

2011-12 Humanities Undergraduate Stage 1 Module Handbook

04 School of European Culture and Languages

| CL310 Greek for Beginners | | | | | | |
|----------------------------------|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 80% Exam, 20% Coursework | |

Contact Hours

1 hour seminar and 2 hour seminar per week

Method of Assessment

20% Coursework (two assessment tests of equal weighting); 80% Exam

Synopsis

The aim of the module is to provide students with a firm foundation in the Classical Greek language. The text book used combines grammar and syntax with passages about a farmer and his family living in fifth-century Attica. As the story progresses, we move onto the Peloponnesian war and thus adapted texts of Thucydides. Reading is therefore ensured from the very first lesson. Extracts from the Bible will also be used. The module will follow the structured approach of Athenaze I (OUP).

Preliminary Reading

ABBOT & MANSFIELD - 'A Primer of Greek Grammar: Accidence and Syntax', Duckworth, 1987
M BALME & G LAWALL - 'Athenaze I', OUP, revised ed. 1995

| CL311 Latin for Beginners | | | | | | |
|----------------------------------|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 80% Exam, 20% Coursework | |

Contact Hours

44 contact hours (22 lectures, 22 classes)

Synopsis

This course introduces Latin to complete, or near, beginners, aiming to cover the basic aspects of grammar required for understanding, reading and translating this ancient language. Using a textbook, in which each chapter focuses on different topics of grammar, the students apply what they have learnt through the translation of sentences adapted from ancient authors. By the end of the course, students should have acquired an adequate foundation for pursuing Latin at intermediate level, in which they can advance to reading complete unadapted texts.

Preliminary Reading

F M WHEELLOCK - 'Wheelock's Latin', Harper Collins, 6th edition

| CL315 Classical Mythology: Themes and Approaches | | | | | | |
|---|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 75% Coursework, 25% Exam | |

Contact Hours

1 x 1 hour lecture and 1 x 1 hour seminar per week

Synopsis

This module is intended as a general introduction to the heritage of myth in the Ancient World, and to efforts to make sense of myth as a means of expression. In the Autumn term, the aim is to introduce students to a working repertoire of some of the best-known myths; in the Spring term, the emphasis will be on a series of theories to explain the 'workings' of myth offered from a variety of disciplines ancient and modern.

Preliminary Reading

Primary Sources:

Selected episodes from: Poems of Heaven and Hell from Ancient Mesopotamia

HERODOTUS - 'Histories' (selections)

HESIOD - 'Works and Days' and 'Theogony'

HOMER - 'Iliad' and 'Odyssey'

LONGUS - 'Daphnis and Chloe' (selections)

OVID - 'Metamorphoses'

PLATO - 'Republic' and 'Selected Myths' (selections)

Secondary Sources:

J BREMMER (ed.) - 'Interpretations of Greek Mythology', Routledge, 1990

E R DODDS - 'The Greeks and the Irrational', University of California Press, 2004

K DOWDEN - 'The Uses of Greek Mythology', Routledge, 1992

G S KIRK - 'The Nature of Greek Myths', Penguin, 1974

G S KIRK - 'Myth: Its Meaning in Ancient and other Cultures', University of California Press, 1970

P VEYNE - 'Did the Greeks believe in their Myths?', University of Chicago Press, 1988

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| CL329 | | Introduction to Archaeology | | | | |
|--------------|------------|------------------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

22 contact hours (11 lectures and 11 seminars)

Availability

This is a core module for students in Stage 1 studying Single Honours and Joint Honours Classical & Archaeological Studies, and Joint Honours Archaeology and Anthropology

Synopsis

This module provides an introduction to the discipline of archaeology and the work of archaeologists, examining specific techniques of data recovery and analysis, exploring key issues from different periods, and focusing on the problems and constraints of archaeological evidence and its interpretation. The lecture series will include an overview of some of the more important techniques of field survey, excavation and post-excavation analysis. The investigation of the ancient world will be illustrated using relevant case studies significant prehistoric, Roman and medieval sites such as Stonehenge, Pompeii and Sutton Hoo. The parallel seminars will engage directly with primary source material and will cover varied approaches to the analysis and interpretation of data, including an introduction to computers in archaeology, and the appraisal of various tools (historical sources, anthropological parallels, theoretical models, etc) for the interpretation of archaeological evidence. The module will also include a museum/excavation visit and a reading week.

Preliminary Reading

C RENFREW & P BAHN - 'Archaeology: Theories, Methods and Practice', Thames & Hudson, 3rd ed., 2000
C SCARRE (ed.) - 'The Human Past', Thames & Hudson, 2005
P BARKER - 'Techniques of Archaeological Excavation', Routledge, 3rd ed., 1993
M CARVER - 'Sutton Hoo, Burial Ground of Kings?', British Museum Press, 1998
P WILKINSON - 'Archaeology: What it is, Where it is, and How to do it', Archaeopress, 2007
K SPINDLER - 'The Man in the Ice: the Preserved Body of a Neolithic Man Reveals the Secrets of the Stone Age', Weidenfeld and Nicolson, 1994
D SOUDEN - 'Stonehenge, Mysteries of the Stones and Landscape', Collins & Brown in association with English Heritage, 1997
R ETIENNE - 'Pompeii, the Day a City Died', Thames & Hudson, 1992

| CL336 | | Aegean Archaeology | | | | |
|--------------|------------|---------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 hour lecture and 2 hour seminar per week

Synopsis

A great many aspects of the Greek world in Archaic and Classical times can be traced back to the Great European Bronze Age civilizations of the second millennium BC: this is the world of Mycenaean palaces, of Minoan Crete (not to mention the minotaur!), and the Greek heroic age of the Iliad and Odyssey. It is also a world in which the decipherment of the Minoan linear B script as the most ancient form of Greek has opened up a culture almost unknown until the 1950s, and exciting new developments continue. In this module we shall be examining the Minoan and Mycenaean world by studying its religion, its art and architecture, its politics and script; and we shall assess the influence this world has had on the world of later antiquity.

Preliminary Reading

C W SHELMEARDINE (ed.) - 'The Cambridge Companion to the Aegean Bronze Age', CUP, 2008
O DICKINSON - 'The Aegean Bronze Age', CUP, 1994
D PREZIOSI & L HITCHCOCK - 'Aegean Art and Architecture', OUP, 1999
Website - http://projectsx.dartmouth.edu/history/bronze_age/

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|--------------|---|--|--|--|--|--|
| CL347 | Introduction to Egyptian Archaeology | | | | | |
|--------------|---|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

22 contact hours (11 lectures and 11 seminars)

Synopsis

This module is intended as a background for those new to studying Egyptology, but who want to pursue the subject from an archaeological point of view. It will explore the diversity of methodologies and debates concerning Egyptian archaeology. In doing so, it will introduce students to aspects of anthropological and archaeological theory, as well as the relationship between theory, fieldwork, and the resulting interpretation. The aim is to provide an introduction to the archaeology of ancient Egypt and its culture, monuments, and civilization. The module will develop an understanding of the wide range of archaeological material encountered at Egyptian sites, demonstrating how the study of material culture greatly contributes to the understanding of important aspects of ancient Egyptian culture (history, geography, material remains and society). The history of Egyptology and Egyptian archaeology will also be examined, including discussion of new excavations in Egypt, connecting recent work with the results of projects spanning the late 19th and 20th centuries. The Egyptians created a dynamic, lively and complex society, and we know something of the lives of many individuals; by the end of the module students will have learned how to approach their remains in a scholarly yet sensitive way. Students will also learn how to overcome the particular problem inherent in studying an ancient civilisation with no living witnesses, making critical use of archaeological records.

Preliminary Reading

N GRIMAL - 'A History of Ancient Egypt', Blackwell, 2000
 I SHAW - 'The Oxford History of Ancient Egypt', OUP, 2003
 D J BREWER - 'Egypt and the Egyptians', CUP, 2003
 B SHAFER (ed.) - 'Temples of Ancient Egypt', I.B. Tauris, 1998
 G ROBINS - 'The Art of Ancient Egypt', British Museum Press, 1997
 B WATTERSON - 'Gods of Ancient Egypt', Sutton, 1999
 S QUIRKE - 'The British Museum Book of Ancient Egypt', British Museum Press, 1992
 J LUSTIG - 'Anthropology and Egyptology: A Developing Dialogue', Sheffield Academic Press, 1997

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|--------------|---|--|--|--|--|--|
| CL350 | Egyptology: Chronology and Sources | | | | | |
|--------------|---|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 x 2 hour lecture/seminar per week

Synopsis

Dynastic Egypt presents a long and complex chronology from around 3200 BC to the arrival of Alexander in 332 BC. Understanding the chronology is fundamental to the study of the civilisation. You learn how the chronology is constructed using a combination of archaeological, textual and art historical evidence. You will become familiar with the nomenclature and dates of principal periods; the basis on which periods are defined; and become critically aware of the challenges involved in detailing many parts of a chronology which is used as a baseline for the study of other civilisations in the region. Against the chronological time line, particular themes and episodes relating to social and religious organisation will be studied. These are selected to emphasise the articulation of diverse types of data, and include material from the Early Dynastic, Old Kingdom, Middle Kingdom, and New Kingdom periods.

Preliminary Reading

'Cambridge Ancient History', 3rd ed. (relevant sections, particularly Volumes I and II)
 P CLAYTON - 'Chronicle of the Pharaohs', Thames and Hudson, 1994
 V DAVIES & R FRIEDMAN - 'Egypt', British Museum Press, 1998

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| CL353 | The Civilisations of Greece and Rome | | | | | |
|---------|--------------------------------------|-------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

Autumn - 1 x 1 hour lecture and 1 x 1 hour seminar per week

Spring - Roman history, a 1 x 1 hour lecture and 1 x 1 hour seminar per week; Latin Literature - 1 x 2 hour seminar per week

Availability

This is a core module for students in Stage 1 studying Single Honours and Joint Honours Classical & Archaeological Studies, and Single Honours History & Archaeological Studies

Synopsis

In the Autumn term we start with Greece. The history will centre on Athens in the 5th century B.C. We begin with Solon's reforms, then after considering the period of the Persian invasions we study the developed democracy with its empire under Pericles and its destruction in the Peloponnesian War. After 5 weeks, we move to the literature of the period, more specifically, the development of tragedy and comedy in fifth-century Athens, examining staging and dramatic conventions such as the role of actor, chorus and religious function and plot, especially the handling of mythological themes. We will analyse a selection of major plays by Aeschylus, Sophocles, Euripides and Aristophanes. Within this framework the module explores the role of tragedy and comedy as vehicles for public debate in the democracy, and its treatment of justice, religion, rationalism and patriotic themes.

In the Spring term, we move to Rome. In the Roman part of the course we shall treat the last century of the republic. Our focus will be on how that republic fell and was replaced by the empire whose founder was Augustus. Among the themes examined will be political violence, the intrusion of the army into political life and the rise of the warlord. In the literature part of the Spring term the module is concerned with the patronage of the arts (poetry, history writing, art and architecture) under Augustus, with the role of the arts as propaganda, and the thesis that writers were recruited to act as spokesmen for the policies and ideals of the principate. The central theme is the creation of enduring images of Rome and Empire, using traditional historical and mythological materials; alongside this the module treats areas of public policy such as moral legislation, festivals, religious reform and the position of women. The module is also concerned with the responses of the writers, whether as supporters of public policy, or as commenting on and reacting against it. Thus, its content is much better understood as a result of the historical development outlined in the first part of term.

Preliminary Reading

Greek History - Primary Sources:

ARISTOTLE - 'Constitution of Athens'

HERODOTUS - 'Histories'

PLUTARCH - 'Selected Lives'

THUCYDIDES - 'The Peloponnesian War'

Greek Literature - Primary Sources:

AESCHYLUS - 'The Oresteia'

SOPHOCLES - 'Oedipus'

EURIPIDES - 'The Bacchae'

ARISTOPHANES - 'The Frogs'

Roman History - Primary Sources:

APPIAN - 'The Civil Wars'

PLUTARCH - 'Selected Lives'

SALLUST - 'The Conspiracy of Catiline'

SUETONIUS - 'Lives of Caesar and Augustus'

Latin Literature - Primary Sources:

LIVY - 'The Early History of Rome'

OVID - 'The Love Poems'

PROPERTIUS - 'Elegies'

HORACE - 'The Odes and Epodes'

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CL354 Roman Emperors and Biography

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 x 1 hour lecture and 1 x 1 hour seminar per week

Synopsis

Today most adults have a conception of the lives of Roman emperors derived from TV or film. Few can discuss how the nature of ancient biography shapes the way in which the modern conception of the Roman emperor. Biography was a genre developed under the Roman Empire, most notably by Suetonius. This can be seen as a response to the presence of the Emperor or Princeps, but is also the genre which created a cultural memory that was shot through with the morals associated with good and bad; virtue and vice and so on. Few dead emperors were ever seen a paradigms for the virtuous life; whereas the living ones provided moral exemplars. The module is designed to unpick our modern image of the emperors to reveal how biographies from antiquity constructs our image of the past.

Preliminary Reading

SUETONIUS - 'Lives of the Caesars' (This text is available on-line at <http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Suetonius/12Caesars/home.html> - begin with the Life of Caligula)
TACITUS - 'The Agricola' (This text is available on-line at <http://www.fordham.edu/halsall/ancient/tacitus-agricola.html>)

For an overview of the period of history, the following book is recommended:

R A ALSTON - 'Aspects of Roman History (AD 14-117)', Routledge, 1998

CL357 Academic Practice in Classical and Archaeological Studies

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 x 2 hour seminar per week

Availability

This is a core module for students in Stage 1 studying Single Honours Classical & Archaeological Studies

Synopsis

This module is intended to teach students the academic practices required for study at undergraduate level with particular reference to Classical and Archaeological Studies. Practical skills such as the use of IT for word processing, referencing and research will be combined with the more complex issues of argument synthesis, analysis of primary evidence and written expositions.

Preliminary Reading

S COTTRELL - 'The Study Skills Handbook', Palgrave, 3rd ed., 2008
B GREETHAM - 'How to Write Better Essays', Palgrave, 2nd ed., 2008
A NORTHEDGE - 'The Good Study Guide', The Open University, 2005

CL513 Intermediate Latin

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|--------------------------|----------|
| 2 | Canterbury | Autumn and Spring | I | 30 (15) | 80% Exam, 20% Coursework | |

Contact Hours

48 contact hours (2 hours per week)

Synopsis

This module is intended for students who have taken Beginners' Latin (CL311) or have some previous knowledge of the language. It initially continues the direct study of Latin grammar and syntax, but increasingly concentrates on elementary unseen translation and the study of easy Latin texts. In the first term the emphasis is on the completion of the study of grammar and syntax; in the Spring term students normally study classical texts and unseens, though medieval options are available.

Preliminary Reading

F M WHEELLOCK & D W TAYLOR - 'Wheelock's Latin', Harper Collins, 6th Edition

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| CL550 | | Intermediate Greek Language | | | | |
|--------------|------------|------------------------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | I | 30 (15) | 80% Exam, 20% Coursework | |

Contact Hours

72 contact hours (1 x one-hour & 1 x two-hour seminar per week for 24 weeks)

Synopsis

This module is intended for students who have taken Beginners' Greek (CL310) or have some previous knowledge of the language. The text used combines grammar and syntax with unseen translation. The course will follow the structured approach of Athenaze I and Athenaze II (OUP) and aims to develop knowledge of Greek achieved at the end of CL310 to the point where students are capable of autonomous reading of unadapted Greek texts. Weekly vocabulary tests ensure that constant revision is part of the module.

Preliminary Reading

ABBOT & MANSFIELD - 'A Primer of Greek Grammar: Accidence and Syntax', Duckworth, 1987
M BALME & G LAWALL - 'Athenaze I and II', OUP, revised ed., 1995

| CP305 | | Freedom and Oppression in Modern Literature | | | | |
|--------------|------------|--|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Synopsis

The twentieth-century imagination was marked by a spirit of doubt, especially of the Enlightenment faith in Reason's capacity to advance mankind to happiness and freedom. This module focuses on some classic fictional and non-fictional explorations of these themes. We consider the texts as works of literature in their own right and also as vehicles for the ideas they interrogate and propagate: happiness, morality without God, personal and political freedom, the self and its responsibilities.

Preliminary Reading

ANDRE GIDE - 'The Immoralist'
ALBERT CAMUS - 'The Outsider'
FRANZ KAFKA - 'Metamorphosis'
JAMES JOYCE - 'The Dead'
SYLVIA PLATH - 'The Bell Jar'

| CP306 | | Guilt and Redemption in Modern Literature | | | | |
|--------------|------------|--|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Synopsis

The 'knowledge of good and evil' is unique to human beings. It informs the individual's conscience and determines the moral systems on which societies are based. The violation of moral codes is expected to induce the experience of guilt, while the lack of any sense of guilt is considered to be psychopathic. As the manifestation of an internal, and sometimes also external, struggle of varying intensity, guilt is an almost universal concern of literary texts; as is the quest for redemption, the alleviation of guilt and despair – through atonement, forgiveness or denial. In this module, we analyse literary texts which explore the frequently fuzzy edges of the experiences of guilt and redemption as a human quandary and as perceived against changing conceptions of morality. Texts included in the reading list engage with questions of personal and collective guilt in relation to hubris, cruelty, the violation of animal rights, and genocide.

Preliminary Reading

DOSTOYEVSKY, F., 'Crime and Punishment'
MUSIL, R., 'The Confusions of Young Törless'
CAMUS, A., 'The Fall'
COETZEE, J.M., 'The Lives of Animals'
JACOBSON, D., 'The God-Fearer'
SCHLINK, B., 'The Reader'
STASSEN, J-P., 'Deogratias: A Tale of Rwanda' (graphic novel)
DIOP, B.B., 'Murambi: The Book of Bones'

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| CP311 | | The Tale | | | | |
|--------------|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 50% Coursework, 50% Exam | |

Restrictions

This module is compulsory for Comparative Literature students

Method of Assessment

50% coursework 50% examination

Synopsis

This literary-critical module deals with a wide range of selected international tales ranging from antiquity to the present day. We address issues such as the development of oral folk tales and fairy tales into written forms, and discuss various short prose genres including Aesopian fables, myths, folk tales and fairy tales, as well as tales of the fantastic, 19th-century art tales and the modern short story.

The framework of discussion comprises a general survey of the issues that face the comparatist. We practice different methods of literary analysis, including close reading and comparative analysis, by examining story-motifs and story-structures, and by considering symbolic meanings in the light of psychoanalytic concepts. We also explore questions of transmission and transformation (e.g. how stories and motifs travel from one culture to another and alter in shape and emphasis) and questions of genre (for example the fantastic). A selection of critical texts on narrative devices and patterns, on psychoanalytical, structuralist and feminist approaches to the fairy tale and on genre theories are studied in conjunction with the primary texts. This is a core module for all students of Comparative Literature. All texts are in English.

Preliminary Reading

ANON - 'The Epic of Gilgamesh', Penguin, 1972
 HOMER - 'The Odyssey', Penguin, 2003
 ANON - 'Tales from the Thousand and One Nights', Penguin, 1973
 J & W GRIMM - 'Grimm's Fairy Tales', Penguin, 1995
 EDGAR ALLAN POE - 'The Fall of the House of Usher and Other Writings', Penguin, 2003
 FRANZ KAFKA - 'The Complete Short Stories', Vintage, 1992
 JORGE LUIS BORGES - 'Labyrinths: Selected Stories and Other Writings', Penguin, 2000
 ANGELA CARTER - 'The Bloody Chamber', Penguin, 1979
 TZVETAN TODOROV - 'The Fantastic: A Structural Approach to a Literary Genre', Cornell University Press, 1975
 BRUNO BETTELHEIM - 'The Uses of Enchantment', Penguin, 1991

| CP317 | | Childhood & Adolescence in Modern Fiction | | | | |
|--------------|------------|--|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Synopsis

It has been argued that early modern Europe invented the idea of childhood as a separate human condition. This module is designed not to resolve that argument but to compare different attitudes to childhood and adolescence as represented in modern European, American and postcolonial fiction. The module will also introduce students to different approaches in studying genre, character and narrative technique.

Preliminary Reading

FRANCES HODGSON BURNETT, 'The Secret Garden'
 CARLO COLLodi, 'The Adventures of Pinocchio'
 TSITSI DANGAREMBGA, 'Nervous Conditions'
 MARK HADDON, 'The Curious Incident of the Dog in the Night Time'

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CP318 Introduction to Contemporary European and Hispanic Cinemas

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

2 hours per week

Synopsis

This module introduces students to a wide range of films produced in different European and Latin American countries between the late 1980s and the present day. We focus on prevailing trends and dominant themes in contemporary European and Hispanic cinemas. The aim is to make students aware of the role that cinema has played and continues to play in the cultural life of Europe and Latin America, its importance in establishing national and supra-national identity, and the ways in which international relations are expressed through film production. The module begins with an overview of European and Latin American cinema, and is then divided into geographically determined sections (Germany, Denmark, Poland, France, Italy, Spain, and Mexico) before being brought together again in the final lecture.

FILMS STUDIED INCLUDE: Goodbye Lenin! (Wolfgang Becker, 2003), Amélie (Jean-Pierre Jeunet, 2001), Amores Perros (Alejandro González Inárritu, 2000), Festen (Thomas Vinterberg, 1998), Podwójne życie Weroniki / The Double Life of Veronique (Krzysztof Kieslowski, 1991), Todo sobre mi madre / All About My Mother (Pedro Almodóvar, 1999)

CP319 Post-War European Cinemas

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

2 hours per week

Synopsis

The main aim of the module is to introduce students to the work and contexts of production of important European filmmakers from a range of national cinemas. Thus we look at Italian Neo-Realism, British Ealing comedy, British Cinema of the 1960s, French New Wave, New German cinema, and New Spanish Cinema. Among the topics for consideration are: the notion of European 'art' cinema; the notion of the 'auteur'; European realism; the relationship between European cinema and Hollywood. Students will also become familiar with film terminology as well as with the basic tools for cultural analysis.

FILMS STUDIED INCLUDE: Ladri di Biciclette / Bicycle Thieves (Vittorio de Sica, 1948), The Man in the White Suit (Alexander Mackendrick, 1951), A bout de souffle / Breathless (Jean-Luc Godard, 1960), Darling (John Schlesinger, 1965), Die Blechtrommel / The Tin Drum (Volker Schlöndorff, 1979), Cría cuervos / Raise Ravens (Carlos Saura, 1975)

Preliminary Reading

TIMOTHY CORRIGAN - 'A Short Guide to Writing about Film'

ELIZABETH EZRA - 'European Cinema'

PIERRE SORLIN - 'European Cinemas, European Societies'

CATHERINE FOWLER (ed.) - 'The European Cinema Reader'

CP320 The Romantic Movement in Europe

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Synopsis

The module examines the emergence of Romantic literature in late eighteenth century Europe. It begins with the influence of thinkers such as Rousseau and movements such as "Sturm und Drang" before considering key works from France and Germany. In the second half of the module, the attention turns to Russia and the foreshadowing of nineteenth century realism.

Preliminary Reading

BENJAMIN CONSTANT, 'Adolphe', (Oxford World's Classics)

MIKHAIL LERMONTOV, 'A Hero of Our Time', (Penguin)

DE STAEL, Madame, CORINNE, OR ITALY (Oxford World's Classics)

FRIEDRICH SCHILLER, 'Mary Stuart', (Oxford World's Classics)

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| CP321 | | Literature and Nationhood | | | | |
|--------------|------------|----------------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Synopsis

What makes Shakespeare a classic – and who? When, and where? Is “unser Shakespeare” – “our (!) Shakespeare”, a phrase that gained currency among the German cultural elite of the nineteenth century – just another instance of brazen cultural larceny? If so, what makes it so? Is there a claim to the exclusive Englishness of Shakespeare? But then: how do you define Englishness? What, indeed, makes a nation, what a national literature? And how did Shakespeare ever become a German? Nations, it has been said, are imagined communities (Benedict Anderson). How does literature contribute to the imaginary of a nation, and in how far is literature itself its product? In this module we will address these, and more, questions. We will focus on ‘representative’ works of six different national literatures (yes, their authors are mostly “dead white European males” – that is the point; or one of them, at least); we will investigate the interplay between literary texts, the formation of literary canons and constructions of nationhood; and we will challenge the boundaries these conceptions impose on literature and its readers.

Preliminary Reading

SHAKESPEARE, W, 'Henry V', Cambridge University Press 1599/1993
 WOLFGANG von GOETHE, J, 'Faust I: Part One', Oxford World's Classics 1806/1987
 STENGHAL, 'The Red and the Black', Penguin 1830/2002
 DOSTOYEVSKY, F, 'Notes from Underground', Penguin 1864/2009
 TOMASI di LAMPEDUSA, G, 'The Leopard', Vintage 1958/2007
 GORKY, M, 'The Lower Depths', Methuen 1902/2003
 YIZHAR, S, 'Khirbat Khizeh', Ibis 1949/2008
 SHAMMAS, A, 'Arabesques', University of California Press 1986/2001

| FR300 | | Learning French 3 (Post A Level) | | | | |
|--------------|------------|---|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

3 contact hours per week (grammar lecture, written skills seminar, oral skills seminar). In addition to classtime, students are expected to spend one hour per week in the Media Lab for self study

Pre-requisites

‘A’ or ‘AS’ Level French, or equivalent. Can also be taken as a wild module if the pre-requisites are met.

Restrictions

This module is not open to native speakers and bilingual students, who should consult with the module convenor for an alternative module.

Synopsis

This year-long module reinforces and expands skills acquired at 'A' level by using a wide variety of materials. The module involves three timetabled hours per week. The first hour is a formal lecture on specific points of French grammar. The second hour is the written skills seminar which concentrates on grammar, syntax, essay writing and translation skills. The third hour is the oral skills seminar which involves oral expression and listening comprehension activities.

Materials:

Module booklet containing written and oral/aural activities

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| FR301 Writer and Genre in France I | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Pre-requisites

'A' or 'AS' Level French, or equivalent

Synopsis

This module selects works from the rich French tradition of drama, from the classical to the modern, examining questions such as dramatic illusion, the ways in which character is portrayed on stage, the meaning of a play in its context, and the ways in which the production of a play can change its impact. The module is a particularly good means of introduction to French literature, since plays are generally more concise than novels, while being equally important in the evolution of French cultural life and literature. All texts are studied in French and the teaching takes place partly in French and partly in English. FR301 may be taken independently of FR302.

Preliminary Reading

MOLIERE - 'Le Tartuffe'
 MARIVAUX - 'Le Jeu de l'amour et du hasard'
 ROSTAND - 'Cyrano de Bergerac'
 SARTRE - 'Les Mains Sales'
 YOURCENAR - 'La Petite Sirène' (photocopy available)

| FR302 Writer and Genre in France II | | | | | | |
|--|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Pre-requisites

'A' or 'AS' Level French, or equivalent

Synopsis

This module is intended for students who enjoy the idea of reading novels, and shorter fiction, regardless of how much they have read before coming to university. It is designed to introduce students to the range and variety of French Literature by the close study of a number of enjoyable sample texts from the eighteenth, nineteenth and twentieth centuries. It also permits connections to be made with literature in other European traditions, especially German and English, and can be effectively combined with studies in related areas such as Philosophy, History or Comparative Literature. All texts are studied in French and the teaching takes place partly in French and partly in English. FR302 may be taken independently of FR301.

Preliminary Reading

VOLTAIRE - 'Zadig'
 HUGO - 'Le Dernier Jour d'un condamné'
 FLAUBERT - 'Un Cœur Simple' in 'Trois Contes'
 AYME - 'Le Passe-muraille', 'La carte' in 'Le Passe-muraille'
 CAMUS - 'L'Hôte', 'La femme adultère' in 'L'Exil et le royaume'
 YOURCENAR - 'Comment Wang-fô fut sauvé', 'Le Lait de la mort' in 'Nouvelles Orientales'
 SEBBAR - 'La jeune fille au balcon', 'La photo d'identité' in 'La jeune fille au balcon'

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| FR308 | | Questions of French Cinema | | | | |
|--------------|------------|-----------------------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Pre-requisites

'A' or 'AS' level French or equivalent

Synopsis

This module will provide students with a basic knowledge of the most important periods of French cinema (including poetic realism, the nouvelle vague, Beur cinema, the 1980s 'cinéma du look') and introduce key film concepts such as the 'politique des auteurs'. Students will gain experience in critical reading and viewing, in close analysis of films, texts and issues, and in developing arguments in French. They will also be introduced to the skills of presentation and the sustaining of cogent argument in written English. The module will examine a number of films from the 1920s to the present which illustrate the scope and development of French cinema. While most of the films are now regarded as canonical, a major aim of the module is to place the works in context so as to emphasize their radical and often transgressive power.

Preliminary Reading

SUSAN HAYWARD - 'French National Cinema', Routledge, 1993

Films:

Entr'acte (René Clair, 1924)

La Règle du Jeu (Jean Renoir, 1939)

Orphée (Jean Cocteau, 1950)

La Traversée de Paris (Claude Autant-Lara, 1956)

Vivre sa vie (Jean-Luc Godard, 1962)

La Jetée (Chris Marker, 1962)

Les Parapluies de Cherbourg (Jacques Demy, 1964)

37°2 le matin (Jean-Jacques Beineix, 1986)

La Haine (Mathieu Kassovitz, 1995)

| FR310 | | Twentieth Century France in Crisis | | | | |
|--------------|------------|---|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Pre-requisites

A Level French or equivalent

Synopsis

This module is available as Wild to those students who have achieved at least A level standard in French. This module will explore how four major 'crises' in twentieth-century France are reflected in cinema: World War I, World War II, the Algerian crisis, and the events of May 1968. A dossier of textual materials provides the student with background historical and cultural documents, and suggests further reading. Some films are almost contemporary with events, whereas others were made decades later. We will explore themes such as realistic depiction, socio-political agendas, and collective or individual memory.

Preliminary Reading

Films:

MALLE - Milou en mai

PONTECORVO - La bataille d'Alger

RENOIR - La Grande Illusion

MALLE - Au-revoir les enfants

TRUFFAUT - Le Dernier Métro

JEUNET - Un long dimanche de fiançailles

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| FR326 | | French for Beginners | | | | |
|--------------|------------|-----------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

3 contact hours per week. In addition to classtime, students are expected to spend one hour per week in the Media Lab for self study.

Pre-requisites

This module is open to students with no prior study of French.

Restrictions

This module is not available to students who are studying French as a Single Honours or as a Joint Honours subject.

Synopsis

This module is for students with NO prior experience in French.

This year-long module introduces students to basic skills of French language and allows them to learn French at a non-specialist level. Students are taught basic grammatical principles and the use of spoken French to answer simple practical questions. The module is intended for students from any discipline in the University who wish to learn French from Beginners' level as a wild module. Successful completion of this module would allow students to progress to French Language and Culture 1.

Materials:

Panorama1: Méthode de français

| FR327 | | Learning French 2A (Post GCSE) | | | | |
|--------------|------------|---------------------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

3 contact hours per week

In addition to classtime, students are expected to spend 1 self-study hour per week in the Media Lab.

Pre-requisites

This module is for students who have studied French previously, such as GCSE French, or equivalent.

Restrictions

This module is not intended for students with an 'A' Level in French, bilingual students, or French native speakers. Not available as a wild module.

Synopsis

This term-long module is intended for students from any discipline who wish to continue their study of French. It also permits them to carry on to the next step up in French (FR328 in the Spring term). Students cover two main topics each week: grammar (1 hour) and language skills through culture (2 hours). The module takes students through the first half of the grammar text entitled Panorama 2 and therefore covers a significant number of key grammatical structures. In addition, students explore the geographical, cultural and economic attributes of different regions of France: overseas departments, Paris and its suburbs, Centre, North and East, Centre-East, South-East, South-West, West.

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FR328 Learning French 2B (Post GCSE)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

3 contact hours per week

In addition to classtime, students are expected to spend 1 self-study hour per week in the Media Lab

Pre-requisites

This module is for students who have successfully completed FR327.

Restrictions

This module is not intended for students with an A Level in French, bilingual students, or French native speakers. Not available as a wild module.

Synopsis

This term-long module is intended for students from any discipline who wish to continue their study of French and for students who wish to study French to degree level and participate in the year abroad but do not have an 'A' level in French. This module is for students who have successfully completed FR327 in the Autumn Term and at the end of this module will be able to progress to Learning French 4 which will prepare them for the year abroad.

Students cover two main topics each week: grammar (1 hour) and language skills through literature (2 hours). The module takes students through the second half of the grammar text entitled Panorama 2 and therefore covers a significant number of key grammatical structures. In addition, students refine their language skills through the study of the French language presented in the context of two short novels.

Materials:

Lectures CLE en Français facile: Maupassant-Une vie

Lectures CLE en Français facile: Sand-La Mare aux diables

Panorama 2: Méthode de français

FR330 Intensive French for Beginners

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

4 contact hours per week

In addition to classtime, students are expected to spend one self-study hour per week in the Media Lab.

Restrictions

This module is not intended for students with an A Level or GSCE in French, bilingual students or for French native speakers. Not available as a wild module.

Synopsis

This module is for students with NO or LITTLE (no more than 2 years) experience in French. Students with longer experience should take FR327. This year-long module is intended for students who wish to proceed to Diploma and Degree level in French (who should then also take FR331 and FR332). It permits them to carry on to the next step up in French: FR589 Learning French 4. The module is taught by means of 4 weekly seminars. Students cover three main topics each week: grammar, vocabulary and civilization. The module takes students through the following texts: Panorama 1 and Panorama 2 and therefore covers a significant number of key grammatical structures.

FR331 French Drama: Love, Marriage and Politics (in translation)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Synopsis

This module will introduce students to a number of important French plays in translation. The plays will be drawn from the seventeenth to the twentieth centuries. Attention will be paid to theories of drama (in particular, Classical and Romantic theory). The main focus of the module, however, will be thematic, as the various ways in which love, marriage and politics are lent dramatic form by the authors studied will be analysed. This module is taught and assessed in English and is available as a wild module.

Preliminary Reading

MOLIERE - 'The Miser', 'The Bourgeois Gentleman'

RACINE - 'Phaedra'

MARIVAUX - 'La Double Inconstance'

HUGO - 'Preface to Cromwell'

MUSSET - 'Lorenzaccio'

ANOUILH - 'Antigone'

SARTRE - 'No Exit'

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FR332 French Narratives: Love, Marriage and Politics (in translation)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 lecture, 1 seminar and one hour of conversation per week.

Synopsis

The module will explore the treatment of love, marriage and politics in examples of French narrative fiction from the eighteenth to the twentieth centuries. In addition to this thematic approach attention will be paid to the analysis of literary form, as well as to the use of literature to convey ideology. The extent to which historical context is relevant to analysis of the texts will also be examined. This module is taught and assessed in English and is available as a wild module.

Preliminary Reading

VOLTAIRE - 'Candide'

CONSTANT - 'Adolphe'

MAUPASSANT - 'Short Stories'

VERCORS - 'The Silence of the Sea'

CAMUS - 'The Stranger'

BÂ - 'So Long a Letter'

ERNAUX - 'Shame'

FR334 French Language and Culture 1

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn and Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

3 contact hours per week. Autumn and Spring

Pre-requisites

FR326, Level A1 of the CEFR, or 1-2 years of French in secondary school.

Restrictions

Not intended for students with an A-level in French, for bilingual students, and for French native speakers. Students with an 'A' or 'B' GCSE are advised to register for FR335

Method of Assessment

100% Coursework

Synopsis

This module is intended for students from any discipline in the University of Kent who wish to study French as a wild module, but cannot commit the hours per week required in FR327 (15 credits, acquired in a single term). It also permits them to carry on to the next step up in French (French Language and Culture II –all year). Wild module only.

FR335 French Language and Culture II

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn and Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

3 contact hours per week. Autumn and Spring

Pre-requisites

FR327 or FR334 or level A2 CEFR or 3-4 years of French in secondary school.

Restrictions

This module is not intended for students with an A-level in French, for bilingual students, and for French native speakers. Students with a 'C' GCSE or below are advised to register for FR334.

Method of Assessment

100% Coursework

Synopsis

This module is intended for students from any discipline in the University of Kent who wish to study French as a wild module, but cannot commit the hours per week required in FR328 (15 credits, acquired in a single term). Wild module only.

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| GE301 Learning German 3 (Post A Level) | | | | | | |
|---|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 70% Exam, 30% Coursework | |

Contact Hours

1 lecture, 1 seminar and one hour of conversation per week

Pre-requisites

'A' or 'AS' Level German, or equivalent.

Synopsis

This module begins with a systematic revision of the grammatical structures of the language, and aims to develop oral proficiency and confidence in listening, understanding and translating. There is a weekly lecture in German on an aspect of the country (Landeskunde), a weekly translation and grammar class, and an hour in which you practise spoken German with a language assistant. Translation is mainly into English during this year, and there are written tests at the end of each term. Extensive use is made of the Internet.

Preliminary Reading

CRYSTAL, David - 'Rediscover Grammar', Longman, 2004

DODD et al - 'Modern German Grammar Workbook' and 'Modern German Grammar: A Practical Guide', Routledge, 2003

LEWIS, Derek - 'Contemporary German. A Handbook', Edward Arnold, London, 2001

| GE304 Learning German 1 (Beginners) | | | | | | |
|--|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 70% Exam, 30% Coursework | |

Contact Hours

2 hour seminar and 1 hour conversation per week

Pre-requisites

None

Availability

Only available to Stage 1 students

Method of Assessment

Assessment will be 30% coursework, 70% examination

Synopsis

This module introduces complete beginners to the basics of German grammar (cases, verb formation, rules of word order, declensions and endings). It concentrates on both written and oral skills, reading and aural comprehension. There are two taught hours per week and one hour of conversation practice with a language assistant. In addition students are expected to use other resources such as available computer programs, internet sources or the video lab for private study. The module leads either to Intermediate German or, for the highly motivated, to German Post 'A' level.

Learning Outcomes

This module is for students who have no or very little knowledge of German. At the end of the year the language level should be equivalent to a GCSE in German or A1 according to the Common European Framework of Reference (CEFR). The emphasis in this course is on acquiring a sound knowledge of the structure of the language while developing the four main skills: speaking, listening, reading and writing. By the end of the course students will be able to:

1. understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, interests, etc.)
2. communicate in simple tasks requiring a simple and direct exchange of information on familiar matters.
3. describe in simple terms aspects of their background, immediate environment and matters in areas of immediate need.
4. develop basic grammar and written skills including simple translations.

Preliminary Reading

LEMCKE, C - 'Berliner Platz 1 – Deutsch im Alltag für Erwachsene – Lehr- und Arbeitsbuch 1, Berlin: Langenscheidt, 2002

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GE307 Learning German 2 (Intermediate)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|--------------------------|----------|
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 70% Exam, 30% Coursework | |

Pre-requisites

GCSE German or equivalent

Availability

Only available to Stage 1 students

Synopsis

This module is intended for students who have completed a beginner's module in German, and it is also suitable for students with a GCSE. The module is open to all students in all faculties. By the end of the year students should be able to produce and comprehend everyday German to 'A' Level which will allow them to function with confidence in a German speaking environment and be in a position to follow the Post 'A' level module GE301 in the following year. There are three contact hours per week. Two are intended for presentation and practice of new material (audio and video recordings, texts, writing practice and grammar). The third - conducted by a native speaker of German - is intended to offer further practice in spoken German. Working on Computer Assisted Language Learning (CALL) materials is encouraged.

Preliminary Reading

LEMCKE, C, ROHERMANN, L, SCHERLING, T - 'Berliner Platz 2 - Deutsch im Alltag für Erwachsene - Lehr- und Arbeitsbuch 2, Berlin:Langenscheidt, 2003

TEBBUTT, S - 'Klaro!', Edward Arnold, London, 2001

GE311 Varieties of German Writing

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

Three contact hours per week

Pre-requisites

'A' or 'AS' Level German, or equivalent.

Synopsis

From Goethe's revolutionary lyric poetry to Kafka's bizarre fantasy of alienation, from Heine's sardonic satires to Brecht's epic theatre, the best German writing is ground-breaking and international. In this introduction to the period which saw the formation of modern Germany (1770-1945) we study a range of poems and short stories, plays, novellas and films. You choose your two favourites for discussion in assessed essays or presentations. Material is in German, teaching and assessed work in English.

Preliminary Reading

BRECHT, B - 'Die Dreigroschenoper', Suhrkamp, 1958

GOTTHELF, J - 'Die schwarze Spinne', Reclam, 1950

HAUPTMANN, G - 'Vor Sonnenaufgang', Ulstein, 1965

KAFKA, F - 'Die Verwandlung', Reclam, 1978

KAISER, G - 'Von morgens bis mitternachts', Reclam, 1965

TIECK, L - 'Der blonde Eckbert', 'Der Runenberg', Reclam, 1952

GE312 Images of Germany, 1945-1990

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Pre-requisites

'A' or 'AS' Level German, or equivalent.

Synopsis

German-speaking Europe underwent profound political upheavals in the aftermath of the Second World War. The short stories, poems, films, and plays studied on this module focus on social and political themes, such as life in the ruins of a war-ravaged country, memories of the Holocaust, building socialism in the German Democratic Republic, protest against the Vietnam War, Baader-Meinhof terrorism, reunification, and everyday life in post-unification Germany. You choose your two favourites for discussion in assessed essays or presentations. Material is in German, teaching and assessed work in English.

Preliminary Reading

ALLINSON, M - 'Germany and Austria 1814-2000', Arnold, London, 2002

BERNHARD, T - 'Heldenplatz', Suhrkamp, 1988

FRIED, E - 'und Vietman und', Wagenbach, 1966

FÜHMANN, F - 'Böhmen am Meer', Rotbuch, 1999

GRASS, G - 'Die Plebejer proben den Aufstand', Steidl, 2003

MARON, M - 'Pawels Briefe', Fischer, 1999

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GE321 **Speak Proper German!**

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

20 contact hours (10 one-hour lectures, 10 one-hour seminar/workshops)

Synopsis

This module is available as wild to those students with 'A' Level German or equivalent. This module is designed to help you understand the German sound system, pronounce German correctly and to learn how to record it orthographically and phonetically. You will learn how orthographic and phonological systems vary and be able to apply this knowledge effectively. You will be able to discuss and demonstrate on a practical and theoretical basis the need for different types of notational systems, explain their workings, and will be able to work out by means of exercises in transcription and conversion from speech to notation and vice versa the consequences of choosing a particular sound. In short, you will learn how to speak and record authentic German.

Preliminary Reading

BOASE-BEIER, J and LODGE, K - 'The German Language', Blackwell, Oxford, 2003
 HALL, C - 'Modern German Pronunciation: An Introduction for Speakers of English', Manchester University Press, 2003
 JOHNSON, S & BRABER, N - 'Exploring the German Language', 2nd edition, Cambridge University Press, 2008
 MOULTON, W.G - 'The Sounds of English and German', University of Chicago Press, Chicago, 1962
 RUSS, C.V.J. - 'The sounds of German', Cambridge University Press, Cambridge, 2010
 SCHWITALLA, J - 'Gesprochenes Deutsch: eine Einführung', Erich Schmidt Verlag, Berlin, 1997

GE323 **Intensive German for Beginners 1**

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Pre-requisites

Students must have an A-Level in a foreign language

Synopsis

A new one-year, two-module (GE323 and GE324), intensive beginners' German course is available from September 2011 as a wild option or as part of a joint honours degree programme for students with very little or no previous knowledge of German.

This course is for highly motivated students who want to improve their employability prospects, who can demonstrate a high level of competence as language-learners (equivalent to A Level in a second language), and who are willing to work hard in a supportive learning environment.

By the end of the first year of the course, they should be able to: understand how the German language works and use it effectively; use their knowledge of German to make friends and take an active part in German social life; talk about themselves and their life and interests; travel around a German speaking country with confidence; perform in German at a level equivalent to a good grade at A-level (CEFR A2) and know and enjoy the German world – music, literature, film, theatre, eating and drinking, sport and leisure activities, for example.

Students who select German from scratch as one of their joint honours subjects can expect to expand their knowledge and ability, so that they can live life to the full during their year abroad and during visits to German-speaking countries, and benefit in later life from the experience and maturity they gain.

For more information contact:

Dr John Partridge jgp@kent.ac.uk
 or
 Susanne Krauß sk259@kent.ac.uk

Learning Outcomes

This module is for highly motivated students who have no or very little knowledge of German and who are expected to progress rapidly from beginner's level to core competence in the areas outlined below, so that they may progress to the next level, Intensive German for Beginners 2 (GE324). At the end of the term students will have achieved a level of German approximate to GCSE (A2 according to the Common European Framework of Reference (CEFR)).

The emphasis in this course is on acquiring a sound knowledge of the structure of the language while developing the four main skills: speaking, listening, reading and writing. Furthermore, cultural aspects and linguistic specifics will be introduced. By the end of the course students will be able to:

1. understand simple sentences and short texts related to areas of everyday life and culture;
2. communicate appropriately requiring a simple and direct exchange of information on familiar matters;
3. describe aspects of their background, immediate environment and matters in areas of immediate need;
4. develop basic grammar and written skills including translations of simple sentences;
5. develop an awareness of the diversity of German culture.

Preliminary Reading

Required:

Lemcke/Rohrman/Scherling: Berliner Platz 1. Lehr- und Arbeitsbuch und CD. Berlin: Langenscheidt.

Recommended:

Students are asked to purchase a good bilingual German Dictionary such as the Oxford Duden or Collins German Dictionary as well as Reimann's Essential German Grammar.

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| GE324 Intensive German for Beginners 2 | | | | | | |
|---|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Pre-requisites

Students must have taken GE323, and an A-Level in a foreign language

Synopsis

A new one-year, two-module (GE323 and GE324), intensive beginners' German course is available from September 2011 as a wild option or as part of a joint honours degree programme for students with very little or no previous knowledge of German.

This course is for highly motivated students who want to improve their employability prospects, who can demonstrate a high level of competence as language-learners (equivalent to A Level in a second language), and who are willing to work hard in a supportive learning environment.

By the end of the first year of the course, they should be able to: understand how the German language works and use it effectively; use their knowledge of German to make friends and take an active part in German social life; talk about themselves and their life and interests; travel around a German speaking country with confidence; perform in German at a level equivalent to a good grade at A-level (CEFR A2) and know and enjoy the German world – music, literature, film, theatre, eating and drinking, sport and leisure activities, for example.

Students who select German from scratch as one of their joint honours subjects can expect to expand their knowledge and ability, so that they can live life to the full during their year abroad and during visits to German-speaking countries, and benefit in later life from the experience and maturity they gain.

For more information contact:

Dr John Partridge jgp@kent.ac.uk

or

Susanne Krauß sk259@kent.ac.uk

Learning Outcomes

This module is for highly motivated students who are expected to progress rapidly to core competence in the areas outlined below, so that they may progress to the next level, GE301. It builds on, and indeed is reliant on, successful performance in the Autumn Term module GE 323 Intensive German for Beginners 1. At the end of the Spring term students will have achieved a level of German between GCSE and A-Level (A2.2/B1 according to the Common European Framework of Reference (CEFR)). The emphasis in this course is on strengthening and expanding knowledge of the structure of the language while developing the four main skills: speaking, listening, reading and writing. Furthermore, cultural aspects and linguistic specifics will be introduced. By the end of the course students will be able to:

1. understand the main points of clear standard speech on familiar matters and understand short texts related to areas of everyday life and culture;
2. communicate sensibly in situations on familiar and unfamiliar matters giving brief explanations and reasons;
3. describe aspects of their immediate environment and matters in areas of immediate need or interest and display ability in the use of more cohesive and elaborate structures;
4. develop more advanced grammar and written skills including short essays and translations.

Preliminary Reading

Required:

Lemcke/Rohrman/Scherling: Berliner Platz 2. Lehr- und Arbeitsbuch und CD. Berlin: Langenscheidt.

Recommended:

Students are asked to purchase a good bilingual German Dictionary such as the Oxford Duden or Collins German Dictionary as well as Reimann's Essential German Grammar.

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| IT301 Learning Italian - Beginners | | | | | | |
|------------------------------------|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 5 | Canterbury | Autumn and Spring | C | 30 (15) | 70% Exam, 30% Coursework | |

Contact Hours

Five contact hours per week

Pre-requisites

'A' Level in a Modern European Language OR Latin 'O'/GCSE.

Availability

This module, Learning Italian 1 (Beginners non-core) is available to all students as a Wild Module under code IT301 version 4 and Learning Italian 1 (Beginners core) to Italian students as a Core Module under code IT301 version 3 .

Synopsis

This module is designed for students who have either no knowledge, or a basic knowledge, of Italian. Students who have studied Italian to GCSE level can also take this module as they will be expected to reach a higher level by the end of the year and will be working with more advanced material. One of the principal aims of this module is to prepare students for degree work in Italian, even if they come to Kent with no previous knowledge of the language. It is however, open to all students. The module is both an intensive instruction in the Italian language and an introduction to modern Italy. On the language side, all aspects of Italian grammar are covered in a preliminary way, so that students can achieve competence (not merely a passive comprehension) in all types of normal modern sentence structure. The standard aimed at is thus beyond GCSE in terms of grammatical competence, though in terms of vocabulary and idiomatic experience it has to remain somewhat below 'A' level. Although maximum possible teaching help is given, a large amount of memorising (of grammatical forms and vocabulary) is an inevitable feature. Students who choose this module should be sure that they are capable of disciplined, independent study.

Learning Outcomes

This is an intensive module in Italian for students who have no or very little knowledge of the language. The emphasis in this course is on acquiring a sound knowledge of the structure of the language while developing the four main skills: speaking, listening, reading and writing. By the end of the course students will be able to:

1. understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, interests, etc.)
2. communicate in simple tasks requiring a simple and direct exchange of information on familiar matters.
3. describe in simple terms aspects of their background, immediate environment and matters in areas of immediate need.
4. develop basic grammar and written skills including simple translations.

This course will be of particular interest to anyone wishing to widen their knowledge of Romance languages and to those intending to spend time in Italy.

Preliminary Reading

Course Books

Gruppo Italiaidea, Italian Espresso 1, libro + CD audio ISBN: 9788889237298

Gruppo Italiaidea, Italian Espresso 1, book ISBN: 9788889237212

Gruppo Italiaidea, Italian Espresso 1, Workbook ISBN: 9788889237250

Recommended Reading

Gruppo Italiaidea, Italian Espresso 2, libro + CD audio ISBN: 9788889237755

Gruppo Italiaidea, Italian Espresso 2, book ISBN: 9788889237953

Gruppo Italiaidea, Italian Espresso 2, Workbook ISBN: 9788889237977

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| IT308 Learning Italian 3 (Post A Level) | | | | | | |
|--|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 70% Exam, 30% Coursework | |
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 70% Exam, 30% Coursework | |

Contact Hours

4 hours per week

4 hours per week

Pre-requisites

'A' Level Italian (Intermediate/GCSE/AS Level will be considered)

'A' Level Italian (Intermediate/GCSE/AS Level will be considered)

Synopsis

The module comprises four elements: one hour per week devoted to translation from English into Italian, one hour of advanced grammar, one hour per week devoted to translation from Italian into English and written composition, and one hour of conversation practice. Students will increase their linguistic competence through weekly translating exercises.

The module comprises four elements: one hour per week devoted to translation from English into Italian, one hour of advanced grammar, one hour per week devoted to translation from Italian into English and written composition, and one hour of conversation practice. Students will increase their linguistic competence through weekly translating exercises.

Preliminary Reading

M SILVESTRINI et al - 'L'italiano e l'Italia: Lingua e civiltà... italiana per stranieri' (Livello Medio e Superiore, Vol. 1 and 2 (Guerra).

M SILVESTRINI et al - 'L'italiano e l'Italia: Lingua e civiltà... italiana per stranieri' (Livello Medio e Superiore, Vol. 1 and 2 (Guerra).

| IT312 History of Italian Cinema: The Legacy of Neo-Realism | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Synopsis

This module discusses the work of some major Italian film-makers who contributed to neorealism (De Sica, De Santis, Rossellini) and that of a number of other Italian and Italian-American film-makers who have been inspired by this cinematic movement from the 1950s to the present (Fellini, Leone, Coppola and Moretti). The module focuses especially on the difficulty to define positively the common main coordinates of neorealist cinema. While attempting to portray the socio-economic conflicts of Italian society in an objective and "realist" way, neorealism has since its beginnings been subverted from within by elements belonging to the fantastic genre. The module will analyse the legacy of this apparent contradiction: on the one hand, particular emphasis will be put on the way in which the anti-realist potentialities of neorealism were fully developed in the 1960s and 1970s; on the other hand, it will be argued that contemporary Italian-American gangster cinema should possibly be regarded as the most faithful heir to classical, "realist" neorealism.

Preliminary Reading

GINSBORG, P - 'A History of Contemporary Italy. Society and Politics 1943-1988', Penguin, 1990

MARCUS, M - 'Italian film in the Light of Neorealism', Princeton University Press, 1986

SORLIN, P - 'Italian National Cinema 1896-1996', Routledge, 1996

LIEHM, M - 'Passion and Defiance: Film in Italy From 1942 to the Present', California University Press, 1984

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| IT315 | | Writing Italy through the Centuries:An Introduction | | | | |
|--------------|------------|--|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 15 (7.5) | 60% Exam, 40% Coursework | |

Contact Hours

Two contact hours per week, one lecture and one seminar.

Synopsis

The aim of this module is to introduce students to Italian history from its unification (1861) to the present day. A wide selection of late-nineteenth and twentieth-century Italian texts and films will be analysed along with those historical facts, political, and cultural developments that constitute their framework. Through these works students will become familiar with the major cultural trends which marked the last 150 years of Italian culture, and will reach an appreciation of those socio-cultural questions that ultimately determined the social and political identity of Italy, as we know it today.

Preliminary Reading

Christopher Duggan, A Concise History of Italy

Martin Clark, The Italian Risorgimento

Tom Behan, Italian Resistance: fascists, guerrillas and the allies

. Paul Ginsborg, History of Contemporary Italy: Society and Politics, 1943-1988

Paul Ginsborg, Italy and its Discontents: Family, Civil Society, State, 1980-2001

| LA300 | | Learning Portuguese 1A (Beginners) | | | | |
|--------------|------------|---|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Three seminars per week

Synopsis

This module is for absolute beginners. It may only be taken as a Wild Module. It aims to give students a basic knowledge of reading, listening, and spoken skills in a dynamic and communicative way, through individual, pair and group work. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The culture element of the module will focus on mainland Portugal and its role as an European Nation. The focus is on accuracy as well as communication. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

LIMA, E. EBERLEIN O.F., & S.A. LUNES, 'Falar...ler...escrever...português', (Livro do estudante:2000) São Paulo: EPU. ISBN: 9788512543109

| LA301 | | Learning Portuguese 1B (Beginners) | | | | |
|--------------|------------|---|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Three seminars per week

Pre-requisites

LA300 Learning Portuguese 1A

Synopsis

This module is for those who have taken LA300 Learning Portuguese 1A in the Autumn term and wish to continue with the study of Portuguese language and culture. It may only be taken as a Wild Module. It aims to give students a basic knowledge of reading, listening, writing and spoken skills in a dynamic and communicative way, through individual, pair and group work. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The culture element of the module will focus on Brazil and its role as a Portuguese Speaking nation in the wider context of South America. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

LIMA, E. EBERLEIN O.F., & S.A. LUNES, 'Falar...ler...escrever...português', (Livro do estudante:2000) São Paulo: EPU. ISBN: 9788512543109

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| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|--------|---------|-------|---------------|------------|----------|
|---------|--------|---------|-------|---------------|------------|----------|

Contact Hours

3 hours per week

Synopsis

This module is for absolute beginners. It aims to give students a basic knowledge of listening, and speaking skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and some writing skills. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The focus is on accuracy as well as communication. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

ZHANG, G. LI, LM. SUEN, L - 'Chinese in Steps V:1', Cypress Book Co. UK Ltd, 2005

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|--------|---------|-------|---------------|------------|----------|
|---------|--------|---------|-------|---------------|------------|----------|

Contact Hours

3 hours per week

Pre-requisites

LA302 Learning Mandarin 1A or equivalent

Synopsis

This module aims to give students a basic knowledge of listening, writing and speaking skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and some writing skills. The focus is on accuracy as well as communication. Homework is set each week. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

ZHANG, G. LI, LM. SUEN, L - 'Chinese in Steps V:1', Cypress Book Co. UK Ltd, 2005

LA306 African, Brazilian and Portuguese Literature in Translation

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|--------|---------|-------|---------------|------------|----------|
|---------|--------|---------|-------|---------------|------------|----------|

| | | | | | | |
|---|------------|--------|---|----------|--|--|
| 1 | Canterbury | Autumn | C | 15 (7.5) | | |
|---|------------|--------|---|----------|--|--|

Synopsis

Through four literary texts and within a comparative perspective, the main purpose of this module will be to analyse how African, Brazilian and Portuguese writers reflect on their colonial past as well as on the way previous colonies rewrote the European literary models and built their national mythology. The Portuguese literary text selected explore how a new generation of writers looks upon a war they rejected. The Brazilian and Mozambiquian literary texts will allow us to reflect on the development of new literatures, which established their own voice and national founding myths by rewriting the European literary models and norms.

Preliminary Reading

LISPECTOR, C, 'The Hour of Star'
 COUTO, M, 'Every Man is a Race'
 ALMEIDA, G, 'The Last Will and Testament of Senhor Da Silva'

LA500 Learning Portuguese 2A - Intermediate Portuguese

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|--------|---------|-------|---------------|------------|----------|
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|---|------------|--------|---|----------|-----------------|--|
| 1 | Canterbury | Autumn | I | 15 (7.5) | 100% Coursework | |
|---|------------|--------|---|----------|-----------------|--|

Contact Hours

Three seminars per week

Pre-requisites

Learning Portuguese 1A and 1B or equivalent.

Synopsis

This module is for those who wish to continue with the study of Portuguese language and culture. By the end of the module you will be able to understand and write short messages and announcements, read short stories and find specific information, communicate in routine situations, maintain social conversation, recognize understand and elaborate different types of written text (messages, postcards, formal and informal letters, recipes, small newspaper articles, etc). You will practice your reading, listening, and spoken skills in a dynamic and communicative way, through individual, pair and group work. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The culture element of the module will focus on mainland Portugal and its role as an European Nation. The focus is on accuracy as well as communication. Students will be expected to use the range of resources available to them in the library and the media center.

Preliminary Reading

LIMA, E., EBERLEIN O.F., & S.A. LUNES (2000), 'Falar...ler... escrever...português', (Livro do estudante) São Paulo: EPU. ISBN: 9788512543109

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| | | | | | | |
|--------------|---|--|--|--|--|--|
| LA501 | Learning Portuguese 2B - Intermediate Portuguese | | | | | |
|--------------|---|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | I | 15 (7.5) | 100% Coursework | |

Contact Hours

Three seminars per week

Pre-requisites

Learning Portuguese 1A, 1B and 2A or equivalent

Synopsis

This module is the continuation of Learning Portuguese 2A. By the end of the module you will be able to understand and write short messages and announcements, read short stories and find specific information, communicate in routine situations, maintain social conversation, recognize understand and elaborate different types of written text (messages, postcards, formal and informal letters, recipes, small newspaper articles, etc). You will practice your reading, listening, and spoken skills in a dynamic and communicative way, through individual, pair and group work. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The culture element of the module will focus on Brazil and its role as a Portuguese Speaking nation in the wider context of South America. Students will be expected to use the range of resources available to them in the library and the media center.

Preliminary Reading

LIMA, E., EBERLEIN O.F., & S.A. LUNES (2000), 'Falar...ler... escrever...português', (Livro do estudante) São Paulo: EPU. ISBN: 9788512543109

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|--------|---------|-------|---------------|------------|----------|
|---------|--------|---------|-------|---------------|------------|----------|

Contact Hours

3 hours per week

Pre-requisites

Elementary Mandarin Chinese 1A/1B or equivalent

Method of Assessment

100% coursework - Research Project 20%, two in-class Progress Language Assessments 30% and 50%

Synopsis

This module is the first stage at post-beginners level. Students must already have a basic knowledge of Mandarin Chinese. This course may only be taken as a Wild Module. It aims to give students a further knowledge of listening, speaking, reading and writing skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and writing skills and cultural awareness. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The focus is on linguistic accuracy as well as communication ability. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

ZHANG G, LI LM, Suen L, - 'Chinese in Steps: v. 2: For Speakers of Chinese as a Foreign Language', (Book and CD)

PHILIP YUNGKIN LEE - 'Chinese in a Flash', volume 2

CLAUDIA ROSS and JING-HENG SHENG MA, - 'Modern Mandarin Chinese Grammar'

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LL307 Tackling Text: Explaining Style

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 60% Exam, 40% Coursework | |

Availability

This module is core for the following programmes: Joint Honours English Language & Linguistics and English & American Literature. Joint Honours English Language & Linguistics and Comparative Literature.

Method of Assessment

40% Coursework 60% Examination

Synopsis

This module is an introduction to stylistics: the systematic study of language in literature. The module extends your skill in critical analysis by highlighting and explaining linguistic features in the creation of meaning and effect by focusing on close reading of texts in the light of theoretical and methodological material explored in the lectures, and will be of interest to students of both language and literary studies. You will be encouraged to produce your own analyses of literary texts with reference to specific stylistic features such as sound patterning and figurative language in poetry; point of view and speech and thought presentation in prose fiction; and speech acts, turn-taking and politeness in drama texts.

This module is core for the following programmes: Joint Honours English Language & Linguistics and English & American Literature. Joint Honours English Language & Linguistics and Comparative Literature.

Preliminary Reading

ASTLEY, N. 'Being Alive', Bloodaxe, 2004
CHURCHILL, C. 'Top Girls', Methuen Student Edition, 1991
ISHIGURO, K. 'Remains of the Day', Penguin, 2000
SHORT, M. 'Exploring the Language of Poems, Plays and Prose', Longman, 1996
SIMPSON, P. 'Stylistics', Routledge, 2004
TOOLAN, M. 'Language in Literature', Arnold, 2004

LL309 World Englishes

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 lecture and 1 seminar per week

Synopsis

This module focuses on the global spread of the English Language as an aspect of historical and contemporary cultural and commercial events. Students will get the opportunity to compare varieties of English both in Britain and in other English speaking countries, examining the features that distinguish them from each other. These varieties will include British, American and Australian English in addition to other colonial and pidgin and creole varieties. The descriptive focus of the module will also give students the opportunity to apply the knowledge they have gained in other modules, in particular: language analysis, phonetics and phonology, morphosyntax and sociolinguistics.

Preliminary Reading

DAVIES, D. - 'Varieties of Modern English: An Introduction', Pearson Longman, London, 2005
MESTRIE, R. and BHATT, R.M. - 'World Englishes', CUP, Cambridge, 2008

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LL310 Foundations of Language 1: Sounds and Words

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 2 | Canterbury | Spring | C | 30 (15) | 60% Exam, 40% Coursework | |

Availability

Available Spring Term. This module proceeds Foundations of Language II: Language and Structure for the year of 2011-12 only. Thereafter this module will revert to being scheduled in the Autumn of 2012-13.

Method of Assessment

40% coursework (consisting of seminar participation and two equally weighted mini-assignments) and 60% examination.

Synopsis

The module will begin by offering a basic introduction to the description of speech sounds, with emphasis on those used in English and detailed descriptions first of consonants, and then of vowels. The gaps between sound and orthography will be highlighted as the IPA (International Phonetic Alphabet) symbols are learned. The course will then move from phonetics (the study of speech sounds) to phonology (the study of the sound systems in language), focusing on the phonotactics (rules of co-occurrence) and general phonological rules of English. Students will use this knowledge to explore and describe different accents of English. From phonology, the module moves to morphology (the study of word-structure), highlighting the differences between derivational and inflectional morphology, and introducing analytical concepts such as the morpheme and allomorphy, and critically evaluating descriptive models such as word and paradigm, item-and-process and item-and-arrangement grammars.

Preliminary Reading

Blake, B. (2009) *All About Language*. Oxford: Blackwell.

Clark, J.; Yallop, C. & Fletcher, J. (2007, 3rd ed.) *An Introduction to Phonetics and Phonology*. Oxford: Blackwell.

Ladefoged, P. (2001, 5th ed.) *A Course in Phonetics*. Orlando: Harcourt Bruce.

McMahon, A. (2004) *Introduction to English Phonology*. Edinburgh: E.U.P.

Roach, P. (2001) *Phonetics*. Oxford: Oxford University Press.

LL311 Foundations of Language 2: Structure and Meaning

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Availability

Available Autumn Term. This module preceeds Foundations of Language I: Language and Structure for the year of 2011-12 only. Thereafter this module will revert to being scheduled in the Spring of 2013.

Method of Assessment

Assessment is 100% coursework.

Synopsis

This module introduces linguistic approaches to the study of language structure, language meaning and communication. It will separate the level of language which we call grammar from levels of meaning. For structure, students will focus on a particular aspect of English grammar (e.g. word classes, grammatical functions, sentence structure) from both theoretical and practical perspectives. Students will gain a deeper understanding of English grammar, whereas practical application will enable students to be more critical of their own written work, and thus also to develop and hone their writing skills. For meaning, students will focus on the processes of decoding and inference through which interpretations are constructed. Relevant theoretical work in the fields of semantics and pragmatics is introduced. Students explore intersections and differences between verbal meaning and meaning construction in both spoken and written discourse. The module is particularly useful for students who are studying language or literature, as it enables them to compare styles in light of grammatical information, or for students who are contemplating a career in publishing, journalism or teaching, in which the ability to express oneself accurately and succinctly is essential.

Preliminary Reading

Blakemore, D (1992) *Understanding Utterances*. Oxford: Blackwell

Burton-Roberts, N. (1997). *Analysing Sentences: An Introduction to English Syntax*. London: Longman

Huddleston, R. & G. K. Pullum (2005). *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press

Lyons, J (1995) *Linguistic Semantics*. Cambridge: Cambridge University Press

Saeed, J (2003) *Semantics*. Oxford: Blackwell

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LS300 Learning Spanish 3 (Post A Level)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|--------------------------|----------|
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 80% Exam, 20% Coursework | |

Contact Hours

Total of 80 hours, 4 hours per week - 2 seminars, 1 Language Laboratory and 1 oral class

Pre-requisites

'A' or 'AS' level Spanish, or equivalent

Synopsis

This module is intended for students who have attained the equivalent of an A-Level pass in Spanish. The main aims of the module are: to consolidate and expand knowledge of the grammar and structure of the language, and to promote a high level of skill in speaking, listening, reading and writing. The course also aims to increase your awareness of the history and culture of Spain through the study of appropriate texts. Regular written work will be required throughout the year. Native/near-native speakers taking a four-year degree which includes Spanish will normally be exempt from this module. If you think you belong to this category, please choose an alternative module and contact Hispanic Studies as soon as possible at the beginning of term.

Preliminary Reading

All materials will be available on Moodle. Information will be provided at the beginning of the course.

LS302 Intensive Learning Spanish 1 (Beginners)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|-------------------|-------|---------------|--------------------------|----------|
| 2 | Canterbury | Autumn and Spring | C | 30 (15) | 80% Exam, 20% Coursework | |

Contact Hours

Total of 80 hours, 4 hours per week - 2 seminars, 1 grammar lecture and 1 conversation class

Synopsis

This is an intensive module in Spanish for students who have no or very little knowledge of the language. It is also suitable for those who have taken a GCSE in Spanish, as by the end of the module the level attained will be higher than this (students wishing to proceed with Spanish in their second year will join a Post 'A' Level group). The emphasis in this module is on acquiring a sound knowledge of the structure of the language while developing the four main skills: speaking, listening, reading and writing. Please note that this is a very intensive module. If you have little language learning experience, you may find the pace too fast. The module is intended primarily as part of a two-year option for students needing to spend their third year in Spain. Regular written work will be required throughout the year.

Preliminary Reading

LM LOPEZ & N SAUS - 'Rápido (curso intensivo de Español)', Difusiou, S.L. Barcelona, 1994

Further materials will be available on Moodle

LS304 Modern Spanish Theatre (in Translation)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

Total of 20 contact hours

Synopsis

It is the aim of this module to study a selection of works by some of the major Spanish playwrights of this century in order to build a picture of the main developments that have taken place. Apart from discussing each play we shall analyse the role and purpose of the playwright according to his particular position within the Spanish context. We shall examine the characteristics in each work which may be attributed to the ideological conflicts arisen before, during and after the Civil War and devote particular attention to the study of the effects produced by the use of censorship during the dictatorial period and by its lifting after Franco's death.

Preliminary Reading

JOSE ZORILLA - 'The Real Don Juan'

FERNANDO ARRABAL - 'The Architect of the Emperor of Assyria'

RAMON del VALLE-INCLAN - 'Bohemian Lights'

GEORGE, D and LONDON, J. (eds.) - 'Modern Catalan Plays'

ROSER i PUIG, M. (ed.) - 'A Female Scene'

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LS310 Ab initio Catalan - Learning Catalan 1A

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 30 contact hours, 3 hours per week - 1 lecture, 1 seminar and 1 oral class

Restrictions

NOT RECOMMENDED FOR STUDENTS DOING LS302 INTENSIVE LEARNING SPANISH 1 (BEGINNERS)

Synopsis

The main aims of this module are: to understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment), to communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters and to describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need. The content element of this module will enhance the understanding of Spanish and European culture acquired by students in other modules. This module will be of particular interest to any students wishing to widen their knowledge in Romance languages and to those intending to spend time in the Catalan countries. It will complement the LS515/LS538 Catalan Culture module in Stage 2 by providing a chance to develop Catalan language skills.

Preliminary Reading

MARTA MAS- 'Veus 1 Curs de catala Llibre de gramàtica i exercicis', Publicacions de l'Abadia de Montserrat, 2005

LS311 Ab initio Catalan - Learning Catalan 1B

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 30 contact hours, 3 per week - 1 lecture, 1 seminar and 1 oral class

Restrictions

NOT RECOMMENDED FOR STUDENTS DOING LS302 INTENSIVE LEARNING SPANISH 1 (BEGINNERS)

Synopsis

The main aims of this module are: to develop the basic skills learnt in ab initio Catalan with special emphasis on reading and understanding, to deal with most situations likely to arise whilst travelling in the Catalan speaking countries, to understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation and to use Catalan criticism as reference material in content courses. This module will be particularly good for any students interested in widening their knowledge in Romance languages and for those intending to spend time in the Catalan countries. It will complement the LS515/LS538 Catalan Culture module in Stage 2, by providing a chance to develop Catalan Language skills and to use Catalan criticism in essay writing and class presentations. The latter will widen student's ability to draw from a wider range of ideas which they can use in their content courses in Spanish and other subjects. Quadern de treball available from the Section Secretary in CNW Room 111

Preliminary Reading

MARTA MAS - 'Veus 1 Curs de catala Llibre de gramàtica i exercicis,' Publicacions de l'Abadia de Montserrat, 2005

LS312 Introduction to Hispanic Culture

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 20 contact hours

Availability

Available in the Spring Term under code LS312, in the Autumn Term under code LS313

Synopsis

This module aims to help you develop an appreciation of the key stages in the development of modern Spanish and Spanish American culture by examining them in their social, political and historical context. At the same time you will be able to improve your analytical powers and communicative skills to enhance your personal development in preparation for Stage Two and your year abroad, if this is part of your programme. You will gain a sound basic knowledge of key figures and events in Spanish and Spanish American history from the Middle Ages to the end of the 20th century, and an understanding of the key factors influencing social and political change during this period. This will allow you to place social, political and artistic events in a historical context, and to make an informed response to, and evaluate critically, a range of texts and topics representative of the main historical and cultural movements in Spain and Spanish America. The key periods covered are: The emergence of the Spanish nation (711 – 1492); The Spanish Golden Age; The emergence of Spanish America (1492 – 1812); 19th Century Spain & the end of the Empire; Spanish America: the way to Independence (1812 – 1898); Spain from 1898 to the Civil War; Spain under Franco (1936 – 1975); Spanish America in the XX (1898 – 1975); Transition to a Modern Spain (1975 – 2000); Modern Spanish America (1975 – 2000)

Preliminary Reading

CATHERINE DAVIES - 'Hispanic Studies. The Essential Companion', Arnold, 2002

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LS313 Introduction to Hispanic Culture

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Available in the Autumn Term under code LS313, the Spring Term under LS312

Synopsis

See entry for LS312

LS314 Learning Spanish 1A (Beginners)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 60 contact hours, 3 per week - 2 seminars and 1 conversation class

Synopsis

This programme will be intended for students from any discipline who wish to learn Spanish from scratch as a Wild Module. It will also permit them to carry on to the Learning Spanish 1B in the Spring term and can also lead to students taking the Intermediate Spanish module the following year if desired. The students will be taught basic grammatical principles, taught to write short composition, use spoken Spanish, answer simple practical questions, carry out aural tasks and do short translations. By the end of the module students will be able to understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping), to communicate in simple tasks requiring a simple and direct exchange of information on familiar matters. The student will be able to describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need. This module will be of particular interest to any students wishing to widen their knowledge of Romance languages and culture and to those intending to spend time in Spanish speaking countries.

Preliminary Reading

All materials will be available on Moodle

LS315 Learning Spanish 1B (Beginners)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 60 contact hours - 2 one-hour seminars and 1 conversation class per week

Pre-requisites

Learning Spanish 1A or equivalent

Synopsis

This programme will be intended for students from any discipline who wish to learn Spanish. It will also permit them to carry on to the Spanish Intermediate module. The student will learn basic Spanish, at a non-specialist level. The student will be taught basic grammatical principles, taught to write short compositions, use spoken Spanish, answer simple practical questions and do short translations. By the end of the module students will be able to understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic local geography, employment), to communicate in tasks requiring a direct exchange of information on familiar and routine matters. The student will be able to describe aspects of his/her background, immediate environment and matters in areas of immediate need. The student will also be able to consolidate basic grammar, aural and written skills. This module will be of particular interest to any students wishing to widen their knowledge of Romance languages and culture and to those intending to spend time in Spanish-speaking countries.

Preliminary Reading

All materials will be available on Moodle

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LS316 Learning Spanish 2A (Intermediate)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 60 contact hours - 2 one-hour seminars and 1 conversation class per week

Synopsis

The student must have completed Learning Spanish 1A and Learning Spanish 1B or have an equivalent knowledge of Spanish for this module. This module is for students not intending to take a year abroad in their third year in a Spanish speaking country. Students will consolidate their knowledge of Spanish and improve reading, aural and understanding skills. Students will develop the skills learnt in the Spanish Intermediate module so that by the end of the module they can progress to active communicative competence in Spanish and to develop aural skills and develop written expressive competence in Spanish through advanced study of Spanish syntax and grammar structures. The student will also develop reading speed, fluency and oral accuracy, and the ability to interpret complex specialised Spanish texts over a wide range of registers and genres, including technical discussions in his/her field of specialisation. This module will be of particular interest to any students wishing to widen their knowledge of Romance languages and culture and to those intending to spend time in Spanish-speaking countries.

Preliminary Reading

SANCHEZ, A - 'Cumbre. Nivel medio Libro del alumno, Coursework book', SGEL, Madrid

SANCHEZ, A - 'Cumbre. Nivel medio Libro del alumno, Students' exercise book', SGEL, Madrid

Further materials will be available on Moodle

LS317 Learning Spanish 2B (Intermediate)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 60 contact hours - 2 one-hour seminars and 1 conversation class per week

Synopsis

This programme will be intended for students from any discipline who wish to do a Spanish wild-module at post intermediate level. This post intermediate module will be a follow-on module from Spanish Intermediate. It can also lead to the student taking the Intermediate Spanish Post-'A' Level module the following year if desired. Students will consolidate their knowledge of Spanish. This module aims at improving the student's reading and understanding skills. Students will develop the skills learnt in areas of environmental concern/ Social relevance and develop aural skills. The student will learn how to debate in a competent manner views on material of academic interest and perfect writing skills in Spanish by writing on themes of academic interest. The student will enhance active communicative competence in Spanish and further develop written expressive competence in Spanish through advanced study of Spanish syntax and grammar structures. The student will further develop reading speed, fluency and oral accuracy, and ability to interpret complex specialised Spanish texts over a wide range of registers and genres, including technical discussions in his/her field of specialisation. This module will be of particular interest to any students wishing to widen their knowledge of Romance languages and culture and to those intending to spend time in Spanish-speaking countries.

Preliminary Reading

SANCHEZ, A - 'Cumbre. Nivel medio Libro del alumno, Coursework book', SGEL, Madrid

SANCHEZ, A - 'Cumbre. Nivel medio Libro del alumno, Students' exercise book', SGEL, Madrid

Further materials will be available on Moodle

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LS318 The Modern Spanish Novel in Translation

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 20 contact hours

Pre-requisites

No knowledge of Spanish is required.

Synopsis

This module is an introduction to the modern Spanish novel from about 1870 to the present day. The aim is to examine a series of texts in the context of the society which produced them. This will involve detailed study of the texts and consideration of the important changes which took place in Spain towards the end of the last century, and before and after the Civil War in the 20th century. The texts will be studied in English translation - although those with knowledge of Spanish will be encouraged to read the originals.

Preliminary Reading

MIGUEL de UNAMUNO - 'Abel Sánchez'

RAMON J SENDER - 'Requiem for a Spanish Peasant'

JUAN GOYTISOLO - 'Juan the Landless'

CARMEN MARTIN GAITE - 'The Back Room'

LS319 State-Building in Latin America

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 20 contact hours

Synopsis

This module provides an introduction to Latin America through the lens of state formation. It examines the nineteenth century from the end of the colonial period and independence through to the decolonization of Cuba. It has a particular focus on the cases of Argentina, Bolivia, Columbia, Chile, Cuba, Mexico, Peru and Venezuela. Topics include the recurrence of internal and external wars, tensions between the centre and regions, the development of export markets and its links to the creation of stability, caudillismo, and the importance of ideology in state building.

Preliminary Reading

DAVID BUSHNELL and NEIL MACAULAY - 'The Emergence of Latin America in the Nineteenth Century'

JOHN LYNCH - 'The Spanish American Revolutions, 1808 –1826'

LS552 Learning Catalan 2A (Intermediate)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Autumn | I | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 20 contact hours, 2 per week - 1 lecture and 1 seminar

Synopsis

This module will be of particular interest to any students interested in widening their knowledge in Romance languages and to those intending to spend time in the Catalan countries (At present we have students in ERASMUS exchanges with the universities of Alacant and Barcelona as part of our year abroad program. Some students also choose to apply for teaching posts in the Catalan countries and knowledge of the autochthonous language is an advantage for them). It will complement the LS515/LS538 Catalan Culture module in Stage Two, by providing a chance to develop Catalan language skills and to use Catalan criticism in essay writing and class presentations. The latter will widen student's ability to draw from a wider range of ideas which they can use in their content courses in Spanish and other subjects. Key grammatical structures will be taught through the means of purpose-designed Catalan language course-books. Cultural background will be provided by materials supplied by the Universitat d'Alacant, some works in English translation and some texts in Catalan. A range of critical materials will form the basis for discussions, translations and applied exercises. Development of understanding of Catalan texts will be done through reading comprehension, translation into English, and guided debates and discussions.

Preliminary Reading

MARTA MAS - 'Veus 2. Curs de catala. Llibre de gramàtica i exercicis', Publicacions de l'Abadia de Montserrat, 2005

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LS553 Learning Catalan 2B (Intermediate)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Spring | I | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 20 contact hours, 2 per week - 1 lecture and 1 seminar

Synopsis

This module will be of particular interest to any students interested in widening their knowledge in Romance languages and to those intending to spend time in the Catalan countries (At present we have students in ERASMUS exchanges with the universities of Alacant and Barcelona as part of our year abroad program. Some students also choose to apply for teaching posts in the Catalan countries and knowledge of the autochthonous language is an advantage for them). It will complement the LS515/LS538 Catalan Culture module in Stage Two, by providing a chance to develop Catalan language skills and to use Catalan criticism in essay writing and class presentations. The latter will widen student's ability to draw from a wider range of ideas which they can use in their content courses in Spanish and other subjects. Key grammatical structures will be taught through the means of purpose-designed Catalan language course-books. Cultural background will be provided by materials supplied by the Universitat d'Alacant, some works in English translation and some texts in Catalan. A range of critical materials will form the basis for discussions, translations and applied exercises. Development of understanding of Catalan texts will be done through reading comprehension, translation into English, and guided debates and discussions. However, students who have spent their year abroad in a Catalan speaking area are likely to want to take LS553 without taking 552, in order to expand their knowledge in Catalan language.

Preliminary Reading

MARTA MAS - 'Veus 2. Curs de catala. Llibre de gramàtica i exercicis', Publicacions de l'Abadia de Montserrat, 2005

Further course material is available on Moodle

PL302 Introduction to Philosophy: Knowledge and Metaphysics

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Availability

Students taking Philosophy as part of their degree should select PL302, students wishing to study this as a Wild Module should register for PL312

Synopsis

This module begins with an Examination of René Descartes' Meditations on First Philosophy. These not only provide a comprehensive picture of Descartes' philosophical system but also constitute an admirable introduction to several of the fundamental problems of philosophy. The writings of contemporary philosophers will also be used in the study of these problems, notably: The Problem of Knowledge (what can I know, and how?) The Mind-Body Problem (how is my mind related to my body? Is my mind - as Descartes believed - quite distinct from my body? Or am I merely a physical organism of an especially complex type?) The Problem of Freedom and Determinism Lecture Topics will include the following: Descartes on doubt and certainty; Mind/Body Dualism; Descartes' Rationalism; Russell's Empiricism - Hume's Legacy; Idealism and Phenomenalism; Materialism and Physicalism; Determinism and The Problem of Free Will The module PL303: Introduction to Philosophy: Ethics in Spring Term is recommended as a useful complement to this module while PL305: Existentialism takes up some of the issues from a particular perspective.

Preliminary Reading

THOMAS NAGEL - 'What does it all mean?: A Very Short Introduction to Philosophy', Oxford University Press, 2004

RENE DESCARTES - 'Meditations on First Philosophy', NuVision Publications, 2007

JOHN HOSPERS - 'An Introduction to Philosophical Analysis', (4th ed.), Routledge, 1997

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| PL303 | Introduction to Philosophy: Ethics | | | | | |
|-------|------------------------------------|--|--|--|--|--|
|-------|------------------------------------|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

1 hour lecture per week and regular seminars

Availability

Students taking Philosophy as part of their degree should select PL303, students wishing to study this as a Wild Module should register for PL313

Method of Assessment

100% coursework - 2 essays at 45% each and 10% Seminar Performance

Synopsis

Through a combination of classic and contemporary texts the module aims to introduce students to the area of philosophy known as 'ethics' or 'moral philosophy'. It deals with questions about the relation of morality to religion, about whether there are 'objective values' and whether rational argument can arrive at any 'right answers' to moral dilemmas, and about whether values are grounded in a universal human nature or are relative to different societies and cultures. Philosophers to be studied will include Plato, David Hume, Immanuel Kant and John Stuart Mill. At the end of the module students should have a broad overview of this area of philosophy, an acquaintance with its basic concepts, and the ability to make critical assessments of the kinds of argument adduced in support of moral judgements. Lecture topics will include the following: Ethics and the good life; ethics and religion; ethics and evolution; ethical and cultural relativism; the 'objectivity' of values; emotivism; rationalism; utilitarianism; consequentialism and absolutism.

Preliminary Reading

PETER SINGER (ed.) - 'Ethics', Oxford University Press, 1994

| PL305 | Existentialism | | | | | |
|-------|----------------|--|--|--|--|--|
|-------|----------------|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

1 lecture and 1 seminar per week

Synopsis

Existentialism is a philosophical and literary tradition which emphasises subjectivity, choice and freedom, and the problems these pose for individual existence. While it is not a clearly defined movement, its central ideas and themes have had a major impact on modern moral, religious and political thought, as well as on modern European literature. In this module we study existentialist ideas as they are expressed in both philosophical and literary forms, with particular focus on issues of freedom and values and the concept of authenticity.

Preliminary Reading

GOLOMB, J - 'In Search of Authenticity', Routledge, 1995

WARTENBERG, T.E. - 'Existentialism: A Beginner's Guide', Oneworld, 2008

COOPER, D.E. - 'Existentialism', Blackwell, 1999

| PL310 | Philosophical Thinking | | | | | |
|-------|------------------------|--|--|--|--|--|
|-------|------------------------|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Availability

Students taking Philosophy as part of their degree should select PL310, students wishing to study this as a Wild Module should register for PL314

Synopsis

Since Plato's Dialogues, it has been part of philosophical enquiry to consider philosophical questions using logic and common sense alone. This module aims to train students to continue in that tradition. In the first part students will be introduced to basic themes in introductory logic and critical thinking. In the second part students will be presented with a problem each week in the form of a short argument, question, or philosophical puzzle and will be asked to think about it without consulting the literature. The problem, and students' responses to it, will then form the basis of a structured discussion. By the end of the module, students (a) will have acquired a basic logical vocabulary and techniques for the evaluation of arguments; (b) will have practised applying these techniques to selected philosophical topics; and (c) will have acquired the ability to look at new claims or problems and to apply their newly acquired argumentative and critical skills in order to generate philosophical discussions of them. It will be taught through a combination of lectures and seminars in the first half of the term, and seminars only in the second half of the term.

Preliminary Reading

ROBIN TAYLOR - 'Logical Literacy' in 'Handbook of Philosophical and Logical Terms', UKC Philosophy website

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PL312 Introduction to Philosophy: Knowledge and Metaphysics (non-core)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Availability

Students wishing to study this as a Wild Module should register for PL312, students taking Philosophy as part of their degree should select PL302

Synopsis

See entry for PL302

PL313 Introduction to Philosophy: Ethics (non-core)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Availability

Students wishing to study this as a Wild Module should register for PL313, students taking Philosophy as part of their degree should select PL303

Synopsis

See entry for PL303

PL314 Philosophical Thinking (non-core)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Availability

Students wishing to study this as a Wild Module should register for PL314, students taking Philosophy as part of their degree should select PL310

Synopsis

See entry for PL310

PL315 Philosophical Reading and Writing

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | | |
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Availability

Students wishing to study this as a Wild Module should register for PL315, students taking Philosophy as part of their degree should select PL315

Synopsis

What do philosophers do? What do they typically think about? How do philosophers write? What sorts of writing are acceptable in philosophy? How should you write? How should philosophy best be read in order to be understood and assessed?

In this module we will introduce you to some of the most interesting questions in philosophy, both from its history and from current debates. As we do this we will show you how to read and write as a philosopher.

Some of the questions we might discuss are: 'Why is Hume's fork so important in the history of philosophy?', 'What is the difference between evaluative and descriptive judgements in aesthetics?' and 'What is the difference between 'is' and 'ought'? We will also think about questions of more general philosophical import, such as: 'What it is to presuppose something?', 'What is it to argue in a vicious circle?', and 'What does a philosophical definition look like?'

Preliminary Reading

A. P. MARTINICH - 'Philosophical Writing: An Introduction', Oxford: Blackwell, 2005
 N WARBURTON - 'Philosophy: the Essential Study Guide', London: Routledge, 2004

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PL316 Philosophical Reading and Writing (non-core)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Availability

Students wishing to study this as a Wild Module should register for PL316, students taking Philosophy as part of their degree should select PL315

Synopsis

See entry for PL315

TH331 Introduction to Hinduism & Buddhism

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Synopsis

The purpose of this module is to introduce students to the Hindu and Buddhist religious traditions. The first half of the module will examine some of the most interesting features of the Vedic and post-Vedic tradition: the Upanishads, the Bhagavad Gita and the polytheism of the Mahabharata. The second half will examine the contrasting philosophical positions of the Theravada and Mahayana Buddhist traditions using materials from the Pali canon and several Sanskrit Sutras. Particular attention will be given to the variety of interpretations of the Buddhist 'No-self' doctrine and concept of enlightenment as well as the meaning and function of the Buddha's career. It is hoped that this exploration will lead to general discussion of the nature of mystical experience.

Preliminary Reading

ELIADE, M - 'Yoga: Immortality and Freedom', Princeton University Press, New Jersey, 1970
 ORGAN, T - 'Hinduism: Its Historical Development', Barron's Educational Series, New York, 1974
 HOPKINS, T - 'The Hindu Religious Tradition', Wadsworth, California, 1971
 KOLLER, J.M. - 'The Indian Way', MacMillan, New York, 1982
 ZAEHNER, R.C. - 'Hindu Scriptures', Everyman's Library, London, 1992
 HARVEY, P - 'An Introduction to Buddhism', CUP, Cambridge, 1990
 CONZE, E - 'Buddhism: Its Essence and Development', Dover, New York, 2003 and 'Buddhist Scriptures', Penguin, London, 1959

TH334 Religion and Sex

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Synopsis

This module seeks to examine the importance of sex and the body in history of religions. It will show how religion and sex are presented in both ancient traditions and modern commercial contexts and will explore why sex is central to the religious life. The module will take a series of case studies in both Eastern and Western traditions to show different historical aspects of religion and sex. The aim is to show how religion both promotes and conceals sex and the ways that such issues are represented in modernity.

Preliminary Reading

JORDON, M. - 'The Ethics of Sex', Blackwell, Oxford, 2002
 KING, U. (ed) - 'Religion and Gender', Blackwell, Oxford, 1995
 RUNZO, J. & MARTIN, N.M. - 'Love, Sex and Gender in the World Religions', One World, Oxford, 2000
 MANNING, C. & ZUCKERMAN, P. - 'Sex and Religion', Thomson Wadsworth, Belmont, 2005

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| TH340 Gods of the Desert: Judaism and Islam | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Synopsis

This module investigates the history, thought, culture and scriptures of two monotheistic faiths, Judaism and Islam, as well as the broad historical development of Jewish and Islamic religion. Topics in Judaism include the life and work of the Patriarchs, the concept of the 'chosen people', the Promised Land, the Torah, synagogue, Jewish festivals and the Jewish home. In the case of Islam, topics include the life and work of Muhammad, the Five Pillars, the Qur'an and Hadith, Sunni and Shi'ite Muslims, Sufism, the Shariah and the Islamic contribution to the arts and sciences.

Preliminary Reading

ASLAN, R. - 'No God But God: The Origins, Evolution and Future of Islam', Arrow, 2006
 CLOSE, B. - 'Judaism', Hodder & Stoughton, London, 1991
 COHN-SHERBOK, D. & L. - 'Judaism: A Short Introduction', Oneworld, 1999
 SELTZER, R.M. - 'Judaism: A People and its History', MacMillan, 1989
 ROBINSON, N. - 'Islam: A Concise Introduction', Routledge, 1998.
 MAQSOOD, RUQAIYYAH WARIS - 'Teach Yourself Islam', Hodder & Stoughton, 1994.

| TH341 What is Religion? | | | | | | |
|--------------------------------|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 30 (15) | 50% Coursework, 50% Exam | |

Synopsis

This module explores the nature of religion and examines some of the theories offered to explain its existence. Is it possible to understand a religion to which you do not belong? Are religious people always biased? Do atheists make good theologians? Can we really be objective and neutral when it comes to religion? Specific reference will be made to the work of a number of thinkers who have offered various, often competing, definitions of religion, including Karl Marx, Sigmund Freud, Carl Jung, Emile Durkheim and Rudolf Otto.

Preliminary Reading

Preliminary Reading CONNOLLY, P (ed.) - 'Approaches to the Study of Religion', Cassell, 1999 1
 Preliminary Reading CRAWFORD, R - 'What is Religion?', Routledge, 2002 1
 Preliminary Reading SEGAL, R (ed.) - 'The Blackwell Companion to the Study of Religion', Blackwell, 2006 1
 Preliminary Reading HINNELLS, J (ed.) - 'The Routledge Companion to the Study of Religion', Routledge, 2005 1
 Preliminary Reading RODRIGUES, H & HARDING, J.S. - 'Introduction to the Study of Religion', Routledge, 2009. 1
 Preliminary Reading PALS, D.L. - 'Eight Theories of Religion', Oxford University Press, 2006. 1
 Preliminary Reading PADEN, W.E. - 'Interpreting the Sacred: Ways of Viewing Religion', Beacon Press, 1992

| TH342 Religion in the Contemporary World | | | | | | |
|---|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

2 hours

Synopsis

The module will introduce students to a range of key theories and debates in the social and cultural study of contemporary religion. Each lecture will introduce students to a specific theory or debate, and use panel presentations in the seminars to get a small group to present their initial understanding and questions of relevant introductory literature. Throughout the module, students will be helped to see possible connections between these various theories and debates, as well as think about issues to which these theories and debates are relevant. Areas to be covered in the module will be:

- What is the social and cultural study of religion?
- Modernization: religion in changing times
- Secularization: is religion dying?
- Individualization: a God of my own
- Commodification/consumer culture: atheist beer and halal Barbies
- Occulture: new spiritual movements in media and popular culture
- Mediatization: does the media transform religion?
- Secularism: the place of religion in a modern society
- Trans-nationalism and diaspora: new bonds of faith
- Lived religion: the complexities of religion in the real world

Preliminary Reading

Furseth, Inger & Repstad, Pal. 2006. An Introduction to the Sociology of Religion.
 (ed.) Hinnells, John. 2010. The Routledge Companion to the Study of Religion, 2nd edition

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| TH343 | What is Christian Theology? | | | | | |
|-------|-----------------------------|--|--|--|--|--|
|-------|-----------------------------|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

2 hours per week

Synopsis

A synopsis of the curriculum:

- What is Theology – and why is it important?
- The sources and resources of Christian thinking
- The Christian doctrine of God
- Christology and eschatology
- Theological anthropology
- Ecclesiology, Word and Sacrament
- Issues in Contemporary Theology

Preliminary Reading

A. McGrath *Christian Theology: an introduction* (Blackwell 2001)

D. Migliore *Faith Seeking Understanding* (Eerdmans 1991)

D. Ford, *Theology: A Very Short Introduction* (OUP, 1999).

H. Stone and J. Duke, *How to Think Theologically* (Fortress Press, 1996).

Ed. L. Miller and S. Grenz *Fortress Introduction to Contemporary Theologies* (Fortress 1998)

Ed. C. Gunton *The Cambridge Companion to Christian Doctrine* (CUP 1997)

| TH344 | Christianity through 2000 years | | | | | |
|-------|---------------------------------|--|--|--|--|--|
|-------|---------------------------------|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Synopsis

Christianity has had a profound impact on contemporary political, social and ethical values. This module will provide an introductory overview of Church History, with a particular focus on the development of the western tradition from the early Church, through the Middle Ages and down to the present day. Students will reflect on the interaction between social context and the formation of distinctive Christian belief, as witnessed in debates about early Christian 'heresy', the European Reformation, the rise of rationalism in the 18th century, and the Industrial Revolution. The module will conclude with a brief review of Christianity in contemporary global context.

Topics for discussion will include:

- The Formation of the Church
- Early Church History from Justin to Augustine
- Politics, religious life and reform in the Middle Ages
- The Reformation
- The Enlightenment: Descartes to Darwin
- Mission, ministry and theology in the 20th century

Preliminary Reading

EDWARDS, D 'Christianity: The First Two Thousand Years,' Cassell, 1997

HASTINGS, A (ed) 'A World History of Christianity.', Cassell, 1998

MACCULLOCH, D 'Groundwork of Christian History.', Epworth, 1987

MCGRATH, C 'Historical Theology: an introduction to the history of Christian Thought', Blackwell, 1998

MCMANNERS, J 'The Oxford History of Christianity,' OUP 1993

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01 School of Arts

| CR300 Contexts and Case Studies in Creative Events | | | | | | |
|---|--------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

This is a module that covers aspects of history and theory, and is intended to develop skills in study and analysis, thus is principally delivered through lecture presentations and seminars with related reading, research and writing. On this module you will learn through attending presentation lectures given by visiting practitioners or department staff, attending group discussion seminars in which you will be expected to make oral contributions, carrying out independent reading and research as set, undertaking prescribed research projects resulting in written or verbal presentations.

The typical delivery pattern will be one lecture per week (of one hour) and one seminar per week, also of one hour. There will be occasional additional lectures by visiting practitioners, you will be notified of these during the course of the module. In addition to the prescribed teaching time you will be expected to undertake about 8 hours a week of private study.

Method of Assessment

Unit of Assessment (UoA) 1. Portfolio of writings from seminar study. (Normally electronic submission via Moodle) Your knowledge and understanding of key events, practices and terms, your ability to reflect on your own learning, and your preparation and reading will be assessed by a series of journal entries (normally 6 x 300 words), derived from seminar and lecture topics 25%

UoA 2. Literature Review. In order to assess and develop your understanding of academic writing conventions, basic research methods and sources of information you will undertake a 'review article' of 2 or three pieces of set reading (articles or chapters), summarising the arguments and comparing the approaches of the authors. 25%

UoA3. Essay. In order to assess your ability to understand and summarise basic theoretical landscapes and underlying concepts, to produce coherent and developed arguments based on a range of sources, and to express yourself clearly, accurately and fluently in writing you will be assessed on the submission of a 1500 word essay. 40%

UoA 5. Seminar contribution. Assessing your spoken contribution, preparedness, attendance and development in seminar classes. 10%

Synopsis

The principle aim of this module is to address the linked questions: what are 'creative event' (is this even a useful term)? Who is producing them? Why are they important, and what effect do they have? Are there common points of reference? How do we critique them, talk about them?

In order to address these wide reaching questions lectures will introduce events, ideas and discourses, and seminars will offer you the opportunity to question and debate these ideas and practices. We shall look at different types of company, different artists, and different ways of working, and through the course it is expected that you will have some first hand encounters with members of the profession.

We shall also use this module to develop some general skills necessary of a humanities undergraduate, skills in effective reading, writing, research and learning.

Case studies may vary year to year but will always cover a range of events, including a community celebratory events; street arts, large and small scale; corporate branding events; a site-specific installation; a festival or concert; demonstration and political acts; heritage events / re-enactments, a themed party. These events, will be introduced with regard to their purpose, the central creative idea, the budget and logistics, the organisational structure and their outcomes.

While of course this module is intended to provide you with an amount of knowledge and information about a disparate and exciting art form, it is also intended to introduce you to, and excite you about the discourses of culture and the modus operandi of a humanities student.

Learning Outcomes

1. have gained a sound knowledge of the origin, scope and variety of contemporary creative events, and been introduced to varying contexts and aims of their production. e.g.: community and cultural events; street art; corporate, marketing and branding events; festivals and carnivals; heritage events; participatory events and meta-performance; site-specific and installation events. 2. have been introduced to the creation and production of events from a range of professional / vocational perspectives, using a variety of organisational structures

3. be able to evaluate the creative and production choices made in each of the case studies and identify and critique other possible strategies

4. understand the basic aesthetic, cultural, ideological and commercial theories and considerations behind these events, and be able to argue their effectiveness in relation to the context, and thus to have developed a frame of reference and critical discourse by which you can define, describe and critique a range of creative events

5. become familiar with sources of information to support research and analysis in the creative events

6. have enhanced your skills in reading, writing and note taking, appropriate to a humanities degree course and have developed an understanding of good academic practice and academic integrity

7. be able to research (using electronic and analogue media), analyse and accurately summarise a range of theories and opinions from a variety of sources

8. drawn conclusions from a range of, possibly conflicting, sources, and formulated your own opinions on theoretical and analytical questions

9. have developed arguments in a sustained piece of written work, presented to appropriate academic standards

10. made oral contributions to discussions in such a way that you have listened to the contributions of others, and enhanced and developed the discussion

11. used information technology for the presentation of ideas

12. managed your personal work load, submitting work by deadline and exercised initiative in independent exercises

13. have become familiar with appropriate methods and resources for learning

14. have reflected on your own learning

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| CR301 Realising the Creative Idea | | | | | | |
|--|--------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

This module will provide an introduction to the resources available to you, facilitating your further study. Early classes will offer intensive creative workshops and short projects, at first fairly closely prescribed and supervised, as the module progresses projects will become more extended and your work will become a little more independent. The final one or two projects will dominate the final half of the module, and be specified as 'assessment projects'. These will be taught through practical workshops and supervision.

Core aspects of event production will be introduced through lectures and in class workshops, followed by set assignments for the week, often related to the creative projects being undertaken. These set assignments may frequently require you to produce small events, or aspects of events, on a weekly basis prior to the main final project(s). Once the core ground work has been undertaken the module will then focus its delivery around a small project (or 2 projects, depending upon topic considerations – the details will be published annually in the course handbook) to be realised by students in small groups. Theoretical and logistical material will be woven into practical project wherever possible.

While teaching patterns will change as the module progresses, on average you can expect 4 hours of direct supervision per week, there may be additional group meetings or technical support as the needs arises. Learning will principally take place through discussion and workshop session which will include student and staff led presentations, demonstrations and discussions, as well as site visits - the nature of each class will depend upon the state that the project is in. Key theoretical aspects will be introduced through lecture presentations.

Approximately every 3 weeks you (and your group) will present an interim report on your project

A 30 credit module should occupy you for approximately half of a working week. You will be expected to dedicate about 15 hours a week to this module outside of class time.

Method of Assessment

UoA1. Critical and analytical Presentation: This will be submitted verbally, through visualisations and in writing at the end of the introductory projects. This will assess your understanding of the design decisions in the context of theoretical, cultural and practical contexts of the formative projects undertaken, background research undertaken and your ability to clearly and persuasively communicate your ideas. You will be notified at least a week in advance of the timing and briefed on this presentation. 30%

UoA2 Final project(s), assessed for its/their creative imagination and energy, its/their appropriateness to the brief, and its/their creative, logistical and production achievement and teamwork. Assessed by observation of the project by lecturers and individual crit/interview. 40%

UoA3 A written report reflecting on your final project, to include your project pitch or proposal, an evaluation of your aims and objectives in the proposal, how they were met, what changes or developments took in place. This is a reflection on the creative process, demonstrating an understanding of that process from conceptualisation (idea), through production to presentation. Research sources and references are also to be included, images can be included. Also to include the practical steps taken to ensure realisation (timetables, planning notes and budgets). 30%

Synopsis

This module introduces the principle management and creative skills of event design and production. Through classes, work experiences and the production of a small creative event you will be introduced to procedures, working methods and requirements of event design, construction, production and project management.

The first few weeks of the module will act as a 'creative warm-up', providing a number of short exercises to help you develop imaginative responses to project briefs and stimuli. The module will then settle to focus on one or two more extended projects. The nature, content and focus of the project(s) will vary each year depending upon topical issues. They will always focus on developing the creative imagination and will introduce ideas related to: space, transformation, experiential environments, personal rites of passage, food and eating. Alongside the initial creative exercise you will be introduced to techniques for managing a project, and ensuring your ideas can be realised on time, and to budget. You will also be familiarised with some basic construction techniques.

You will therefore plan and design a project, budget it, assess the safety implications (at an introductory level – this aspect will be developed further in a later module), build and install it, organise purchases and transport, manage the project, liaise with external agencies as necessary, and finally deliver an event on time and to budget.

Finally you will strike, debrief and evaluate your project(s).

Essentially this module will prepare you for many of the challenges and methodologies present in later project based modules.

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Learning Outcomes

1. have been introduced to approaches to working creatively, including design conceptualisation; decision making and problem solving; understanding the brief; site selection, manipulation and enhancement; imagery and other sensual stimulation; audience gathering, reception and dispersal;
2. have gained experience in visualising and executing imaginative 3D/2D or spatial designs using a range of materials in a range of contexts, and evaluating the process and outcomes;
3. have developed an understanding of the multifaceted and multidisciplinary processes necessary to the realisation of a creative event, from idea to execution;
4. have contributed to the creative and design aspects of an appropriately scaled (for C level) realised event (or events) from conception to execution ;
5. have been introduced to the management of the operations and logistics of event production including the operations manual, basic health and safety, simple budgets and schedules and approaches to project management ;
6. have developed an awareness and understanding of design and planning considerations specifically related to experiential environments, interactive installations , personal celebrations and social functions; marking of rites of passage (particularly an awareness of the role and expectations of the audience / participants) .
7. have worked as part of a team, sharing and taking responsibility, negotiating roles and tasks (KS Working with others - level 3 / 4)
8. have solved problems of a practical and logistical nature (KS Problem solving - level 3 / 4)
9. have communicated your creative and logistical intentions clearly and accurately using appropriate language and graphics (KS Communication - level 3/4)
10. have used computers to retrieve and share information including e-mail, the world wide web, spreadsheets, (KS Information Technology level 2 / 3)
11. have used numbers in keeping budgets and schedules (KS numeracy - level 2)
12. have evaluated your own performance and learning as a creative event producer and as a team member, you will also have evaluated the work of others (KS evaluated ones own learning - level 3)
13. have exercised personal responsibility and initiative.

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CR307 Production Practice

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | | |

Contact Hours

4 intensive weeks of lectures, workshops and project work, 38 hours per week, 150 in total. This module includes a high level of contact – about 60 hours in total, the remainder being independent study.

Intensive tuition meets the needs of the vocational IOSH training, and the practical project – which will be modelled on professional operating methods.

Work placement will require circa 10 hours input.

Method of Assessment

UoA 1. To assess your knowledge of H&S you will undertake an evaluation of a named activity, submitting your report in the required format. 30% Pass / Fail (This will cover material indicative of the content of the IOSH Managing Safely qualification)

UoA2 A report on your work placement from both you and the employer will assess your ability to operate within a professional event production context, 10%

UoA 3. A practical project with accompanying documentation (method statements, project management tools, site schedules etc) will assess your overall understanding of the project and production management requirements. 60% Assessed on documentation, and observation of your performance in a production role and a portfolio of class work, including written material and oral contribution.

Synopsis

The safe and efficient planning and implementation of production processes is fundamental to the success of an event, and while a designer or creative producer may not need to know every technical detail of these processes it is essential that they understand the impact and implications of these core aspects of event production. Thus this module will introduce the key issues in event planning: health and safety, (and inevitably the requirements of licensing), site planning and management, common production processes and approaches to project management (controlling resources, schedules and deadlines). This module will introduce each of these areas in short, intensive blocks of specialised tuition, and then put the individual components together on a small realised project. While you will of course develop and deploy new creative skills in this project, the emphasis will be on the effective and safe management of the work.

Alongside the projects, you will undertake a short work placement to investigate, through personal experience, something of the working practice of arts events. The role will normally be in a stewarding or crewing capacity.

Learning Outcomes

1. be able to evaluate risk inherent in Creative Event practices, and specific sites on which events will take place, thus developing risk assessments and working practice method statements to inform design and production decisions
2. know how and where to find information and guidance relating to Health and Safety and Licensing
3. have been introduced to methods of project management, in order to plan and manage project schedules
4. understand the practical needs of running and managing a performance / event site, including planning fit-up, audience control, running the show, dispersal and strike / de-rig
5. have become familiar with some professional working practices and procedures in the running of live events (through workshops and work placement)
6. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes
7. have solved problems of a practical nature
8. understood the generic requirements of good practice for health and safety in the work place
9. have communicated ideas and findings to others in writing and verbally using both technical and non-technical language
10. have reflected on your own learning
11. have used information technology to retrieve information
12. have exercised initiative and personal responsibility

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| CR309 | | Visual Communication | | | | |
|--------------|--------|-----------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

This module requires a total of 150 study hours, typically divided between 2 – 3 taught hours per week and 7 – 8 private study hours. The module handbook will specify the timetable. Classes will normally be practical workshops, that is to say a mixture of practical work with staff supervision, and group discussion.

Method of Assessment

UoA1. In-class' presentations of workshop projects 50%. All outcomes assessed.

UoA2. Final Portfolio 50% All outcomes assessed.

Synopsis

The ability to visualise creative ideas is fundamental to the processes of designing and producing events and experiences. We need to be able to evoke the 'quality' of an idea early in the process, communicate and offer more precise renderings and plans later in the project. We use such visualisation both to communicate our ideas to others, and to interrogate and develop our ideas, this clear and effective visual communication is vital to effective event (and experience) design, this module will introduce some techniques and processes. The skills taught on this module will be required, developed and deployed on many other modules through the programme, and should be considered essential core skills.

Learning Outcomes

12. The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successfully completing this module you will:

1. have been introduced methods of presenting your ideas using (or aided by) visual media C1, D4; 2. have enhanced your skills in graphics (primarily 2D, digital and paper passed) C3 C5 C9 D2
3. have understood the significance of visual representations of design for purposes of communication and interrogation / development of those ideas. A3 C1 C9
4. have undertaken visual and subject specific research, investigating the visual and graphic presentation of artifacts or sites A9 B4

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successful completion of this module you will:

1. have identified and solved problems of a practical and logistical nature (KS Problem solving - level 3) (D4)
2. have communicated clearly and accurately using appropriate language and graphics (KS Communication - level 3/4) (D2)
3. have used computers to retrieve and share information including e-mail, the world wide web, and graphics. (KS Information Technology level 3) (D6)
4. have used numbers in measuring space and objects, and converting scales (KS numeracy - level 2) (D7)
5. have evaluated your own performance and learning (KS evaluated ones own learning - level 3) (B3, C6, D5)
6. have exercised personal responsibility and initiative (D1).

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| CR310 | The Fundamentals of Event Design | | | | | |
|---------|----------------------------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

Learning and teaching will primarily be delivered through workshop classes which will include demonstrations, supervisions, discussions and student presentations.

There will normally be 3 or 4 contact hours per week. You will be expected to undertake a further 17 – 18 hours of independent study and project work each week - contributing to a total of 20 hours per week (on this module).

Total study hours 300 including vacation work.

Synopsis

The module aims to teach fundamental skills needed for the development of designs (visual and more thematic) for events. While the field of events is wide this module considers some of the core skills that will be needed in many projects from Brand Experiences to Interpretive Environments, from design for Theatre to Public Art. In essence this module proposes that a fundamental skill of the designer is an ability to 'articulate' and 'interrogate' their vision (through drawing, collage, models and description) as this is a primary method of being able to investigate, improve and eventually 'sell' the idea. The term will end with an exhibition of your work.

In essence the module will introduce skills of research for design, drafting, making models with card and computers, measuring to scale, and presenting design ideas. You will further develop and enhance your skills in visual communications. As importantly it will introduce the more conceptual processes of design development.

A project (or projects) will be set, which will vary year by year (the module handbook will provide details) but it will always be a project that reflects an aspect of the experience, events or performance industry - inflected by the degree programme for which you are registered.

The skills taught on this module will be required, developed and deployed on many other modules through the programme, and should be considered essential core skills.

Learning Outcomes

After successfully completing this module you will:

- have created a design for an event, the brief for which will be given by the module convener, exercising creative imagination (this is likely to be studio design, i.e. unrealised beyond model stage) C1, C3, D1
- have become familiar with the 'language' of event design, and the artistic choices open to the designer when responding to a brief (including, but not limited to: concept, tone, mood, atmosphere, spatial arrangement, composition, image, metaphor, juxtaposition) A3, C1, C3
- have undertaken research (visual research, library research and site-visits) and thus gathered appropriate and necessary information to support and inform design and production decisions, and provided the material in such a way as to facilitate graphic representation (introducing B4, C7, A9)
- have surveyed a site, created scale ground plans, card models and computer models of a chosen venue / design, and understood the role of drafting and modelling as a means of interrogating sites for creative events production, assessing opportunities and challenges, solving design and production problems, and communicating your Ideas; (A3, C1, C4, C5, C7, D4, D7)
- have begun to develop an understanding of the significance and impact of design choices (in context) from pragmatic, creative and semiotic perspectives (this outcome is also developed in the parallel module 'Realising the Creative Idea' and in stage 2 modules) (A3);
- have made a public presentations of design work (in process, and in conclusion) which may include the use of: IT presentation, an exhibition of models or graphic material (mood board), a verbal presentation in order to communicate both the process and the outcome of design, and to develop critical analysis and confidence in communication. You will also have participated in the critique and evaluation of the work of others. (B3, D2)

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes.

After successful completion of this module you will:

- have identified and solved problems of a practical and logistical nature (KS Problem solving - level 3) (D4)
- have communicated your creative and logistical intentions clearly and accurately using appropriate language and graphics (KS Communication - level 3/4) (D2)
- have used computers to retrieve and share information including e-mail, the world wide web, 2D & 3Dgraphics. (KS Information Technology level 3) (D6)
- have used numbers in measuring space and objects, and converting scales (KS numeracy - level 2) (D7)
- have evaluated your own performance and learning as a creative event producer (KS evaluated ones own learning - level 3) (B3, C6, D5)
- have exercised personal responsibility and initiative (D1).

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| DR315 Modern Theatre: A Theoretical Landscape | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

5 hours per week. 3.5 hour lecture/video screening to introduce you to the ideas and work you will discuss later in your 1.5 hour seminar

Restrictions

Not available as a wild module. Available to both Single Honours and Joint Honours Drama students

Method of Assessment

100% Coursework: Essay (40%); Research Essay (30%); Seminar Performance (30%)

Synopsis

This module is designed to be a foundation for your future studies in Drama, by developing the knowledge of theatre you have gained from earlier studies. This module aims to challenge your ideas about what 'theatre' is, its relation to 'reality', its forms and its possibilities, as well as introducing you to contemporary ideas of 'performance' as an alternative to 'theatre', and what a post-dramatic theatre might be. In the module, you will be looking at a series of theories of theatre and performance made over the past century and a half. Sometimes these will be in the expected form of writings, sometimes in the form of ideas made visible through performance practice. Often in dialogue with each other, these approaches to theatre and performance form a major part of the theoretical 'tool kit' of the contemporary Western theatre/performance practitioner. Amongst the international theatre makers and theorists whose work you will explore are Anton Chekov, Antonin Artaud, Jerzy Grotowski, Bertold Brecht, Robert Wilson, The Wooster Group, as well as genres such as Performance Art and Multimedia Theatre. Of course in one module these ideas can only be introduced, but each of the topics studied on this module is followed up in modules in Stage 2 of the Drama programmes. In this way the module may assist you to determine your pathway through those programmes.

Learning Outcomes

In this module students will:

- Develop their knowledge of twentieth century theatre movements and leading practitioners;
- Explore and debate key ideas of what constitutes theatre and performance;
- Analyse the connections between theory and theatre practice;
- Examine the ways in which Modern and Postmodern theatre reflects social and historical contexts;
- Develop individual research skills and essay writing techniques;
- Further written and oral communication skills.

Preliminary Reading

R SCHNEIDER & G CODY (eds.) - 'Redirections', Routledge, London, 2002

A ARTAUD - 'The Theatre and Its Double', Calder, London, 1981

P BROOK - 'The Empty Space', Penguin, London, 1996

M HUXLEY & N WITTS (eds.) - 'The Twentieth Century Performance Reader', Routledge, London, 1999

J. L STYAN - 'The Elements of Drama', Cambridge University Press, Cambridge UK, 2001.

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| DR317 Texts for Theatre | | | | | | |
|--------------------------------|------------|---------|-------|---------------|--|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 30 (15) | 100% Coursework with Compulsory Numeric Elements | |

Contact Hours

4 hours per week

Restrictions

This module is not available as a wild module.

Method of Assessment

100% Coursework: Dramaturgic Study (40%); Research Portfolio (25%); Seminar Performance (20%); Group Workshop Demonstration (15%)

Synopsis

What we do on Texts for Theatre

- You learn how to approach plays not as literature, and also not as stories about people, but as texts for theatre, as raw material written to be performed on stage.
- You will acquire an introductory overview in the skill and craft of dramaturgy, in the dramatic repertoire and Western theatre history. We will study texts from Greek Theatre to English and European Theatre of past centuries and explore recent innovations in (post-)dramatic form and writing.
- You will also encounter critical approaches to playtexts as a means to stimulate your imagination and to go beyond simple approaches of identifying with characters, or 'feeling' into a plot. These approaches include Feminism/Gender Studies, Psychoanalysis, Deconstruction, and Cultural Materialism.
- Working both individually and within a research team, you will acquire further research skills, your critical academic competence, and you will train your project management skills.

Learning Outcomes

In the course of the module, you will learn:

- how to read and analyse plays and other texts for theatre from a dramaturgic perspective,
- about the key dramaturgic elements, such as character, plot, the body, and space,
- about major critical approaches assisting your analysis of the playtexts,
- about the repertoire of plays across theatre history, from Greek classical theatre 500 AD to present-day postdramatic theatre of the twenty-first century,
- how to improve your independent research and study skills at university level.

Preliminary Reading

Christopher B. BALME - 'The Cambridge Introduction to Theatre Studies', Cambridge University Press, 2008

Andreas KOTTE - 'Studying Theatre: Phenomena, Structures and Functions', Lit

Peter BARRY - 'Beginning theory: An introduction to literary and cultural theory', 3rd Edition, Manchester University Press, 2009

Mick WALLIS and Simon SHEPHERD - 'Studying Plays', 3rd Edition, Bloomsbury, 2010

Michael PATTERSON - 'Oxford Guide to Plays: An A-Z Guide to the 1,000 best Plays of World Theatre', Oxford: Oxford University Press, 2007

Maggie B. GALE and John F. DEENY, eds - 'Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance', Routledge, 2010

W.B.WORTHEN, ed. - 'The Wadsworth Anthology of Drama', 6th ed, Heinle & Heinle, 2010

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| DR324 Performance Skills (JH) | | | | | | |
|--------------------------------------|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

2 hours per week

Restrictions

This module is not available as a wild module.

Method of Assessment

100% Coursework: Skills Progress (50%); Reflective Essay (30%); Continuous Assessment (20%)

Synopsis

This module equips students with fundamental performance skills to support practical work encountered later in the programme. The module will teach basic practical skills related to the voice, body and improvisation. Students will receive an introduction to key approaches in body use and understanding, including how to warm up and prepare the body and voice; how to care for themselves as performers; how to maximise potential of the body/voice as a free and open resource; how to understand the basic bodily principles of energy, focus, concentration, engagement and projection that lie behind all modes of performance. The module includes sessions in body/movement techniques such as Alexander, Laban, tai chi, yoga, pilates and simple dance. The module is taught through specialised weekly voice, improvisation and movement classes. Throughout the term there will be some lectures and screenings and the module will finish with a creative group performance project in the last week of term.

Learning Outcomes

Students engaging fully with this module will:

- learn how to warm up and prepare the voice and body for performance
- be able to understand and reflect on how the body and voice might operate as elementary 'tools' for different modes of performance
- gain basic insight into anatomical aspects of the performing body, and training techniques that focus on these aspects;
- understand how performance energy, focus, engagement, concentration and projection can be enhanced through training

Preliminary Reading

BERRY, CICELY - 'The Actor and his Text', Harrap, London, 1987
DENNIS, ANNE - 'The Articulate Body', Drama Book Publisher, 1995
RODENBURG, PATSY - 'The Right to Speak', Methuen, London, 1992
PISK, LITZ - 'The Actor and his Body', Harrap, 1975
JOHNSTONE, KEITH - 'Impro', Methuen, London, 1996

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| DR335 | | Production | | | | |
|--------------|------------|-------------------|-------|---------------|------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | | |

Contact Hours

2 hours per week

Restrictions

This module is not available as a wild module.

Method of Assessment

100% Coursework: 70% Performance; 30% Skills Progress

Synopsis

The module enables students to revisit and combine creatively the knowledge and various skills learnt during the year as first year single honours drama students. Students will be allocated into performance groups and briefed about their production project: guidelines will be given and parameters set. They will be expected to liaise with fellow group members throughout the production period. Students will present a project proposal prior to working on realising these proposals, including organising rehearsal schedules, performance spaces, and a running order for presentations. Students will work independently with minimal supervision.

Learning Outcomes

By the end of the module, students should be able to:

- draw upon performance skills, textual knowledge, and theatre technologies learnt during the year
- demonstrate competence in performance skills and in handling safely technical equipment within the disciplines studied during the year
- apply knowledge learnt during the year to the creation of a performance and the organisation of a festival for peers

Preliminary Reading

Barker, C., *Devised and Collaborative Theatre: A Practical Guide*, Crowood Press 2002

Baugh, C., *Theatre, Performance and Technology the development of scenography in the twentieth century*, Basingstoke and New York: Palgrave, Macmillan 2005

Govan E., Nicholson H., Normington K. (eds), *Making a Performance: Devising Histories and Contemporary Practices* Routledge 2007

Martin, J., *The Intercultural Performance Handbook*, Routledge 2004.

Oddey, A., *Devising Theatre: A Practical and Theoretical Handbook*, Routledge 1996

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| DR336 Theatre Skills | | | | | | |
|-----------------------------|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

2 hours per week

Restrictions

This module is not available as a wild module

Method of Assessment

100% Coursework: 35% Practical Presentation focusing on body-based techniques; 35% Practical Presentation focusing on technical applications; 30% Skills Progress

Synopsis

This module equips students with foundational body-based performing skills and with essential technical competence in the various disciplines needed to realise a performance such as lighting, sound, and construction. It also promotes the creative application of these performing and technical skills within etudes and the mise en scene of contemporary performance production. Students will be introduced to performance skills which may include key approaches in body use and understanding, including how to maximise potential of the body/voice as a free and open resource, and how to understand basic bodily principles (energy, focus, concentration, engagement and projection) that lie behind all modes of performance. Students will also be introduced to technical skills which may include scenic arts, sound, lighting, stage management, and costume. They will be introduced to new ways of thinking about the communication of meaning in stage terms through the creative exploration of scenic elements and spatial arrangements (such as light, motion, plasticity and sound), and observe and analyse these elements in the work of others.

Learning Outcomes

By the end of the module, students should be able to:

- demonstrate a range of performing, technical, creative, and production skills
- understand how to warm up and prepare the voice and body as foundations for performance,
- demonstrate competence in handling technical equipment within the disciplines studied, paying due attention to the health and safety of themselves and others and developing a technical vocabulary

Preliminary Reading

Baugh, C., Theatre, Performance and Technology the development of scenography in the twentieth century, Basingstoke and New York: Palgrave, Macmillan 2005

Dennis, A, The Articulate Body, Drama Book Publisher, 1995

Fraser, N., Stage Lighting A Practical Guide, Marlborough: Crowood 1999

Howard, P., What is Scenography? London: Routledge 2002

Potter, N. (ed), Movement for Actors, Allworth Press, August 2002

Rodenburg, P., The Right to Speak, Methuen, London, 1992.

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| FA300 | | Creative Investigations 1 | | | | |
|---------|--------|---------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

The modes of teaching employed on this module include lectures, seminars, practical workshop and studio discussion/critiques.

Total learning hours (including private study) 300 hours

Lectures – These explore the processes and precedents used for generating ideas in response to a creative question, contextualising and conceptualising the issues, and finding solutions to it. The lectures, therefore, provide case studies of successful creative experimentation drawn from historical and contemporary art practice. [Related to Learning Outcomes – 12.3, 12.4, 13.3, 13.4]

Seminars – These are tutor-led discussions structured around set texts chosen for their capacity to challenge student assumptions about the creative process and to develop their critical and conceptual abilities. [Related to Learning Outcomes – 12.3, 12.4, 13.3, 13.4]

Practical Workshops – These are tutor led demonstrations of fine art techniques, introducing students to a range of materials, tools and methods. Workshops will often have an experimental agenda, teaching students to recognise the interactive process between materials and ideas. [Related to Learning Outcomes – 12.1, 12.2]

Critiques and Studio Development – The critique is a tutor-led critical response to student work in a controlled classroom setting that provides the occasion for (1) developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them. [Related to Learning Outcomes – 12.3, 12.4, 13.1, 13.2]

Method of Assessment

Assessment will be 100% by coursework, broken into three elements as follows;

50% for the final presentation of completed project work; [learning outcomes 12.1, 12.2, 13.2, 13.4]

25% for a portfolio of supporting documentation of research and project development amassed during the module; [learning outcomes 12.2, 12.3, 13.1, 13.2, 13.3]

25% for a 1,500 word journal on an assigned art historical or theoretical topic [12.4, 13.3, 13.4]

Synopsis

The first half of the Creative Investigations course is designed to introduce students to the idea that they should create themes within their work that relate to their own interests. These ideas are to be developed through a critical framework that will be initially directed by the tutors. This will be taught through one-to-one tutorials plus seminars and readings. Initially students will be given generic themes to respond to while they are beginning to formulate their own ideas. This might, for example, take the form of a project based around collage or construction or a political or social theme. We want the students to take chances and to move into new themes and mediums. Students will be encouraged to experiment and challenge many of their own preconceptions on what and how Fine Art practice is made and resolved. This will involve group critique with feedback. This initial investigation and the opportunity to experiment and to take on new ideas, themes and issues will provide an excellent platform from which to develop within Creative Investigations 2.

Learning Outcomes

Upon completing this module students will have:

(1) developed an understanding of the processes central to creative work within the fine arts, employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation and the methods of producing a final creative statement. [A1, A11, C1, C2]

(2) achieved a basic knowledge of and familiarity with the working qualities of a range of materials, the manipulation of associated and appropriate tools, machinery, techniques and processes needed to translate ideas into visual form. [A6, C4]

(3) achieved a basic understanding of the methods and forms of critical and conceptual investigation that inform and structure the creative process. [A2, A3, A4, A10, C5, C6]

(4) achieved a basic understanding of the theories and techniques of documentation and display of their work, together with its importance as a tool of creative development. [A5, A7, A8, A9, C3, C6, C7, C8]

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon completing this module students will:

(1) have improved their ability to present coherent and logical explanations of their ideas, working approaches and resultant works [B1, B2, B9, B11, B13, D1, D4]

(2) have improved their ability to engage in formal and informal constructive critique of their own work, as well as that of their peers. [B6, B9, B10, B12, D2, D3]

(3) be able to research, select, document and present appropriate material to support a creative project, whether at the formative or summative stages. [B3, B4, B5, B6, B7, B8, D5]

(4) have developed skills of oral and written communication, as well as the skills and confidence to constructively contribute to critical discussion and debate. [B6, B10, B11, B13, D1, D3, D5]

Preliminary Reading

Object Painting - Andrew Benjamin

Formless: A User's Guide - Yve Alain Bois Rosalind E.Krauss

To Destroy Painting - Louis Marin

To Hell With Culture - Herbert Read

Art and Human Consciousness - Gofried Richter

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| FA301 | Creative Investigations 2 | | | | | |
|---------|---------------------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

The modes of teaching employed on this module include lectures, seminars, practical workshop and studio discussion/critiques.

Total learning hours (including private study) 300 hours

Lectures – These explore the processes and precedents used for generating ideas in response to a creative question, contextualising and conceptualising the issues, and finding solutions to it. The lectures, therefore, provide case studies of successful creative experimentation drawn from historical and contemporary art practice. [Related to Learning Outcomes – 12.3, 12.4, 13.3, 13.4]

Seminars – These are tutor-led discussions structured around set texts chosen for their capacity to challenge student assumptions about the creative process and to develop their critical and conceptual abilities. [Related to Learning Outcomes – 12.3, 12.4, 13.3, 13.4]

Practical Workshops – These are tutor led demonstrations of fine art techniques, introducing students to a range of materials, tools and methods. Workshops will often have an experimental agenda, teaching students to recognise the interactive process between materials and ideas. [Related to Learning Outcomes – 12.1, 12.2]

Critiques and Studio Development – The critique is a tutor-led critical response to student work in a controlled classroom setting that provides the occasion for (1) developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them. [Related to Learning Outcomes – 12.3, 12.4, 13.1, 13.2]

Method of Assessment

Assessment will be 100% by coursework, broken into three elements as follows;

50% for the final presentation of completed project work; [learning outcomes 12.1, 12.2, 13.2, 13.4]

25% for a portfolio of supporting documentation of research and project development amassed during the module; [learning outcomes 12.2, 12.3, 13.1, 13.2, 13.3]

25% for a 1,500 word journal on an assigned art historical or theoretical topic [12.4, 13.3, 13.4]

Synopsis

Students will be expected to have created a manifesto based on the first term's work. This will have an evaluation and critical and theoretical underpinning embedded within it. With this knowledge students will in the first instance create a project proposal, and then implement it using whichever medium is best suited to the student's own practice. Students will continue to be experimental in outlook; taking critical judgement and self reflection as the norm. It is expected that student will take a body of work to a final conclusion that will have a tutor-led critique of the project. Students will be expected to respond intellectually and to grasp what has been achieved as well as what needs to be rejected. The emphasis in this module is on providing students with the time and space to develop and to have their confidence enhanced by the process of making, critique and evaluation. This will leave the student body in an excellent position to start Stage 2 of the degree programme.

Learning Outcomes

Upon completing this module students will have:

(1) developed an understanding of the processes central to creative work within the fine arts, employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation and the methods of producing a final creative statement. [A1, A11, C1, C2]

(2) achieved a basic knowledge of and familiarity with the working qualities of a range of materials, the manipulation of associated and appropriate tools, machinery, techniques and processes needed to translate ideas into visual form. [A6, C4]

(3) achieved a basic understanding of the methods and forms of critical and conceptual investigation that inform and structure the creative process. [A2, A3, A4, A10, C5, C6]

(4) achieved a basic understanding of the theories and techniques of documentation and display of their work, together with its importance as a tool of creative development. [A5, A7, A8, A9, C3, C6, C7, C8]

1213 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Upon completing this module students will:

(1) have improved their ability to present coherent and logical explanations of their ideas, working approaches and resultant works [B1, B2, B9, B11, B13, D1, D4]

(2) have improved their ability to engage in formal and informal constructive critique of their own work, as well as that of their peers. [B6, B9, B10, B12, D2, D3]

(3) be able to research, select, document and present appropriate material to support a creative project, whether at the formative or summative stages. [B3, B4, B5, B6, B7, B8, D5]

(4) have developed skills of oral and written communication, as well as the skills and confidence to constructively contribute to critical discussion and debate. [B6, B10, B11, B13, D1, D3, D5]

Preliminary Reading

The Future of the Image Jacques Ranciere

Aesthetics and the Philosophy of Art Edited by Lamaque and Olsen

To Hell with Culture Herbert Read

The eclipse of Art Julian Spalding

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| FA306 | Critique | | | | | |
|---------|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

Total learning hours (including private study) 300 hours

Lectures

These explore the processes and precedents used for generating ideas in response to a creative question, contextualising and conceptualising the issues, and finding solutions to it. The lectures, therefore, provide case studies of successful creative experimentation drawn from historical and contemporary art practice. [Related to Learning Outcomes – 12.1, 12.3, 12.4, 13.1, 13.4]

Discussion Seminars

These are tutor-led discussions structured around set texts chosen for their capacity to challenge student assumptions about the creative process and to develop students' critical and conceptual abilities. [Related to Learning Outcomes – 12.3, 12.4, 13.3, 13.4]

Presentation Seminars

Students present their ongoing work in group based discussion fora. (1) developing student understanding of the ideas and concepts structuring their work, including the interaction between intention, process, outcome, and dissemination of their creative work; (2) sharpening a student's ability to articulate their ideas and to debate and defend them. [Related to Learning Outcomes – 12.1, 12.2, 12.3, 12.4, 13.2, 13.3, 13.5, 13.6]

Practical Workshops

All students will receive inductions to tools and methods such as Print, editing (A/V) IT, wood, plaster and metal work. Workshops will often have an experimental agenda, teaching students to recognise the interactive process between materials and ideas. [Related to Learning Outcomes – 12.1, 12.5, 13.1, 13.5]

Tutorials

Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorial with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice. [Related to Learning Outcomes – 12.1, 12.3, 12.4, 13.1, 13.2, 13.3, 13.4, 13.5, 13.6]

Research Journal

The Research Journal acts as an ongoing work where students are expected to edit and select key ideas and forms of practice that are central to their developing interests. A diverse approach to methods is encouraged where students are invited to keep up to date with conferences, film, literature and exhibitions internationally. [Related to Learning Outcomes – 12.1, 12.2, 12.3, 13.1, 13.3, 13.4, 13.5, 13.6]

Method of Assessment

The module will be assessed as follows:

- A display of studio practice in exhibition format or otherwise negotiated with the tutor for the theme Critique. 50%
- An essay of 1500 words, aimed at fostering writing skills and demonstrating research. 25%
- A Research Journal that includes back up work, details of any working ideas and commentary that supports the work that includes x 2 tutorial reports approx 500 words each that reflect on tutor interaction and feedback. 25%

Synopsis

The module Critique will provide an integrated approach to fine art practice and critical studies. The module aims to develop an awareness of a diversity of art practices and the historical and socio-political forces that shape them through the introduction of a central theme. The theme Critique will be taken up separately in studio, lecture, tutorial and seminar contexts. Visits to art institutions will complement this study.

The Module asks students to create a self-directed project supported by the lecture and seminar series Critique that looks to definitions, acts and the consequences of critical practices in historical and contemporary culture. The approach to the core theme will be open, and aim to cover various methods and paradigms in culture whilst providing a set of foundational points of knowledge about the art world. Lecture topics may include: "Paradigm shifts and the birth of the avant-garde"; "Transgression, Antagonism and Difference: art and offence"; "The Dematerialisation of the Art Object"; "Criticism and Complicity", and; "Comedy, Irony, Parody". Students will be asked to respond to the themes in producing studio-based work using the support of lectures and seminars with the topic critique allowing students to generate a more self directed project.

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Learning Outcomes

Upon completion of this module credits students will:

1. Have developed a practice-based project that examines how concepts of Critique as established in historical and contemporary discourses and debates are taken up within their independent practice-based work. [A1, A2, A3, A4, A6, B1, C1, C2, C4, C6, C8, C9, D2, D4, D5]
2. Have exercised independent judgement in responding to an abstract brief through the production of work. [A4, A5, A7, B1, B3, B5, C2, C4, C5, D4, D5]
3. Gain an introductory understanding of the role of research to producing cultural practice employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation. [A3, A5, A6, A7, B1, B5, B6, B7, C2, C3, C4, C6, C7, C8, D1, D4, D5]
4. Have been introduced to a broad range of historical and contemporary discourses relevant to artistic practices in a variety of different media [A2, A4, B1, B2, B6, B9, B10, B11, C5, D5]
5. Achieved a basic knowledge of and familiarity with the working qualities of a range of materials, the manipulation of associated and appropriate tools, machinery, techniques and processes needed to translate ideas into visual form. [A6, C4]

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes:

Upon completion of this module students will have:

1. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to support work. [A1, A2, A4, A7, B3, B4, B5, B6, B7, B8, B11, C2, C3, C4, C5, C8, C9, D3, D5]
2. Improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers. [A3, B3, B6, B9, B10, C3, C7, D2, D3]
3. Gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines. [A4, A5, A7, B3, B4, B8, B10, C4, C5, C8, C9, D1]
4. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written and presentation skills [A7, A8, A9, A10, B1, B2, B4, B6, B9, B10, C2, C4, C5, D1]
5. The ability to identify research interests [A1 A2, A7, B3, B4, B5, B8, B11, C5, C8, D1, D4]
6. Developed reason and logic in interpreting and discussing concepts [A4, A7, B8, B9, C2, C3, C5, D1]

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| FA307 | | Space | | | | |
|---------|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Method of Assessment

The module will be assessed as follows:

- A display of studio practice in exhibition format or otherwise negotiated with the tutor for the theme Space. 50%
- An essay of 1500 words, aimed at fostering writing skills and demonstrating research. 25%
- A Research Journal that includes back up work, details of any working ideas and commentary that supports the work that includes x 2 tutorial reports approx 500 words each that reflect on tutor interaction and feedback. 25%

Synopsis

The module will provide an integrated approach to fine art practice and critical studies. The module aims to develop an awareness of a diversity of art practices and the historical and socio-political forces that shape them through the introduction of a central theme. This will be taken up separately in studio, lecture, tutorial and seminar contexts. Visits to art institutions and architectural sites will complement the study of this theme.

The approach to Space will be open, and aim to cover various methods and paradigms in culture whilst providing a set of foundational points of knowledge about the art world and wider cultural modes of production. For Space the lecture topics may include: "Culture and the Cosmos, thinking the beyond"; "The Poetics of Space: the Private and the Public"; "Cultural Geographies, Mapping Space"; "Globalisation and Territorialism" and "The Space of Writing". A studio project will encourage students to explore these themes and to work in 3-D media, supported by expanded workshop inductions to materials such as wood, metal and casting.

Learning Outcomes

Upon completion of this module credits students will:

1. Have developed a practice-based project that examines how concepts of Space as established in historical and contemporary discourses and debates can manifest within their independent practice-based work. [A1, A2, A3, A4, A6, B1, C1, C2, C4, C6, C8, C9, D2, D4, D5]
2. Have exercised independent judgement in responding to an abstract brief through the production of work. [A4, A5, A7, B1, B3, B5, C2, C4, C5, D4, D5]
3. Gain an introductory understanding of the role of research to producing cultural practice employing structured information gathering and research, 'trial and error' practice, conceptual and visual speculation. [A3, A5, A6, A7, B1, B5, B6, B7, C2, C3, C4, C6, C7, C8, D1, D4, D5]
4. Have been introduced to a broad range of historical and contemporary discourses relevant to artistic practices in a variety of different media [A2, A4, B1, B2, B6, B9, B10, B11, B13, C5, D5]
5. Achieve a basic knowledge of and familiarity with the working qualities of a range of materials, the manipulation of associated and appropriate tools, machinery, techniques and processes needed to translate ideas into visual form. [A6, C4]

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes:

Upon completion of this module students will have:

1. A knowledge of and ability to apply a variety of research methodologies and select relevant methods to support work. [A1, A2, A4, A7, B3, B4, B5, B6, B7, B8, B11, C2, C3, C4, C5, C8, C9, D3, D5]
2. Improved their ability to communicate clearly through participation within formal and informal constructive critique of their own work, as well as that of their peers. [A3, B3, B6, B9, B10, C3, C7, D2, D3]
3. Gained the ability to make informed decisions regarding personal study choices and to work independently to deadlines. [A4, A5, A7, B3, B4, B8, B10, C4, C5, C8, C9, D1]
4. An understanding of a range of contemporary and historical contexts within cultural practices demonstrating written and presentation skills [A7, A8, A9, A10, B1, B2, B4, B6, B9, B10, C2, C4, C5, D1]
5. The ability to identify research interests [A1, A2, A7, B3, B4, B5, B8, B11, C5, C8, D1, D4]
6. Developed reason and logic in interpreting and discussing concepts [A4, A7, B8, B9, C2, C3, C5, D1]

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| FI308 | | PI: Exploring the Frame | | | | |
|--------------|------------|--------------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

3 contact hours per week. In addition to class time students are expected to complete 17 private study/practice hours per week

Restrictions

Not available as a Wild Module

Availability

The module may be taken in Autumn Term (FI308) or Spring Term (FI309) - both modules are subject to quota. If one module is oversubscribed but places remain on the other, students may be asked to change the term in which they take the module.

Method of Assessment

50% short practical projects; 30% 1 x written essay 1500 - 2000 words; 20% workshop/creative participation

Synopsis

Exploring the Frame draws upon concepts in Film Studies to inform an introduction to screen production that focuses on the exploration of cinematic language. Basic technical skills in DV production and post-production are taught along with craft skills applicable to both narrative and non narrative screen production. Through a combination of lectures, creative and technical workshops, and peer reviews of work in progress, this module encourages experimentation, critical reflection, independent thought and dialogue between theory and practice. Effective group work is also integral to the success of student work on this module.

Practical assignments are designed to trigger both creative thinking and consideration of audience responses to cinematic language. The focus is on visual and audio composition in production and post-production, appropriate deployment of continuous and/or discontinuous shooting and editing styles and effective use of off-screen space. Students maintain a journal throughout the term and draw from this for their final essay, which includes a critical analysis on their practice.

This module is a pre-requisite for all Film students wishing to take practice-based Film modules in Stages 2 and 3.

Preliminary Reading

REES, A. L. - 'A History of Experimental Film and Video', BFI, 1999

BORDWELL, D & THOMPSON, K - 'Film Art - An Introduction', McGraw Hill, 2004

| FI309 | | Exploring the Frame | | | | |
|--------------|------------|----------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 30 (15) | 100% Coursework | |

Availability

Available in the Autumn term under code FI308 and Spring term under code FI309

Synopsis

See entry for FI308

| FI313 | | Film Form | | | | |
|--------------|------------|------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 30 (15) | 60% Coursework, 40% Exam | |

Contact Hours

10 lectures x 1 hour, 10 seminars x 75 minutes, 10 screenings x 2 hours

Availability

This module is unique in being the only Film module available as a 'Wild' module.

Method of Assessment

40% examination and 60% coursework

coursework - 20% 1 x multiple-choice test, 30% 1 x essay 1500 words, 10% seminar participation

Synopsis

The course introduces students to the language of film, from aspects of mise-en-scène (setting, performance, costumes, props, lighting, frame composition) to framing (camera movement, shot scale, lenses), sound (fidelity, volume, timbre) and editing (from requirements for spatial orientation through matches on action, eyeline matches and shot-reverse-shot structures to temporal manipulations through ellipsis and montage). The study of these elements enables students to understand the spatial and temporal construction of films, as well as the stylistic, expressive and/or dramatic functions of specific strategies.

Film Form is available as a Wild module but students wishing to take further Film modules in stages 2 and 3 are required to take FI 314 Hollywood Studio System in the Spring term. You are advised that this would then entail changing to a joint honors degree.

Preliminary Reading

David Bordwell and Kristin Thompson - 'Film Art: An Introduction', New York: McGraw-Hill, ninth edition, 2010.

Timothy Corrigan - 'A Short Guide to Writing About Film', New York: Harper Collins, 2009.

Bruce Kawin - 'How Movies Work', London: University of California Press, 1992.

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| FI314 Hollywood Studio System | | | | | | |
|--------------------------------------|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 30 (15) | 60% Coursework, 40% Exam | |

Contact Hours

10 lectures x 1 hour, 10 seminars x 75 minutes, 10 screenings x 2 hours

Pre-requisites

FI 313 Film Form

Restrictions

Not available as a 'Wild' module

Method of Assessment

40% Examination and 60% Coursework

Coursework - 20% 1 x multiple-choice test, 30% 1 x essay 1500 words, 10% seminar participation

Synopsis

The module studies the emergence and consolidation of the studio system in Hollywood, during the crucial period from the coming of sound in 1929 until the Paramount divorcement of 1947. Studied topics will include the rise of the star system; the emergence of genres; self-regulation and censorship; developments in technology; and changes in audience. Examination will be made of the development of the 'classic Hollywood cinema' style of film against the backdrop of varying contexts of production, distribution, exhibition and regulation. A focus on genres (such as the gangster film, screwball comedy and musical) will enable students to compare the twinned developments of classical Hollywood style and the emergence of specific studio 'house styles'.

Preliminary Reading

Bordwell, David & Kristin Thompson - 'Film History', Berkshire: McGraw Hill 2009

Clark, Danae - 'Negotiating Hollywood: the cultural politics of actor's labor', Minnesota: University of Minneapolis Press 1995

Gomery, Douglas - 'The Hollywood Studio System: A History', London: BFI publishing 2005

Maltby, Richard - 'Hollywood Cinema', Malden, MA: Wiley-Blackwell. (2nd Edition) 2003

McDonald, Paul - 'The Star System', London: Wallflower Press 2000

Schatz, Thomas - 'The Genius of the System: Hollywood Film-making in the Studio Era', London: Faber.1998

| HA314 The Shock of the Now: Themes in Contemporary Art | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |
| 1 | Medway | Autumn | C | 15 (7.5) | | |

Contact Hours

2 hour lecture and 2 hour seminar per week

Availability

Available as a 15 credit module under code HA314, as a 30 credit module under code HA315

Method of Assessment

100% Coursework: Critical Essay(40%); Seminar Presentation (30%); Seminar notes (30%)

Synopsis

This module is an introduction to some of the main artists, themes and currents in contemporary art. It looks at the 'history' of contemporary art in movements and trends such as abstraction, minimalism, pop art, conceptualism, performance, land art, postmodernism, 'young British art' and relational aesthetics. It investigates controversial artists such as Cindy Sherman, Jeff Koons, Damien Hirst, Tracey Emin and Jake and Dinos Chapman. It examines the issues that animate much contemporary art, such as shock and transgression, society and politics, feminism, sexuality and race, non-western contemporary art, technology and popular culture, as well as the recent resurgence in art of older themes such as beauty. It looks at new media, such as video and the internet, and the fate of traditional media such as painting and sculpture. Throughout, it asks the question: what is the value of contemporary art? Why is it worth the money collectors pay for it, why is it shown in art museums, receiving such media attention, and why, ultimately, is it worth looking at? This is a module for those with a serious interest in contemporary visual art, those with a broader interest in visual culture, as well as those who are just curious about the value and point of contemporary art.

Preliminary Reading

FREELAND, Cynthia - 'Art Theory: A Very Short Introduction', Oxford University Press, 2001

STALLABRASS, Julian - 'High Art Lite: British Art in the 1990's', Verso, 1999

COLLINGS, Matthew - 'This is Modern Art', Weidenfeld & Nicolson, 1999

FOSTER, Hal, KRAUSS, Rosalind, BOIS, Yve-Alain, BUCHLOH Benjamin HD - 'Art Since 1900: Modernism, Antimodernism, Postmodernism', Thames & Hudson 2004

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| HA315 | The Shock of the Now: Themes in Contemporary Art | | | | | |
|--------------|---|--|--|--|--|--|
|--------------|---|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

2 hour lecture and 2 hour seminar per week

Availability

Available as a 30 credit module under code HA315, as a 15 credit module under code HA314

Method of Assessment

100% Coursework: Two critical essays (20% and 40%); Seminar Presentation (20%); Seminar notes (20%)

Synopsis

This module is an introduction to some of the main artists, themes and currents in contemporary art. It looks at the 'history' of contemporary art in movements and trends such as abstraction, minimalism, pop art, conceptualism, performance, land art, postmodernism, 'young British art' and relational aesthetics. It investigates controversial artists such as Cindy Sherman, Jeff Koons, Damien Hirst, Tracey Emin and Jake and Dinos Chapman. It examines the issues that animate much contemporary art, such as shock and transgression, society and politics, feminism, sexuality and race, non-western contemporary art, technology and popular culture, as well as the recent resurgence in art of older themes such as beauty. It looks at new media, such as video and the internet, and the fate of traditional media such as painting and sculpture. Throughout, it asks the question: what is the value of contemporary art? Why is it worth the money collectors pay for it, why is it shown in art museums, receiving such media attention, and why, ultimately, is it worth looking at? This is a module for those with a serious interest in contemporary visual art, those with a broader interest in visual culture, as well as those who are just curious about the value and point of contemporary art.

Preliminary Reading

FREELAND, Cynthia - 'Art Theory: A Very Short Introduction', Oxford University Press, 2001

STALLABRASS, Julian - 'High Art Lite: British Art in the 1990's', Verso, 1999

COLLINGS, Matthew - 'This is Modern Art', Weidenfeld & Nicolson, 1999

FOSTER, Hal, KRAUSS, Rosalind, BOIS, Yve-Alain, BUCHLOH, Benjamin HD - 'Art Since 1900: Modernism, Antimodernism, Postmodernism', Thames & Hudson 2004

| HA316 | Thinking about Photography and its Histories | | | | | |
|--------------|---|--|--|--|--|--|
|--------------|---|--|--|--|--|--|

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

2 hour lecture and 2 hour seminar per week

Availability

Available as a 15 credit module under code HA316, as a 30 credit module under code HA317

Method of Assessment

100% Coursework: Short Essay (30%); Critical Essay (50%); Reading Journal and attendance (20%)

Synopsis

This module introduces students to photography and its histories by looking at the social and cultural contexts surrounding the emergence of the photographic medium. Through an exploration of the multiple origins of photography, students will gain an understanding and an awareness of the critical debates that surround photography and the difficulties in writing its histories. It will examine photography as an artistic practice alongside its impact upon medicine, art, society, and culture. Some themes that will be explored include spiritual photography, early photography and medical diagnosis, photography and the cult of memory, photography and Surrealism, photographic practices outside of the Western tradition.

Preliminary Reading

BARTHES, Roland - 'Camera Lucida: Reflections on Photography'

BATCHEN, Geoffrey - 'Burning with Desire: The Conception of Photography'

CLARKE, Graham - 'The Photograph'

WELLS, Liz - 'Photography: A Critical Introduction'

TAGG, John - 'The Burden of Representation: Essays on Photographies and Histories'

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| HA317 Thinking about Photography and its Histories | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

2 hour lecture and 2 hour seminar per week

Availability

Available as a 30 credit module under code HA317, as a 15 credit module under code HA316

Method of Assessment

100% Coursework: Short Essay (30%); Two Critical Essays (50%); Reading Journal and attendance (20%)

Synopsis

This module introduces students to photography and its histories by looking at the social and cultural contexts surrounding the emergence of the photographic medium. Through an exploration of the multiple origins of photography, students will gain an understanding and an awareness of the critical debates that surround photography and the difficulties in writing its histories. It will examine photography as an artistic practice alongside its impact upon medicine, art, society, and culture. Some themes that will be explored include spiritual photography, early photography and medical diagnosis, photography and the cult of memory, photography and Surrealism, photographic practices outside of the Western tradition.

Preliminary Reading

BARTHES, Roland - 'Camera Lucida: Reflections on Photography'

BATCHEN, Geoffrey - 'Burning with Desire: The Conception of Photography'

CLARKE, Graham - 'The Photograph'

WELLS, Liz - 'Photography: A Critical Introduction'

TAGG, John - 'The Burden of Representation: Essays on Photographies and Histories'

| HA318 Now That Is Art! Aesthetics and the Visual Arts | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

2 hour lecture and 1 hour seminar per week

Availability

Available as a 15 credit module under code HA318, as a 30 credit module under code HA319

Method of Assessment

100% Coursework: Critical Summary (30%); Essay (50%); Seminar Performance and Preparation Notes (20%)

Synopsis

The module will begin with the question of the value of art. Issues of concern here will include the role of pleasure, thought, emotion and experience in art, the differences between art and entertainment, art and science, art and philosophy, and the notorious 'end of art' thesis put forward by Arthur Danto. These investigations provide the intellectual framework for the exploration of key visual arts media in the second half of the module.

This module provides students with a broad introduction to the philosophy of the visual arts through an investigation of the distinctive nature of art and aesthetic experience, explored in relation to various visual media and their aesthetically important qualities. It is designed to provide students with a firm foundation for further study in the philosophy of art at Part 2

Learning Outcomes

Upon completion of the module students will:

- have acquired a basic understanding of key themes, concepts and issues within contemporary aesthetics and philosophy of art
- have acquired a basic understanding of key philosophical approaches to the study and understanding of several visual arts media
- have been introduced, through a focused study of the aesthetics of the visual arts, to a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- have acquired a basic understanding of subject-specific skills employed by philosophers and historians of art, in particular those relating to the conceptual and logical analysis of arguments and theories concerned with the nature and value of art.

Preliminary Reading

NOEL CARROLL – 'Philosophy of Art. A contemporary introduction', Routledge

GORDON GRAHAM – 'Philosophy of the Arts', Routledge

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| HA319 Now That Is Art! Aesthetics and the Visual Arts | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

2 hour lecture and 1 hour seminar per week

Availability

Available as a 30 credit module under code HA319, as a 15 credit module under code HA318

Method of Assessment

100% Coursework: Critical summary (20%); Essay (50%); Seminar Presentation (15%); Seminar Performance and Preparation Notes (15%)

Synopsis

The module will begin with the question of the value of art. Issues of concern here will include the role of pleasure, thought, emotion and experience in art, the differences between art and entertainment, art and science, art and philosophy, and the notorious 'end of art' thesis put forward by Arthur Danto. These investigations provide the intellectual framework for the exploration of key visual arts media in the second half of the module.

This module provides students with a broad introduction to the philosophy of the visual arts through an investigation of the distinctive nature of art and aesthetic experience, explored in relation to various visual media and their aesthetically important qualities. It is designed to provide students with a firm foundation for further study in the philosophy of art at Part 2

Learning Outcomes

Upon completion of the module students will:

- have acquired a basic understanding of key themes, concepts and issues within contemporary aesthetics and philosophy of art
- have acquired a basic understanding of key philosophical approaches to the study and understanding of several visual arts media
- have been introduced, through a focused study of the aesthetics of the visual arts, to a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- have acquired a basic understanding of subject-specific skills employed by philosophers and historians of art, in particular those relating to the conceptual and logical analysis of arguments and theories concerned with the nature and value of art.

Preliminary Reading

NOEL CARROLL – 'Philosophy of Art. A contemporary introduction', Routledge

GORDON GRAHAM - 'Philosophy of the Arts', Routledge

| HA350 Study of a Single Artist: Picasso | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

2 hour lecture; 1.5 hour seminar

Method of Assessment

20% Seminar Notes; 30% Critical Summary of a Single Text; 50% Essay

Synopsis

Pablo Picasso (1881-1973) was one of the most important artists of the Twentieth Century whose art was of critical significance for the development of modernism in its various forms (cubism, surrealism etc.). He worked as a painter, sculptor, and graphic artist, while also contributing to other art forms like the theatre. During his long career he produced some of the most iconic art works of his day, such as *Les Femmes d'Alger* (1907) and *Guernica* (1937). Picasso exerted a defining influence on his contemporaries and helped redefine our conception of the artist. Through the in depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist's life and oeuvre, students will be introduced in this module to a wide range of approaches and issues central to the theory and practice of the discipline of Art History.

Learning Outcomes

- Students will have examined in detail Picasso's career, including his painting, drawing and sculpture.
- Become familiar with a spectrum of the issues and debates about modern art in the late 19th and early 20th Century.
- Encountered notions such as the avant garde, abstraction and modern art and examined the meanings attached to such terms.
- Engaged with a range of art historical approaches to understanding Picasso's art.

Preliminary Reading

COWLING E - 'Picasso: Style and Meaning', Phaidon Press, 2002

LEIGHTON P- 'Reordering the Universe', Princeton University Press, 1992

ANTLIFF M & LEIGHTON P - 'Cubism and Culture', Thames and Hudson, 2001

HILTON T - 'Picasso', Thames and Hudson, 1988

BERGER J - 'Success and Failure of Picasso', Penguin Books, 1965

BROWN J ed. - 'Picasso and the Spanish Tradition', Yale UP, New Haven & London, 1996

RICHARDSON J - 'A Life of Picasso' 3 vols., New York: Random House, 1991-1996

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| HA351 Study of a Single Artist: Picasso | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

2 hour lecture; 1.5 hour seminar

Method of Assessment

10% Seminar Notes; 15% Critical Summary of a Single Text; 25% Essay; 50% Critical Essay

Synopsis

Pablo Picasso (1881-1973) was one of the most important artists of the Twentieth Century whose art was of critical significance for the development of modernism in its various forms (cubism, surrealism etc.). He worked as a painter, sculptor, and graphic artist, while also contributing to other art forms like the theatre. During his long career he produced some of the most iconic art works of his day, such as *Les Femmes d'Alger* (1911) and *Guernica* (1937). Picasso exerted a defining influence on his contemporaries and helped redefine our conception of the artist. Through the in depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist's life and oeuvre, students will be introduced in this module to a wide range of approaches and issues central to the theory and practice of the discipline of Art History.

Learning Outcomes

- Students will have examined in detail Picasso's career, including his painting, drawing and sculpture.
- Become familiar with a spectrum of the issues and debates about modern art in the late 19th and early 20th Century.
- Encountered notions such as the avant garde, abstraction and modern art and examined the meanings attached to such terms.
- Engaged with a range of art historical approaches to understanding Picasso's art.

Preliminary Reading

COWLING E - 'Picasso: Style and Meaning', Phaidon Press, 2002
 LEIGHTON P - 'Reordering the Universe', Princeton University Press, 1992
 ANTLIFF M & LEIGHTON P - 'Cubism and Culture', Thames and Hudson, 2001
 HILTON T - 'Picasso', Thames and Hudson, 1988
 BERGER J - 'Success and Failure of Picasso', Penguin Books, 1965
 BROWN J ed. - 'Picasso and the Spanish Tradition', Yale UP, New Haven & London, 1996
 RICHARDSON J - 'A Life of Picasso' 3 vols., New York: Random House, 1991-1996

| MU313 Audio Technologies 1 | | | | | | |
|-----------------------------------|--------|-------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

Delivery of this module is by lectures, demonstrations, practical workshops, and assessed practical assignments. Lectures and demonstrations will typically take up one hour per week over two terms, with another hour of supervised workshops. Students will also be provided with directed background reading and practical exercises to supplement material covered in lectures. The taught elements and workshops provide students with the necessary practical skills and principles to not only successfully complete this module but also establish a common understanding and knowledge base for future work.

Pre-requisites

None

Method of Assessment

The module will be assessed by 100% continuous assessment:

- 1) 30% digital audio workstation in-class test:
- 2) 30% audio workstation assignment:
- 3) 40% audio portfolio with written evaluation

Synopsis

This module will include the following subject areas: An overview of standard digital audio workstation architecture. File management. Good practice in the handling of digital audio and MIDI data including manipulation, editing, mixing and export. Audio and MIDI processes including use of plug in effects and quantising. Recording principles, the recording chain, microphones, line instruments, and signal paths. Effective microphone placement, the use of DI boxes and establishing correct audio levels. Mixer gain structure, inserts and auxiliary sends in relation to signal processing. Current recording hardware and associated techniques. Effective monitoring and mixing.

Learning Outcomes

On successful completion of the module, students will:

1. Have an understanding of the basic techniques, principles and practical skills required to undertake recordings of a variety of instruments within a typical studio environment
2. Have gained basic abilities in the use of computer software for audio and music related tasks.
3. Have a familiarity with appropriate aspects of safe working practice.
4. Be able to demonstrate good practice in the use of relevant hardware/software, along with the handling and manipulation of audio and MIDI data, for a range of tasks including sound editing and production.

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| MU317 | Sound Theory | | | | | |
|---------|--------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Medway | Autumn and Spring | C | 30 (15) | 60% Coursework, 40% Exam | |

Contact Hours

Delivery of this module is through lectures, demonstrations and practical workshops. The total workload is 300 hours, which includes staff contact of approximately 2 hours per week over two terms. Students will be provided with directed background reading and practical exercises to supplement material covered in lectures. The module provides students with the necessary principles and concepts to deal with not only the content of this module but also establishes a common understanding and knowledge base for future modules.

Pre-requisites

None

Method of Assessment

- 1) 30% Coursework assignment 1 inc documentation
- 2) 30% Coursework assignment 2 inc. documentation
- 3) 40% Examination

Synopsis

This module will include the following subject areas:

Simple harmonic motion, waveforms, phase, and the relationship between frequency, wavelength and amplitude. Modes of vibration, harmonics, and sound pressure and intensity. Acoustic instrument types such as strings, pipes and membranes. Pitch and frequency, nodes, formants and standing waves. Environmental and room acoustics. Auditory perception. Analogue signal paths and levels, power, distortion and noise. Microphones, loudspeakers and mixers. Analogue and digital storage formats. Related mathematical concepts. Measurement techniques.

Learning Outcomes

On successful completion of the module, students will:

1. Have an understanding of the physical and electrical principles, concepts and terminology related to audio phenomena and technology, including the principles of sound waves and audio signal paths.
2. Be familiar with appropriate aspects of mathematical and graphical methods, and audio measurement.
3. Comprehend the distinction between analogue and digital hardware formats and media, and the requirements of professional audio systems.
4. Have a working and theoretical knowledge of appropriate aspects of safe working practice.
5. Have a basic understanding of instrument and room acoustics
6. Be familiar with the human auditory system and the basic theories of sound perception

Preliminary Reading

The Science of Sound

Thomas Rossing

Publisher: Addison Wesley (January 2002)

ISBN: 0805385657

Mastering Audio: The Art and the Science

Bob Katz

Publisher: Focal Press (March 2003)

ISBN: 0240805453

Acoustics and Psychoacoustics

David Howard and James Angus

Publisher: Focal Press (April 2006)

ISBN: 0240519957

The Microphone Book

John Eargle

Publisher: Focal Press (March 2003)

ISBN: 0240804457

Musical Acoustics

Donald Hall

Publisher: Brooks Cole, (September 2001)

ISBN: 0534377289

The Physics of Musical Instruments, N.H. Fletcher, T.D. Rossing

Publisher: Springer-Verlag New York Inc. July 1999

ISBN: 0387983740

An Introduction to the Physiology of Hearing, James Pickles

Publisher: Academic Press (October 1988)

ISBN: 0125547544

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03 School of English

| EN302 | | Early Drama | | | | |
|--------------|------------|--------------------|-------|---------------|-----------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 75% Coursework, 25% Project | |

Contact Hours

1 hour lecture and 1½ hour seminar per week

Restrictions

Not available as a Wild Module

Synopsis

Canterbury was a cradle of early English drama. There are records of medieval pageants and of visits by Elizabethan players, who were perhaps witnessed by Christopher Marlowe, born and educated here. Marlowe's *Dr Faustus* retains a double allegiance to the morality play and emergent humanist values. Marlowe's contemporary Stephen Gosson (another native of Canterbury) also had theatrical ambitions, but he is better remembered for an influential and revealing attack on the London theatre of the 1570s, *The Schoole of Abuse*.

Politicised polemic (of an anti-Catholic kind) recurs in one of the earliest historical dramas, *Kyng Johan*, first performed in Canterbury and written by John 'Bilious' Bale who was buried in the cathedral. *Arden of Faversham*, an Elizabethan domestic tragedy of unknown authorship, is set in various places in north Kent and dominated by the figure of Mistress Alice Arden, executed in 1551 at Canterbury.

Without straying too far from authors with local associations, the module provides in chronological order examples of early drama from the medieval liturgy and mystery plays to the late sixteenth century. Each text is used to explore related areas and topics – ones which are relevant to the study of drama generally. They include the meaning of ritual; scriptural drama; the significance of movement, place and gesture; the social functions of drama; problems of staging; the theatricality of moral preaching; theatre and commerce; the representation of women; the identifying of audiences; and anti-stage attitudes. Much of the material is of direct use in understanding and evaluating the work of William Shakespeare, who features in Stage 2.

Preliminary Reading

AC CAWLEY (ed.) - 'Everyman and Medieval Miracle Plays'

CHRISTOPHER MARLOWE - 'Dr Faustus'

P HAPPE - 'English Drama before Shakespeare'

Essential: Early Drama booklet (available at the beginning of the module)

| EN308 | | Romanticism and Critical Theory | | | | |
|--------------|------------|--|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 45 (22.5) | 67% Coursework, 33% Exam | |

Contact Hours

1 hour lecture, 2 hour seminar per week

Restrictions

Not available as a Wild Module

Synopsis

This year-long module is an introduction to the study of English literature. It aims to develop your knowledge of how to read literary texts in the context of their artistic and cultural milieu, and introduces the terms and concepts which are used in the discussion and analysis of literature. The course examines some of the most significant writing of the Romantic period (1780-1830) - a period in which the role and forms of literature were being redefined - alongside recent debates in critical theory. You will study a wide range of literary texts from the poetry of Blake and Wordsworth to the novels of Jane Austen and Mary Shelley (*Frankenstein*), with reference to contemporary debates and against the backdrop of the period's turbulent history (the French Revolution, the growth of cities, industrialisation). In parallel, this module explores key critical questions about literature: Why read it? What is an author? What is the role of poetry in society? How is literature shaped by culture? What is 'Art'? Lectures introduce central topics in Romanticism and Critical Theory, while seminars emphasise lively discussion.

Preliminary Reading

MARY SHELLEY - 'Frankenstein'

'The Romantic Period' - Volume D, *The Norton Anthology of English Literature* (8th Edition)

The Norton Anthology of Theory and Criticism (2nd Edition)

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| EN325 | | Critical Practice | | | | |
|--------------|------------|--------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

10 weekly 1-hour seminars

Restrictions

Not available as a Wild Module

Synopsis

Why do we read? What do we read? How do we read?

Close reading is fundamental to the interpretation of literature; 'reading closely' involves developing a deep understanding and a precise interpretation of a literary passage that is based first and foremost on the words themselves. But a close reading does not stop there; rather, it explores the nuances and connotations of language and is sensitive to the contradictions and dynamic tensions with the text.

This module will introduce you to the key skills of close-reading and literary analysis and equip you with the tools to approach literary texts with confidence and to write your own literary analyses. Using a range of short texts, both poetry and prose, we will pay close attention to the nuances and associations of literary language and the linguistic, cultural, semantic and structural aspects of writing. You will also be encouraged to consider ideas of 'the canon' - how and why we read and study particular texts and not others – and develop a critical vocabulary for use throughout your studies.

The texts selected for discussion offer a broad introduction to the best and most celebrated writing in the history of English Literature, from its beginnings before the Norman Conquest to its post-colonial form, and include writings by Milton, Keats, Austen, Hardy, Woolf, Whitman and Rushdie.

Preliminary Reading

REBECCA STOTT, ANNA SNAITH & RICK RYLANCE - 'Making your Case: A Practical Guide to Essay Writing', Longman / Pearson Education, 2001

REBECCA STOTT & PETER CHAPMAN - 'Grammar and Writing', Longman / Pearson Education, 2001

A course booklet will be made available.

| EN326 | | Narrative Theory and Practice | | | | |
|--------------|------------|--------------------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

One 2 hour seminar per week

Restrictions

Not available as a Wild Module

Synopsis

This module will introduce key concepts and ideas in theories of narrative, and will provide students with the critical and creative tools they need to start working with narrative – as writers and critics. Students will learn the basics of prose writing, including how to work with voice, tense, register and different types of narrator. They will also focus intensively on narrative structure and will experiment with different types of plot, from the Aristotelian to the impressionistic. This module will ultimately encourage students to consider the ways in which reading leads to writing, and to what extent original, contemporary storytelling must always refer to other texts, stories and structures from the past and present. Students will produce one essay and one piece of narrative fiction.

Preliminary Reading

HOMER - 'The Odyssey', Oxford World Classics, 1998

SHAKESPEARE - 'Hamlet', Penguin, 2005

ARISTOTLE - 'Poetics', Penguin, 1996

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| EN327 Poetry Theory and Practice | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

10 x 1 hour lectures; 10 x 1 hour seminars; plus 10 study hours per week.

Restrictions

Not available as a Wild Module

Synopsis

This module will introduce key concepts and ideas in the history of poetry, and will provide students with the critical and creative tools they need to start writing their own poetry. Taking classic texts in the history of poetry and poetics as starting points, the module will consider how and why poetry is written. Students will learn to identify forms and metrical arrangements and will gain an understanding of poetry's major modes. They will be encouraged to consider the processes by which poetry is made (and the stories told about these processes), and also the relation of poetry to society.

Preliminary Reading

HOMER - 'Odyssey', Oxford World's Classics

The ENTHUSIAST - 'The Enthusiast Field Guide to Poetry'

JOHN REDMOND - 'How to Write a Poem', Blackwell

CARY NELSON (ed.) - 'Anthology of Modern American Poetry', OUP, 2000

EDNA LONGLEY (ed.) - 'Bloodaxe Book of 20th Century Poetry', Bloodaxe, 2000

ARISTOTLE - 'Poetics', Penguin

| EN331 Readings in the Twentieth Century | | | | | | |
|--|------------|-------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

18 x weekly two hour seminar, 18 x weekly one hour lecture plus screenings

Restrictions

Not available as a Wild Module

Synopsis

This module emphasizes the links between literature, history, and culture. It introduces students to the formative events, debates and struggles of the twentieth century, and how these have been addressed by different modes of creative and critical writing. Topics such as the First World War, Modernism, the Holocaust, the US culture industry, postcolonial studies, as well as 9/11, will be considered and discussed in relation to fictional and critical literature, films, photography, graphic novels, music, and other media. Weekly screenings will run alongside lectures and seminar discussions. Literary works across all genres will be read in relation to visual material – such as paintings, photography, various feature and documentary films, etc – and a range of selected critical reading. The majority of writing samples are drawn from English, American and more broadly anglophone writing, though several instances of writing in other languages will also be included (all taught in translation).

Preliminary Reading

FRANZ KAFKA - 'The Transformation'

WH AUDEN - 'Spain 1937'

PETER WEISS - 'The Investigation'

CORMAC MCCARTHY - 'The Road'

GEORGE ORWELL - 'Shooting an Elephant'

SAMUEL SELVON - 'The Lonely Londoners'

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06 Centre for American Studies

| EN303 Introduction to American Studies | | | | | | |
|---|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 75% Coursework, 25% Exam | |

Contact Hours

2 hours per week - 1 one-hour lecture and 1 one-hour seminar

Synopsis

In the autumn term the convenor for this module will be Dr Karen Jones, in the spring term the convenor will be Dr Will Pettigrew.

The aim of this module is to provide a broad introduction to the literature, art, history and sociology of the United States. Some of the themes to be explored are: the natural environment, colonial life, slavery, US political culture, Native American representation, the 20th Century novel and poem, American architecture, music and popular culture, America at the new millennium. The module establishes a firm base from which students can proceed to Stage 2 modules and ultimately go onto study at institutions in the United States. The emphasis throughout is in interdisciplinary and multidisciplinary thought. The module is loyal to the ethos of American Studies as a groundbreaking fusion of theories, pathways and academic criticism.

Preliminary Reading

TOCQUEVILLE, A. de - 'Democracy in America', 1835

TEMPERLEY, H & BIGSBY, C (eds.) - 'A New Introduction to American Studies', 2006

BRADBURY, M., & RULAND, R. - 'From Puritanism to Postmodernism: A History of American Literature', 1993

CAMERON, A. (ed.) - 'Looking for America: An Historical Introduction to the Visual in American Studies', 2004

HARTLEY, J. & PEARSON, R. (eds.) - 'American Cultural Studies: A Reader', 2000

HORWITZ, R. P. (ed.) - 'The American Studies Anthology', 2001

KAPLAN, R., - 'An Empire Wilderness', 1998

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05 School of History

| HI300 Introduction to Literature and Science | | | | | | |
|--|------------|-------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

Total of 30 hours

Synopsis

This module is recommended for students reading English & American Literature. This module introduces Humanities students to the impact of science on English and American Literature since 1800. Writers, philosophers, theologians, historians and other thinkers have responded in various ways to the fundamental changes in our view of the world brought about by science. For example, the nineteenth century witnessed a questioning of the notion of benevolent Providence at work in nature, and nature came to be seen, in Tennyson's words, as 'red in tooth and claw'. Similarly the dominance of the machine in the industrial revolution produced an image of science as a depersonalising, dehumanising force which tended to push aside the poetic imagination. The module will consider, through selected texts, the consequences of these developments for the literature of the time. The content of the module should have a special appeal to Single Honours English & American Literature students. It has also proved of great value to students of Modern History as well as Joint Honours Students. Knowledge of science is not expected.

Preliminary Reading

Jonathan SWIFT - 'Gulliver's Travels'
 Charles DICKENS - 'Hard Times'
 Edgar Allen POE - 'The Fall of the House of Usher and Other Writings'
 Mary SHELLEY - 'Frankenstein'
 Paul THEROUX - 'The Mosquito Coast'
 George ORWELL - 'Nineteen Eighty-four'
 Joseph CONRAD - 'The Secret Agent'
 H.G. WELLS - 'The Time Machine'

| HI308 Science Fiction | | | | | | |
|-----------------------|------------|-------------------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 75% Coursework, 25% Exam | |

Contact Hours

Total of 30 hours

Synopsis

Science fiction is a cultural form with a high 'tingle factor' for many people. We will take that thrill seriously and explore what might lie behind it. The module will help those taking the module to articulate their reactions to this form of popular literature. This will require suspending and questioning the boundary between academic concerns and the rest of life. Our study of science fiction is organised around exploring its nature as a genre - in literature and in the mass media of film, television and radio. Writing science fiction can provide an especially clear sense of the potential and the limits of the genre. Historical and comparative study can provide complementary insights. Science fiction has become an important cultural resource in many scholarly disciplines and intellectual movements. It helps in the construction of non-standard perspectives, through such devices as taking a non-human viewpoint (cognitive estrangement) thinking about alternative realities, or trying to look further into the future. We will investigate issues to which science fiction has been applied, to see what it has to offer.

Preliminary Reading

DICK, P.K. - 'Do Androids Dream of Electric Sheep?' 1968
 WELLS, H.G. - 'The War of the Worlds', 1898
 CLUTE, J. & NICHOLLS, P. (eds.) - 'The Encyclopedia of Science Fiction', 1993
 RABKIN, E.S. (ed.) - 'Science Fiction: A Historical Anthology', 1983
 PIERCY, M. - 'Woman on the Edge of Time', 1976

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HI339 Medieval Pilgrimage

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Synopsis

This module considers the nature and practice of pilgrimage in medieval Europe. Pilgrimage is taken to be a fundamental and highly contested concept in medieval culture which involves religious, social, political, and economic life at every social level. It is concerned with saints, cults, relics, miracles, and magic; with penance and healing, and with political protest and legitimation; with travel and perceptions of other cultures; with the spiritual imagination, mystical experience, and affective piety. Embodying the changing practices of orthodox Christianity, it also expresses the unorthodoxies of popular culture. This study will provide a framework for the understanding of the place of European pilgrimage from c1000 to 1550 and will focus upon English case studies, in particular the cult of Thomas Becket at Canterbury, as well as European ones. From the 4th century pilgrimage to the city of Jerusalem occupied a vital role in medieval mentalities and generated a rich heritage of cultural artefacts which survive to this day. Attention will be given to the institutional aspects of pilgrimage, sanctity and miracles; the nature of shrines and their associated buildings, and to the objects of the visual arts which celebrated cults and helped to sustain them; popular religion and beliefs in the Late Middle Ages.

Preliminary Reading

WEBB, D., 'Pilgrims and pilgrimage in the medieval West' (London, 1999).
 FINUCANE, R 'Miracles and Pilgrims' (1977)
 DUFFY, E, 'The Stripping of the Altars' (2005)
 SUMPTION, J 'Pilgrimage: an Image of Medieval Religion' (London, 1975).
 WEBB, D 'Pilgrimage in Medieval England' (London, 2000)
 STAUNTON, M, 'The lives of Thomas Becket' (Manchester, 2001)

HI346 Monarchy and Aristocracy in England 1460-1640

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 15 hours

Synopsis

This module focuses upon the dynastic history of England in a period of personal monarchy and on the role of the nobility as supporters and, sometimes, opponents of the monarch. Students are encouraged to explore critically the merits and drawbacks of the biographical approach to the writing of history, and to study the impact of the personalities of the monarchs on political life and policy-making.

Preliminary Reading

POLLARD, A.J. - 'The Wars of the Roses', Macmillan
 LOADES, D. - 'Politics and the Nation, 1450-1660', Fontana
 KENYON, J. - 'Stuart England', Allen Lane
 STONE, L. - 'The Crisis of the Aristocracy, 1558-1641', Oxford
 STARKEY, D. (ed.) - 'Rivals in Power', Macmillan
 WILLIAMS, P. - 'The Tudor Regime', Oxford

HI348 Renaissance Courts: Culture and Politics (teaching Period II)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Synopsis

The aim of this module is to examine the political history of Renaissance Europe through some of the most important works of analytical political thought and speculation, placing them in the context of actual political processes. The core of the work will concentrate on a series of key texts: Machiavelli's *The Prince* (Penguin); Castiglione's *The Book of the Courtier* (Penguin) Erasmus' *Complaint of Peace/Institution of the Christian Prince* (photocopy), La Boetie's *Discourse of Voluntary Servitude* (or *Contr'un*) (Black Rose). Each of these will be discussed in depth. They will be placed in the context of the culture of the Renaissance and of the systems of courtly politics which prevailed in England, France, Burgundy, Spain and Italy.

Preliminary Reading

DICKENS, AG, 'The Courts of Europe', Thames & Hudson
 LOADES, D, 'The Tudor Court', Batsford
 POTTER, D, 'A History of France, 1450-1650: the Emergence of a Nation State', Palgrave Macmillan
 ELIAS, N, 'The Court Society', Blackwell
 ADAMSON, J, 'The Princely Courts of Europe', Weidenfeld
 MARTINES, L, 'Power and Imagination', Penguin

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HI353 Britain and the Second World War: The Home Front

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 15 hours

Synopsis

War has often been a catalyst for change. This module will examine how far this was true of politics, society, culture and the economy in Britain in the Second World War. The module will draw on a wide range of primary sources: Parliamentary debates, contemporary writings, including those of George Orwell and J B Priestley, cartoons, diaries, and oral history memoirs. In order to increase familiarity with primary sources students will complete a compulsory document question as part of their Coursework. By the end of the module students should be able to discuss with authority the varying interpretations of the impact of the war. They will also have experienced the different approaches of political, social, cultural and economic historians, and this should provide a basis for choice of modules in Part II.

Preliminary Reading

ADDISON, P. - 'The Road to 1945'

CONNELLY, M. - 'We Can Take It! Britain and the Memory of the Second World War'

MARWICK, A. - 'The Home Front: The British and the Second World War'

LONGMATE, N. - 'How We Lived Then: A History of Everyday Life During the Second World War'

JEFFREYS, K. - 'War and Reform: British Politics during the Second World War'

CALDER, A. - 'The Myth of the Blitz'

CALDER, A. - 'The People's War'

HI359 Empire and Africa

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 15 hours

Method of Assessment

50% coursework and 50% examination

Synopsis

This module examines the end of empire in Africa. As colonial Europeans withdrew from Africa they at first handed power to western-educated aristocracies in Egypt in 1922 and in Ethiopia in 1941. By the 1950s African nationalists were asking for more radical changes and for democratic institutions, but they had to resort to arms in Kenya in 1952 and in Mozambique in 1963 in order to win their liberation.

Preliminary Reading

BIRMINGHAM, D. - 'The Decolonisation of Africa', UCL Press

ZEWDE, B. - 'A History of Modern Ethiopia, 1955-1974', Currey

MARSOT, A. - 'A Short History of Modern Egypt', Cambridge

KYLE, K. - 'The Politics of the Independence of Kenya', Macmillan.

HARGREAVE, D. - 'Decolonization in Africa', Longman

DAVIDSON, B. - 'The Black Man's Burden', Currey

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| HI360 | | Making History | | | | |
|--------------|------------|-----------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn and Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

Total of 30 hours

Synopsis

The aims of this module are threefold. Firstly, it offers a chronologically and geographically diverse introduction to the discipline of history. Thus students are able to make informed choices about future modules; this will significantly broaden the outlook of many 'A' level candidates. Secondly, key skills for historians appropriate at university level are presented systematically. Development of these skills is integrated with the presentation of new material. Thirdly, students are exposed to differing historiographical approaches. Although these will be presented with reference to specific topics, students will develop a general historical sophistication which will be applicable to future study choices.

Topics follow a chronological progression; there is also a recurring theme of knowledge and communication throughout. Knowledge is constructed according to the means of communication in any given society. As historians, we ourselves are both commentators on, and participants in such a process. Topics to be covered: Alfred and the beginnings of biography, new worlds, new cosmologies, the age of Machinery, National identity and Managing modernity

Preliminary Reading

YORKE, B. - 'Wessex in the Early Middle Ages', 1995
 HUDSON, P. - 'Industrial Revolution' 1992
 DAUNTON, M. - 'Progress and Poverty, 1700-1850', 1995
 ABELS, R. - 'Alfred the Great', 1998
 JORDANOVA, L. - 'History in Practice', Arnold, 2000
 TOSH, J. - 'In Pursuit of History', Longman 3rd ed., 1999
 SHAPIN, S. - 'The Scientific Revolution', Chicago University Press, 1996
 DEAR, P. - 'Revolutionising the Sciences: European Knowledge and its ambitions 1500-1700', Palgrave, 2001
 MARWICK, A., EMSLEY, C. & SIMPSON, W. (eds.) - 'Total War and Historical Change', Oxford, 2001
 GOULD, S.J. - 'The Mismeasure of Man', Penguin, 2nd ed., 1997
 ANDERSON, B. - 'Imagined Communities: reflections on the origin and spread of nationalism', Verso
 HOBSBAWM, E.J. - 'The Invention of Tradition', Cambridge University Press

| HI366 | | Britain in the Age of Industrialisation 1700-1830 | | | | |
|--------------|------------|--|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

Total of 15 hours

Synopsis

This module aims to provide students with an historical analysis of the classic phase of British industrialisation, traditionally known as the 'Industrial Revolution'. Historians nowadays emphasise the gradual nature of industrial transformation in Britain, and the period considered here is sufficiently long to encompass several key issues in economic history: the transformation of the rural sector, the role of international trade in development, the origins and dynamics of industrial growth and innovation, the rise of a consumer society, the process of urbanisation, and the social costs of industrialisation. The module will provide a grounding in historical concepts appropriate to the social sciences, and students will acquire a familiarity with historical statistics.

Preliminary Reading

HUDSON, P. - 'The Industrial Revolution', 1992
 DAUNTON, M. - 'Progress and Poverty. An Economic and Social History of Britain, 1700-1850', 1994
 MATHIAS, P. - 'The First Industrial Nation', 1983
 FLOUD, R. & MCCLOSKEY, D. - 'The Economic History of Britain since 1700', vols I, 1994
 DIGBY, A. & FEINSTEIN, C. - 'New Directions in Economic and Social History', vols I & II, 1989, 1992

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| HI377 The Hundred Years' War | | | | | | |
|-------------------------------------|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

Total of 15 hours

Synopsis

This module is designed to introduce Stage 1 students to the study of French history primarily through sources dating from the fourteenth and fifteenth centuries. These include chronicles, personal writings, and legal and political documents. They are intended both to give a grasp of how to use primary sources and to throw light on the main themes of the period in Anglo-French conflict, c. 1340-1460: the organisation and effects of war, the propaganda of war, and the contest for power in France between two rival dynasties, which involved competing ideas about the French polity.

Preliminary Reading

ALLMAND, C. - 'The Hundred Years' War', Cambridge
 HOLMES, G. - 'Europe: Hierarchy and Revolt 1320-1450', Fontana
 SUMPTION, J. - 'The Hundred Years War', vol. I, Faber and Faber
 DUBY, G. - 'France in the Middle Ages, 987-1460', Blackwell
 POTTER, D. - 'A History of France, 1460-1560: the Emergence of a Nation State', Macmillan
 LEWIS, P.S. (ed.) - 'The Recovery of France in the Fifteenth Century', Macmillan and 'Later Medieval France', Macmillan

| HI385 Introduction to the History of Medicine | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |
| 2 | Canterbury | Autumn | C | 15 (7.5) | | |

Contact Hours

Total of 15 hours

Synopsis

The module introduces students to a broad range of material and themes relevant to the history of medicine, highlighting changes and continuities in medical practice and theory as well as in medical institutions and professional conduct. The section on ancient medicine addresses the role of Greek writers such as Hippocrates and the Roman medical tradition as represented in the texts of Galen. The section on medieval medicine focuses on major epidemics, the origins of medical institutions, and the role of medical care and cure in the context of social and demographic changes. In particular, this section addresses the role of the Black Death and subsequent plagues, as well as the history of hospitals. The section on medicine and the natural world discusses the source of medical knowledge as derived from the natural world through diverse cultural, social and scientific practices. The section on health and climate highlights the historical links between disease, climate and environment, for example the emergence of theories of miasma, putrefaction and the ideas of "unhealthy climates". The section on medicine and empire introduces the historical links between medicine and imperialism from the eighteenth century onwards. The section on early modern and modern medicine explores the development of psychiatry and the asylum system in the 18th century, the rise of the welfare state and new theories of biology and disease transmission in the 19th century. These will be linked to the development of medical ethics.

Preliminary Reading

ARNOLD, D. - 'Warm Climates and Western Medicine'
 CONRAD, L. I.- 'The Western Medical Tradition'
 DRAYTON, R. - 'Nature's Government'
 GETZ F- M. - 'Medicine in the English Middle Ages'
 HARRISON, M. - 'Climates and Constitutions'
 SLACK, P. - 'The Impact of Plague in Tudor and Stuart England'
 JACKSON, R. - 'Doctors and Diseases in the Roman Empire'
 PORTER, R. - 'The Greatest Benefit to Mankind'.
 LOUDON, I. - 'Western Medicine: An Illustrated History'

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HI390 The Emergence of America: From European Settlement to 1880

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 15 hours

Synopsis

The module will focus primarily on the period from the 18th century onwards but will begin with an outline treatment of the British colonies in North America from initial European settlement. Interactions between Native American, African, African-American and European populations will be emphasised in the colonial period. Thereafter the module is pursued via the first anti-colonial revolution in modern history and the creation of a new nation and concludes with the reconstitution of the nation after a bloody civil war and on the eve of large-scale industrialisation. Themes include the causes and consequences of the Revolution, the new political system, the development of mass democracy, economic development and territorial expansion into the West, reform movements, sectional conflict between North and South, slavery, the Civil War and the re-establishment of a national order during Reconstruction.

Preliminary Reading

HOFFMAN & GJERDE (eds.) - 'Major Problems in American History', Vol. I
 GRANT & HOLDEN REID (eds.) - 'The American Civil War: Explorations and Reconsiderations'
 JONES, M. - 'The Limits of Liberty'
 NOBLES, G. - 'American Frontiers'
 COUNTRYMAN, E. - 'The Americans'
 KOLCHIN, P. - 'American Slavery, 1619-1877'

HI391 The Rise of the United States Since 1880

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

Total of 15 hours

Synopsis

The module will introduce the students to the history of the U.S during its dramatic rise to industrial and international power. Beginning with the transformation of the U.S into an urban industrial civilisation at the end of the 19th Century, it ends with a review of the American position at the beginning of the 21st century. Themes include early 20th century reform, the rise to world power by 1918, prosperity and the Depression, the New Deal, war and Cold War, race relations, Vietnam, supposed decline and resurgence from Nixon to Reagan, the end of the Cold War, the Clinton Administration.

Preliminary Reading

HOFFMAN & GJERDE (eds.) - 'Major Problems in American History' Vol. II
 CHAFE & SITKOFF (eds.) - 'History of Our Time'.
 AMBROSE & BRINKLEY - 'America's Rise to World Power'
 BADGER, A.J. - 'The New Deal'
 JONES, M. - 'The Limits of Liberty'
 BRODY, D. - 'American Workers in the 20th Century' Vol. I

HI397 Cinema and Society, 1930 - 1960

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Synopsis

The aim of the module is to provide students with an introduction to the ways in which historians use film as evidence. It draws on a wide range of films, and stresses that they are to be understood in the context of the societies that produced them. The films themselves reflect the ways in which the national cinemas of Britain, Europe and America portrayed the world around them. The module will question the extent to which cinema, the most potent method of mass communication during this period, influenced hearts and minds by looking at films that were commercially successful and popular. In this way, students will be introduced to the use of non-literary sources as historical documents, will be taught how to interpret them and become aware of the importance of contextualising evidence within a wider framework. Topics to be covered: Britain and the Great War: The Battle of the Somme; Soviet cinema: Battleship Potemkin; America in Depression: Grapes of Wrath; Britain at War: In Which We Serve; America at War: Bataan; Germany at War: Titanic; The McCarthy Era: On the Waterfront

Preliminary Reading

Anthony ALDGATE & Jeffrey RICHARDS - 'The Best of British: Cinema and Society from 1930-present'
 David WELCH - 'Propaganda and the German Cinema, 1933-1945'
 Richard TAYLOR - 'Film Propaganda, Nazi Germany and Soviet Russia'
 Thomas SCHULTZ - 'Hollywood Genres'

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| HI410 Medieval Europe c. 400-1066 | | | | | | |
|--|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |
| 2 | Canterbury | Autumn | C | 15 (7.5) | | |

Contact Hours

Total of 15 hours

Synopsis

What happened when the Roman Empire collapsed? When did countries like England, France and Germany come into being? How violent were the Vikings? What actually happened at the Norman Conquest? This module is designed to provide an introduction to early medieval European history. We will focus on the main political events and most significant changes that took place during this period. We will also look at aspects of society and culture. The aims are that students should have a clear understanding of the outlines of European history in this period, a sense of what life was like in particular communities, and of the types of evidence that survive for historians to use. The weekly lectures will help guide students through the module, and in the regular seminars there will be opportunities to explore key debates and sources in more detail.

There will be an optional fieldtrip to St Augustine's Abbey and St Martin's, Canterbury.

Preliminary Reading

COLLINS, R - 'Europe 300-1000', 2nd ed., Basingstoke, 2001
 HOLMES, G. (ed.) - 'The Oxford Illustrated History of Medieval Europe', Oxford, 1998
 SMITH, J.M. - 'Europe After Rome', Oxford, 2005
 RESENWEIN, B. - 'A Short History of the Middle Ages', Peterborough, Ontario, 2002
 MCKITTERICK, R. (ed) - 'The Early Middle Ages, 400-1000', Oxford, 2001

| HI411 Medieval Europe c. 1066-1450 | | | | | | |
|---|------------|---------|-------|---------------|--------------------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |
| 2 | Canterbury | Autumn | C | 15 (7.5) | | |

Contact Hours

Total of 15 hours

Synopsis

This module is a survey of medieval Europe from c. 1000 to c. 1450. It includes elements of political, institutional, religious, social and cultural history. The module is intended to provide students with a foundation that will allow them to make the most of other courses in European history, particularly those focusing on the Middle Ages and Early Modern period, by equipping them with a grounding in geography and chronology, as well as in a variety of approaches to the study of history. Lectures will provide an overview of some of the period's defining features including the feudal system; kingship; the crusades, warfare and chivalry; popes (and anti-popes); monasticism and the coming of the friars; heresy; visual culture; women and the family; and towns and trade. Two-hour fortnightly seminars will introduce students to the reading and understanding of primary sources on relevant topics.

Preliminary Reading

BARTLETT, R. - 'The Making of Europe: conquest, colonization and cultural change, 950-1350', London, 1994
 COOK W. & HERZMAN R. B - 'The medieval world view: an introduction', New York-Oxford, 2004
 TIERNEY B. & PAINTER S. - 'Western Europe in the Middle Ages, 300-1475', Boston-London, 1999
 BULL M. G. - 'Thinking medieval: an introduction to the study of the Middle Ages', Basingstoke, 2005
 BARBER M., - 'The two cities: Medieval Europe, 1050-1320', London, 1992
 SOUTHERN R. W. - 'The making of the Middle Ages', London, 1993

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| HI415 Britain and Europe, 1500-1660 | | | | | | |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 15 hours

Synopsis

This module aims to give students a sound overview of major political, religious and cultural developments from 1500 to the mid-seventeenth century. So often taught separately, British history will here be treated as part of a broader history of Western Europe. Central themes include Renaissance monarchy, the Reformation, female monarchy, republican and monarchical theories and practice of power, civil wars, and the 'general crisis' of the mid-seventeenth century. These are all rich and inter-connected topics, which are intended to provide an introduction to more specialised modules on British and European history in Stages 2-3.

Preliminary Reading

BONNEY, R. - 'The European Dynastic States 1494-1660,' 1991
 RICHARDSON, G. - 'Renaissance Monarchy', 2002
 BRIGDEN, S - 'Lost Worlds, New Worlds: The Rule of the Tudors', 2000
 PETTEGREE, A. - 'Europe in the Sixteenth Century', 2002
 PARKER, G. - 'Europe in Crisis, 1598-1648', 1979
 DUFFY, E. - 'The Stripping of the Altars', 1992
 KISHLANSKY, M. - 'A Monarchy Transformed: Britain 1603-1714', 1996
 MUNCK, T. - 'Seventeenth Century Europe 1598-1700', 1990
 MILLER, J. (ed.) - 'Absolutism in Seventeenth-Century Europe', 1990
 MACKENNY, R. - 'Sixteenth-Century Europe', 1993
 LOCKYER, R - 'Habsburg and Bourbon Europe, 1470-1720', 1974
 KOENIGSBERGER, H.G. - 'Early Modern Europe 1500-1789', 1987
 KOENIGSBERGER, H.G. & MOSSE, G. - 'Europe in the Sixteenth Century', 1968
 ELTON, G.R. - 'Reformation Europe, 1517-59', 1963
 HALE, J.R. - 'Renaissance Europe, 1450-1520', 1971
 ELLIOTT, J.H. - 'Europe Divided, 1559-98', 1968
 CAMERON, E. - 'The European Reformation', 1991
 MACCULLOCH, D. - 'Reformation: Europe's House Divided 1490-1700', 2003
 ADAMSON, J. (ed). - 'The Princely Courts of Europe 1500-1750', 1999

| HI416 Victorian Britain: Politics, Society and Culture | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |
| 2 | Canterbury | Autumn | C | 15 (7.5) | | |

Contact Hours

Total of 15 hours

Method of Assessment

100% coursework

Synopsis

This module examines the principal themes of the political, social and cultural history of Britain during the Victorian era (c. 1830 –1900). This period saw the building of one of the world's greatest empires, the transformation of Britain from a rural society into the world's first and leading industrial nation, and the development of a modern state and new forms of democratic participation.

Preliminary Reading

NORMAN MCCORD & BILL PURDUE - 'British History 1815-1914' , Oxford University Press, Oxford, 2nd ed, 2007

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HI419 England in the Age of Chivalry: c1200-1400

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Contact Hours

Total of 15 hours

Synopsis

On the Tuesday after Easter in 1278, the supposed tombs of King Arthur and Queen Guinevere were opened in a twilight ceremony at Glastonbury Abbey. King Edward I and his queen, Eleanor of Castile, were in attendance. The following day, Edward wrapped Arthur's giant bones in a precious cloth, and Eleanor did the same with Guinevere's; then, in a public ceremony, they placed the relics in caskets which were enclosed in a mausoleum before the Abbey's high altar. Edward's devotion to the cult of his mythic ancestor hints at the cocktail of legendary history, piety, chivalry and national identity that inspired English elite culture during the Plantagenet dynasty. This module offers an introduction to English cultural history in the years between 1200-1400, looking in particular at the reigns of the three Edwards (Edward I, 1272-1307; Edward II, 1307-1327, and Edward III, 1327-1377). Set against the backdrop of the Crusades and the ongoing wars against Wales, Scotland, and France; the calamitous reign of Edward II; and the ravages of the Black Death, we will investigate the context in which many of medieval England's finest cathedrals, paintings, sculptures and literary works were created. We will investigate the chivalric ideals to which the proverbial knights in shining armour aspired, and ask how a glitteringly romantic courtly culture squared with the brutal realities of an England at war with its closest neighbours and torn apart by various domestic crises. This module will offer you a solid foundation for a number of medieval Stage 2/3 modules, including HI789: The Art of Death, HI5042: Gothic Art, and HI5019: The Monster in Medieval Culture.

Preliminary Reading

PRESTWICH, M - 'The Three Edwards: War and State in England, 1272-1377', 2nd ed, London, 2003

BINSKI, P - 'Westminster Abbey and the Plantagenets: Kingship and the Representation of Power 1200-1400', New Haven, 1995

KEEN, M - 'Origins of the English Gentleman: Heraldry, Chivalry and Gentility in Medieval England, c.1300-c.1500', Stroud, 2002 and 'Chivalry', New Haven, 1984

HORROX, R & ORMROD, W.M. (ed) - 'A Social History of England, 1200-1500', Cambridge, 2006

BINSKI, P & ALEXANDER, J (ed) - 'Age of Chivalry: Art in Plantagenet England 1200-1400', London, 1987

HALLAM, E.M. (ed.) - 'Chronicles of the Age of Chivalry: the Plantagenet Dynasty from 1216 to 1377: Henry III and the three Edwards, the era of the Black Prince and the Black Death', London, 2000

HI420 Russia 1682-1905: Autocracy, Reform and Culture

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 2 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Total of 15 hours

Synopsis

It is impossible to understand the rise and fall of Soviet communism without understanding the tsarist system and the values that it promoted. This module will give students an appreciation of Russia in the eighteenth and nineteenth centuries. Starting with the reign of Peter the Great and ending with the rise of Marxism in Russia before 1905, the module will explore Russia's troubled attempts to introduce modernisation and reform, its complicated relationship with the West, the emergence of the intelligentsia and the revolutionary movement, and the literary and religious ideas of the period. A variety of primary sources will be used in seminars.

Preliminary Reading

CHRISTIAN, David - 'Imperial and Soviet Russia'

WALDRON, Peter - 'Governing Tsarist Russia'

SETON-WATSON, Hugh - 'The Russian Empire'

SAUNDERS, David - 'Russia in the Age of Reaction and Reform, 1880-1881'

PIPES, Richard - 'Russia under the Old Regime'

OFFORD, Derek - 'Nineteenth Century Russia: Opposition to Autocracy'

MALIA, Martin - 'Russia under Western Eyes'

HOSKING, G - 'Russia: People and Empire'

GOODING, John - 'Rulers and Subjects: government and people in Russia 1801-1991'

FLORINSKY, M. - 'Russia, A history and an interpretation'

FIGES, Orlando - 'Natasha's Dance'

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HI421 **Medicine and Empire: 1700-1920**

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|--------------------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 50% Coursework, 50% Exam | |

Synopsis

The module will focus on the history of European colonialism and medical practice from the eighteenth to the twentieth century. The English trading outposts of the eighteenth century in different parts were gradually transformed into the formal British Empire by the 19th Century. During the same time, modern medicine developed as a distinct intellectual and professional discipline, leading to the emergence of 'Tropical Medicine' in the empire. The module will highlight how many of these processes were linked and will introduce the students to the main historical links between disease, medicine, environment and colonial expansion between 1700 and 1920; and to provide them with the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history. The module will be based on a survey of wide historiography on these themes. Students will also be encouraged to use contemporary medicinal texts, recipe books, travellers' writings, surveys, reports, etc.

Preliminary Reading

CURTIN, P.D. - 'Death by Migration: Europe's Encounter with the Tropical World in the Nineteenth Century', 1989
 HARRISON, Mark *Climates and Constitutions: Health, Race, Environment and British Imperialism in India 1600-1850*, 1999
 ARNOLD, D. - 'Colonizing the Body: State Medicine and Epidemic Disease in Nineteenth-Century India', 1993 and 'Warm Climates and Western Medicine; The Emergence of Tropical Medicine, 1500-1900', 1996
 MACLEOD, ROY and LEWIS, MILTON (eds.) - 'Disease, Medicine and Empire', 1988
 WORBOYS, MICHAEL - 'The Emergence of Tropical Medicine; a study on the Establishment of a Scientific Speciality', In: LEMAINE G, MACLEOD R, MULKAY M, WEINGART P, (eds) - 'Perspectives on the Emergence of Scientific Disciplines', Moulton, The Hague
 PATI, BISWAMOY & HARRISON, MARK (eds.) - 'Health, Medicine and Empire: Perspectives on Colonial India', 2001
 VAUGHAN, MEGAN - 'Curing their Ills, Colonial Power and African Illness', 1991
 SHERIDAN, RICHARD B. - 'Doctors and Slaves: A Medical and Demographic History of Slavery in the British West Indies, 1680-1834', 1985

HI423 **Introduction to Military History (Part1)**

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 30 (15) | 100% Coursework | |

Contact Hours

a 1 hour lecture & a 1 hour seminar a week

Method of Assessment

100% coursework

Synopsis

This module opens with a study of the historiography of military history in order to determine the factors which have shaped the modern nature of military history as an academic discipline. From this point, the module goes on to look at the macro/strategic factors that have shaped the military experience and the waging of war including the impact of technology and the economic demands of war. The final part of the module is a series of case studies looking at the relationship between armed forces, politicians and their parent societies in order to determine the extent to which armed forces are reflections of their parent nations. The module is a vital pathway to Introduction to Military 2. Although the two are designed to be taken together, it is possible to study one alone.

Preliminary Reading

BLACK, J, 'Rethinking Military History'
 GAT, A, 'A History of Military Thought'
 HOWARD, M 'Warfare in European History'
 PARET, P (ed), 'The Makers of Modern Strategy'
 STRACHAN, H 'European Armies and the conduct of war'

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HI424 Introduction to Military History (Part 2)

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 30 (15) | 100% Coursework | |

Contact Hours

a weekly 1 hour lecture & 1 hour seminar

Method of Assessment

100% coursework

Synopsis

This module builds on Introduction to Military 1 and examines the separate natures of armies, navies and air forces. In addition, it looks at the factors which have shaped the experience of combat for the different branches of the armed forces and questions whether there is a timeless experience of combat. The module also looks at the great military thinkers of the eighteenth, nineteenth and twentieth centuries to establish their influence on the conduct of warfare including Clausewitz, Jomini through to twentieth century figures such as J.F.C. Fuller and Basil Liddell Hart.

Preliminary Reading

BLACK, J, 'Rethinking Military History'
 GAT, A, 'A History of Military Thought'
 HOWARD, M 'Warfare in European History'
 PARET, P (ed), 'The Makers of Modern Strategy'
 STRACHAN, H 'European Armies and the conduct of war'

HI425 Revolutionary Europe 1700-1850

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Weekly one hour seminar and seven lectures

Method of Assessment

100% coursework

Synopsis

The first section of the module will focus on the impact of the Enlightenment, and revolutionary approaches to social change, in France and Russia. In the final seminars, the wider impact of revolutionary ideas, including the concept of nationalism, will be explored in a wider European context. Topics covered will include: the Enlightenment; the French revolution; Jacobinism; the Napoleonic Empire; Russia under Peter the Great and Catherine the Great; the Decembrist revolt in Russia; nationalism in Europe; the revolutions of 1848.

Preliminary Reading

Doyle, W., The Origins of the French Revolution
 Doyle, W., The Oxford History of the French Revolution
 Ellis, G., The Napoleonic Empire
 Hampson, N., The Enlightenment
 Hosking, G., People and Empire
 Hosking, G., Russia and the Russians
 Thomson, D., Europe Since Napoleon

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11 Centre for English and World Languages

| LA302 Learning Chinese 1A: An Introduction to Elementary Mandarin | | | | | | |
|--|------------|---------|-------|---------------|------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 3 | Canterbury | Autumn | C | 15 (7.5) | | |

Contact Hours

3 hours per week

Synopsis

This module is for absolute beginners. It aims to give students a basic knowledge of listening, and speaking skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and some writing skills. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The focus is on accuracy as well as communication. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

ZHANG, G. LI, LM. SUEN, L - 'Chinese in Steps V:1', Cypress Book Co. UK Ltd, 2005

| LA303 Learning Chinese 1B: An Introduction to Upper Elementary Mandarin Chine | | | | | | |
|--|------------|---------|-------|---------------|------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 3 | Canterbury | Spring | C | 15 (7.5) | | |

Contact Hours

3 hours per week

Pre-requisites

LA302 Learning Mandarin 1A or equivalent

Synopsis

This module aims to give students a basic knowledge of listening, writing and speaking skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and some writing skills. The focus is on accuracy as well as communication. Homework is set each week. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

ZHANG, G. LI, LM. SUEN, L - 'Chinese in Steps V:1', Cypress Book Co. UK Ltd, 2005

| LA304 Learning Japanese 1A: An Introduction to Elementary Japanese | | | | | | |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Three seminars per week

Synopsis

This module is for absolute beginners. The aim of this module is to give students a good foundation in all areas of Japanese Language including the cultural background. You will self teach Hiragana and Katakana using a Kana textbook and accompanying CD. The teaching of the grammatical structure will be paced at first to allow time for learning of Kana. There will be plenty of opportunities to converse in Japanese using newly learned vocabularies and grammatical structures. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

'Self Study Kana Workbook' (book and CD), 3A Corporation

'Minna no Nihongo I Textbook' (book), 3A Corporation

'Minna no Nihongo I Translation and Grammatical Notes' (book), 3A Corporation

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LA305 Learning Japanese 1B: An Introduction to Upper Elementary Japanese

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|------------|----------|
| 2 | Canterbury | Spring | C | 15 (7.5) | | |

Contact Hours

Three seminars per week

Pre-requisites

LA304 Learning Japanese 1A or equivalent

Synopsis

This module is for those who have taken Learning Japanese 1A in the first period or who have equivalent ability in Japanese and wish to continue with the study of Japanese. The aim of this module is to give students a firm foundation in all areas of Japanese Language including the cultural background. You will be comfortably reading and writing in Hiragana and Katakana and start studying basic Kanji characters (Modified Chinese characters) with the Kanji textbook. There will be plenty of opportunities to converse in Japanese using newly learned vocabularies and grammatical structures. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

Minna no Nihongo I Textbook (book), 3A Corporation

Minna no Nihongo I Translation and Grammatical Notes (book), 3A Corporation

KANO, CHIEKO et al - 'Basic Kanji Book Vol 1', Bonjinsha CO Ltd

LA307 Learning Arabic 1A: An Introduction to Elementary Arabic Language

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Autumn | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Details of Contact Hours, Self-Study etc : 3 teaching hours, 9 self-study hours

Pre-requisites

Pre-requisites: None.

Method of Assessment

Method of Assessment 100% coursework

Synopsis

Key grammatical structures and cultural background will be taught through the means of purpose designed Arabic language course books, video and audio materials as well as flash cards.

Learning Outcomes

- basic listening, reading, speaking and Arabic script
- team working through group work
- time management and prioritising workloads
- information technology skills through the use of Web-based language exercises and the submission of word-processed documents.

Preliminary Reading

Mastering Arabic (Hippocrene Mastering), Jane Wightwick and Mahmoud Gaafar 2008, Easy Arabic Script , Jane Wightwick and Mahmoud Gaafar, 200Mastering Arabic 1. Activity Book , Jane Wightwick , 2011

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LA308 Learning Arabic 1B: An Introduction to Elementary Arabic Language

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|-----------------|----------|
| 1 | Canterbury | Spring | C | 15 (7.5) | 100% Coursework | |

Contact Hours

Self-Study etc: 3 teaching hours, 9 self-study hours

Pre-requisites

Learning Arabic 1A or equivalent proficiency

Method of Assessment

100% coursework

Synopsis

Key grammatical structures and cultural background will be taught through the means of purpose designed Arabic language course books, video and audio materials as well as flash cards. Students will also have access to materials and additional resources in the new CEWL self-access room and mini PC lab

Preliminary Reading

Easy Arabic Grammar, Jane Wightwick and Mahmoud Gaafar, 2005, Mastering Arabic 2 [With 2 CDs], Jane Wightwick and Mahmoud Gaafar

- a) Learning Outcomes: basic listening, reading, writing and speaking
- b) team working through group work
- c) time management and prioritising workloads
- d) information technology skills through the use of Web-based language exercises and the submission of word-processed documents

LA502 Learning Mandarin 2A: Post-Beginners Mandarin Chinese

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|------------|----------|
| 3 | Canterbury | Autumn | I | 15 (7.5) | | |

Contact Hours

3 hours per week

Pre-requisites

Elementary Mandarin Chinese 1A/1B or equivalent

Method of Assessment

100% coursework - Research Project 20%, two in-class Progress Language Assessments 30% and 50%

Synopsis

This module is the first stage at post-beginners level. Students must already have a basic knowledge of Mandarin Chinese. This course may only be taken as a Wild Module. It aims to give students a further knowledge of listening, speaking, reading and writing skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and writing skills and cultural awareness. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The focus is on linguistic accuracy as well as communication ability. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

ZHANG G, LI LM, Suen L, - 'Chinese in Steps: v. 2: For Speakers of Chinese as a Foreign Language', (Book and CD)

PHILIP YUNGKIN LEE - 'Chinese in a Flash', volume 2

CLAUDIA ROSS and JING-HENG SHENG MA, - 'Modern Mandarin Chinese Grammar'

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| LA503 | | Learning Mandarin 2B | | | | |
|--------------|------------|-----------------------------|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 2 | Canterbury | Spring | I | 15 (7.5) | 100% Coursework | |
| 3 | Canterbury | Spring | I | 15 (7.5) | | |

Contact Hours

3 contact hours per week

Pre-requisites

Learning Mandarin 2A or equivalent

Method of Assessment

100% coursework - Research Project 20%, 2 In-Class Progress Language Assessment 30% and 50%

Synopsis

This module is the second stage at post-beginners level. Students must have successfully completed the first stage of the post-beginners course. It aims to extend the student's knowledge of listening, speaking, reading and writing skills in a dynamic and communicative way, through individual, pair and group work. There is a balance between communicative activities, structure practice, reading and writing skills and cultural awareness. You will be using authentic texts and media-lab resources as well as traditional grammar books with exercise supplements. The focus is on linguistic accuracy as well as communication ability. Homework is set each week. Students will be expected to use the range of resources available to them in the library and the media centre.

Preliminary Reading

PHILIP YUNGKIN LEE - 'Chinese in a Flash', volume 2

CLAUDIA ROSS and JING-HENG SHENG MA, - 'Modern Mandarin Chinese Grammar'

ZHANG G, LI LM, Suen L, - 'Chinese in Steps: v. 2: For Speakers of Chinese as a Foreign Language', (Book and CD)

| LA504 | | Learning Japanese 2A - Post-Beginners | | | | |
|--------------|------------|--|-------|---------------|-----------------|----------|
| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
| 1 | Canterbury | Autumn | I | 15 (7.5) | 100% Coursework | |
| 1 | Canterbury | Autumn | I | 15 (7.5) | 100% Coursework | |

Contact Hours

Three seminars per week

Pre-requisites

Learning Japanese 1A and 1B or equivalent.

Synopsis

This module is for students who have a command of Hiragana and Katakana and also know around 50 basic Kanji. The module aims to teach well-balanced Language skills in all areas of Japanese. You will also gain knowledge of cultural and useful information on daily life, e.g. how to use bank cash point machines. The grammatical structures covered in this module are: expressing one's wish and desire, asking permissions, describing one's actions, giving instructions, offering help and expressing one's ability. In the seminars you will have ample opportunities to communicate in Japanese. You will study Kanji with the Kanji textbook and will be able to read and write and use over 100 Kanji. Basic Japanese IT skills (Microsoft Word) will be introduced in this module. Students will be expected to use the range of resources available to them in the library and the media centre. Homework is set each week.

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LA505 Learning Japanese 2B: Upper Post-Beginners Japanese

| Version | Campus | Term(s) | Level | Credit (ECTS) | Assessment | Convenor |
|---------|------------|---------|-------|---------------|------------|----------|
| 2 | Canterbury | Spring | I | 15 (7.5) | | |

Contact Hours

Three seminars per week

Pre-requisites

LA504 Learning Japanese 2A or equivalent

Synopsis

This module is for those who have some ability in and wish to continue learning Japanese. The module aims to teach well-balanced Language skills in all areas of Japanese. You will also gain knowledge of cultural and useful information on daily life, e.g. reading road signs, positions in society. The grammatical structures covered in this module are: expressing one's experience, plain style speech, stating one's opinion, conditional sentences and giving and receiving of actions. In the seminars you will have ample opportunities to communicate in Japanese. You will study Kanji with the Kanji textbook and will be able to read and write using over 170 Kanji. You will further develop Japanese IT skills (Microsoft Word). Students will be expected to use the range of resources available to them in the library and the media centre. Homework is set each week.