The UK’s European university

SCHOOL OF ENGLISH
Canterbury and Paris

Graduate study
Ranked 8th in The Guardian University Guide 2016 and 10th for research intensity in the Research Excellence Framework (REF) 2014, English at Kent is a diverse, dynamic and supportive school.

School of English programmes are ambitious, inclusive, engaged and international. We are committed to excellence in critical thought and creative practice, and we prepare our students to make a difference in the world. Our community of teachers and researchers provide specialist coverage across all periods, from Chaucer to the contemporary, while pushing the subject into new fields of social and cultural enquiry. Our students are encouraged to forge connections across cultures, genres and historical moments, and, in the process, to ask searching contemporary questions.

As a postgraduate student in the School, you work alongside leading academics, novelists and poets. You are given the opportunity to meet visiting writers, to attend and organise symposia and conferences, and to help shape and inform a highly active postgraduate culture.

Our MA programmes allow you to explore and develop your research interests across a range of subjects and periods, whether in creative writing, critical theory, English and American literature, 18th-century studies, Dickens and Victorian culture, postcolonial studies or the contemporary. Most of our taught postgraduate programmes are available with a term (and sometimes an entire year) in Paris, where you study at the historic Reid Hall in Montparnasse. If you decide to take the MA in the Contemporary programme, you work with curators and cultural programmers at the Institute of Contemporary Arts (ICA), London, as well as studying with academics at Kent. If you are embarking on a PhD, you work in the context of one of the School’s six research centres, providing you with a network of teachers and graduate researchers with whom you can develop questions and share ideas.

With over 40 academics and 200 postgraduate students, English at Kent is a large department, so we have the intellectual resources to ensure a highly stimulating programme of study. If you have a question about any of our programmes, please do not hesitate to get in touch.

We very much look forward to welcoming you to the School.

Professor David Herd
Head of School
INTRODUCTION

The School of English at the University of Kent has established a reputation as one of the leading English departments in the country.

With over 40 permanent members of academic staff, the School provides a lively and intellectually stimulating environment.

World-leading research

Research in the School of English is highly rated. In the Research Excellence Framework (REF) 2014, English at Kent was ranked 10th for research intensity, with 74% of our work graded as world-leading or internationally excellent.

Wide-ranging expertise

Expertise and specialisms within the School range from the medieval to the postmodern, including: British, American and Irish literature, postcolonial writing, 18th-century studies, Shakespeare, early modern literature and culture, Victorian studies, modern poetry, critical theory and cultural history. The School also counts a number of highly acclaimed and award-winning creative writers among its staff, many of whom are both critics and widely published authors of novels, short stories or collections of poetry. We actively explore crossovers between creative and critical writing in all our areas of teaching and research.

Inspirational teaching

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

Dynamic publishing culture

Staff within the School of English are prolific authors. In the past few years, publications have included: Literary Theory: A Reintroduction (David Ayers); Women's Work: Labour, Gender, Authorship, 1750-1830 (Jennie Batchelor); Unsettling the Bildungsroman: Reading Contemporary Ethnic American Women's Fiction (Stella Bolaki); Geoffrey Chaucer, Oxford World's Classics: Authors in Context (Peter Brown); Discovering Gilgamesh: Geology, Narrative and the Historical Sublime in Victorian Culture (Vybarr Cregan-Reid); Gestation (Patricia Debney); John the Pupil (David Flusfeder); The Last Gift: The Cambridge Companion to Salman Rushdie (Abdulrazak Gurnah); Enthusiast! Essays on Modern American Literature (David Herd); Crisis and the US Avant-Garde: Poetry and Real Politics (Ben Hickman); On the Uses of History in Recent Irish Writing (Bernhard Klein); Noble Brutes: How Eastern Horses Transformed English Culture (Donna Landry); Phenomenology, Modernism and Beyond (co-ed Ariane Mildenberg); Nabokov,
History and the Texture of Time (Will Norman); Representations of Indian Muslims in British Colonial Discourse (Alex Padamsee); Jane Morris: The Burden of History (Wendy Parkins); In Love and War (Alex Preston); Shakespeare and Material Culture (Catherine Richardson); The Ethics of Representation in Literature, Art and Journalism: Transnational Responses to the Siege of Beirut (co-ed Caroline Rooney); Virginia Woolf and the Materiality of Theory: Sex, Animal, Life (Derek Ryan); Orkney (Amy Sackville); 11781 W. Sunset Boulevard (Simon Smith); Louise Erdrich (David Stirrup); The Seed Collectors (Scarlett Thomas); Little Red Transistor Radio from Trieste (Dragan Todorovic); Commodity Culture in Dickens’s Household Words: The Social Life of Goods (Catherine Waters); Without Mastery: Reading and Other Forces (Sarah Wood).

Among periodicals and series edited within the School are: Angelaki: Journal of the Theoretical Humanities; The Dickensian; Literature Compass; Oxford Literary Review; Theatre Notebook; and Wasafiri.

Strong postgraduate community

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

The School also runs several series of seminars, lectures and readings throughout the academic year. Our weekly research seminars are organised collaboratively by staff and postgraduates in the School, often in conjunction with our research centres. School of English postgraduate students are encouraged to organise and participate in a conference which takes place in the summer term.

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 have a reputation as the UK’s European university and have developed international partnerships with a number of prestigious institutions.

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

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

First-class postgraduate facilities

The Templeman Library is well stocked with excellent research resources, as are Canterbury Cathedral Archives and Library. There are a number of special collections: the John Crow Collection of Elizabethan and other early printed texts; the Reading/Raynor Collection of theatre history; ECCO (Eighteenth-Century Collections Online); the Melville manuscripts relating to popular culture in the 19th and early 20th centuries; the Pettingell Collection of 19th-century drama; the Eliot Collection; children’s literature; and popular literature. A gift from Mrs Valerie Eliot has increased the Library’s already extensive holdings in modern poetry. The British Library in London is also within easy reach.

School resources include access to IT and administrative facilities, support for attending and organising conferences, and a dedicated postgraduate study space.

Funding opportunities

The School of English is part of the CHASE Consortium which awards Doctoral Training Partnerships (DTP) funded by the Arts and Humanities Research Council (AHRC). The consortium offers around 75 studentships a year over five years.

CHASE brings together seven leading research universities: The Courtauld Institute of Art, Goldsmiths, University of London, the Open University, and the universities of East Anglia, Essex, Kent and Sussex. SOAS and Birkbeck (both part of the University of London) recently joined the consortium as Associate Members.

There are also several School-funded PhD and MA scholarships every year. Research students can apply for a Graduate Teaching Assistantship, which represents a tuition-fee waiver and an opportunity to undertake paid teaching.

The School also offers scholarships for both taught MA and research students, including the Ian Gregor Scholarship, the Sasha Roberts Scholarship and University of Kent, Paris scholarships. For further information, see p41.
Frances Reading graduated with a BA (Hons) in English and American Literature and History, and an MA in English and American Literature from Kent, and is now studying for a PhD in English.

What attracted you to Kent?
I studied for my BA here and when I originally came on an Applicant Day, I thought Kent was a beautiful place. As soon as I stepped on to campus, it just felt right.

Why did you choose postgraduate study?
In the final year of my undergraduate degree, one of my supervisors suggested I pursue postgraduate study and it was during my Master’s that I decided research was something I really wanted to do. I had already established myself within the School of English and had built up great relationships with the staff, so undertaking a PhD here was the natural next step.

What are you researching?
I’m examining the portrayal of Anglo-Russian relations in British literature at the turn of the 19th century, which is allowing me to combine my interest in Russian history with my love of English literature. The School is very supportive and actively encourages you to pursue the research that you really enjoy.

How have you found the supervision process?
I have two very supportive supervisors – they are both at the end of an email and quick to respond. However, the whole department is open to helping you, which is what I like about being at Kent. All of the staff take an interest in your work and you receive lots of encouragement. The fact that the School has a wealth of expertise that you can tap into is particularly valuable.

What activities do you get involved with in your spare time?
Although I am currently working part-time at the University to fund my studies this year, I have really thrown myself into postgraduate life. I am the Vice-President of the Kent Graduate Student Association (KGSA), working closely with Kent Union and the Graduate School to enhance the postgraduate student experience. We host regular events, including trips to major cities such as London, Oxford, Cambridge and Edinburgh, and themed nights on campus. I am also the Editor of The GradPost, the postgraduate newsletter at Kent.

The School of English has a lot of things going on, too. There are numerous lectures and research seminar series that you can get involved with. We also have the opportunity to organise our own conference, enabling us to network with PhD students and academic staff from other institutions. It’s great to make those connections.

What’s next for you?
I would really like to remain in academia. In an ideal world, I would finish my PhD, secure a postdoctoral position and then find a junior lectureship job at Kent.

What advice would you offer potential research students?
A PhD is a huge commitment, so make sure you have a passion for the subject you intend to research.
IMPRESSIONIC CAREER PROSPECTS

A postgraduate qualification from Kent opens up a wealth of career opportunities by providing an impressive portfolio of skills and specialist knowledge.

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

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

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

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

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

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

Work experience opportunities
The School of English has been in partnership with the Institute of Contemporary Arts (ICA) for several years and this relationship continues to flourish. The MA in the Contemporary offers students the unique opportunity to undertake a study placement at the ICA which feeds into their dissertation in the summer term. The ICA have also offered students in the School the opportunity to apply for internships in a variety of different departments, providing unique experiences in arts administration.

Exciting career options
Kent has an excellent record for postgraduate employment: over 96% of our postgraduate students who graduated in 2014 found a job or further study opportunity within six months.

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

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

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

The School of English provides additional information on employability specifically for those studying English programmes, and offers a range of events to attend. For more details, see www.kent.ac.uk/english
Graduate Profile

Florian Stadtler studied for an MA in Postcolonial Studies before embarking on a PhD at Kent. He is now Lecturer in Global Literatures at the University of Exeter.

What attracted you to postgraduate study?
Having studied for a BA in English and European Studies at Kent, the area that interested me most during my undergraduate degree was postcolonial literature. I therefore decided to pursue an MA in Postcolonial Studies here. Working closely with supervisors in the School of English, I then developed my PhD proposal on Salman Rushdie and Indian popular cinema.

Why did you choose Kent?
Kent’s pioneering role in the study of postcolonial literature, together with the possibility of studying at a dedicated Centre for Colonial and Postcolonial Studies, was very attractive to me. It allowed me to place my research in a much wider context of postcolonial studies. Kent also has a supportive research and postgraduate community with which I could share and develop research ideas.

What was the highlight of your studies?
I particularly enjoyed and valued the collaborative spirit in the School— I made friends for life during my PhD. It’s an experience that really bonds people together. Although many of us are now dispersed across the UK and internationally, I’m still in touch with many who started their projects when I did.

Describe your career path since leaving Kent?
After leaving Kent, I worked as a research associate/fellow on two AHRC-funded projects, ‘Making Britain: South Asian Visions of Home and Abroad, 1870-1950’ and ‘Beyond the Frame: Indian British Connections’ at the Open University. This was a wonderful opportunity to work alongside academics at different stages of their careers. It enabled me to learn the different ways in which it’s possible to carve out an academic career. In 2013, I was appointed Lecturer in Global Literatures at the University of Exeter. In this role, my day is largely shaped by delivering lectures and seminars to students, as well as developing my research.

What are your future plans?
To continue building my academic career through teaching, research projects and publications. My current career path has stemmed from a passion for teaching at university level and having the opportunity to combine this with research. English at Kent really has been the foundation to my career and the skills I acquired remain central to my way of working.

What advice would you offer to prospective research students?
Thoroughly research the fantastic research centres and funding opportunities offered at Kent and develop your research ideas closely with your chosen academic.

How did you find the supervision process?
My experience of being supervised at Kent has shaped me as an academic. The guidance and support I received from my supervisors, Professors Abdulrazak Gurnah and Lynn Innes, have been invaluable. They helped me to develop my method of researching and writing, but also fostered a collaborative spirit from the outset.

What’s the level of support like for postgraduates?
I benefited a lot from the support available at Kent. The regular research seminars highlighted the fascinating research in the School and helped foster a vibrant research community. Beyond my own supervisors, other members of staff also offered me a lot of advice and support to help me develop my ideas.

What does a further degree give you that a first degree doesn’t?
It gives you the opportunity to deepen your understanding and knowledge in a particular field. I would have found it difficult to embark on a PhD without having the chance to engage so thoroughly with postcolonial studies at MA level. The Master’s gave me the confidence to plan and develop my thesis, and conceptually allowed me a head start.
The School offers a range of postgraduate programmes, enabling you to choose a degree that reflects your interests.

The following MA programmes are offered in the School of English:
• The Contemporary MA*
• Creative Writing MA†
• Critical Theory MA (taught jointly with the School of European Culture and Languages)
• Dickens and Victorian Culture MA
• Eighteenth-Century Studies MA*
• English and American Literature MA†
• Postcolonial Studies MA*.

* denotes programmes where you have the option to study either entirely in Canterbury or split your studies between Canterbury and Paris. The MA in the Contemporary also includes occasional visits to the Institute of Contemporary Arts in London.

† denotes programmes where you have the option to study entirely in Canterbury or Paris, or split your studies between Canterbury and Paris.

In addition, the School plays a central role in the following interdisciplinary programme:
• Medieval and Early Modern Studies MA.

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

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

Modules listed are indicative of those offered on this programme. They are based on the current curriculum and may change year to year in response to new curriculum developments and innovation.

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

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

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

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

The Contemporary MA
Attendance: One year full-time, two years part-time (Canterbury only).
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.

This is an interdisciplinary programme in the field of contemporary culture. It is a unique collaboration between the University of Kent and the Institute of Contemporary Arts (ICA) in London.

The MA allows you to choose from a range of modules, each focusing on different aspects of contemporary culture. You are taught jointly by academics and practitioners in the School of English, the School of Arts, the School of Music and Fine Art, and curators at the ICA. In addition, you have the opportunity to enrich your academic knowledge and professional development with research trips, and a public presentation opportunity at the ICA.

You gain a deep understanding of the relationship between disciplines in the arts and an appreciation of the way in which interdisciplinary thinking makes it possible to grasp and respond to key issues in contemporary culture. The MA equips you with the skills, knowledge and professional experience to progress into areas such as artistic practice, related higher postgraduate research, arts management and policy, and a variety of other careers within the arts.

Programme structure
In addition to the compulsory module (Reading the Contemporary, taught jointly by academics and practitioners in the School of English, the School of Arts, the School of Music and Fine Art, and curators at the ICA), you can choose from a wide variety of modules in the areas of contemporary literature, creative writing, film, drama, and history and philosophy of art. You are invited to attend an induction at the ICA at the start of your studies to introduce you to the facilities and are encouraged to make use of the ICAs programme of seminars and events. In addition, the MA also involves research trips and a public presentation opportunity at the ICA.
TAUGHT PROGRAMMES (CONT)

Professional development
Besides engaging with ICA curators through the compulsory module in Reading the Contemporary, you also participate in three research trips in the autumn, spring and summer terms, led by ICA curators and responding to contemporary artistic developments, media and platforms. You are encouraged to apply to vocational placements within the ICA’s Creative Team for two days a week over three months, working directly with the curators of talks, exhibitions, Artists’ Film Club, cinema or learning and touring programmes. You also enjoy unique access to the knowledge of the ICA’s Creative Team while working on your final project, and have the opportunity to present your project publicly at the ICA at the end of the year.

Course content
• Compulsory modules: Reading the Contemporary; Dissertation

Canterbury and London students take three modules, which may include:
• Advanced Critical Reading; Body and Place in the Postcolonial Text; Cinema and Technology; Collaborative Project; Colonial and Postcolonial Discourses; Conceptualising Film; Contemporary Postcolonial Writing; European Theatre; Film and Modernity; The Limits of Fiction: American Narrative in the Age of Postmodernism; Literary Theory; Post-Conceptual Art and Visual Arts Criticism; Provocations and Invitations: Poetry After the Second World War; Re-visioning 21st-Century Translation; Transnational Cinema.

Canterbury, London and Paris students take the compulsory modules, plus:
• one from the above list and two from the modules available in Paris.

Following a similar structure to the MA in the Contemporary, this programme allows you to spend your first term at our Canterbury campus, while participating in the collaborative module taught partly at the ICA in London, before relocating to our Paris centre in the heart of historic Montparnasse for the spring term. You are able to choose from a wide variety of modules in the areas of contemporary literature, creative writing, film, drama, and history and philosophy of art.

While in Paris, you are offered a range of modules inspired by the city and its unique cultural history. The ICA will co-ordinate a study visit to Paris which, in partnership with key galleries and artists, seeks to contextualise contemporary culture in an international setting.

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

Creative Writing MA
Location: Canterbury; Canterbury and Paris.
Attendance: One year full-time, two years part-time (Canterbury only).
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent), or substantial creative writing experience. Each applicant is required to submit a sample of his/her creative writing, and this will be the most significant factor in admissions decisions. See also English language requirements on p40.

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

You are taught exclusively by members of the permanent creative writing team, all of whom are practising, award-winning writers: Patricia Debney, David Flusfeder, Nancy Gaffield, John O’Donoghue, Alex Preston, Amy Sackville, Simon Smith, Scarlett Thomas and Dragan Todorovic. See staff research interests on p36-39 for further details.
If you are on the split-site Canterbury and Paris programme, you spend the autumn term in Canterbury, moving to Paris in the spring term where your studies are based in the heart of historic Montparnasse. In Paris, you can choose from a range of Paris-focused modules, taught in English. Those spending their entire year in Paris are able to fully immerse themselves for a prolonged period in the culture of the city that has inspired many of the greatest authors of the last several hundred years.

For further information on our Paris centre, visit www.kent.ac.uk/paris

**Course content**

**Canterbury** students take:
- either Fiction 1 and Fiction 2 or Poetry 1 and Poetry 2 along with one other creative writing module. You may choose to take only creative modules, or to augment your studies with a module from the literature programmes or from other humanities programmes.

**Canterbury and Paris** students take:
- either Fiction 1 or Poetry 1 in the autumn term, and Paris: The Residency in the spring term. In the autumn in Canterbury, you may choose from any of the other creative writing modules on offer and, in the spring term in Paris, you choose from the Paris-focused modules on offer.

**Year-long Paris** students take:
- Fiction 1 in the first term and Fiction 2, and Paris: The Residency in the second
- additional modules from the Paris-focused modules available.

**Assessment**

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

**Critical Theory MA**

**Location:** Canterbury.

**Attendance:** One year full-time, two years part-time

**Start:** September.

**Entry requirements:** A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.

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

**Course content**

- Compulsory module: Literature and Theory
- Example optional modules include: Advanced Critical Reading; Colonial and Postcolonial Discourses; Comparative Literature in Theory and Practice; European Modernism: Sexual and Textual Deviance; Literary Theory (additional wild modules may also be available)
- Dissertation

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Assessment

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

Dickens and Victorian Culture MA

Location: Canterbury.

Attendance: One year full-time, two years part-time

Start: September.

Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.

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

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

Course content
• Compulsory modules: Dickens and the Condition of England; Dickens and the Material Culture of the Victorian Novel; Dickens, the Victorians and the Body
• One from: Extremes of Feeling: Literature and Empire in the 18th Century; Victorian Sustainability (additional wild modules may also be available)
• Dissertation

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

Eighteenth-Century Studies MA
Location: Canterbury; Canterbury and Paris.
Attendance: One year full-time, two years part-time (Canterbury only).
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.

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

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

If you are on the split-site Canterbury and Paris programme, you spend your first term in Canterbury, relocating to Paris for the spring term, studying in the heart of historic Montparnasse, where you take Paris-focused modules.

Course content
• Compulsory modules: Hacks, Dunces and Scribblers: Authorship and the Marketplace in the 18th Century; Jane Austen and Material Culture
• Recommended module: Extremes of Feeling: Literature and Empire in the 18th Century (additional wild modules will also be available)
• Dissertation

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

English and American Literature MA
Location: Canterbury; Canterbury and Paris.
Attendance: One year full-time, two years part-time (Canterbury only).
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.

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

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

If you are on the split-site Canterbury and Paris programme, you spend your first term in Canterbury, moving to Paris for the spring term. Our centre in Paris is based in the heart of historic Montparnasse, an area that has inspired many of the greatest authors.

Those on the year-long Paris programme take modules from their own subject area alongside optional modules inspired by Paris and its unique cultural history. The year-long programme allows you to spend the whole academic year in Paris, enabling you to fully immerse yourself in one of the great cultural capitals of the world for a 12-month extended period. The Faculty of Humanities at the University of Kent encourages interdisciplinary study and students at the Paris centre are offered a range of modules inspired by Paris and its unique cultural history. The 12-month programme allows students of literature the opportunity to augment their studies with visits to some of the places that have inspired many of the greatest authors of the last several hundred years. Students can also make use of the research resources and archives that are only available in Paris to develop a dissertation over the summer term.

For further information on our Paris centre, visit www.kent.ac.uk/paris

**Course content**

- Canterbury and Paris students take the Dissertation, and then choose from modules which may include:
  - American Modernism, 1900-1930; Centres and Edges: Modernist and Postcolonial Quest Literature; Colonial and Postcolonial Discourses; Extremes of Feeling: Literature and Empire in the 18th Century; Illness and Disability in American Culture; Imagining India; Jane Austen and Material Culture; The Limits of Fiction: American Narrative in the Age of Postmodernism; Modernism and the Avant-Garde; Provocations and Invitations: Poetry After the Second World War (additional modules will also be available).

- Year-long Paris students take:
  - a Paris module from their own subject area (compulsory), such as The Verbal and The Visual: Dialogues between Literature, Film, Art and Philosophy
  - plus three modules from those available in Paris
  - Dissertation.

**Assessment**

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

**Postcolonial Studies MA**

**Location:** Canterbury; Canterbury and Paris.

**Attendance:** One year full-time, two years part-time (Canterbury only).

**Start:** September.

**Entry requirements:** A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.
The University of Kent was one of the first universities to establish postcolonial literary studies in Britain and has continued to play a significant part in the development of the field. The Centre for Colonial and Postcolonial Studies has a lively postgraduate community and promotes research through international conferences, national colloquia, visiting speakers and a regular postgraduate research seminar. It also hosts a visiting writer from India every year in association with the Charles Wallace Trust.

Among the teachers involved in the MA and the Centre are Bashir Abu-Manneh, Abdulrazak Gurnah, Donna Landry, Alex Padamsee and Caroline Rooney. (See staff research interests on p36-39 for further details).

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

If you study on the split-site Canterbury and Paris programme, you spend your first term in Canterbury, relocating to Paris in the spring term where you study in the heart of historic Montparnasse, taking interdisciplinary Paris-focused modules.

For further information on our Paris centre, visit www.kent.ac.uk/paris

Course content
Canterbury and Canterbury and Paris students take:
• Colonial and Postcolonial Discourses
• other Canterbury-based Postcolonial modules may include: Body and Place in the Postcolonial Text; Centres and Edges: Modernist and Postcolonial Quest Literature; Contemporary Postcolonial Writing; Extremes of Feeling: Literature and Empire in the 18th Century; Imagining India; Writing of Empire and Settlement (additional wild modules will also be available).
• Dissertation.

Canterbury and Paris students are encouraged to take:
• Diaspora and Exile
• plus one other module from those available in Paris
• Dissertation.

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

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

Medieval and Early Modern Studies MA

Location: Canterbury.
Attendance: One year full-time, two years part-time.
Start: September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent). See also English language requirements on p40.

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

Several of the modules from this programme are available as ‘wild’ modules for students within the School of English. For more details on this, see p18 or visit the MEMS website at www.kent.ac.uk/mems

DID YOU KNOW?

English and creative writing at Kent was ranked 8th in the UK in The Guardian University Guide 2016.
The School of English offers a wide range of taught postgraduate modules, allowing you to tailor your studies to your own interests. Please note that the selection of modules listed over the following pages are not fixed as new modules are always in development and choices are updated yearly. Please contact the School for more information on availability.

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

The modules are presented here according to their availability to students:
- School of English MA modules
- Creative Writing modules
- specialist modules available from other schools and centres in the Faculty of Humanities.

School of English modules

There is some overlap with modules available on the MA programmes. The following modules may be available on the Critical Theory, Dickens and Victorian Culture, Eighteenth-Century Studies, English and American Literature, and Postcolonial Studies MA programmes. Creative Writing students may also choose a supplementary module from the ones listed here. See p10-17 for the appropriate course contents.

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

American Modernism, 1900-1930
During the first three decades of the 20th century, American literature established a strong and distinctive modernist aesthetic. Here, you examine the growth and development of this movement. Although the emphasis is on fiction, there is room for you to pursue particular interests you may have in drama and the visual arts in the USA during ‘the modernist phase’. American modernism is also considered in the wider international context.

The Awkward Age: Transatlantic Culture and Literature in Transition, 1880-1920
This module explores the affinities, disjunctions and dialogue between American, British, and Irish literary traditions from 1880 to 1920. The turn of the 19th century and the beginning of the 20th century gave writers on both sides of the Atlantic an acute sense of epochal drama and self-consciousness. You pay particular attention to how writers conceptualise and represent history and time, and seek to anatomise the varieties of pessimism, nostalgia, and utopian thinking that the turn of the century inspired.

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

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

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

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

Diaspora and Exile
A historically and culturally significant geographical, and frequently also imaginary, point of intersection between the diasporic and the exilic paradigms is the metropolis of Paris. In this module, our comparative focus is diasporic and exilic literatures, and the significance of the diasporic or exilic space of the French metropolis, both as production context and as informing literary production.

Dickens and the Condition of England
Concentrating on the key works *A Christmas Carol*, *Bleak House*, *Hard Times* and *Little Dorrit*, as well as Dickens’ journalism, you study the social, cultural and political issues in early and mid-Victorian England. Class division, privilege and meritocracy, the experience of the metropolis, sanitary reform, domesticity, industrialisation and work are some of the issues under discussion. How was the ‘political novel’ received, and what relationships can be found between Dickens’ fiction and his journalism?

Dickens and the Material Culture of the Victorian Novel
This module explores the engagement of selected mid-century fiction and journalism with Victorian material culture, and introduces you to some of the key works in this developing field. You examine the materiality not only
within but of these texts; the implications of serialisation; the relationship between literature and journalism; and, through a visit one of the Dickens Museums (in Kent or London), give some consideration to what its objects and artefacts may contribute to an understanding of Victorian and Dickens’ culture.

Dickens, the Victorians and the Body
Using the works of Dickens as its principal lens, this module explores the Victorians’ fascination with the body and its metaphors. You analyse notions of disease, infection, health and illness in the national body, the social body and the biological body. Engaging with debates on laissez-faire economics, prostitution, nationalism, and anxieties concerning sexual and fiscal production, you look at how authors, thinkers and artists of the 19th century worked through ideas about the body in Victorian culture.

Extremes of Feeling: Literature and Empire in the 18th Century
During the age of Enlightenment, British culture expressed complex and contradictory aspirations: wealth and politeness, adventure and the cult of sensibility, collecting rare commodities, seeking ‘extreme experiences’, espousing sympathy while owning slaves. You explore fiction, travel writing, political theory and philosophy. Novels, Oriental fantasy, explorations of the Ottoman Empire, Continental Europe and the South Seas, and Black Atlantic writing (by slaves and freed people) are featured. You also reflect upon methods of historical recovery and approaches to texts of the past.

Imagining India
Examining a variety of genres, from fiction and travel literature to film, this module traces the evolution of images and perceptions of colonial and postcolonial India from the ‘Mutiny’ of 1857 through to the present day. You explore the ways in which these representations became sites of conflict, fantasy and dialogue, and consider how these discourses were co-opted, questioned and revisioned after independence by successive generations negotiating the rapidly changing idea of the nation.

Jane Austen and Material Culture
Jane Austen makes a particularly interesting subject for advanced study because her work is both widely enjoyed and the focus of specialist academic work. The Austen of the (feminist) academy is often unrecognisable to the general (‘feminine’) reader, and this module explores the gap between these readings through the medium of material culture. Is material wealth the realisation of every woman’s dream or the basis of moral corruption? Is domesticity a trap or a refuge? Does the female body require liberation or control? Is the ‘improvement’ of landscapes and estates a sign of culture or of arrogance? Approaching Austen’s writing through the objects within her fiction, you situate these questions in relation to modern literary criticism and the unfamiliarity of early 19th-century artefacts.
Men and Women: Modernist Poetry

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

The Limits of Fiction: American Narrative in the Age of Postmodernism

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

Literary Theory

You conduct a broad survey of modern literary and critical theory in a revisionist spirit, asking what were the moments that generated certain critical turns? You also examine the broad historical impetus of change, such as the Russian Revolution, the Cold War, and the revolts of 1968. In the first part of the module, you look at the early 20th century; in the second part, you look at developments from the second half of the century to the present day. You read the texts of theory, and learn about their historical and institutional contexts, to understand and analyse some of the recent turns in critical discourse, such as transnationalism and the turn away from theory to the archive.

LITERARY PARIS

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

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

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

relevant to both Paris and modernism. The texts are all either inspired by Paris, or are set in, or refer significantly to the city and most were written in Paris. They are chosen for their high literary quality and because they seek new and experimental literary expressions for the experience of modern city life. They also allow exploration of a range of literary forms, including the novel, poetry, prose poems and essays.

Modernism and the Avant-Garde

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

Other Americas

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

Phenomenology and Literature

In this module, you are introduced to the philosophical writings of some of the greatest 20th-century phenomenologists, concentrating on the work of Maurice Merleau-Ponty, as well as the key ideas of Edmund Husserl, William James and Martin Heidegger. Setting out to redefine experience, phenomenology rejects the traditional and simplistic “interior-exterior” dualism or split between mind and body. In Merleau-Ponty’s work, the artist’s body gains an unprecedented status in artistic creation: it is the painter’s or writer’s bodily encounter with the world that is expressed onto the blank space of the canvas or page. A range of writers and artists may be explored to investigate this concept, such as Wallace Stevens, Mary Oliver, Yves Bonnefoy, Paul Celan, Marcel Proust, Virginia Woolf, James Joyce, Paul Cézanne and Pablo Picasso.

Post-45: American Literature and Culture in the Cold War Era

This module introduces you to high-level research in the field of post-45 American literature and culture, spanning the period from the end of the Second World War to the late 20th century. Proceeding in chronological fashion, it addresses key issues such as the cultural Cold War, Black Power, feminism and cosmopolitanism through the close analysis of cultural items in their historical moment. In addition to texts, both painting and film are discussed where appropriate.

Provocations and Invitations: Poetry After the Second World War

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

**Reading the Contemporary**

Reading the Contemporary is a cross-disciplinary module, the aim of which is to find out what it means to read the contemporary period through its aesthetic practices. The module is co-taught by staff from the School of English, the School of Arts, the School of Music and Fine Art, and the Institute of Contemporary Arts (ICA) with seminars alternating between the Canterbury campus and the ICA (in London).

The module has three main objectives. First, it considers what it means, in a theoretical sense, to think about our contemporary moment. Second, it addresses key themes and issues in contemporary culture and considers how they bear on, and are shaped by, recent aesthetic forms. Third, through the seminars delivered at the ICA, you are introduced to examples of current aesthetic practice.

Students taking other MA programmes within the Schools of English and Arts are welcome to take the module, but places are limited and will be allocated on a first-come, first served basis.

**The Verbal and The Visual: Dialogues Between Literature, Film, Art and Philosophy**

This Paris-based module explores the range of interrelations and negotiations that take place between verbal and visual culture, in literature, art, film, philosophy and psychogeography. It covers a diverse range of thinkers and approaches such as Foucault, Merleau-Ponty, Bersani, Derrida, Debord and Marx. The module is intended to be interdisciplinary and includes some Paris-based visits, activities and screenings as a necessary means of working across themes, theories and ideas. It considers some or all of the following themes: the politics of space, ekphrasis and the other, phenomenological wonder, the legacy of Marx, and Marxist and formalist perspectives on modernism and the visual arts.

**Victorian Sustainability**

This module charts the emergence of ideas associated with sustainability, ecology and conservation in the Victorian period through the examination of prose writings on the relationship between culture and environment. While earlier work in ecocriticism tended to focus on poetry (especially of the Romantic period), scholars have more recently begun to argue that the novel may be the literary form best suited to explore environmental and ecological issues due to its emphasis on character, place and narrative duration. Informed by current scholarship in ecocriticism and sustainability studies, you

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**INSTITUTE OF CONTEMPORARY ARTS**

The University of Kent is an affiliate partner of the Institute of Contemporary Arts (ICA) in London. Benefits from the ICA affiliation include free membership for new students, seminar opportunities at the ICA and a small number of internships for our students.

The ICA was founded by a group of radical artists and writers in the 1940s as a space for experimental and challenging arts practice. It is located on The Mall in central London in a Regency-period building designed by John Nash. Since moving to its present location in 1968, the ICA has become the home of the British avant-garde and continues to foreground interdisciplinary art practice. The School of English now offers an interdisciplinary MA in the Contemporary in collaboration with the ICA (see p11).
consider how class, gender and sexuality influenced the articulation of critical responses to Victorian modernity and generated new ideas concerning culture and nature, human and animal, environment and economy, urban and rural, community and technology.

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

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

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

Creative Writing Project
This is a tutorial-based module in which you work one-to-one with the tutor on your material. Group work may be involved, but the main focus is for you to work independently, with supervision, to write 8,000 words of original fiction or 15 to 20 poems.

On the Creative Writing MA, you are encouraged to think of your year’s writing as one piece of work (one novel, collection of short stories, collection of poems) and so it is perfectly acceptable to use this module to develop this project, perhaps working on the third or fourth chapter of a novel you have begun in another module, or writing poems for your collection.

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

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

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

**Paris: The Residency**
The objective of the Paris residency is to give you as close an experience as possible of what it might be like to be a writer in residence or retreat, and to produce work inspired by a particular location in a specific period of time. The emphasis is on producing a body of creative work for the main assessment. The residency raises an awareness of place as the starting point for new writing, and demonstrates how your work can develop with large chunks of time for reflection and exploration of a major city. Throughout your stay, you are exposed to a wide range of contemporary work relating to Paris, written by writers staying or living in the city. Your approach is technical as well as historical: you are encouraged to read as an independent writer, to apply appropriate techniques to your own writing and to experiment with voice, form and content.

**Poetry 1**
This module prepares you for the production of your dissertation portfolio of fully realised, finished poems. You read a wide range of exemplary, contemporary work and experiment with form and content. A portfolio of ten to 15 poems is submitted at the end of the module.

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

**Re-visioning: 21st-Century Translation**
Heightening awareness of your own work in relation to other languages, this module uses commentaries, literal translations and transliterations to inspire and guide you in creating your own versions of foreign-language works, as is common practice among translators. Seminars focus you on creating new poems in English, using a language of your choice. You are not expected to know another language. The work is contextualised through the study of translation theories and practices. Your final project is five to seven finished versions of poems by a single author, along with a commentary.

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

Specialist modules available from other schools and centres in the Faculty of Humanities

Many of our programmes are interdisciplinary and, as such, encourage students to take modules from other schools and centres in the Faculty of Humanities. The following list of modules are offered on our specialist MA programmes (Contemporary, Eighteenth Century, Critical Theory) and the interdisciplinary MA in Medieval and Early Modern Studies programme, but these modules are often available for all students.

Please note that not all modules listed here necessarily run every year.

Approaches to Early English Performance: Theory, Practice and Text (A Centre for Medieval and Early Modern Studies module)

This module examines the social, material and experiential conditions of medieval and early modern drama. You draw on a range of theoretical approaches and consider the implications of applying these various approaches. In particular, you study the implications of analysing performance as an ephemeral art form and the difficulties of doing so at a historical distance.

Before Shakespeare (A Centre for Medieval and Early Modern Studies module)

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

The Black Death and Transformation of Europe, 1346-1400 (A Centre for Medieval and Early Modern Studies module)

Having arrived from the East in late 1347, a deadly and mysterious epidemic, whose nature is still uncertain, ravaged Europe for four years, killing about 50% of its already weak population. But apart from killing the population, the Black Death left its profound marks on European economy, society, mentality and art. This module examines the causes, spread, impact and consequences of the plague. Since no historical event, or phenomenon, can be studied separately from its context, the Black Death will be examined in a larger context of the 14th-century crisis, comprising population pressure, the Great Famine (1315-21), Cattle Plague (1319-21), anti-Jewish violence, violent warfare and social unrest.

Chaucer and Gower (A Centre for Medieval and Early Modern Studies module)

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

Cultures of Piety: Middle English Religious Literatures, 1280-1500 (A Centre for Medieval and Early Modern Studies module)

In this module, you explore the supposed renaissance in English devotional writings after the pastoral initiatives of the Fourth Lateran Council of 1215. You consider the validity of historiographical models of religious change in this period, examining the emergence of pastoralia, ‘affective piety’ and of the so-called ‘vernacular theologies’ of the late 14th and 15th centuries.

Encountering the Holy: Devotion and the Medieval Church (A Centre for Medieval and Early Modern Studies module)

This module draws on the research interests of Dr Barbara Bombi (History) and Dr Sarah James (English), both of whom work on
aspects of ecclesiastical history, theology and literature between c1180-c1530. Structured chronologically, it traces the development of devotional theories and practices as they affected both religious and lay communities, and draws on a range of source materials, including legal documents, philosophical and theological treatises, and literary texts.

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

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

Parents and Children: The Iterations of King Lear (A Centre for Medieval and Early Modern Studies module)
This module is devoted to an intensive study of King Lear – widely regarded as the greatest of all Shakespeare’s tragedies. Beginning with an examination of Shakespeare’s dramatic and non-dramatic sources, the module considers the two strikingly different early texts of the tragedy, before undertaking an act-by-act exploration of the work’s dramatic structure. Recent productions of the play are drawn upon to illuminate various aspects of Lear, including the vexed question of the relationship between original performance and the ‘maximal’ text. The module concludes with sessions on later reworkings of the play from Nahum Tate to Edward Bond and A Thousand Acres, as well as screen adaptations.

Reading the Medieval Town: Canterbury, an International City (A Centre for Medieval and Early Modern Studies module)
This module focuses on a number of interrelated themes which are studied through differing types of evidence, from written and printed texts to objects and standing buildings. Topics include the medieval topography, civic governance, urban defence, house and household, commercial
practices and premises, parish church development, the place of religious houses, pilgrimage and city-crown relations, as a way of examining issues such as space, power, patronage and responses to changing social, political and economic conditions.

**Shakespeare and Material Culture**  
*(A Centre for Medieval and Early Modern Studies module)*

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

**Word and Image in Tudor England**  
*(A Centre for Medieval and Early Modern Studies module)*

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

**Literary Undergrounds and Anarchists in the Basement**  
*(A School of History module)*

Paris as a city witnessed enormous urban and demographic expansion throughout the 18th and 19th centuries, becoming the pre-eminent centre for international intellectual exchange and the central nexus for the trade in luxury goods in Europe. This module charts some of these changes but does not focus solely on the development of the urban fabric of France’s capital city; rather, it seeks to understand the site as one of the most important European hubs of the age. During this time, the city remained a major intellectual, cultural, imperial, industrial and manufacturing crossroads for continental Europe. The instability of French political institutions allowed a space for ‘free thought’ to emerge, which provided a haven for revolutionary exiles from all over the world. By studying the history of Paris, this module places such developments in their broadest political and trans-European context.

**Religion and Society in 17th-Century England**  
*(A School of History module)*

Religion has often been regarded as the motor for change and upheaval in 17th-century England: it has been seen as the prime cause of civil war, the inspiration for the godly rule of Oliver Cromwell and ‘the Saints’, and central to the Glorious Revolution of 1688-9. This module addresses issues of theology, the close relationship between political power and religious change, and the nature of debates on religion at national and local level. It also traces elements of continuity and change over a formative century in English religious experience.

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

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

**Enlightenment and Counter-Enlightenment**  
*(A School of European Culture and Languages module)*

In 18th-century England and France, the Enlightenment continued the Age of Reason’s challenges to faith in God, proposing alternative philosophical enquiry into the nature of the world. This module examines key texts to investigate the contemporary tensions between rationalist and Puritan understanding, and the complexities and contradictions inherent in both.
European Modernism: Sexual and Textual Deviance  
(A School of European Culture and Languages module)  
Modernism is an interdisciplinary cross-cultural phenomenon. This module examines early 20th-century European texts to examine the movement. After an exploration of the socio-cultural and historical contexts, you study the specificities of modernist literature by paying attention to the formal and stylistic innovations that typically accompany modernist thematic preoccupations, such as the workings of the unconscious, new technological developments, decay and metaphysical despair, time, the city and deviant sexuality.

Literature and Medicine  
(A School of European Culture and Languages module)  
Introducing the major works of modern fiction that address medical issues, whether these are foregrounded or incidental, this module first explores the rise of clinical, observational medicine in 19th-century France, before examining literary representations of physical and cognitive disability in 20th and 21st-century literature.

Literature and Theory  
(A School of European Culture and Languages module)  
Here, you are introduced to a wide range of theoretical positions that enrich your understanding and appreciation of literature and critical practice. You begin by considering texts by Nietzsche and Freud, before going on to examine texts by Saussure, Benjamin, Cixous, Derrida, Deleuze and Guattari, Foucault, Genette, Irigaray, Lacan, Lévi-Strauss and Kristeva.

Paris: Reality and Representation  
(A School of European Culture and Languages module)  
The module includes a selection of texts from various countries, all readily available in English and all specifically relevant to the modern history, evolving population and changing appearance of Paris and to how these aspects of the city have been perceived and represented in literary prose. The set texts are by writers from different periods and of various nationalities, and they are all set in and inspired by Paris.

Writing the Self: Autobiography in the Modern Period  
(A School of European Culture and Languages module)  
The notion of autobiography as a documentary genre, in which the writer unproblematically records the facts of his or her life, has been called into question by modern critical studies of the genre; many of the most important theorists of autobiographical writing insist upon its central place in the literary canon, alongside plays, novels, and poems, with which it would share a certain ‘literariness’. Focusing on a wide range of modern autobiographical texts from different national and linguistic cultures, this module treats questions of generic definition, form, motivation, and rhetorical strategy. Among the specific questions considered are: can autobiography be strictly defined? How does autobiography relate to other literary genres, such as the diary or the first-person novel? Is autobiography a particular kind of narrative? What kinds of relationship do autobiographers attempt to establish with their readers?
CREATIVE WRITING PhDs

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

The Centre for Creative Writing

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

The Contemporary Novel: Practice as Research MRes, PhD

This is an innovative and exciting programme in which you focus on writing a full-length, literary novel of between 40,000 (MRes) and 100,000 (PhD) words. While the aims and objectives remain the same as on any other PhD programme in the humanities, for example, you are expected to contribute new knowledge of some sort, and to explore original, contemporary research questions, you are expected to achieve almost all of this in the novel itself. There is no long critical piece attached to this PhD programme. Instead, you produce a 3-5,000-word essay that works as a preface to your project, linking your concerns with others’, demonstrating your awareness of theme and locating your work within/without one or more traditions. You also need to produce a full bibliography. The programme encourages critical thinking, reading and research, and then helps you to turn it into contemporary fiction. You have a supervisory team to read your work and help you with thinking, research, plotting, editing, characterisation, pace, dialogue and so on.

Poetry: Text, Practice as Research PhD

This programme allows promising poets to develop the potential of poetry as a tool of inquiry within the humanities. You produce a volume of poetry as well as a piece of scholarly research. Given its emphasis on poetic practice as research into the possibilities and potential for contemporary poetry, the programme integrates with the aims and objectives of the Centre for Modern Poetry, allowing for joint supervision between the two centres. Cross-faculty work on modern poetry with colleagues in the School of European Culture and Languages is encouraged. The programme acknowledges the fact that poetry has historically understood itself as an art, consciously informed by research.

Text, Practice and Research PhD

This programme addresses one of our main aims at Kent, which is to enable research students to take risks and use cross-disciplinary techniques to explore research questions. This PhD covers narrative non-fiction, as well as other forms of creative writing that are not poems or a novel. Our first student on this programme is exploring identity through hip hop and will be submitting an album alongside a piece of scholarly research. Staff supervise research in most areas of English and associated studies.
The School of English is home to an established and thriving research culture, which encourages its students to develop both as academics and as expert researchers. Our staff expertise encompasses both traditional and new fields of scholarship, enabling the School to offer research supervision across a wide range of specialisms.

Our research programmes
The School of English offers the following research degree programmes:
• English MRes, PhD
• Postcolonial Studies MRes, PhD
• Medieval and Early Modern Studies MRes, PhD.

In addition, the School offers the following Creative Writing PhDs:
• Poetry: Text, Practice as Research PhD
• The Contemporary Novel: Practice as Research MRes, PhD
• Text, Practice and Research PhD.

We also offer the following international doctorate in early modern studies, in collaboration with Freie Universität Berlin, Universidade do Porto and the Univerzita Karlova v Praze (Prague):
• Text and Event in Early Modern Europe (TEEEM): An Erasmus Mundus Joint Doctorate.

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

“For me, a PhD is about having the time to focus on what I'm passionate about. My main supervisor is very encouraging and supportive. If I'm struggling with something, I can ask for his help and he'll be there. He's a great teacher and really helps me to push my thinking forward.”

Claire Hurley
PhD English

English MRes, PhD
Location: Canterbury.
Attendance: MRes one year full-time or two years part-time, PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p40.

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

CONTINUED OVERLEAF
We are interested in hearing from students with research proposals covering all aspects of medieval and early modern history, life and culture.

The opportunities for research are many and varied. Canterbury Cathedral Archives and Library have an international reputation, but are relatively under-exploited as scholarly resources; social and religious aspects of the medieval and the Tudor city of Canterbury provide fascinating topics for investigation; the dramatic and literary associations of the city are exceptionally rich. Current research topics include literacy and readership, piety, the Reformation, visual and manuscript culture, community and drama.

Creative Writing PhDs
For programme descriptions of our Creative Writing PhDs, see p30.

Poetry: Text, Practice as Research PhD
Location: Canterbury.
Attendance: PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p40.

The Contemporary Novel: Practice as Research MRes, PhD
Location: Canterbury.
Attendance: MRes one year full-time or two years part-time, PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p40.

Text, Practice and Research PhD
Location: Canterbury.
Attendance: MPhil two years full-time or three years part-time, PhD registration three to four years full-time or five to six years part-time.
Start: At any time but preferably in September.
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent) and, normally, a taught MA qualification. See also English language qualifications on p40.

Text and Event in Early Modern Europe (TEEME): An Erasmus Mundus Joint Doctorate
Location: Canterbury in the first semester; then a choice of two out of four locations: Canterbury, Berlin, Porto or Prague.
Attendance: Three years full-time.
Start: September.
Entry requirements: A first or upper-second class honours degree (or equivalent in other national systems) in any area of literature, history or cultural studies, and, normally, a taught MA qualification. Applicants from other humanities or social science subjects will also be considered.

Language requirements: Non-native speakers of English must demonstrate proficiency in English at level C1 (‘proficient user’) as defined in the Common European Framework of Reference for Languages (CEFR) through, for example, an IELTS certificate at level 7.0. Candidates whose native language is English will be required to demonstrate competence in another EU language at CEFR level B2 (‘independent user’).

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

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

Research groups

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

American Literature

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

Staff

Dr Michael Collins, Dr Sean Grattan, Professor David Herd, Dr Will Norman, Dr David Stirrup.

Creative Writing

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

Staff

Patricia Debney, David Flusfeder, Dr Nancy Gaffield, Professor David Herd, John O’Donoghue, Dr Alex Preston, Amy Sackville, Dr Simon Smith, Scarlett Thomas, Dragan Todorovic.
RESEARCH DEGREES (CONT)

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

Staff
Dr Jennie Batchelor, Dr Declan Kavanagh, Professor Donna Landry, Dr Robbie Richardson.

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

Staff
Professor Peter Brown, Dr Rosanna Cox, Dr Sarah Dustagheer, Professor Tony Edwards, Dr Sarah James, Professor Bernhard Klein, Dr Una McIlvenna, Professor Michael Neill, Dr Ryan Perry, Dr Catherine Richardson, Dr Clare Wright.

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

Staff
Professor David Ayers, Patricia Debney, Professor David Herd, Dr Ben Hickman, Dr Ariane Mildenberg, Dr Simon Smith, Dr Juha Virtanen, Dr Sarah Wood.

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

Staff
Dr Bashir Abu-Manneh, Professor Abdulrazak Gurnah, Professor Donna Landry, Dr Alex Padamsee, Professor Caroline Rooney.

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

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

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

Staff
Dr Vybarr Cregan-Reid, Dr Sara Lyons, Professor Catherine Waters, Professor Wendy Parkins, Dr Sarah Wood.
RESEARCH CENTRE PROFILE

The Centre for Modern Poetry provides a rich research environment for staff and students working in the field of modern and contemporary poetry and poetics.

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

In 2013, the Centre organised a rich and successful symposium on the San Francisco Poets, and in 2014 it hosted the Amiri Baraka retrospective. Over the past few years, we have been glad to welcome leading poets, scholars and critics to give talks, readings, lectures and workshops. Recent visiting speakers and performers have included: Peter Gizzi, Marilyn Hacker, Michael Heller, John Kinsella, Tony Lopez, Redell Olsen, Richard Price, Matthew Welton, Sean Bonney, Stephen Collis, Keston Sutherland, Denise Riley and Carol Watts.

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

Doctoral students working in the area join an active cohort of research students whose recent and current projects include work on John Ashbery, Wallace Stevens, Robert Lowell and the New American Poetry, the history of performance in post-war British and American poetry, and hypertext and the Modernist book. The Centre also houses the PhD in Text, Practice as Research. For details of this practice-based research programme, see p30.

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

Recent and ongoing research projects

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

Further information

For information or to discuss the postgraduate programmes, please contact:
Dr Ben Hickman,
Director of the Centre for Modern Poetry
E: b.hickman@kent.ac.uk
The School of English comprises over 40 academic staff who support teaching and research across a range of specialisms within the discipline.

Staff research interests

**Dr Bashir Abu-Manneh:** Lecturer in Postcolonial Literature
Global English and literatures of the Middle East; literary realism and modernism, literary and cultural theory (Marxist and postcolonial).
www.kent.ac.uk/english/staff/abumanneh.html

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

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

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

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

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

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

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

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

**Dr Sarah Dustagheer:** Lecturer in Early Modern Literature
Playwriting, performance and theatre space in early modern London; contemporary Shakespearean performance.
www.kent.ac.uk/english/staff/dustagheer.html

**David Flusfeder:** Senior Lecturer in Creative Writing
Twentieth-century American and British fiction (also Borges, Cortázar and Büchner); modernism; the literature and cinema of the 1960s and early 1970s.
www.kent.ac.uk/english/staff/flusfeder.html
Dr Nancy Gaffield: Senior Lecturer in Creative Writing
Language and literary studies; stylistics approaches to creative writing; contemporary poetry as practice, including both written and performed; the role of the reader as co-producer of meaning; and the use of poetic forms.
www.kent.ac.uk/english/staff/gaffield.html

Dr Sean Grattan: Lecturer in American Literature
Contemporary American literature; 20th-century American literature; gender and sexuality studies; utopian literature; affect theory.
www.kent.ac.uk/english/staff/grattan.html

Professor Abdulrazak Gurnah: Professor of English and Postcolonial Literatures
Colonial and postcolonial discourse as they relate to African, Caribbean and Indian writing.
www.kent.ac.uk/english/staff/gurnah.html

Professor David Herd: Professor of Modern Literature
Twentieth-century poetry and poetics; American literature; the avant-garde; the politics of migration.
www.kent.ac.uk/english/staff/herd.html

Dr Ben Hickman: Lecturer in Modern Poetry
English and American experimental poetry of the 20th century; Anglo-American poetic relations; the dynamic between poetry and political action.
www.kent.ac.uk/english/staff/hickman.html

Dr Sarah James: Senior Lecturer in Medieval Literature
Late-medieval literary, visual and religious culture; vernacular theology; hagiography; manuscript studies.
www.kent.ac.uk/english/staff/james.html

Dr Declan Kavanagh: Lecturer in 18th-Century Studies
Satire, political writing (particularly the essay-sheet), masculinity, Irish literature and queer histories and cultures.
www.kent.ac.uk/english/staff/kavanagh.html

Professor Bernhard Klein: Professor of English Literature
Early modern literature and culture; Irish studies; travel writing and cartography; maritime history and culture.
www.kent.ac.uk/english/staff/klein.html

Professor Donna Landry: Professor of English and American Literature
Eighteenth-century literature, culture, and empire; colonial discourse and postcolonial theory; Middle Eastern, especially Turkish, literature; Ottomanism and Enlightenment; travel writing; queer theory; animal studies; sea and desert studies; historical re-enactment.
www.kent.ac.uk/english/staff/landry.html

Dr Sara Lyons: Lecturer in Victorian Literature
Victorian poetry and critical prose; aestheticism, decadence, the culture of fin-de-siècle; the interrelations between literature, religion, and secularism in the long 19th century.
www.kent.ac.uk/english/staff/lyons.html

Dr Una McIlvenna: Lecturer in Early Modern Literature
Early modern cultural and literary history.
www.kent.ac.uk/english/staff/mcilvenna.html
Dr Ariane Mildenberg: Lecturer in Modernism
Modernist poetry; Wallace Stevens; Gertrude Stein; Virginia Woolf; the kinship of method and concern between phenomenology (Edmund Husserl and Maurice Merleau-Ponty in particular) and modernist literature and art; the interaction of contemporary philosophy with theology; the relationship between modernism and postcolonial writing; translation of Scandinavian poetry.
www.kent.ac.uk/english/staff/mildenberg.html

Professor Michael Neill: Professor of Early Modern Studies
Renaissance and restoration drama; postcolonial and Irish fiction.
www.kent.ac.uk/english/staff/neill.html

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

John O’Donoghue: Lecturer in Creative Writing
Creative writing; memoir; poetry; ‘Outsider Poets’; Irish literature; 20th-century African American writers; the short story; crime fiction.
www.kent.ac.uk/english/staff/odonoghue.html

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

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

Dr Ryan Perry: Lecturer in Medieval Literature
The situation of medieval texts with their material context; medieval religious literature; Middle English textual cultures; book history and reception studies in general.
www.kent.ac.uk/english/staff/perry.html

Dr Alex Preston: Lecturer in Creative Writing
The modern novel, and particularly in the ways that literature has responded to the violence of the 20th century; short stories.
www.kent.ac.uk/english/staff/preston.html

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

Dr Robbie Richardson: Lecturer in 18th-Century Literature
Eighteenth-century British literature; transatlantic exchange; subject formation; material culture, including the history of collecting, antiquarianism and museums; First Nations studies, colonial discourse; the rise of consumerism and popular culture.
www.kent.ac.uk/english/staff/richardsonrobbie.html

Professor Caroline Rooney: Professor of African and Middle Eastern Studies
African and Middle Eastern literature, especially Zimbabwean and Egyptian; colonial discourse and postcolonial theory; the Arab Spring; liberation literature and theory; terror and the postcolonial;
Dr David Stirrup: Senior Lecturer in English and American Literature
First nations and Native American literature; 20th-century North American literature; the American and Canadian Midwest; border studies.
www.kent.ac.uk/english/staff/stirrup.html

Scarlett Thomas: Reader in Creative Writing
Creative writing; writing and science; mathematics and fiction; the contemporary novel.
www.kent.ac.uk/english/staff/thomas.html

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

Dr Juha Virtanen: Lecturer in Contemporary Literature
American and British literature from the 20th and 21st centuries; innovative and experimental poetry from the 1970s to the present day; the intersections between literature; the visual and the performing arts; culture, politics and philosophy.
www.kent.ac.uk/english/staff/virtanen.html

Professor Catherine Waters: Professor of Victorian Literature and Print Culture
Victorian literature and culture, especially fiction and journalism; Dickens; Sala; George Eliot; literature and gender.
www.kent.ac.uk/english/staff/waters.html

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

Dr Clare Wright: Lecturer in Medieval Literature
Medieval drama, performance, space, place and embodiment; phenomenological, spatial, cognitive and performance theories.
www.kent.ac.uk/english/staff/wright.html

global youth cultures, especially hip hop and spoken word; contemporary visual arts; sea and desert studies; queer theory; psychoanalysis.
www.kent.ac.uk/english/staff/rooney.html

Dr Derek Ryan: Lecturer in Modernist Literature
Modernist studies; Virginia Woolf studies; animal studies, critical theory; philosophy and literature.
www.kent.ac.uk/english/staff/ryan.html

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

Dr Simon Smith: Senior Lecturer in Creative Writing
Creative writing; poetry in translation, Latin and French; poetry reviewing; experimental fiction; critical theory; theory of creative writing.
www.kent.ac.uk/english/staff/smith.html
APPLYING TO KENT

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

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

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

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

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

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

Only English language tests taken up to a maximum of two years prior to the date of registration will be accepted for admission to the University. Please note that if your university studies have been completed entirely in English, you may be exempt from providing an English test certificate. Please contact International Development for clarification (www.kent.ac.uk/internationalstudent/contact-us).
Making an application
You can apply for a Kent higher degree electronically via our website at www.kent.ac.uk/courses/postgrad/apply

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

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

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

The School also offers several specialist scholarships for both taught MA and research students. The Ian Gregor Scholarship pays fees and a £500 bursary for one year’s full-time study and the Sasha Roberts Scholarship is an award of £2,000.

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

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

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

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

Contacts
If you have enquiries in relation to a specific programme, please contact:
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Canterbury,
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E: englishpg@kent.ac.uk
European connections
Kent is known as the UK’s European university. Our two main UK campuses, Canterbury and Medway, are located in the south-east of England, close to London, and we have specialist postgraduate centres in Brussels, Paris, Athens and Rome.

We have a diverse, cosmopolitan population with 149 nationalities represented. We also have strong links with universities in Europe. From Kent, you are around two hours away from Paris and Brussels by train.

Research excellence
As a student at Kent, you are taught by leading academics, who produce research of international standing. Based on our excellent results in the Research Excellence Framework (REF) 2014, Kent was ranked 17th* in the UK for research intensity by the Times Higher Education, confirming our position as one of the UK’s leading research universities.

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

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

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

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

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

Locations
Canterbury and Paris

Faculty
Faculty of Humanities

School
School of English

Contact
School of English, University of Kent, Canterbury, Kent CT2 7NX, UK
T: +44 (0)1227 823054
E: englishpg@kent.ac.uk

Applications
Online at www.kent.ac.uk/courses/postgrad/apply

Further information
For information about applying to Kent, or to order a copy of the Graduate Prospectus, please contact: The Recruitment and Admissions Office, The Registry, University of Kent, Canterbury, Kent CT2 7NZ, UK
T: +44 (0)1227 827272
F: +44 (0)1227 827077

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

* of 122 universities, not including specialist institutions
This brochure was produced in November 2015. 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/pg. Full details of our terms and conditions can be found at: 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