse connections between textual materials and different areas of cultural production. Throughout, you explore questions such as: how might a literary ‘classic’ be defined? Who decides what constitutes a canonical work? How, and under what conditions, might canonical texts cross over into popular cultural discourses? How and why was English literature developed as an academic subject?

Early Drama
Canterbury was a cradle for early English drama. There are records of pageants and visits by Elizabethan players, perhaps witnessed by Christopher Marlowe, who was born and educated in the city. The texts

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

Matthew Magee
BA (Hons) English and American Literature
studied include his *Dr Faustus*, together with *Arden of Faversham* (an Elizabethan domestic tragedy of unknown authorship, set in various places in Kent and dominated by the figure of Mistress Alice Arden, who was executed in Canterbury in 1551 for conspiring to have her husband murdered). The module provides examples of early drama from the liturgy to the 16th century. You use each text to explore related areas and topics, such as problems of staging, social functions of drama, religious significance and comic possibilities.

**Ideas and Practice: Introduction to Writing Poetry and Prose**
In this module, you become familiar with basic forms and types of literary writing, and therefore possible avenues for your own creative writing, through the examination of work by selected recent and contemporary writers. You gain an understanding of the techniques and forms of contemporary creative writing, the elements of craft, the creative and critical choices that writers of poetry and prose can take, and the generation of ideas from a variety of sources and stimuli. You are also encouraged to experiment with a range of forms, produce a portfolio of work and write a critical reflection examining your choices and processes in the production of your work.

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

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

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

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

**Writing America**
This module emphasises the connections between literature and culture in the USA, from early considerations of a distinct American literature to the present day. You encounter some of the major debates and rhetorical and stylistic modes that have formed and modified American literary and intellectual culture. You approach questions of belief, gender, race, economy, space and time through a range of texts set against their historical backgrounds, within the context of cultural production, including the visual performing arts. You examine the local, regional and national frameworks within which these texts are produced, and the ways in which they resist and transcend national boundaries.
STUDYING AT STAGE 2

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

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

Single honours students must take at least two modules in pre-1800 literature over Stages 2 and 3. Postcolonial, Creative Writing and joint honours students must take at least one module in pre-1800 literature during Stages 2 or 3.

Single honours students choose four modules, joint honours students choose two, from the list below:
- American Modernities: US Literature in the 20th Century
- Chaucer and Late Medieval English Literature
- The Contemporary
- Declaring Independence: 19th-Century US Literature
- Early Modern Literature (1500-1700)
- Empire, New Nations and Migration
- Modernism

Creative Writing students choose two modules from the list above, plus two from the following list:
- Contemporary Poetry: Context and Innovation.
- Contemporary Poetry: Tradition and Innovation
- Elements of Fiction
- Writing Fiction: Tradition and Context.

Contemporary Literature Students must take The Contemporary and Modernism, plus any other two literature modules.

Modules: Stage 2

American Modernities: US Literature in the 20th Century
This module focuses on the study of 20th-century American literature and culture, organised conceptually around the idea of modernity. You explore the interconnections between modernity in the USA and the literary and philosophical ideas that shaped it (and were shaped by it) from the start of the century to its close. You focus on two versions of American modernity, broadly represented by New York and Los Angeles. Novels, works of art and critical texts are studied alongside one another to explore how these major regional hubs of aesthetic and cultural output developed competing conceptions of modernity, American culture and the place of ‘the urban’ in 20th-century life, with important effects on contemporary perceptions of the USA.

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

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

**Declaring Independence: 19th-Century US Literature**

When the Brooklyn-born poet Walt Whitman proclaimed in 1855 that the ‘United States’ were history’s ‘greatest poem’, he made an important connection between national political culture and literary expression. In some ways, this was no exaggeration. As a new experiment in politics and culture, the US had to be literally written into existence. Beginning with Thomas Jefferson’s dramatic Declaration of Independence in 1776, followed by the drafting of the Constitution after the Revolutionary War with Britain, the project of shaping the new United States in the 18th and 19th centuries was essentially a literary one.

**Empire, New Nations and Migration**

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

**Modernism**

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

**Novelty, Enlightenment and Emancipation: 18th-Century Literature**

Before 1660, there was no English novel, and by the end of the 18th century there was Jane Austen. This module asks how such a literary revolution was possible. It investigates the rise of professional authorship in an increasingly open marketplace for books. With commercial expansion came experiment and novelty. Genres unheard of in the Renaissance emerged for the first time: they include the periodical essay, autobiography, the oriental tale, amatory fiction, slave narratives and, most remarkably, the modern novel. Ancient modes such as satire, pastoral and romance underwent surprising transformations.
STUDYING AT STAGE 2 (CONT)

Reading Victorian Literature

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

Shakespeare and Early Modern Drama

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

Students studying Creative Writing choose two of the following modules:

Contemporary Poetry: Context and Innovation

Here, you are exposed to a wide range of contemporary English language poetries, which don't use traditional prosodies as their organising principles. Techniques and writing strategies covered include ‘chance’ procedures; cut-up; ‘field’ poetries; Oulipo; ‘concrete’ poetry; radical feminist poetics; the avant-garde lyric; ‘radical landscape’ poetries, amongst others. Teaching sessions also incorporate a writing workshop, and are supported by writing exercises.

Contemporary Poetry: Tradition and Innovation

This module exposes you to a wide range of contemporary English language poetries, which use traditional prosodies as their organising principles. Techniques and writing strategies covered include the wide range of verse forms, such as the sonnet, the quatrain and the couplet, as well as measures, such as the iambic pentameter. One of these forms for writing poetry provides the starting point for discussion each week, supported by writing exercises.

Elements of Fiction

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

Writing Fiction: Tradition and Context

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

All students within Kent’s Faculty of Humanities can apply to spend a year studying abroad or on placement as part of their degree programme. The year usually takes place between the second and final years of study.

Year abroad
Going abroad as part of your degree is an amazing opportunity and a chance for you to develop academically, personally and professionally. You gain confidence and independence and further develop many of the transferable skills employers are looking for, such as the ability to communicate effectively and being able to plan and organise your time. You also demonstrate that you are flexible in your outlook and have the enthusiasm and drive to succeed in a new environment.

For many students, their year abroad is a life-changing and rewarding experience. Having risen to the challenge of living in another country, they have a renewed belief in their ability to succeed.

We have exciting exchange links with universities in the USA, Canada, South Africa, Singapore, Korea and Hong Kong, as well as many European destinations via the Erasmus exchange network. For details, see the A to Z course list at www.kent.ac.uk/goabroad/opportunities

Placement year
The placement year provides the opportunity for you to gain experience in the workplace as part of your degree. The placement can be either paid work or an internship.

It gives you the opportunity to increase your contacts and networks so that you can hit the ground running when you graduate.

If taken, the year is assessed on a pass/fail basis through employer feedback and a written report that you submit. Tuition fees of the placement year are greatly reduced and employers may offer expenses or a salary.

There are many benefits to taking a placement year: it gives you the chance to gain some knowledge of the work environment, acquire new skills and develop your confidence.

For more information, see www.kent.ac.uk/humanities/studying/placement

DID YOU KNOW?
According to the National Student Survey 2015, 91% of English students were satisfied with the overall quality of their course.
STUDYING AT STAGE 3

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

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

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

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

Single honours Contemporary Literature students take four special modules, or three special modules and the Long Essay.

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

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

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

Single honours students must take at least two modules in pre-1800 literature over Stages 2 and 3. Postcolonial, Creative Writing and joint honours students must take at least one module in pre-1800 literature during Stages 2 or 3.

Special modules

Those marked * are usually only available to students taking Creative Writing. They may sometimes be available to literature students but are subject to availability.

- American Crime Fiction
- Animals, Humans, Writing
- Bodies of Evidence: Reading the Body in 18th-Century Literature
- The Book Project*
- The Brontës in Context
- Charles Dickens and Victorian England
- Clouds, Waves and Crows: Writing the Natural, 1800 to the Present
- Contemporary British and Irish Poetry
- Contemporary Irish Writing
- Creative Writing Long Project
- Cross-Cultural Coming-of-Age Narratives
- Discord and Devotion: Society and Spirituality in Middle English Literature
- The Global 18th Century
- The Graphic Novel
- Harlem to Hogan's Alley: Black Writing in North America
- Innovation and Experiment in New York, 1945-1995
- Language and Place in Colonial and Postcolonial Poetry
- Long Essay
- The Love Poem: Wyatt to Charlie XCX
- Marriage, Desire and Divorce in Early Modern Literature
- Marxism, Literature and Culture
- Native American Literature
- The New Woman
- Passport to Oblivion: Writing Self into History*
- Places and Journeys
- Postcolonial Long Essay
- Postcolonial Writing
- The Real America: Class and Culture in the American Gilded Age
- The Stranger
- Thomas Hardy
- A Throw of the Dice: Gambling, Gaming and Fiction*
- The Unknown: Reading and Writing
- Utopia: Philosophy and Literature
- Virginia Woolf
- Wresting with Angels: Writing the Prose Poem*
- Writing Lives in Early Modern England: Diaries, Letters and Secret Selves
- Writing the Past: Approaches to the Historical Novel*
- Writing the Poetic Sequence*
- Writing Violence – The 20th Century, the Holocaust and the Ethics of Representation*
19

experience as possible of what it might be like to publish a small book of creative writing in a genre of your choice.

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

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

Clouds, Waves and Crows: Writing the Natural, 1800 to the Present
This module looks at a variety of texts, in a variety of forms, from the early 19th century to the present. The poems, essays, novels, films, paintings and autobiographies all engage with, and question, our relationship to the world around us. They sometimes look at nature, but more often ask what it is, what we use it for, what our relationship to it is, what it means for us, what we

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

Animals, Humans, Writing
What is the relationship between ‘animal’ and ‘human’, and how is this explored through writing? This module seeks to examine creaturely relations by focusing on literature from the 18th century to the present, alongside key theoretical and contextual material that engages with questions concerning animality and humanity. You focus on how writers imagine distinct animal worlds as well as how they understand the role of animals in human culture.

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

The Book Project*
Ever wanted to write and publish a work of fiction or poetry? This module gives you as close an
make it mean and to what ends, or
what is the role that language plays
in creating or representing our role
in the world. While nature may be
seen to be something ‘out there’,
we ask how it is connected to our
understanding of identity, history
or sexuality.

Creative Writing Long Project
This module enables you to devise
a creative writing project of your
own choosing (subject to the
availability of an appropriate
supervisor and the viability of your
proposal). It is an opportunity for
you to shape your own creative
writing project and to extend your
creative work into a sustained piece
or sequence. You receive a series
of one-to-one supervisions to guide
you in the formulation, development
and evolution of your piece, or
pieces, of creative writing.

Cross-Cultural Coming-of-Age
Narratives
This module brings together a range
of texts and films from the 20th and
21st centuries that can be read
within and against the literary
tradition of the Bildungsroman or
coming-of-age narrative. Drawing
on material from the US, the
Caribbean, Asia and Europe, you
analyse the representation of the
coming-of-age experience in terms
of content and form, and assess
the ideological functions of the
Bildungsroman in a cross-cultural
context.

Discord and Devotion: Society
and Spirituality in Middle
English Literature
This module introduces you to
late-medieval models of social
order and, against these official
representations, explores how
established concepts of identity
and social status were debated,
destabilised and renegotiated.

Through analysing texts such as
William Langland’s Piers Plowman,
the letters of John Ball, Chaucer’s
The Canterbury Tales, selected
lyrics and historiographical texts,
you investigate the ways in which
attempts to control social movement
were challenged and contested.

The Global 18th Century
This module examines the
interactions between Britons and
the world beyond Europe during the
18th century and the different sites
of exchange and domination, as
well as hybrid cultural articulations,
that emerged from these
interactions. You look at a variety
of texts that depict non-European
people and places, as well as texts
that were read by Britons and
written by foreign and colonial
peoples, to assess critically the
transnational and transatlantic
understanding and influences
of the period.

The Graphic Novel
In this module, you focus on the
exploration of the graphic novel
as a visual and literary medium. The
module interprets the term ‘graphic
novel’ broadly, and incorporates
discussions of comic books,
political cartoons, as well as film
and television adaptations. You
begin with an examination of the
more mature aesthetic that became
increasingly popular for graphic
novels during the late 1980s, and
examine how these developments
have continued to evolve to the
present day.

Contemporary British and Irish
Poetry
The module focuses on innovative
poetry by British and Irish writers
from the British Poetry Revival
of the 1970s to the present day.
A crucial organising principle
throughout the module is the close
connections between these literary
works and discourses in history,
culture, politics and philosophy.
The module also introduces you
to how these poets, as a part of
their creative process, engaged with
concepts such as research, visuality
and performance. Writers you study
include Caroline Bergvall, Sean
Bonney, Allen Fisher and Maggie
O’Sullivan.

Contemporary Irish Writing
Here, you consider a broad variety
of Irish writing from around the
1970s to the present, sampling
significant developments in poetry,
drama and prose. Seminar
discussion focuses on recurrent
issues addressed in the texts
selected for study, such as history,
cultural memory, violence and
society, queer sexualities and
gender relations, national
and cultural identities, and the
negotiation of what the historian
Roy Foster has called the ‘varieties
of Irishness’.
Harlem to Hogan’s Alley: Black Writing in North America

This module brings together works of poetry and fiction by a number of black writers in the USA and Canada in the 20th and 21st centuries. With a particular emphasis on migration, music and urban space, you explore the intellectual, political, and aesthetic imperatives that drive these writers to address questions of race, ethnicity, gender, belonging, representation, poverty, privilege and trauma.

Innovation and Experiment in New York, 1945-1995

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

Language and Place in Colonial and Postcolonial Poetry

Here, you focus on a comparative study of poets from geographical areas which have formerly been colonised by England, and where writers have sought to forge a distinctive national literature acknowledging the differences in place, language and culture from that of certain English traditions. You study work by Irish, Caribbean and Australian poets.

Long Essay

This module enables you to devise a research project on a literary topic of your own choosing (subject to the availability of an appropriate supervisor and the viability of your proposal). It is an opportunity for you to formulate your own critical questions and to explore in greater depth an area of literary studies that strongly appeals to you. A series of one-to-one supervisions guide you in the development of your research skills and in the planning of an extended piece of critical writing.

The Love Poem: Wyatt to Charlie XCX

The Love Poem tells a history of English poetry through the lens of its most important and singular genre. You interrogate the characteristics of modern poetry itself through an investigation of love, desire, gender and intimacy as they have been articulated through the changing lyrical tradition of the language. You examine key canonical writers from the beginnings of the English lyric, including Thomas Wyatt and William Shakespeare, through complications in metaphysical poetry, the ballad and Romanticism, up to present-day representations of homosexual love, popular song and avant-garde expression.

Marriage, Desire and Divorce in Early Modern Literature

This module focuses on the theory and practice of marriage and divorce in early modern England and its treatment in the literature of the period. Examining a wide range of texts (drama, poetry, prose works and domestic handbooks alongside documentary sources, such as wills, legal records and letters), you explore the ways in which representations of marriage and its breakdown both reflected and informed the roles of men and women in early modern society.

Marxism, Literature and Culture

This module offers you a synoptic perspective on Marxist cultural criticism from the mid-19th century to the present day in Europe, Russia and North America. It begins with an analysis of a selection from Marx’s own writings, with the aim of introducing key terms, such as alienation, ideology and dialectic. Your understanding of these terms and their critical uses for literary and cultural studies develop during your studies, as you encounter a range of important Marxist thinkers and their writings.

Native American Literature

The module focuses on the literary production of North America’s indigenous peoples, drawing on the historical, cultural, and theoretical contexts of one tribe, the Anishinaabeg, or Ojibwe. You are encouraged to explore aesthetic and intellectual developments in Native literature and theory; to examine the nature of indigenous status in relation to both North America and the wider world; and to draw on your understanding of canonical literature and literary theory to isolate points of intersection and divergence between Native American and American literatures.
The New Woman
The New Woman, a controversial figure who became prominent in British literature in the late 19th century, challenged traditional views of femininity and represented a more radical understanding of women's nature and role in society. She was associated with a range of unconventional behaviour – from smoking and bicycle-riding to sexuality outside marriage and political activism. This module examines some of the key literary texts identified with the New Woman phenomenon, including women's journalism in the period.

Postcolonial Long Essay
This module enables you to devise a research project on a literary topic of your own choosing (subject to the availability of an appropriate supervisor and the viability of your proposal). It is an opportunity for you to formulate your own critical questions and to explore in greater depth an area of literary studies that strongly appeals to you. A series of one-to-one supervisions guide you in the development of your research skills and in the planning of an extended piece of critical writing.

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

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

Thomas Hardy
This module explores the range of Hardy’s work, including his novels, some short fiction poetry, prose, and autobiography, in the light of specifically 19th-century concerns, such as the emergence of modernity, the impact of science, the beginnings of modernism and the shift from the rural to the urban.

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

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

Utopia: Philosophy and Literature

The module examines some key texts in the theory and literary presentation of utopia. You examine classic utopian texts (Plato, Thomas More) and set these in the context of the modern theory of historical progress (Hegel), the failure of that progress to materialise (Agamben) and the nature of hope for the future (Bloch). You go on to explore modern classics which look at the failure of the communist utopia (Zamyatin, Huxley, Orwell) and at later texts which revived the genre of utopia (LeGuin, Atwood).

Virginia Woolf

This module examines the development of Virginia Woolf’s writing across the span of her life. You explore Woolf’s most important modernist texts alongside some of her lesser-known writings, and consider a range of literary forms she wrote in (novels, essays, short stories, auto/biography). As well as paying close attention to the distinct style of modernist literature, you consider various historical, cultural, philosophical, political and artistic contexts that influenced, and were influenced by, Woolf’s writing.

Wrestling with Angels: Writing the Prose Poem*

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

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

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

Writing the Past: Approaches to the Historical Novel*

Here, you investigate the theory and practice of writing contemporary historical fiction. You are exposed to a variety of stimulating contemporary novels. You are encouraged to make connections between them and assess the ways in which they engage with the historical periods in which they are set, and the ways in which history is (re)presented.

Writing Violence – The 20th Century, the Holocaust and the Ethics of Representation*

Early in her long essay ‘On Violence’, Hannah Arendt says, ‘no-one engaged in thought about history and politics can remain unaware of the enormous role violence has played in human affairs, and it is at first glance rather surprising that violence has been singled out so seldom for special consideration.’ In more than three decades since the publication of her book, much has been done to remedy this omission. Violence is everywhere now. As we look back on the wreck of the 20th century, we see it as Benjamin’s Angel of History perceived it: a chaotic constellation of man’s brutality against man.
KEN'T'S 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 and his most recent novel is The Last Gift. He was recently asked to join the Booker Prize Panel 2016.

Scarlett Thomas’s latest novel is The Seed Collectors; earlier works include Going Out, Bright Young Things, PopCo, The End of Mr Y and Our Tragic Universe. The End of Mr Y was longlisted for the Orange Broadband Prize for Fiction. Scarlett has also published a guide to creative writing, Monkeys with Typewriters.

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

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

David Flusfeder’s publications include A Film by Spencer Ludwig and John the Pupil.

Other creative writers in the School include poets Simon Smith (11781 W Sunset Boulevard), Nancy Gaffield (Continental Drift) and David Herd (Through); and novelists Alex Preston (In Love and War) and Dragan Todorovic (Little Red Transistor Radio from Trieste).

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

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

David Mitchell graduated in 1990 with a degree in English and American Literature. In 2001, he was shortlisted for the Booker Prize with his novel number9dream and again in 2004 with Cloud Atlas. His 2014 novel The Bone Clocks was longlisted for the Man Booker Prize.

Sarah Waters graduated in 1987 with a degree in English and American Literature. Her first novel, Tipping the Velvet, was adapted into a TV drama by the BBC and her novels Fingersmith and The Night Watch were shortlisted for the Man Booker Prize. Her latest novel is The Paying Guests.
The wide-ranging research interests of staff in the School of English include traditional and new fields of scholarship, from the Middle Ages to the present day.


In Shakespeare and Early Modern Literature, publications include: Catherine Richardson, *Shakespeare and Material Culture*; Bernhard Klein, *Maps and the Writing of Space in Early Modern England and Ireland*; Peter Brown, *A Companion to Medieval English Literature and Culture c1350-c1500* (ed) and Geoffrey Chaucer; Ryan Perry, *Devotional Culture in Late Medieval England and Europe: Diverse Imaginations of Christ’s Life* (co-ed); and Sarah Dugastheer, *Shakespeare in London* (co-author).
VISIT THE UNIVERSITY

Come along for an Open Day or an Applicant Day and see for yourself what it is like to be a student at the University of Kent.

Open Days
Kent runs Open Days during the summer and autumn. These provide an excellent opportunity for you to discover what it is like to live and study at the University. You can meet academic staff and current students, find out about our courses and attend subject displays, workshops and informal lectures. We also offer tours around the campus to view our sports facilities, the library and University accommodation. For further information and details of how to book your place, see www.kent.ac.uk/opendays

Applicant Days
If you apply to study at Kent and we offer you a place (or invite you to attend an interview), you will usually be sent an invitation to one of our Applicant Days. You can book to attend through your online Kent Applicant Portal. The Applicant Day includes presentations in your subject area, guided tours of the campus, including University accommodation, and the opportunity to speak with both academic staff and with current students about your chosen subject. For further information, see www.kent.ac.uk/visit

Informal visits
You are also welcome to make an informal visit to our campuses at any time. The University runs tours of the Canterbury and Medway campuses throughout the year for anyone who is unable to attend an Open Day or Applicant Day. It may also be possible to arrange meetings with academic staff, although we cannot guarantee this. For more details and to book your place, see www.kent.ac.uk/informal

More information
For details about degree programmes within the School of English, please contact: Emma Bainbridge, School of English, University of Kent, Canterbury, Kent CT2 7NX
T: +44 (0)1227 823402
E: englishug@kent.ac.uk
www.kent.ac.uk/english

Alternatively, we can provide you with a self-guided tour leaflet, which includes the main points of interest. For more details and to download a self-guided tour, go to www.kent.ac.uk/informal

If you would like more information on Kent’s courses, facilities or services, or would like to order another subject leaflet, please contact us:
T: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk/ug
Location
Canterbury

Award
BA (Hons)

Degree programmes

Single honours
• Contemporary Literature (Q321)
• English and American Literature (Q300)
• English and American Literature and Creative Writing (Q324)
• English, American and Postcolonial Literature (Q302)
• English and American Literature with an Approved Year Abroad (Q301)
• English and American Literature and Creative Writing with an Approved Year Abroad (Q325)
• English, American and Postcolonial Literature with an Approved Year Abroad (Q303)

Joint honours
English and American Literature and...
• Art History (QV33)
• Classical & Archaeological Studies (QQ38)
• Comparative Literature (QQF3)
• Drama (QW34)
• English Language and Linguistics (Q391)
• Film (QW36)
• French (QR31)
• German (QR32)
• Hispanic Studies (QR34)
• History (QV31)
• Italian (QR33)
• Journalism (QP35)
• Law (MQ13)
• Music (WQ33)
• Philosophy (QVH5)
• Religious Studies (QV36)
• Sociology (LQ33)

English, American and Postcolonial Literature and...
• Comparative Literature (QQ2J)
• Film (WQ63)
• History (VQ13)

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

Required subjects
See above. Joint honours subjects may have additional requirements.

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

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

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

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

This brochure was produced in June 2016. The University of Kent makes every effort to ensure that the information contained in its publicity materials is fair and accurate and to provide educational services as described. However, the courses, services and other matters may be subject to change. For the most up-to-date information, see www.kent.ac.uk/ug and for full details of our terms and conditions, see www.kent.ac.uk/termsandconditions

For the University to operate efficiently, it needs to process information about you for administrative, academic and health and safety reasons. Any offer we make to you is subject to your consent to process such information and is a requirement in order for you to be registered as a student. All students must agree to abide by the University rules and regulations at: www.kent.ac.uk/regulations
COME AND VISIT US

To find out more about visiting the University, see our website:
www.kent.ac.uk/visit