

2019-20 Humanities Undergraduate Stage 1 Module Handbook

09 School of Architecture

AR318		Form Finding				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework with Compulsory Numeric Elements	Hobbs Miss R

Contact Hours

43 contact hours

Learning Outcomes

- 8.1 A foundational knowledge of the relationship between buildings and people and the needs and aspirations of building users
- 8.2 A foundational knowledge of the impact of buildings on the environment
- 8.3 An awareness of the potential of design
- 9.1 An ability to generate modest proposals using understanding of a body of knowledge
- 9.2 An ability to apply a modest range of communication methods and media to present design proposals clearly and effectively
- 9.3 An awareness of the need to take the initiative in work at university
- 9.4 The ability to organise time effectively

Method of Assessment

Design Project (100%)

Preliminary Reading

Ching, Francis. 1999. Form Space and Order. London. Wiley
Farrelly, Lorraine. 2007. The Fundamentals of Architecture. Lausanne. AVA.
Khan, Lloyd (ed.). 2000. Shelter. Shelter publications.
Unwin, Simon. 2004. Analysing Architecture. Abingdon. Routledge.

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

The module introduces the student to the 'design project' and how to interpret and analyse a brief. The project will investigate spatial concepts, and will examine various types of spatial enclosure, scale and function.

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AR319		Building Design				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework with Compulsory Numeric Elements	Hobbs Miss R

Contact Hours

43 contact hours

Learning Outcomes

- 8.1 A basic knowledge of urban design and planning of communities
- 8.2 A basic knowledge of the influence of the design and development of cities, past and present on the contemporary built environment
- 8.3 A basic knowledge of the needs and aspirations of building users
- 8.4 A basic knowledge of the impact of buildings on the environment, and the precepts of sustainable design
- 8.5 A basic knowledge of the way in which buildings fit into their local context
- 8.6 A basic knowledge of the nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co professionals and the wider society
- 8.7 A basic understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment
- 8.8 A basic understanding of the potential impact of building projects on existing and proposed communities
- 8.9 A basic understanding of the need to appraise and prepare building briefs of diverse scales and types and to define client and user requirements and their appropriateness to site and context
- 8.10 An understanding of the sensory impact of architecture and design
- 9.1 An ability to generate modest design proposals using understanding of a body of knowledge
- 9.2 An ability to apply a modest range of communication methods and media to present design proposals clearly and effectively
- 9.3 The ability to be self-critical and to exercise criticism
- 9.4 The ability to organise a personal programme of work to meet given deadlines

Method of Assessment

Design Project (100%)

Preliminary Reading

- Adler, David. (1999). Metric handbook: Planning and Design Data. London: Architectural press
- Hawkes, Dean. (2008). Environmental Imagination: Technics and Poetics of the Architectural Environment. London: Routledge.
- Lynch, Kevin. (1960). The Image of the City. Cambridge, Mass. & London. MIT.
- Pallasmaa, Juhani. (2005). The Eyes of the Skin: architecture of the senses. Chichester: Wiley.
- Weston, Richard. (2003). Materials, Form and Architecture. London: Laurence King.

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

Building on their experience gained in the autumn term this module deepens students' understanding of the design of interior and exterior space by the investigation and design of environments that confront the senses and where the integration of the sensory range is paramount. The potential of different materials within a design proposition is addressed. The module addresses the further awareness of the integration of function, aesthetics, technology and comfort within a design proposal. It also addresses the incorporation of vertical movement within a design proposal

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AR320		Building Envelope				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	Moore Mr D (AR)
2	Canterbury	Spring	C	15 (7.5)	100% Coursework with Compulsory Numeric Elements	Moore Mr D (AR)

Contact Hours

43 contact hours

Learning Outcomes

- 8.1 A basic knowledge of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 8.2 A basic knowledge of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
- 8.3 A basic knowledge of strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
- 8.4 A basic knowledge of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
- 8.5 A basic knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
- 8.6 A basic knowledge of the systems for environmental comfort realised within relevant precepts of sustainable design
- 8.7 A basic knowledge of the strategies for building services, and ability to integrate these in a design project
- 8.8 The necessary skills to prepare analytical and detailed technical drawings illustrating accurately structural, constructional and environmental design solutions
- 8.9 Understanding the challenges of integrating building fabric (materials), services and control regimes into a unified environmental design strategy
- 8.10 Ability to apply the principles of evidence-based design to the evaluation of environmental design strategies
- 9.1 An ability to begin to understand the alternative materials, processes and techniques that apply to architectural design and construction
- 9.2 An ability to begin to understand the knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances
- 9.3 Research skills and analytical skills
- 9.4 An ability to produce reports which are clear, analytical and logical covering a range of technical issues and include appropriate illustrations
- 9.5 An ability to critically evaluate your own ideas in the context of learning
- 9.6 An awareness of the role of research in overcoming knowledge gaps

Method of Assessment

Construction and Structures Design (50%)
Environment and Sustainability Design (50%)
Both of the above assessed components must be passed.

Preliminary Reading

Ching, Francis and Adams, Cassandra (Ed). (2000). Building construction illustrated. London: Wiley
Chudley, Roy, Greeno, Roger (2010), Building Construction Handbook. Oxford: Butterworth
Losantas, Agata. (2006). Stair Design. London: Daab
Silver, Pete and Mclean, Will (2008), Introduction to architectural technology (London: Laurence King)
Thomas, Randall (ed.). (2006). Environmental design: an introduction for architects and engineers. London: Taylor and Francis
The Building Regulations. Approved documents K, L, and M.

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

Aspects of the Technology & Environment curriculum covered in this module include the fundamentals of the external envelope, the thermal environment, human comfort, artificial light, and natural ventilation. An important aspect includes the weathering of materials, and an introduction to building services-plumbing, electrical, etc. Students will explore these technical and environmental aspects in the context of a design project, providing students with the opportunity to gain first-hand experience with the complexity of technical integration in architecture at a small scale. Moreover, students will experience the relationship between theory and practice and technical/environmental design

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AR322		Modern House				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework with Compulsory Numeric Elements	Smith Mr J (AR)

Contact Hours

23 contact hours

Learning Outcomes

- 8.1 A basic knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 8.2 A basic knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 8.3 A basic knowledge of how theories, practices and technologies of the arts influence architectural design
- 8.4 A basic knowledge of the creative application of the fine arts and their relevance and impact on architecture
- 8.5 An understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 8.6 An understanding of the concept of unconscious, 'vernacular' design, and knowledge of housing as opposed to the one-off designed house
- 8.7 A knowledge of the concept of building typology, and understanding of the house as a representative type
- 8.8 A knowledge of key modern houses representing a variety of twentieth-century design
- 8.9 An ability to write clearly, using academic conventions and appropriate illustrations in a well-designed format
- 9.1 An ability to apply a basic range of communication methods and media to present design proposals clearly and effectively
- 9.2 An ability to evaluate evidence, arguments and assumptions at a foundational level in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design
- 9.3 An ability to research historical and theoretical topics

Method of Assessment

Essay (2,500 words) (80%)

Model (20%)

Both of the above assessed components must be passed

Preliminary Reading

- Davies, Colin. (2005). *The Prefabricated Home*. London: Reaktion
- Dunster, David. (1990). *Key Buildings of the Twentieth Century*. Butterworth: London
- Muthesius, Stefan. (1982). *The English Terraced House*. Yale University Press: London
- Sherwood, Roger. (1981). *Modern Housing Prototypes*. Harvard University Press
- Smith, Elizabeth A.T. (1999). *Blueprints for Modern Living: History and Legacy of the Case Study Houses*. Cambridge, Mass: MIT
- Walker, John. (1989). *Design History and the History of Design*. Pluto: London

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

The concept of building type is crucial in developing an understanding of the built environment as a coherent endeavour. Recurrent plan types are important in establishing order in architecture and interiors. Equally, divergence from the norm is important in rethinking established spatial types. The most ubiquitous building type is the house, and its analysis comprises the essence of this module. We shall be studying the house as an example of vernacular design, as a response to the particular environment of a region, as well as analysing key examples of the modern house. By this means, the key periods and events in the development of modernism may be charted. Students will gain an understanding of the modern house by reading relevant literature and architectural drawings and photographs, in addition to making scale models of particular houses, and writing illustrated essays.

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AR323		Folio				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	C	30 (15)	100% Coursework with Compulsory Numeric Elements	Atekpe Miss F

Contact Hours

140 contact hours

Learning Outcomes

- 8.1 A. A basic ability to prepare and present building design projects of diverse scale, complexity, and type in a variety of contexts, using a range of media, and in response to a brief
- 8.2 A basic knowledge of the creative application of the fine arts to studio design projects, in terms of their conceptualisation and representation
- 8.3 An ability to produce and collate an appropriate set of drawings to communicate a design proposal
- 8.4 An ability to produce 2D visualisations and 3D models using a variety of media
- 9.1 A basic ability to apply a range of communication methods and media to present design proposals clearly and effectively
- 9.2 An ability to integrate information between software packages

Method of Assessment

Manual Portfolio (60%)

Digital Portfolio (40%)

Both of the above assessed components must be passed

Preliminary Reading

Ching, Francis. (2002). Architectural graphics: London: Wiley.

Daniele, T. (2008). Poly-Modelling with 3DS Max. Burlington: Focal press.

Dayley, L. D. & B. (2010). Photoshop CS5 Bible. Indianapolis: Wiley Publishing.

Delaney, Miriam, Gorman, Anne. (2011). Studio Craft & Technique: Dublin: UCD.

Finkelstein, E. (2009). Auto CAD 2010 and Auto CAD LT 2010 Bible. . Indianapolis: Wiley Publishing.

Porter, T. & Goodman, S. (1992). Manual of Graphic Techniques for Architects. Burlington: Architectural Press.

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

This module teaches the principles and skills of orthographic and metric projections, perspective drawing and rendering of drawings to communicate design aspirations. The acquisition of skills to make 3D models, from conceptual to finished scaled presentations is started in this module. The module will develop various skills in recording the observed environment through appropriate drawing, modelling and a whole range of graphic systems. Emphasis will be placed on the use of the sketch book and the development of freehand drawing, but the module will also develop students' skills in visual communication and presentation dealing with 3D computer modelling. Students enhance their modelling skills to develop high quality rendering skills.

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AR324		Ancient and Medieval Architecture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Exam	Karydis Dr N

Contact Hours

25 contact hours

Learning Outcomes

- 8.1 A basic knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- 8.2 A basic knowledge of the influence of history and theory on the spatial, social, and technological aspects of architecture
- 8.3 A basic knowledge of how theories, practices and technologies of the arts influence architectural design
- 8.4 A basic knowledge of the creative application of the fine arts and their relevance and impact on architecture
- 8.5 A basic understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 8.6 An awareness of concepts of historical change
- 8.7 An awareness of the Western tradition of design
- 8.8 A knowledge of the historical development of European architecture, and of its relationship to the English mainstream
- 8.9 A knowledge of key buildings from Western architectural history
- 9.1 An ability to apply a modest range of communication methods and media to present design proposals clearly and effectively
- 9.2 An ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design.
- 9.3 An ability to assimilate material from a variety of sources and to contextualise information

Method of Assessment

Main assessment methods

Cultural Context Examination (3 hours) (100%)

Reassessment methods

Reassessment Instrument: 100% coursework

Preliminary Reading

- Fazio, Michael, Moffett, Marian, Wodehouse, Laurence (1st ed. 2003; 2nd ed. 2008). *A World History of Architecture*. London: Laurence King
- Fletcher, Sir Bannister. (1996). *History of Architecture*. London: CBS Publishers
- Kostof, Spiro. (1995). *A History of Architecture, Settings and Rituals*. Oxford: Oxford University Press
- Summerson, John. (2008 ed.). *The Classical Language of Architecture*. London: Thames & Hudson
- Watkin, David. (2005, 4th ed.). *A History of Western Architecture*. London: Laurence King

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

This course provides stage one students with an introduction into ancient and medieval architecture, predominantly Western. It will include a series of weekly lectures based on different key episodes in architectural history, supplying the students with both the historical information that will form the foundation for their future studies, as well as with a grasp of basic architectural concepts and ways of discussing and presenting them. Typical forms of historic building technologies will be discussed, together with their relevance to current technologies.

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AR325		Light and Structure				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework with Compulsory Numeric Elements	Watkins Dr R

Contact Hours

35 contact hours

Learning Outcomes

- 8.1 A basic knowledge of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
- 8.2 A basic knowledge of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
- 8.3 A basic knowledge of strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
- 8.4 A basic knowledge of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
- 8.5 A basic knowledge of the principals associated with designing optimum visual, thermal and acoustic environments
- 8.6 A basic knowledge of the systems for environmental comfort realised within relevant precepts of sustainable design
- 8.7 A basic knowledge of the strategies for building services, and ability to integrate these in a design project
- 8.8 An awareness of the aesthetic possibilities of natural light
- 8.9 A basic knowledge of iterative and evidence-based approaches to design
- 9.1 An ability to begin to understand the alternative materials processes and techniques that apply to architectural design and construction
- 9.2 An ability to begin to understand the knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances
- 9.3 An ability to critically evaluate your own ideas in the context of learning
- 9.4 An awareness of the role of research in overcoming knowledge gaps

Method of Assessment

Design (Structures Report) (40%)
Technology and Environment (Report and Chiaroscuro) (60%)

Both of the above assessed components must be passed

Preliminary Reading

Bell, James, Burt, William, and Rennie, David. (1995). Designing buildings for daylight. Watford: BRC/CRC.
Chudley, Roy and Greeno, Roger. (2010). Building Construction Handbook. Oxford: Butterworth
Gordon, J.E. (2004). Structures, or why things don't fall down. Harmondsworth: Penguin.
Silver, Pete and Mclean, Will. (2008). Introduction to architectural technology. London: Laurence King.

Pre-requisites

None

Restrictions

BA Architecture students only

Synopsis *

The key concepts of sustainable design are introduced. An awareness of the distinction between structural and non-structural elements in buildings is taught. Lectures and workshops on structures and basic constructional techniques are also introduced along with the study of the environmental factors of natural light, with reference to their impact upon building interiors. The palette of building materials is outlined, conveying both their sensory impact as well as their physical properties. An awareness of the prime means of placing and fixing different materials in addition to the aesthetic and technical aspects of joining materials.

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01 School of Arts

ART301		Media and Meaning				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	70% Coursework, 30% Exam	

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an introductory understanding of how narrative processes, generic forms, and modes of representation at work in a wide variety of media forms.
- Demonstrate an introductory understanding of the ways in which specific media and their technologies make different kinds of aesthetic effects and forms possible.
- Demonstrate an introductory understanding of some major thinkers, debates and key texts relevant to how meaning is communicated through various media forms.
- Demonstrate an introductory understanding of how aesthetic and formal qualities contribute to the creation and communication of meaning.
- Demonstrate an introductory understanding of key concepts of how meaning is created and communicated, including narrative, genre, style, form and rhetoric.

Method of Assessment

Critical Essay (2000 words) (40%)
Digital Portfolio (30%)
Examination, 2 hour (30%).

Preliminary Reading

Carroll, N. (1998). *A Philosophy of Mass Art*, Oxford: Oxford University Press
Bordwell, D. (1991). *Making Meaning*, Cambridge, MA: Harvard University Press
Dubrow, H. (1982) *Genre*, London: Methuen
Lang, B. (1990). *The Concept of Style*, 2nd edition, Ithaca: Cornell University Press
Levinson, J. (2002) *The Oxford Handbook of Aesthetics*, Oxford: Oxford University Press
Walton, K. (1990). *Mimesis as Make-Believe*, Cambridge: Harvard University Press

Synopsis *

This module introduces students to the ways in which meaning is created and communicated across various media. The primary focus will be upon a range of key concepts, such as narrative, narration, form, genre, style, and how the understanding of these across various media helps to explain how meaning is created and embodied within a medium. Media are therefore studied in this module as a means for the transmission of meaning that shape and constrain what can be communicated and how.

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ART302		Media and Taste				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	30 (15)	70% Coursework, 30% Exam	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate basic knowledge about the relationship between culture and taste, and how this relationship is contingent on historical context;
- demonstrate basic knowledge about how critics, curators and other figures in the creative industries and academy serve as gatekeepers and tastemakers for cultural products;
- demonstrate basic knowledge about the dialogue between 'high' and 'low' culture;
- demonstrate basic knowledge about selected art movements, e.g. (but not limited to) surrealism, pulp forms, pop art;
- demonstrate basic knowledge about how institutions set up cultural hierarchies.

Method of Assessment

Critical Essay (2000 words) (40%)

Digital Portfolio (30%)

Examination, 2 hour (30%).

Preliminary Reading

Levine, Lawrence W. 1988. *Highbrow Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA: Harvard University Press.

Stanfield, Peter. 2011. *Maximum Movies: Film Culture and the Worlds of Samuel Fuller, Mickey Spillane, and Jim Thompson*. New Brunswick, NJ: Rutgers University Press.

Suárez, Juan A. *Pop Modernism: Noise & the Reinvention of the Everyday*. Urbana: University of Illinois Press.

Taylor, Greg. *Artists in the Audience: Cults, Camp, and American Film Criticism*. Princeton, NJ: Princeton University Press.

Walz, Robin. *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris*. Berkeley: University of California Press, 2000.

Synopsis >*

This introductory module examines how cultural agents have established a pyramid of taste and explores how avant-garde movements have challenged this pyramid even as they depend upon it. Through case studies drawn from the literary arts, film, the visual arts, music and theatre, students investigate the manner in which the parameters of highbrow, middlebrow and lowbrow culture have been articulated by artists, critics and theorists.

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ART305		Encountering Kent				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Thomas Dr B
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

Contact Hours: 40
Independent Study Hours: 260
Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a basic knowledge and understanding of a range of performers, writers, artists and film-makers associated with the county of Kent.
- demonstrate a basic knowledge and understanding of the history of Kent, particularly its cultural history, and of its identity as reflected in contemporary media.
- demonstrate an awareness of the role played by place in shaping human history and culture (for example, the geography, climate and demography of Kent).
- demonstrate an awareness of a range of disciplines, and their interdisciplinary interaction, necessary for the study of the cultural history and contemporary regional identity of Kent.
- demonstrate a basic knowledge and understanding of a range of methodologies and approaches required for analysing the culture and regional identity of Kent.

Method of Assessment

Case Study (1500 words) (40%)
Essay (2500 words) (60%)

Synopsis >*

This is an interdisciplinary module that aims to introduce first-year students to the study of the arts and humanities through a focus on place. That place is the county of Kent, where they are resident during their studies, and which they will get to know better through taking this module. The name Kent probably means 'border', and as the region between the Continent and the capital, it has a rich history of encounters – from Julius Caesar to Pocahontas – that allow for the region's varied history and rich cultural diversity to be explored. Numerous significant figures in the arts have been associated with Kent, including artists and performers like William Blake, J. W. M. Turner, Vincent Van Gogh, Ellen Terry, and Ian Fleming, to name just a few. The module will be delivered in the form of four two-week units delivered by each of the constituent subjects of the School of Arts, with introductory and concluding weeks setting the disciplinary case studies in a wider context both historically and methodologically.

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DR338		Making Performance 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	100% Coursework	Thompson Ms JE

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Re-evaluate and question their default understanding of what theatre is, and understand diverse and varied approaches to making performances.
- Devise performances from a range of starting points, for example, space, body, voice, text, character, etc.
- Work creatively and collaboratively in small groups, to create, rehearse and perform material.
- Demonstrate a range of performing and creative skills.
- Read and analyse dramatic texts for theatre, understanding their specific theatrical quality.
- Identify and 'read' a range of theatrical texts beyond the traditional play script.
- Understanding of some of the central practices and theories of twentieth century performance.
- Articulate ideas, concepts and propositions about theatre and the processes of making it in writing, supported by experience and research

Method of Assessment

Performance (40%)
Essay (2000 words) (40%)
Seminar Contribution (20%).

Preliminary Reading

Allain, Paul and Jen Harvie (2006), *The Routledge Companion to Theatre and Performance*, London: Routledge
Allen, Tony (2002), *Attitude: Wanna Make Something Of It?*, Glastonbury: Gothic Image
Artaud, Antonin (1993), *Theatre and its Double*, London: Calder
Baugh, Christopher (2005), *Theatre, Performance and Technology*, Basingstoke: Palgrave
Bradwell, Mike (2010), *The Reluctant Escapologist*, London, Nick Hern
Brook, Peter (1990), *The Empty Space*, London: Penguin
Double, Oliver (2007), 'Punk Rock as Popular Theatre', *New Theatre Quarterly*, Vol. 23 No. 1
Johnstone, Keith (2007), *Impro: Improvisation and Theatre*, London: Methuen
McGrath, John (1996), *A Good Night Out: Popular Theatre: Audience, Class and Form*, London: Nick Hern
Pickering, Kenneth and Mark Woolgar (2009), *Theatre Studies*, Basingstoke: Palgrave Macmillan

Synopsis *

This is a module about the implications of Peter Brook's idea that anything can be seen as 'an act of theatre'. Students will be invited to see beyond their own default assumptions about theatre, and introduced to a diverse range of methods of devising their own performances. In practical workshops, they will learn about professional practice, warming up, performance skills, and collaborative group work; and will explore the possibilities of creating performance from a range of starting points, including (for example), space, body, voice, text, or character. This practical exploration will sit alongside an introduction to related aspects of history and theory. In seminars, students will be introduced to such concepts as theatre spaces, traditional play texts, non-traditional theatre texts, historical approaches to characterisation (e.g. Stanislavski, Mike Leigh), physical approaches to acting (e.g. Grotowski, Lecoq), and the different models for engaging an audience (e.g. Brecht, Boal). The experience will be enhanced by 4 'Theatre Forums' within which students experience a short piece of performance by Theatre Companies/Performers who have emerged from the department, followed by an 'open discussion forum, situating the work within the world of performance, and the influence that their university learning had in relation to their current practice. Students will be assessed by a short in-class performance and an essay. This module (together with Making Performance 2) will offer a solid foundation for all modules in years two and three which involve creative performance work.

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DR339		Making Performance 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	30 (15)	100% Coursework	Hager Mr P

Contact Hours

Total contact hours: 48
Private study hours: 252
Total study hours: 300

Learning Outcomes

Re-evaluate and question their default understanding of what theatre is, and understand diverse and varied approaches to making performances.

Devise more developed performances from a range of starting points, for example, improvisation, music, audience, personality, aural and visual stimuli, etc.

Work creatively and collaboratively in small groups, to create, rehearse and perform material.

Demonstrate a range of performing and creative skills.

Demonstrate technical, creative and/or production skills within practical and reflective outcomes.

Demonstrate competence in handling equipment, paying due attention to the health and safety of themselves and others and developing a technical vocabulary.

To begin to analyse and integrate theatre technologies creatively, conceptually and practically. 8.8 Articulate ideas, concepts and propositions about theatre and the processes of making it in writing, supported by experience and research.

Method of Assessment

Theatre Manifesto (1500 – 2000 words) (40%)

Assessed Public Performance (approx. 20 minutes) (60%)

Preliminary Reading

Allain, Paul and Jen Harvie (2006), *The Routledge Companion to Theatre and Performance*, London: Routledge

Brook, Peter (1990), *The Empty Space*, London: Penguin

Freshwater, Helen (2009), *Theatre and Audience*, Basingstoke: Palgrave Macmillan

Johnstone, Keith (2007), *Impro: Improvisation and Theatre*, London: Methuen

Radosavljević, Duška (2013) *The Contemporary Ensemble: Interviews with Theatre-Makers*. London: Routledge.

Svich, Caridad and Maria Delgado (2003) *Theatre in Crisis? Performance Manifestos for a New Century*, Manchester: Manchester University Press.

Synopsis *

Like Making Performance 1, this module is about the implications of Peter Brook's idea that anything can be seen as 'an act of theatre'. Students will be further encouraged to see beyond their own default assumptions about theatre, and introduced to an expanded range of methods of devising their own performances. In practical workshops, they will learn more about warming up, performance skills, and collaborative group work; and will explore the possibilities of creating performance from a further range of starting points, including (for example), improvisation, music, audience, personality, and aural and visual stimuli. Workshops will be longer than in Making Performance 1, to allow for a more developed engagement. Not only will this allow more time for discussion of the assigned reading, but it will also allow students to start engaging with technical aspects of theatre-making. Students will be encouraged to develop their own ideas about theatre and performance through a series of lectures in which different Drama lecturers talk to the students about their ideas of what theatre is and could be, and how these ideas have been shaped by their encounters with theatre as audience members, theatre makers, and academics. This module (together with Making Performance 1) will offer a solid foundation for all modules in years two and three which involve creative performance work.

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DR340		Introduction to Mask				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Wollen Mr W
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

Demonstrate an understanding of some key approaches to mask theatre

Demonstrate practical understanding of mask-making

Show a foundation in mask and improvisation performance and rehearsal skills

Communicate an understanding of the role of masks in performer training

Demonstrate knowledge and practical understanding of some forms of Western mask theatre (e.g. Neutral Mask, Character

Mask, Commedia) and deepened awareness of some ancient and non-Western mask theatre traditions (e.g. Noh, Jingju)

Communicate an understanding of key concepts in the role of masks in ceremonies and religious ritual in various cultural

traditions (e.g. Sub-Saharan African mask, Indigenous Australian mask) and a knowledge of some key past and contemporary mask pedagogues and practitioners/companies (e.g. Copeau, Saint-Denis, Fava, Le Coq, Trestle)

Method of Assessment

Group Performance (40%)

Critical reflection (1500 words) (25%)

Essay (2500 words) (35%).

Preliminary Reading

Allain, Paul and Jen Harvie (2006) *The Routledge Companion to Theatre and Performance*. London: Routledge

Banham, Martin (ed.) (2004) *A history of theatre in Africa*. Cambridge: Cambridge University Press

Callery, Dymphna (2001) *Through the Body: a practical guide to physical theatre*. London: Nick Hern Books

Eldredge, Sears A. (1996) *Mask improvisation for actor training and performance: The compelling image*. Evanston, IL: Northwestern University Press

Emigh, John (1996) *Masked Performance: The play of self and other in ritual and theatre*. Philadelphia: University of Pennsylvania Press

Wilsher, Toby (2006) *The Mask Handbook: A Practical Guide*. United Kingdom: Taylor and Francis

Synopsis *

The aim of this course is to give students an understanding of a variety of practices, theory and historical context of mask in performance. By learning about different mask practices the students will develop a sense of the function and potential of mask in performance and performer training, as well as develop their own performance skills through the medium of mask. The module will be taught across twelve weeks and will be split evenly between history/theory and practice.

Practical classes will include instruction in diverse practical approaches to improvisation, mask work, rehearsal technique and supervised rehearsals. Students will be invited to explore beyond their assumptions and performance experience and will be introduced to the idea of play and risk as key components of the rehearsal process. Students will be introduced to a range of mask and associated techniques (e.g. neutral/noble mask, character mask, commedia). Sessions will start with appropriate physical and vocal warm-ups. Students are expected to take responsibility for their physical readiness to participate in all classes (and to ensure that they bring to their teacher's attention any circumstances that may prevent their full and active involvement in the work). Regular opportunities to present work and demonstrate understanding are built into the structure of the class. They will also reflect and feedback on the work of their peers.

Lecture/screening sessions will feature presentations, interactive lectures, screenings and opportunities for discussion.

These sessions will focus on developing an awareness of key practitioners, theories of mask, and historical, cultural and theatrical contexts of mask work.

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DR341 Directors' Theatre: The History of Staging Plays						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

10 lectures and screenings of 2 hours
10 seminar sessions of 2 hours
(approx.) 3 theatre visits of approx. 3 hours each
1 personal one-to-one progress tutorial (compulsory)
Other individual tutorial advice during the tutor's weekly office hour
21 weekly hours of private study, research, reading, writing, and group work over the 12 week term

Learning Outcomes

1 demonstrate a knowledge and understanding of the historical emergence and the development of theatre direction, *mise en scène* and *Regie* from the late nineteenth century to the present,
2 understand the approaches and innovations of major theatre directors, such as Konstantin Stanislavski, Vsevolod Meyerhold, Bertolt Brecht, Peter Brook, Ariane Mnouchkine, Robert Wilson, Katie Mitchell and others,
3 develop their critical understanding of different directorial approaches to a play or other textual source, including a familiarity with fundamental specialist terminology,
4 engage critically with primary historical sources and documents on the practice of theatre direction,
5 acquire an understanding of fundamental steps, processes and strategies of 'staging a play' (or another source),
6 apply academic research skills in the retrieval, study, and evaluation of primary and secondary source material.

Method of Assessment

This module is assessed by 100% coursework submission:
- 25% Structured Bibliography (2 A4 pages; 1,000 words equivalent),
- 25% Essay 1 (Research Summary), 1,500 words
- 50% Essay 2 (Research Essay on a selected question on one specific director), 2,500 words

Preliminary Reading

Bradby, David, and David Williams (1988), *Directors' Theatre*, Basingstoke: Macmillan
Boenisch, Peter M. (2015), *Directing Scenes and Senses: The Thinking of Regie*. Manchester: Manchester University Press
Delgado, Maria M, and Dan Rebellato, eds (2010), *Contemporary European Theatre Directors*, Abingdon and New York: Routledge
Innes, Christopher, and Maria Shevtsova (2013), *Introduction to Theatre Directing*, Cambridge: Cambridge University Press.
Pavis, Patrice (2012), *Contemporary Mise en Scène: Staging Theatre Today*, Abingdon and New York: Routledge
Shepherd, Simon (2012), *Direction*, Basingstoke: Palgrave Macmillan (Readings in Theatre Practice)

Pre-requisites

N/A

Synopsis *

The role and function of theatre direction is a hotly contested field. What is its relation to the playtext? Is the director the playwright's best friend or worst enemy? And why did theatre directing only emerge at a specific point in theatre history, in the course of the nineteenth century? The module will introduce key theatre directors, their work, and their writings, and thereby develop an understanding of the idea of 'directors' theatre', and of the relation between a playtext and its production on stage. Students will apply and test the ideas and positions of various directors studying exemplary productions through recordings, archival sources, as well as watching live performance and developing their own approach towards staging a given playtext. We will therefore be able to explore, through the lens of these directors, some very fundamental questions: What is theatre, and what is it there for?

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DR342 History of Comedy on Stage and Screen						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of a 2 hour lecture, 2 hour seminar and 2 hour screening for ten weeks. The total number of study hours will be 300. This will be comprised of 60 hours of scheduled contact time and 240 hours of independent study. Each lecture will end with the assignment of a homework task, which they will do in groups before the seminar.

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Read and analyse a range of comic performances and films, understanding the historical and theoretical contexts of the works.
- 2 Demonstrate, through discussion and writing, a deep understanding of comic performance/film in a range of cultural, political and social contexts.
- 3 Demonstrate skills in critical analysis of comic performance and film through consideration of these presented in a variety of forms (e.g. written, live, recorded)
- 4 Apply a vocabulary of critical terminology to communicate their response and analysis of comedy.
- 5 Effectively use a range of research resources, including archival materials, to assist their critical understanding of comic performance and film.

Method of Assessment

100% Coursework:

40% - Essay of 2,500 words

40% - Group presentation of 20 minutes (groups will normally contain between 3 and 5 people)

20% - Seminar diary comprised of weekly entries. This will include notes made in response to readings, seminar discussion and the seminar preparation tasks assigned each week.

Preliminary Reading

-Double, Oliver (2012) Britain Had Talent: A History of Variety Theatre. Basingstoke: Palgrave Macmillan.

-Gay, Penny (2012) Cambridge Introduction to Shakespeare's Comedies. Cambridge: Cambridge University Press.

-Horton, Andrew and Rapf, Joanna (2015) A Companion to Film Comedy. Oxford: John Wiley & Sons.

-Jeffers McDonald, Tamar (2015) When Harry Met Sally (BFI Film Classics). London: Palgrave Macmillan

-Mather, Nigel (2006) Tears of Laughter: Comedy-Drama in 1990s British Cinema. Manchester: Manchester University Press.

-Revermann, Martin (2014) The Cambridge Companion to Greek Comedy. Cambridge: Cambridge University Press.

Pre-requisites

None

Synopsis *

This module will introduce the students to the history of comic performance, from Ancient Greece to the turn of the 20th Century, before looking at the development of comedy on screen through the 20th and 21st Century. The module will introduce the students to a range of comic performances and films, and contextualise them within their historical setting. It will seek to address key questions, such as how the comedy reflects the social and political situation of its creation and the extent to which comedy can be 'timeless'. Additionally, historical research into kinds of comic performance that the students might be less familiar with, such as Commedia dell'arte, will provide a critical foundation for them to engage with more contemporary examples of comedy.

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DR343		Behind the Performer				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

A term will consist of 10 x 2 hour lectures, 4 x 3 hour workshops and 10 x 2 hour seminars. The students will work both individually and within groups.

Contact Hours: 52 hours

Independent Study: 248 hours

Learning Outcomes

On successfully completing the module students will be able to:

- 1 Demonstrate knowledge of the underlying concepts and processes of how theatre is made
- 2 Demonstrate, through discussion, presentation and writing, an understanding of the structure of the roles and disciplines involved in theatre and performance making
- 3 Demonstrate skills in critical analysis of the creation and development of a production and demonstrating sound judgment and developed lines of argument and persuasion
- 4 Apply a vocabulary of theatre making and creative idea development; presenting and interpreting qualitative and quantitative data to develop convincing proposals

Method of Assessment

100% Coursework:

20% - Seminar Diary – includes activity, personal weekly reflective blog, group participation analysis

40% - Group presentation (approx. 20 minutes with 4-6 in a group)

40% - Workbook (critical reflection on process) – 2500 words

Preliminary Reading

- Broderick, Jason (2015) *Networking Is Not Working: The guide to easily connecting with Agents & Casting Directors*: Amazon Kindle
- Foreman, Gill (2009) *A Practical Guide to Working in Theatre*: Methuen
- Mackintosh, Iain (1993), *Architecture, Actor, and Audience*, London & New York: Routledge
- Pallin, Gail (2010) *Stage Management: The Essential Handbook*: Nick Hern Books
- Pickering, Kenneth and Mark Woolgar (2009), *Theatre Studies*, Basingstoke: Palgrave Macmillan
- Seabright, James (2010) *So You Want to be a Theatre Producer*: Nick Hern Books
- Trott, Lloyd (2015) *Actors and Performers Yearbook 2016: Essential Contacts for Stage, Screen and Radio*: Bloomsbury Methuen Drama;

Pre-requisites

N/A

Synopsis *

Theatre is often focussed on the end performance, the things that happen on the stage. This module will look at the many and varied roles that bring the performance into being. Lectures, seminars and workshops will be used to introduce and analyse roles through current productions and companies. In the final weeks will explore how these fit together through the use of virtual companies, productions and spaces. We will investigate and analyse the roles of the main creative teams (producer, writer, director, choreographer, dramaturge, music director, stage fight director, stage/lighting/sound/costume designers, puppeteers); the technical teams (stage management – SM, DSM, ASM, company and production manager, technical managers, lighting/sound technicians and engineers, carpenters, prop maker, dancing and movement coach, props manager); the backstage roles (costume and wardrobe assistants, hair wig and makeup assistants, dressers, stage hands); the Front of House roles (Box Office, bars, ushers, cleaners, merchandisers); the marketing, education and finance roles, the administrative, organisational, artistic and production roles (casting/actors/writers/directors agents, marketing and audience development, education and outreach, artistic schedule planning managers, finance, contract manager).

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DR345		Puppet and Object Theatre				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	May Dr S

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a range of technical, creative and production skills in the context of design led performance (as appropriate to the form of performance on which the project work is focussed).
- Understand how different technologies contribute to performance (e.g light, sound/music, objects/props, projection)
- Undertake the making of performance and reflect upon it, including recording and analysing the process,
- Understand the relation of the performance to the context of its production and reception
- Create performance which explores the potential of space and integrates theatre technologies creatively, conceptually and practically.

Method of Assessment

Performance (50%)

Critical reflection (1500 words) (20%)

Essay (2000 words) (30%).

Preliminary Reading

Bell, J. (ed) (2001) Puppets, masks, and performing objects. Cambridge, MA: MIT Press.

Francis, P. (2012) Puppetry: a reader in theatre practice. Basingstoke: Palgrave.

Posner, D. and Orenstein, C. (2015) The Routledge Companion to Puppetry and Material Performance. London: Routledge.

Taylor, J. (ed) (2009) Handspring Puppet Company. London: David Krut Publishing

Synopsis *

This module offers a creative exploration of puppetry and object theatre. It includes scenic elements and staging. Elements used typically include puppets, objects, visible/'invisible' puppeteers and set, light, projection, motion and sound. Screenings/seminars provide theoretical perspectives while practical workshops deliver making skills and explore making performance. Students will explore and discover the uses and dynamics of the different elements, developing the skills as makers, performers, puppeteers, manipulators, musicians and/or technicians.

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DR346 Popular Performance: Pubs, Clubs and Citizenship						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	Quirk Dr S

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

Understand definitions of popular performance, and confidently navigate tensions between them;
Identify and analyse, at an introductory level, key features and techniques present in popular performance forms;
Understand debates on the enjoyment of popular culture as an expression of, or potential detriment to, social citizenship;
Understand politics as encompassing government, identity and taste;
Identify both overt and implicit ideologies at work in performance made by both themselves and others;
Reflect upon their own political and cultural attitudes, and show awareness of how these shape their preferences and creative choices.

Method of Assessment

Essay (2000 words) (40%)
Presentation (60 %).

Preliminary Reading

Ainsworth, Adam, Oliver Double and Louise Peacock, eds. [Forthcoming, April 2017], *Popular Performance*, London: Bloomsbury.

Price, Jason (2016), *Modern Popular Theatre*, Houndmills, Basingstoke & New York: Palgrave Macmillan.

Schechter, Joel (2003), *Popular Theatre: A Sourcebook*, London & New York: Routledge.

Quirk, Sophie (2015), *Why Stand-up Matters: How Comedians Manipulate and Influence*, London: Bloomsbury.

Street, John, Sanna Inthorn and Martin Scott (2016), *From Entertainment to Citizenship: Politics and Popular Culture*, Manchester University Press.

Bourdieu, Pierre (2011 [1986]), 'The Forms of Capital', in *Cultural Theory: An Anthology* (ed. Imre Szeman & Timothy Kaposy), Chichester: Wiley-Blackwell, pp.81-93.

Williams, Raymond (1989), 'Culture is Ordinary' in *Resources of Hope: Culture, Democracy, Socialism* (ed. Robin Gale), London & New York: Verso, pp.3-18.

Synopsis *

This module will introduce first year students to ideas of theatre and performance as sites of citizenship, through exploration of contemporary, popular forms such as music gigs, performance poetry and comedy. Students will learn to identify and analyse key features and techniques present in popular performance forms, and to relate performances to their commercial, cultural and political contexts. This will include understanding of how 'DIY'/commercialist principles of production shape the work, and discourses that position performances as fun/difficult, legitimate/illegitimate and as high/low culture. They will explore how popular performances interact with the politics of government, identity and taste, and will be introduced to key concepts and debates on the usefulness of popular entertainment in shaping citizenship and public opinion. Students will be encouraged to reflect upon the forms of popular culture which they themselves enjoy, exploring the extent to which these shape their own attitudes and behaviours, and will create pop-up performances which demonstrate this awareness. By the end of the module, students will have acquired a foundational understanding of: popular performance as a genre; performance as reflection of its cultural and political contexts; the extent to which performances implicate their creators and audiences as citizens.

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DR347		Ancient Greek Theatre				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Varakis-Martin Dr A
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

Contact hours = 40
Independent Study Hours = 260
Total learning hours = 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a knowledge of ancient Greek theatre and performance;
- Articulate an understanding of the relationship between ancient Greek theatre, drama and performance and the specific political, cultural, and social contexts in which it was produced;
- Demonstrate a specific understanding of the work and significance of key theatrical practitioners (for example, ancient Greek playwrights, and performers);
- Undertake analysis of non-realistic dramatic texts and performance traditions that are informed by myth, ritual, and oral traditions different from our own, present conventions and expectations;
- Demonstrate research skills in using secondary and, where available and appropriate, primary materials such as ancient iconography and artefacts.

Method of Assessment

30% - Essay of 2.000 words
50% - Essay of 3.500 words
20% - Group lecture presentation

Preliminary Reading

Easterling, P. E. ed. (1997) *The Cambridge Companion to Greek Tragedy*. Cambridge: CUP
Postlewait, T. (2009) *The Cambridge Introduction to Theatre Historiography*. Cambridge: CUP
Postlewait, T., and B. McConachie, eds. (1989) *Interpreting the Theatrical Past*. Iowa: University of Iowa Press
Nellhaus, Tobin et al, eds. (2016) *Theatre Histories: An Introduction*. 3rd totally revised ed. Abingdon and New York: Routledge
Rabinowitz, Nancy Sorokin (2008) *Greek Tragedy*. Oxford: Blackwell
Wiles, David (2000) *Greek Theatre Performance*. Cambridge: CUP
McLeish, Kenneth and Trevor R. Griffiths (2003), *A Guide to Greek Theatre and Drama*. London: Methuen.

Synopsis *

The module introduces students to historical theatre traditions that are remote from present stage conventions. It offers a study of some of the key ancient Greek plays and a detailed exploration of the societal conditions and theatrical realities of 5th century BCE, allowing for an understanding of theatre as an artistic product of a particular historical context and culture. Modern stage adaptations of Greek drama will also be considered, taking account of issues regarding historical and cultural transposition. As comparative foil, the module will also discuss non-European 'classical' traditions such as Japanese Noh theatre, and the Indian theatre tradition based on the Natyasastra.

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FI308		Introduction to Filmmaking				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	30 (15)	100% Coursework	

Availability

Students can take either FI308 OR FI309

Contact Hours

Total contact hours: 36

Private study hours: 264

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- have received an induction in the skills and techniques of shooting digitally and will have completed an introduction to DV non-linear editing;
- develop the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually and in written form;
- conceive and plan a piece of creative work;
- demonstrate a safe and technically competent use of equipment;
- gain an understanding of the historical, social and cultural context of filmic visual practices.
- gain an understanding of their own creative processes through their engagement in one or more production practices;
- acquire skills and knowledge of aesthetic judgement;
- have an understanding of the ways in which different social groups may relate to and interact with filmic visual practices.

Method of Assessment

Essay (1500 words) (35%)

Creative Portfolio (60%).

Preliminary Reading

Bordwell, D and Thompson, K: Film History: An Introduction (London: McGraw Hill, latest edition).

A.L Rees, A History of Experimental Film and Video (London: BFI, 1999).

Synopsis *

Introduction to Filmmaking draws upon concepts in Film Studies to inform an introduction to moving image 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 experimental screen production. Through a combination of lectures, screenings, 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 integral to the success of student work on this module. Practical work is designed to trigger both conceptual and creative thinking as well as consideration of audience responses to cinematic language. The essay, a critical analysis of the finished film, is designed to encourage a dialogue between theory and practice.

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FI309 Introduction to Filmmaking						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	30 (15)	100% Coursework	Misek Dr R

Availability

Students can take either FI308 OR FI309

Contact Hours

Total contact hours: 36

Private study hours: 264

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- have received an induction in the skills and techniques of shooting digitally and will have completed an introduction to DV non-linear editing;
- develop the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually and in written form;
- conceive and plan a piece of creative work;
- demonstrate a safe and technically competent use of equipment;
- gain an understanding of the historical, social and cultural context of filmic visual practices.
- gain an understanding of their own creative processes through their engagement in one or more production practices;
- acquire skills and knowledge of aesthetic judgement;
- have an understanding of the ways in which different social groups may relate to and interact with filmic visual practices.

Method of Assessment

Essay (1500 words) (35%)

Creative Portfolio (60%).

Preliminary Reading

Bordwell, D and Thompson, K: Film History: An Introduction (London: McGraw Hill, latest edition).

A.L Rees, A History of Experimental Film and Video (London: BFI, 1999).

Synopsis *

Introduction to Filmmaking draws upon concepts in Film Studies to inform an introduction to moving image 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 experimental screen production. Through a combination of lectures, screenings, 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 integral to the success of student work on this module. Practical work is designed to trigger both conceptual and creative thinking as well as consideration of audience responses to cinematic language. The essay, a critical analysis of the finished film, is designed to encourage a dialogue between theory and practice.

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FI313		Film Style				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	60% Coursework, 40% Exam	Smith Prof M (SoA)

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Have studied all aspects of film form (elements of mise-en-scène, camera work, editing, sound) and the principles guiding the spatial and temporal construction of films from a variety of modes, genres, historical periods and national traditions.
- Engage with the scholarly literature in an analytical manner, and allowed for the literature and the films to inform each other. Frameworks for the systematic study of film should be applied and explored, understanding the usefulness of the approaches taken.
- Execute close analysis of films, providing detailed discussion of the workings and significance of specific film sequences, both in seminars and in essay writing.
- Communicate clearly the knowledge and understanding appropriate to the study of film, using appropriate terminology and accurate, coherent and effective written and oral expression.

Method of Assessment

Essay (2000 words) (40%)
Seminar Participation (20%)
Examination, 2 hour (40%).

Preliminary Reading

Bordwell, D. & Thompson, K. (2010) (9th ed.) *Film Art: An introduction*. McGraw-Hill, New York.
Corrigan, T. (2009) *A Short Guide to Writing About Film*. Harper Collins, New York.
Kawin, B. (1992) *How Movies Work*. University of California Press, London

Pre-requisites

Co-requisite (for FILM students): FILM3150 Film Theory

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

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FI314		Hollywood Studios				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	30 (15)	50% Coursework, 50% Exam	Guerin Dr F
3	Canterbury	Spring	C	30 (15)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 72
Private study hours: 228
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the history of the Hollywood Studio System and to have examined its development in terms of economic, political, structural and artistic achievements.
- Indicate an awareness of the technological advances made during the period under investigation (1929-1960) and to have discovered how these informed changes in film aesthetic, production, distribution and exhibition.
- Show appreciation of the significance of the development of the star system in Hollywood.
- Display knowledge about the emergence of standardized genre films, and to have closely studied a number of specific examples.
- Exhibit comprehension of the importance of discourse about the standardization as well as regulation and censorship of the Hollywood industry. This includes familiarity with the Hays Code.
- Demonstrate perception of the significance of changes and growth in audience and the mechanisms of publicity.

Method of Assessment

Essay (2000 words) (40%)
Seminar Participation (10%)
Examination, 2 hour unseen (50%)

Preliminary Reading

Bordwell, D. & Thompson, K. (2009) *Film History*. Berkshire: Mcgraw Hill.
Clark, D. (1995) *Negotiating Hollywood: The Cultural Politics Of Actor's Labor*. Minnesota: University of Minneapolis Press.
Gomery, D. (2005) *The Hollywood Studio System: A History*. London: Bfi Publishing.
Maltby, R. (2003) *Hollywood Cinema*. Malden, Ma: Wiley-Blackwell. (2nd Edition)
Mcdonald, P. (2000) *The Star System*. London: Wallflower Press
Schatz, T. (1998) *The Genius Of The System: Hollywood Film-Making In The Studio Era*. London: Faber.

Synopsis *

The module studies the emergence and consolidation of the studio system in Hollywood, between the coming of sound in 1929 until the collapse of the studios in 1960. Indicative topics 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, western and musical) in their various phases of development and permutation will be a lens for student understanding of the importance of standardization. Studio development and collapse are also seen in broader historical and political contexts, enabling students to appreciate the forces that motivated film production, distribution and exhibition during the period.

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FI315		Film Theory				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	30 (15)	50% Coursework, 50% Exam	Brydon Dr L

Contact Hours

Total contact hours: 60 hours

Independent learning: 240 hours

Total study hours:300

Learning Outcomes

On successfully completing the module students will be able to:

- understand major debates of how to conceive of film and how the medium has been distinguished from others;
- develop knowledge of underlying concepts on cinema's role in social and political structures;
- develop an awareness of how different authors have approached these debates;
- evaluate how conceptual engagements can be used productively to shape or substantiate interpretation of films;
- demonstrate through coherent and effective written and oral expression an understanding and use of appropriate critical and theoretical terminology.

Method of Assessment

Essay (1500 words, 30%)

Seminar Performance (Presentation, 20%)

Exam (3 hours, 50%)

Preliminary Reading

Allen, Richard and Murray Smith, *Film Theory and Philosophy*, Oxford University Press, 1997

Balázs, Béla, *Theory of the Film*, trans. Edith Bone, New York: Dover, 1970

Bazin, André, *What is Cinema? Vol. I & II*, trans. Hugh Gray, Berkeley: University of California Press, 1967

Mast, Gerald and Marshall Cohen, *Film Theory and Criticism*, 2004 (5th edition)

Stam, Robert, *Film Theory: An Introduction*, Blackwell, MA: Blackwell, 2000

Synopsis *

This module approaches the "big questions" that have surrounded film and the moving image and puts them into historical context. Although specific topics will vary, representative topics may address competing definitions of film and its constitutive elements, the effects that cinema has on spectators, the social, cultural and political implications that moving images reproduce, and the status of the medium between art and entertainment. Students will debate seminal writings on the nature of film and bring their arguments to bear on exemplary film productions.

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FI316		Film Histories				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	Cinquegrani Mr M

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- reflect upon the historiography of film;
- understand how to explore the history of the development of film scholarship;
- study secondary source material;
- be capable of evaluating aesthetic, technological, economic, and social approaches to the history of film in various national contexts;
- understand how to investigate the contextual study of film in relation to the textual study of film;
- research one particular aspect of film history;
- demonstrate basic research skills in relation to primary sources;
- understand the differences between primary and secondary sources.

Method of Assessment

Essay 1 (1000 words) (25%)
Critique (1500 words) (35%)
Essay 2 (2500 words) (40%).

Preliminary Reading

Bordwell, D., and K. Thompson, 1994. *Film History: An Introduction*. New York: McGraw-Hill.
Burch, N., 1990. *Life to Those Shadows*. London: BFI Publishing.
Grainge, Paul et al (eds.), 2007. *Film Histories: an Introduction and Reader*. Edinburgh: Edinburgh University Press.
Hill, J., and K. Rockett, eds., 2005. *Film History and National Cinema*, Dublin: Four Courts.
Toulmin, V., 2006. *Electric Edwardians: the Story of the Mitchell & Kenyon Collection*. London: BFI Publishing.

Synopsis *

This course examines film history and historiography through a series of case studies. In carrying out this investigation students will be invited to work with secondary and primary sources held in the library and will be encouraged to evaluate the aesthetic, technological, economic, social and political histories presented in this module. Students will understand the role and value of the contextual study of film and will be given the opportunity to research and write on selected aspects of film historiography. The choice of case studies will depend upon the expertise of the module convenor and is not restricted to a particular national cinema or period; case studies may include, for instance, the history of film by means of the study of a particular theme and cultural context in the history of film.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA314 Introduction to Contemporary Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 102

Total study hours: 150

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of a broad range of contemporary artists and their work in a variety of different mediums.
- Demonstrate a critical understanding of the cultural, political and historical contexts in which key works of art have been produced.
- Demonstrate an understanding, through a focused study of contemporary art, of a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- Acquire, through a focused study of the contemporary art, a broad understanding of the range and diversity of approaches to the study of art within the multidisciplinary History and Philosophy of Art programme.
- Acquire a broad critical understanding of the different types of writing which shape the discussion of contemporary art.
- Acquire a basic training in visual analysis of works of art, including how to 'read' and understand works of contemporary art.
- Acquire a broad understanding of the various sites of production and display for contemporary art, the traditions associated with them, and the affect they have upon the form and content of such work.

Method of Assessment

Essay (1000 words) (40%)

Seminar Preparation (30%)

Seminar Presentation (30%).

Preliminary Reading

Perry, G. and Wood, P. eds.(2004) Themes in Contemporary Art. Yale University Press

Heartney, E. (2001) Postmodernism, Tate Publishing.

Pooke, G. (2003) Teach Yourself Art History, Hodder & Stoughton.

Synopsis *

This module examines a wide range of contemporary forms of art and artistic practice, and articulates some key distinctions useful for addressing the question of the place of art in culture. These include a discussion of ideas of the avant-garde, of modernity, and postmodernism. It pursues general themes and case studies of particularly controversial art objects, and investigates the different means by which our notions of art and of the artist are 'framed' today.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA315 Introduction to Contemporary Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	100% Coursework	
2	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

Total contact hours: 48

Private study hours: 252

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of a broad range of contemporary artists and their work in a variety of different mediums.
- Demonstrate a critical understanding of the cultural, political and historical contexts in which key works of art have been produced.
- Demonstrate an understanding, through a focused study of contemporary art, of a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- Acquire, through a focused study of the contemporary art, a broad understanding of the range and diversity of approaches to the study of art within the multidisciplinary History and Philosophy of Art programme.
- Acquire a broad critical understanding of the different types of writing which shape the discussion of contemporary art.
- Acquire a basic training in visual analysis of works of art, including how to 'read' and understand works of contemporary art.
- Acquire a broad understanding of the various sites of production and display for contemporary art, the traditions associated with them, and the affect they have upon the form and content of such work.

Method of Assessment

Essay 1 (1000 words) (20%)

Essay 2 (2000 words) (40%)

Seminar Preparation (20%)

Seminar Presentation (20%).

Preliminary Reading

Perry, G. and Wood, P. eds.(2004) Themes in Contemporary Art. Yale University Press

Heartney, E. (2001) Postmodernism, Tate Publishing.

Pooke, G. (2003) Teach Yourself Art History, Hodder & Stoughton.

Pre-requisites

Synopsis *

This module examines a wide range of contemporary forms of art and artistic practice, and articulates some key distinctions useful for addressing the question of the place of art in culture. These include a discussion of ideas of the avant-garde, of modernity, and postmodernism. It pursues general themes and case studies of particularly controversial art objects, and investigates the different means by which our notions of art and of the artist are 'framed' today.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA316 Introduction to the History of Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
4	Canterbury	Spring	C	15 (7.5)	100% Coursework	Friday Dr J

Contact Hours

Total contact hours: 36 hours
Private study hours: 114 hours
Total study hours: 150 hours

Cost

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate some understanding of the origins of photography and the development of the medium through the nineteenth and twentieth centuries.
- demonstrate some understanding of the social and cultural contexts relevant to the emergence of the photographic medium.
- identify and characterise a wide range of photographic genres and styles.
- demonstrate a good understanding of emergence and development of photography as an art form.
- outline the technological development of the photographic medium and the effects of such developments upon photographic practices.
- demonstrate an ability to critically analyse photographic images.

Method of Assessment

Image Analysis (2000 words) (60%)
Seminar Preparation Notes (For each seminar, a set of preparation notes of approximately 500 words) (40%)

Preliminary Reading

Barthes, R. (1981), *Camera Lucida: Reflections on Photography*, New York: Hill and Wang.
Batchen, G. (1997), *Burning with Desire: The Conception of Photography*, Cambridge, Mass.: MIT.
Bate, D. (2016), *Photography: Key Concepts*, London: Bloomsbury.
Clarke, G. (1997), *The Photograph*, Oxford: Oxford University Press.
Frizot, M. (1998), *A New History of Photography*, Cologne: Konemann.
Marien, M. (2002), *Photography: A Cultural History*, London: Laurence King.
Rosenblum, N. (2007), *A World History of Photography*, 4th Edition, New York: Abbeville.

Synopsis *

This module provides students with a broad introduction to the history of photography over the first 150 years of its existence, together with some of the prehistory of the medium. It begins by looking at the origins and invention of photography, as well as reactions to, and early uses of, the medium. Following this background, a number of photographic genre are explored along with key contributors to their development. While the genre explored may change from year to year, the genre covered are likely to include portraiture, documentary photography and landscape photography, but the greatest focus will be given to the various styles and movements giving shape to the history of photographic art.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA317 Introduction to the History of Photography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	C	30 (15)	100% Coursework	
4	Canterbury	Spring	C	30 (15)	100% Coursework	Friday Dr J

Contact Hours

Total contact hours: 46
Private study hours: 254
Total study hours: 300

Cost

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate some understanding of the origins of photography and the development of the medium through the nineteenth and twentieth centuries.
- demonstrate some understanding of the social and cultural contexts relevant to the emergence of the photographic medium.
- identify and characterise a wide range of photographic genres and styles.
- demonstrate a good understanding of emergence and development of photography as an art form.
- outline the technological development of the photographic medium and the effects of such developments upon photographic practices.
- demonstrate an ability to critically analyse photographic images.
- demonstrate an ability to undertake comparative and non-comparative analyses of photographic images.

Method of Assessment

Image Analysis (2000 words) (40%)
Virtual Exhibition (Including a 2000 word written component) (40%)
Seminar Preparation Notes (For each seminar, a set of preparation notes of approximately 500 words) (20%)

Preliminary Reading

Barthes, R. (1981), *Camera Lucida: Reflections on Photography*, New York: Hill and Wang.
Batchen, G. (1997), *Burning with Desire: The Conception of Photography*, Cambridge, Mass.: MIT.
Bate, D. (2016), *Photography: Key Concepts*, London: Bloomsbury.
Clarke, G. (1997), *The Photograph*, Oxford: Oxford University Press.
Frizot, M. (1998), *A New History of Photography*, Cologne: Konemann.
Marien, M. (2002), *Photography: A Cultural History*, London: Laurence King.
Rosenblum, N. (2007), *A World History of Photography*, 4th Edition, New York: Abbeville.

Synopsis *

This module provides students with a broad introduction to the history of photography over the first 150 years of its existence, together with some of the prehistory of the medium. It begins by looking at the origins and invention of photography, as well as reactions to, and early uses of, the medium. Following this background, a number of photographic genre are explored along with key contributors to their development. While the genre explored may change from year to year, the genre covered are likely to include portraiture, documentary photography and landscape photography, but the greatest focus will be given to the various styles and movements giving shape to the history of photographic art.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA354		Exploring Art History				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Pooke Dr G

Contact Hours

Total contact hours: 44
Private study hours: 106
Total study hours: 150

Learning Outcomes

On successfully completing the module students will be able to:

- acquired a basic knowledge and understanding of the general development of examples of fine art, including painting and sculpture, in the western tradition, preparing them for more specialist modules
- developed a detailed knowledge and understanding of certain key or 'canonical' works produced within that tradition;
- gained a familiarity with a range of the key concepts, terms and ideas that art historians routinely employ to describe and interpret works of art, laying the ground for the study of more advanced methodologies in the core 2nd year module;
- acquired skills of close visual analysis through the study of particular works of art.

Method of Assessment

Essay (1500 words) (60%)
Seminar Performance (20%)
Seminar Presentation (20%).

Preliminary Reading

Dana Arnold, *Art History: A Very Short Introduction* (2013)
Hal Foster et al, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (2011)
Ernst Gombrich, *The Story of Art* (1995)
Charles Harrison, *Introduction to Art* (2010)
Hugh Honour and John Fleming, *A World History of Art* (2009)
Grant Pooke and Diana Newall, *Art History: The Basics* (2010)
Grant Pooke and Diana Newall (eds.) *Fifty Key Texts in Art History* (2012)

Synopsis *

The module is intended as an introduction to the History of Art, as a body of visual artefacts and as an academic discipline. It is intended to be accessible to those with little or no previous experience, but also stimulating and informative to students with more background knowledge. The approach is chronological, focusing on a sequence of so termed 'canonical' works of art produced within the Western tradition. Such works provide a frame for introducing students to many of the basic analytical concepts and terms routinely deployed by art historians in describing, analysing and interpreting works of art: period, style, iconography, meaning, material/medium, technique, composition, creative process, representation, tradition, social function, patronage, genre etc.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA355 Exploring Art History						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	100% Coursework	Pooke Dr G

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- acquired a basic knowledge and understanding of the general development of examples of fine art, including painting and sculpture, in the western tradition, preparing them for more specialist modules
- developed a detailed knowledge and understanding of certain key or 'canonical' works produced within that tradition;
- gained a familiarity with a range of the key concepts, terms and ideas that art historians routinely employ to describe and interpret works of art, laying the ground for the study of more advanced methodologies in the core 2nd year module;
- acquired skills of close visual analysis through the study of particular works of art.

Method of Assessment

Essay (1500 words) (30%)
Essay (2500 words) (40%)
Seminar Performance (15%)
Seminar Presentation (15%).

Preliminary Reading

Dana Arnold, Art History: A Very Short Introduction (2013)
Hal Foster et al, Art Since 1900: Modernism, Antimodernism, Postmodernism (2011)
Ernst Gombrich, The Story of Art (1995)
Charles Harrison, Introduction to Art (2010)
Hugh Honour and John Fleming, A World History of Art (2009)
Grant Pooke and Diana Newall, Art History: The Basics (2010)
Grant Pooke and Diana Newall (eds.) Fifty Key Texts in Art History (2012)

Synopsis *

The module is intended as an introduction to the History of Art, as a body of visual artefacts and as an academic discipline. It is intended to be accessible to those with little or no previous experience, but also stimulating and informative to students with more background knowledge. The approach is chronological, focusing on a sequence of so termed 'canonical' works of art produced within the Western tradition. Such works provide a frame for introducing students to many of the basic analytical concepts and terms routinely deployed by art historians in describing, analysing and interpreting works of art: period, style, iconography, meaning, material/medium, technique, composition, creative process, representation, tradition, social function, patronage, genre etc

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA361 Introduction to Aesthetics and the Philosophy of Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Maes Dr H

Contact Hours

Total contact hours: 44
Private study hours: 106
Total study hours: 150

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a broad understanding of some important classic texts and authors in the history of the Philosophy of Art and a broad understanding of the central debates about art and artistic evaluation in contemporary philosophy;
- demonstrate how to relate the ideas and concepts that can be found in classic texts with the ideas and debates that are currently discussed in the philosophy of art and art criticism;
- demonstrate an understanding of the relevance of philosophical ideas to everyday artistic practice and criticism;
- demonstrate the conceptual and intellectual tools to understand, evaluate and argue about art.

Method of Assessment

Essay (1500 words) (70%)
Seminar Preparation (30%)

Preliminary Reading

Plato, *The Republic*, (books II, III and X), Aristotle, *Poetics*, (Penguin), Hume *Of the Standard of Taste*, Immanuel Kant, *The Critique of Judgement*, tr. J. C. Meredith, Oxford: Oxford University Press 1952 (1790). Levinson, Jerrold, *The Oxford Handbook of Aesthetics* (Oxford; New York: Oxford University Press, 2005); Gaut, Berys, and Dominic Mclver Lopes, eds., *The Routledge Companion to Aesthetics*, 2nd edn (Routledge, 2005); Noel Carroll – *Philosophy of Art* (Routledge)

Synopsis *

This course aims to provide students with an introduction to aesthetics and the philosophy of art. The first part of the course focuses on some of the major texts in the history of the philosophy of art in the western tradition (e.g., Plato's *Republic*, Aristotle's *Poetics*, Hume's *Of the Standard of Taste* and Kant's *Critique of Judgement*). The second part of the course focuses on central contemporary debates in the philosophy of art (e.g., *What is Art? Artistic and Aesthetic Evaluation and the problem of forgery, Intention and Interpretation, Ethical criticism of art, Art and Emotion, Art and Feminism.*) The student will be encouraged to see connections between the two parts of the module and to understand how contemporary debates (both philosophical and those found in the public opinion and art criticism) can be traced back to or even helpfully illuminated by old and contemporary philosophical debates.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

HA362 Introduction to Aesthetics and the Philosophy of Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	Maes Dr H

Contact Hours

Total contact hours: 44
Private study hours: 256
Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- demonstrate a broad understanding of some important classic texts and authors in the history of the Philosophy of Art and a broad understanding of the central debates about art and artistic evaluation in contemporary philosophy;
- demonstrate how to relate the ideas and concepts that can be found in classic texts with the ideas and debates that are currently discussed in the philosophy of art and art criticism;
- demonstrate an understanding of the relevance of philosophical ideas to everyday artistic practice and criticism;
- demonstrate the conceptual and intellectual tools to understand, evaluate and argue about art.

Method of Assessment

Essay 1 (2000 words) (50%)
Essay 2 (1000 words) (25%)
Seminar Preparation (25%)

Preliminary Reading

Plato, *The Republic*, (books II, III and X), Aristotle, *Poetics*, (Penguin), Hume *Of the Standard of Taste*, Immanuel Kant, *The Critique of Judgement*, tr. J. C. Meredith, Oxford: Oxford University Press 1952 (1790). Levinson, Jerrold, *The Oxford Handbook of Aesthetics* (Oxford; New York: Oxford University Press, 2005); Gaut, Berys, and Dominic McIver Lopes, eds., *The Routledge Companion to Aesthetics*, 2nd edn (Routledge, 2005); Noel Carroll – *Philosophy of Art* (Routledge)

Pre-requisites

Synopsis *

This course aims to provide students with an introduction to aesthetics and the philosophy of art. The first part of the course focuses on some of the major texts in the history of the philosophy of art in the western tradition (e.g., Plato's *Republic*, Aristotle's *Poetics*, Hume's *Of the Standard of Taste* and Kant's *Critique of Judgement*). The second part of the course focuses on central contemporary debates in the philosophy of art (e.g., What is Art? Artistic and Aesthetic Evaluation and the problem of forgery, Intention and Interpretation, Ethical criticism of art, Art and Emotion, Art and Feminism.) The student will be encouraged to see connections between the two parts of the module and to understand how contemporary debates (both philosophical and those found in the public opinion and art criticism) can be traced back to or even helpfully illuminated by old and contemporary philosophical debates.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

MSTU3010		Media and Meaning				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	70% Coursework, 30% Exam	Declercq Dr D
1	Canterbury	Spring	C	30 (15)	70% Coursework, 30% Exam	

Contact Hours

Total contact hours: 48
 Private study hours: 252
 Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the history of mediated forms.
- Demonstrate an understanding of the ways in which specific media and their technologies make different kinds of understanding and communication possible.
- Demonstrate an introductory understanding of some major thinkers, debates and key texts relevant to the study of media.
- Demonstrate an introductory understanding of media as a process of transmission that shapes and constrains what can be communicated.

Method of Assessment

Critical Essay (2000 words) (40%)
 Digital Portfolio (30%)
 Examination, 2 hours (30%).

Preliminary Reading

Alterman, Eric. "The Death and Life of the American Newspaper." *The New Yorker*, March 31, 2008
 Briggs, A. and Burke, P. (2002) *A Social History of the Media: From Gutenberg to the Internet*, Cambridge: Polity
 Couldry, N. (2012). *Media, Society, World: Social Theory and Digital Media*, Cambridge: Polity.
 Corner, John (2004) "Performing the Real: Documentary Diversions" in S. Murray and L. Ouellette, eds. *Reality TV: Remaking Television Culture*. (pp. 44 -58)
 Chion, Michel (1994) *Audio-Vision: Sound on Screen*, New York: Columbia University Press
 Jenkins, Henry (2015) *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics*, John Wiley & Sons, 2015
 Lotz, Amanda. (2017) *Portals: A Treatise on Internet-Distributed Television* : Michigan Publishing, 2017
 Marshall McLuhan (2013) *Understanding Media: The Extensions of Man*. Berkeley: Gingko Press
 Silverstone, Roger (1999) *Why Study the Media?* London: Sage
 Tomlinson, John (1999) "Homogenisation & Globalisation," *History of European Ideas*. 20: 4-6 (pp. 890 -7)

Synopsis *

This module introduces students to the ways in which meaning is created and communicated across various media. The primary focus will be upon a range of key forms across the historical continuum of media practice. These trends will span both traditional and new forms of media content, such as print, radio, television, the Internet and user generated content. Media are therefore studied in this module as processes of transmission that shape and constrain what can be communicated through previous generations and into the future.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

MSTU4001		Media Audiences				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	Lin Ms L

Contact Hours

Total contact hours: 48
 Private study hours: 252
 Total study hours: 300

Learning Outcomes

- Demonstrate knowledge of media audiences through the study of themes and case studies.
- Demonstrate a wide-ranging understanding of the ways in which specific media and their technologies make, shape and influence audiences.
- Demonstrate a knowledge of some major thinkers, debates and key texts relevant to the study of media audiences.
- Demonstrate an understanding of fandom, public opinion and ratings, and how these concepts have been blurred in the age of Web 2.0.

Method of Assessment

Digital Portfolio (60%)
 Essay (2000-words) (40%)

The Digital Portfolio platform allows theoretical modules to create practical implementations of scholarly ideas and interactive forms of assessment, which may include blogging, video essays, and other forms of trans-media content.

Preliminary Reading

Butsch, R. (2008). *The citizen audience: Crowds, publics, and individuals*. New York, NY: Routledge.

Czitrom, D. J. (1982). *Media and the American mind: From Morse to McLuhan*. Chapel Hill, NC: University of North Carolina Press.

Meadows, J. (2010). Broadcast and cable on the third screen: Moving television content to mobile devices. In J. A. Hendricks (Ed.), *The twenty-first-century media industry: Economic and managerial implications in the age of new media, Studies in new media* (pp. 173–190). Lanham, MD: Lexington Book

Webster, J. G., & Ksiazek, T. B. (2012). The dynamics of audience fragmentation: Public attention in an age of digital media. *Journal of Communication*, 62(1), 39–56. doi:10.1111/j.1460-2466.2011.01616.x

Sisario, B. (2012, March 11). YouTube channels seek advertisers and audiences. *The New York Times*. Retrieved from <https://www.nytimes.com/2012/03/12/technology/youtube-channels-look-for-advertisers-and-audiences.html>

Synopsis *

This module examines perceptions of media audiences and their social and economic power through the study of key theorists, themes and case studies. Students will consider the audience as an object, the audience as an institution, the audience as a user and more laterally, as a producer of media in the digital age. This module also considers fandom, public opinion and ratings, and how these once fixed concepts have been blurred in the age of Web 2.0, troubling traditional notions of audiences as passive receivers or at times even victims. Through real-world contemporary examples and students' own experiences with media, this module seeks to make audience theory relevant and accessible to the study of personal and public media consumption.

One of the assessment methods employed on this module is a Digital Portfolio. The Digital Portfolio platform allows theoretical modules to create practical implementations of scholarly ideas and interactive forms of assessment, which may include blogging, video essays, and other forms of trans-media content.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

04 School of European Culture and Languages

CL315 Classical Mythology: Themes and Approaches						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	C	30 (15)	100% Exam	
1	Canterbury	Whole Year	C	30 (15)	75% Coursework, 25% Exam	

Contact Hours

2 hours per week

Learning Outcomes

On successful completion of the module students will be able to:

- 11.1 show a broad knowledge of myth and an understanding of its importance in the ancient world and responses to it;
- 11.2 critically evaluate the function of myth from antiquity;
- 11.3 employ academic skills fundamental to their future learning – including the evaluation of myth and the evaluation of modern scholarship;
- 11.4 locate the material studied in the context of European intellectual, cultural and historical traditions;
- 11.5 understand the opportunities offered by the polysemic nature of myth and the challenges involved in the analysis of it;
- 11.6 show increased ability in thinking critically and communicating about mythology and its functions.

Method of Assessment

75% coursework 25% exam

Preliminary Reading

Indicative Reading List

- Anderson, Graham, 2000. *Fairytales in the Ancient World*. London: Routledge.
- Bremmer, Jan N., 1990. *Interpretations of Greek Mythology*. London: Routledge.
- Csapo, Eric, 2005. *Theories of Mythology*. Malden, Ma., Oxford: Wiley Blackwell.
- Davidson-Reid, Jane, 1993. *Oxford Guide to Classical Mythology in the Arts 1300-1990s*. Oxford: Oxford University Press.
- Dowden, Ken, 1992. *The Uses of Greek Mythology*. London: Routledge.
- Griffin, J., 1986. *The Mirror of Myth: classical themes & variations*. London: Faber & Faber.
- Hard, R. 2000. *The Routledge Handbook of Greek Mythology*. London: Routledge.
- Hardwick, L. and C. Stray, eds. 2007. *A Companion to Classical Receptions*. Malden, Ma., Oxford: Wiley Blackwell.
- Moog-Grünewald, M. ed. 2010. *The Reception of Myth and Mythology*. Leiden: Brill.
- Morford, Mark P. O. and Lenardon, Robert J., 2003. *Classical Mythology*. Oxford: Oxford University Press.

Synopsis <span style =

This module is intended to provide a general introduction to myth in the Ancient World and the nature of subsequent responses to it. Scholarship on approaches to mythology, as well as reception studies (if desired), will inform the analysis of myth in both its ancient and modern setting.

In the first term the aim is to introduce students to a working repertoire of a large span of ancient (e.g. Greek) mythology and to its meanings and functions within its original context. A selection of case-study myths (represented in literature and/or iconography) will be used to examine the potential meanings and social functions of myth in general. In the second term, subsequent responses to these myths will be explored; this might include, for example, the use of Greek myths in the Hellenistic, Roman and/or the modern period, and could include appropriations of myths across a range of media.

CL317 Latin for Beginners (1 unit - Period I)						
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)	80% Exam, 20% Coursework	

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CL329		Introduction to Archaeology				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Walsh Dr D
1	Canterbury	Autumn	C	15 (7.5)	60% Project, 40% Coursework	Walsh Dr D

Contact Hours

Total Contact Hours: 22

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate an understanding of the types of remains that archaeologists normally encounter, how they can be detected and collected, and their potential to inform us regarding past cultures;

Demonstrate an understanding of how artefacts may be studied in order to gain a range of information on past societies;

Demonstrate basic comprehension of how sites are formed and of the types of layers and features that archaeologists may encounter;

Demonstrate an understanding of how archaeological evidence can be placed in a temporal sequence;

Demonstrate an understanding of how the attributes of material culture (artefacts) paleo-environmental, faunal and archaeo-botanical evidence types can be studied for the information they may yield regarding past environments technology, trade, usage, etc.

Method of Assessment

- Assignment 1 (1,500 words) – 50%
- Assignment 2 (1,500 words) – 50%

Preliminary Reading

Indicative Reading List

Barker, P. (2008) *Techniques of Archaeological Excavation*, (5th Edition). London/New York: Routledge

Greene, K. & Moore T. (2010) *Archaeology, an introduction, the history, principles and methods of modern archaeology*, (5th Edition) London: Routledge

Renfrew, C. & Bahn, P. (2016) *Archaeology: Theories, Methods and Practice*, (7th Edition) London: Thames and Hudson

Roskams, S. (2001) *Excavation. Cambridge Manuals in Archaeology*, Cambridge: Cambridge University Press

Scarre, C. (ed.) (2005) *The Human Past*, London: Thames & Hudson.

Wilkinson, P. (2007) *Archaeology: What it is, Where it is, and How to do it*, Archaeopress.

Pre-requisites

None

Synopsis *

The module will introduce archaeology as an academic discipline, providing grounding in basic concepts and methodology and techniques of analysis relating to archaeological evidence. It will provide background relevant to other archaeological and historical modules in the Classical & Archaeological Studies and related programmes, through examining aspects of the archaeological process and examples in prehistoric, Roman, medieval and post-medieval contexts. It will enable students to make an informed choice of subsequent modules. Topics will include ceremonial, religious and burial sites, the emergence of settlement sites, the creation and development of towns, trade and exchange, artefactual and landscape studies using cases through time. Seminars will focus on methods and approaches, and the presentation of data and its interpretation.

CL347		Introduction to Egyptian Archaeology				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total contact hours: 20 (10 x 1 hour lectures and 10 x 1 hour seminars)

Total study hours: 150

Teaching delivery is based around a programme of lectures which outline the key themes and issues covered in the module. Students are then expected to undertake further reading in order to familiarize themselves with the data and develop a critical awareness of modern scholarship

Weekly seminars will also provide an opportunity to explore certain issues in greater depth and to discuss these within the context of a peer group. The aim of the course will be enhanced by detailed examinations of the artefacts themselves. A session of handling objects will be organized in collaboration with the Museum of Canterbury, which holds a significant collection of Egyptian artefacts.

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Learning Outcomes

Students will be expected to:

- a) discuss the development of Egyptology as a discipline (11.2; 12.A3)
- b) understand how material culture is created and transformed with particular reference to ancient Egypt (11.2; 12.A3; 12.C1-3)
- c) evaluate the importance of material culture in the study of Egyptology (11.2; 12.A4)
- d) analyse the kinds of material commonly encountered in Egyptian archaeology and appreciate the mechanisms for their interpretation (11.2; 12.A4; 12.C1-3)
- e) understand and utilise Egyptological and archaeological techniques for the analysis and interpretation of Ancient Egyptian civilisation (11.2; 12.A1, 12.A4)
- f) develop basic practical and theoretical (aspects of anthropological and archaeological theory) skills in analysing material data (11.2-3; 12.A3; 12.B2-4; 12.C1-4)
- g) demonstrate a basic knowledge of the economic, social, and conceptual systems underpinning ancient Egyptian civilization, and how they are expressed in the archaeological record (11.2; 12.A1; 12.C3-4)
- h) develop the ability to relate objects and texts to their social background (11.2)
- i) improve their skills in critical reading and in the assessment/analysis of specific details to be found in the primary sources of all types for the study of ancient Egypt (11.3; 12.2; 12.A4; 12.B2-4)
- j) gain experience in interpreting primary texts and material culture records (11.3; 12.A4; 12.B2-4)
- k) develop the ability to handle objects with care and understanding where relevant (11.3)

These learning outcomes will support the SECL - CLAS programme learning specifications in:

- a. providing an understanding of an ancient civilisation of the Mediterranean region through the study of archaeology
- b. identifying and exploring the principal forms of material culture that archaeologists utilise to understand a civilisation
- c. enabling students to develop their capacity to interpret any past society and culture using primary source material
- d. relating methodologies and theoretical positions concerning Egyptian archaeology to the wider context of current debate

Method of Assessment

Assessment will be partly through 2 essay assignments (worth 35% each of the final mark) to be submitted by Week 7 and the end of Week 12, of c. 2,000 words, from a choice of titles, designed to focus on an area of contention or apply knowledge and principles to a case study relevant to the module, returned with feedback.

Students will be assessed also through a 2-hour test (worth 20% of the final mark) near the end of term. It will comprise a first question covering two short factual answers (from a choice of four), followed by a contextualization of a piece of visual or textual information.

During seminars student will be expected to fill in exercise sheets (including brief descriptions, identification of places, iconography, and symbols) which will be returned to them with formative feedback.

The final 10% of the module grade will be established from students' attendance and from their active contributions in seminars.

Preliminary Reading

Indicative reading list

- J. Baines, *Atlas of Ancient Egypt*. Oxford: Phaidon, 1988
F. Bratton, *A History of Egyptian Archaeology*. London: Robert Hale, 1967
D.J. Brewer, *Egypt and the Egyptians*. Cambridge: Cambridge University Press, 2003
N. Grimal, *A History of Ancient Egypt*. Oxford: Blackwell, 2000
B. Kemp, *Ancient Egypt: anatomy of a civilization*. London: Routledge, 1989
A. Lucas, *Ancient Egyptian Materials and Industries*. London, 1948
J. Lustig, *Anthropology and Egyptology: a developing dialogue*. Sheffield: Sheffield Academic Press, 1997
S. Quirke, *The British Museum Book of Ancient Egypt*. London: British Museum Press for the Trustees of the British Museum, 1992
G. Robins, *The Art of Ancient Egypt*. London: British Museum Press for the Trustees of the British Museum, 1997
B. Shafer, *Religion in Ancient Egypt: gods, myths, and personal practice*. London: Routledge, 1991
B. Shafer (ed.) *Temples of Ancient Egypt*. London: I.B. Tauris, 1998
I. Shaw, *The Oxford History of Ancient Egypt*. Oxford: Oxford University Press, 2003
B.G. Trigger, *Ancient Egypt: a social history*. Cambridge: Cambridge University Press, 1983
B. Watterson, *Gods of Ancient Egypt*. Stroud: Sutton, 1999

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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 course 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.

This module will articulate well with existing Stage II modules within CLAS.

Topics will be as follows:

1. History of Egyptology (pre and post 1800). Anthropology and Egyptology: a developing dialogue. Maps and discoveries of ongoing excavations in Egypt.
2. Sources for Egyptologists (literary, historical, art historical and archaeological evidence). Understanding artefacts and their life-cycle. Chronology (historical and scientific), geographical determinants, historical framework.
3. The Environmental Background to Pharaonic Civilization. The resources of the land of Egypt. The Economy
4. Ancient Egyptian materials and technology. Masonry, food technology, pyrotechnology, stone-working, wood-working.
5. An introduction to ancient Egyptian pottery
6. Monumental archaeology: Temples and religious space. The role of Egyptian Gods
7. Monumental archaeology: Palaces and social space. Egyptian society and the role of the pharaoh
8. Monumental archaeology: Villages, cities and settlement patterns. Houses and the household.
9. Archaeology of cult: ancient Egypt funerary beliefs.
10. Archaeology of cult: ancient Egypt funerary practices. Tombs and their contents
11. Integrating archaeology and texts. Egyptian scripts contextualised

CL351 Archaeology: Its History, Themes and Personalities						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 demonstrate familiarity with the history and development of archaeological theory and current theories;
- 8.2 make critical interpretations of the material remains;
- 8.3 demonstrate familiarity with different archaeologists and their contribution to the field;
- 8.4 demonstrate knowledge of how archaeological remains can be interpreted from different theoretical points of view;
- 8.5 demonstrate an awareness of the relationship between archaeology and politics, heritage and the media.

Method of Assessment

- Short Writing Assignment (1,500 words) – 15%
- Notebook – 75%
- Final Writing Assignment (1,000 words) – 10%

Preliminary Reading

Indicative list:

- Boyd, C. and L. E. Lassiter (2011). *Explorations in Cultural Anthropology: A Reader*. Walnut Creek, CA: AltaMira Press.
- Deetz, J. (1996). *In Small Things Forgotten*. New York: Anchor Press.
- Hodder, I. (2012) (ed). *Archaeological Theory Today*. (2nd Edition). London: Polity.
- Hodder, I. and Hutson, I. (2004). *Reading the Past: Current Approaches to Interpretation in Archaeology*. Cambridge: Cambridge University Press.
- Johnson, M. (2010). *Archaeological Theory: An Introduction*. Oxford: Wiley Blackwell.
- Kottak, C. P. (2012). *Mirror for Humanity: A Concise Introduction to Cultural Anthropology*. (8th Edition). New York: McGraw Hill.
- Praetzellis, A. (2011). *Death by Theory: A Tale of Mystery and Archaeological Theory*. Walnut Creek, CA: AltaMira Press.

Synopsis *

The module will begin with the emergence of archaeology by examining early antiquarianism. It will go on to consider how the field developed into a more scholarly pursuit during the late 19th and early 20th centuries by examining key figures and how they developed ideas about interpretations of what they found. Following this, examinations will be made into more recent interpretative methods e.g. culture-historical archaeology, as well as processual and post-processual archaeology. The module will conclude with an examination of other aspects of archaeology, such as heritage management and museums. By approaching the module in this manner it is hoped that the students will not only have gained a grasp of the development of archaeology, but also the ability to apply what they have learned to a broader cultural understanding of past societies.

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

Contact Hours

Total contact hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Explain the development of theatre (tragic and comic) in fifth-century Athens;
- 8.2 Address questions of staging, dramatic conventions and mythological themes;
- 8.3 Discuss Greek drama's role as a vehicle for the treatment of major areas of public debate in democratic Athens: justice, war and peace, rationalism;
- 8.4 Understand the nature of Augustan ideology;
- 8.5 Understand the social and historical context of the works of Livy, Virgil, Ovid, Propertius and Horace;
- 8.6 Understand the position of women in the age of Augustus;
- 8.7 Draw together a wide range of sources for Greek and Roman history (legal, literary, historical, biographical);

Method of Assessment

- Essay 1 (1,500 words) – 40%
- Essay 2 (1,500 words) – 40%
- Article Review (1,000 words) – 20%

Preliminary Reading

Indicative list, current at time of publication. Reading lists will be published annually

- Camps, W, (1979) *An Introduction to Virgil's Aeneid*. Oxford: Oxford University Press.
Easterling, P, (1998) (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: Cambridge University Press.
Hornblower, S, (2005), *The Greek World 479-323 BC*. London: Routledge.
North, J, (1998) *Plutarch, Selected Lives*. Ware: Wordsworth Editions.
Northedge, A. (2005) *The Good Study Guide*. Milton Keynes. The Open University
Scullard, H, (1985) *From the Gracchi to Nero*. London: Routledge.
Warner, R, (2000) *Thucydides The History of the Peloponnesian War*. London: Penguin.

Synopsis *

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 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.

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CL354 Roman Emperors and Biography						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate understanding of how the Roman emperor was represented in later times after his death or murder;
- 8.2 Evaluate the role of biography in ancient culture and as a genre in modern culture for the representation of the past;
- 8.3 Demonstrate academic skills fundamental to their future learning within the discipline including the evaluation of ancient evidence, modern representations, and the evaluation of modern scholarship;
- 8.4 Demonstrate appreciation of the interdisciplinary nature of Ancient History and Classical Studies;
- 8.5 Evaluate existing knowledge within the discipline of the Roman emperor from antiquity and the deployment of that knowledge in more recent times to create a popular image of this figure from antiquity in the recent past;
- 8.6 Demonstrate understanding of ancient literature and of the use of evidence for the writing of history;
- 8.7 Grasp the distinctive position occupied by the emperor in Roman society and critically evaluate more recent representations of the Roman emperor;
- 8.8 Demonstrate knowledge of the ancient genre of biography and understand how that genre differs from its modern equivalent.

Method of Assessment

- Critical Summary (1,200 words) – 30%
- Essay (2,500 words) – 70%

Preliminary Reading

Indicative Reading List

- Barrett, A. (1989) *Caligula – the Corruption of Power*, London: Routledge
Champlin, E. (2003) *Nero*, Cambridge, MA and London: Harvard University Press
Elsner, J. and Masters, J. (1994) *Reflections of Nero: Culture, History and Representation*, London: Duckworth
Ferrill, A. (1982) *Caligula: Emperor of Rome*, London: Thames and Hudson
Levick, B. (1990) *Claudius*, London: Routledge
Levick, B. (1999) *Vespasian*, London: Routledge
Morgan, G. (2006). *69 AD: The Year of the Four Emperors*, Oxford: Oxford University Press
Wallace-Hadrill, A. (1983) *Suetonius*, London: Duckworth
Winterling, A. (2009), *Politics and Society in Imperial Rome*, Chichester: Wiley-Blackwell

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 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. 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 this literary genre from antiquity constructs our image of the past. The module will focus mainly on the author Suetonius, but will also include Tacitus' *Agricola* and *Annals*.

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CL358 Words are Weapons: Insults in Classical Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Alwis Dr A

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successful completion of the module students will be able to:

Show a broad understanding of the importance of invective and other forms of confrontational speech in classical culture;
 Critically evaluate the role of insults in a range of written sources from antiquity;
 Employ academic skills fundamental to their future learning – including the evaluation of ancient evidence, modern representations, and the evaluation of modern scholarship;
 Locate the ancient material studied in the context of European intellectual, cultural and historical traditions;
 Understand the opportunities and challenges involved in using literary sources as documents of ancient societies;
 Show increased ability in thinking critically and communicating about invective and related forms of communication in classical literature;
 Recognise that debates often arise in academic scholarship, and be able to take an individual standpoint.

Method of Assessment

- Critical Summary (750 words) – 40%
- Essay (1,500 words) – 60%

Preliminary Reading

Indicative Reading List:

Aloni, A., Barchiesi, A., & Cavarzere, A. (2002). *Iambic Ideas: Essays on a Poetic Tradition from Archaic Greece to the Late Roman Empire*. Lanham, Md, Rowman & Littlefield.
 Bremmer, J. N., (2000). 'Verbal Insulting in Ancient Greek Culture', *Acta Antiqua Hungarica* 40.
 Conley, T., (2010). *Toward a Rhetoric of Insult*. Chicago, IL, University of Chicago Press.
 Richlin, Amy, (1984). 'Invective against Women in Roman Satire', *Arethusa* 17.
 Rotstein, Andrea, (2010). *The Idea of Iambos*. Oxford: Oxford University Press.
 Worman, Nancy, (2014). 'Oedipus Abuser: Insult and Embodied Aesthetics in Sophocles', *Cahiers "Mondes Anciens"* 5.

Synopsis *

Whether cruel or funny, hostile speech has a pervasive presence in the wealth of textual evidence from classical antiquity. Insulting communications, both formal and informal, reveal social values in an unusually succinct way, while their dependence on situation and context presents complex interpretative challenges.

In this module, insults form the basis for a wide-ranging investigation of classical literature inviting comparison of their literary treatment in different works and/or genres. The module is designed to accommodate various selections of material, which may include Greek literature, Roman literature, or a combination of both. It provides a variety of examples of invective to show the diversity of classical literature and, through the analysis of these examples, raise current debates in classical literary studies. So, for example, the insults found in Catullus may be used to explore the issue of authorial persona and 'sincerity'. Topics covered may include obscenity, debate and competition, laws governing slander and treason, the aesthetics of beauty and ugliness, construction of social categorisations (gender, sexuality, ethnicity, and status), and the conventions of specific genres.

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CL359		Beginner's Greek 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Alwis Dr A

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Show a basic command of some Ancient Greek accidence and syntax;
 Have a basic knowledge of some grammatical terms and underlying principles of Ancient Greek;
 Demonstrate basic reading skills and strategies;
 Have basic abilities to translate Greek-to-English and English-to-Greek sentences;
 Show basic abilities to identify and solve some problems with the appropriate tools in short translation passages in prose and verse from Ancient Greek authors.

Method of Assessment

In-Course Test 1 (45 minutes) – 20%
 In-Course Test 2 (45 minutes) – 20%
 Exercises, Translations and Quizzes – 60%

Preliminary Reading

Indicative Reading List

Joint Association of Classical Teachers. (2007) Reading Greek: Text and Vocabulary. 2nd edition. Cambridge University Press.

Joint Association of Classical Teachers. (2007) Reading Greek: Grammar and Exercises. 2nd edition. Cambridge University Press.

Synopsis *

This course is designed for students who have not been exposed to any other highly inflected language. It aims at teaching students to read and understand ancient Greek, by providing them with knowledge of ancient Greek grammar and syntax. Grammatical theory is taught as a tool for dealing with the texts, understanding and gradually translating them.

CL360		Beginner's Greek 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Alwis Dr A

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Show an elementary command of Ancient Greek accidence and syntax;
 Have an elementary knowledge of grammatical terms and underlying principles of Ancient Greek;
 Demonstrate reading skills and strategies;
 Demonstrate an elementary ability to translate Greek-to-English and English-to-Greek sentences;
 Show elementary abilities to identify and solve some problems with the appropriate tools in short translation passages in prose and verse from Ancient Greek authors.

Method of Assessment

In-Course Test 1 – 20%
 In-Course Test 2 - 20%
 Exercises and Translations – 60%

Preliminary Reading

Indicative Reading List

Joint Association of Classical Teachers. (2007) Reading Greek: Text and Vocabulary. 2nd edition. Cambridge University Press.

Joint Association of Classical Teachers. (2007) Reading Greek: Grammar and Exercises. 2nd edition. Cambridge University Press.

Synopsis *

This course is designed for students who have had some exposure to a highly inflected language. It aims at teaching students to read and understand ancient Greek, by providing them with knowledge of ancient Greek grammar and syntax. Grammatical theory is taught as a tool for dealing with the texts, understanding and gradually translating them. Students will gain sufficient understanding of Greek grammar and syntax to enable them to translate Greek prose and verse. In addition, the study of ancient Greek will enrich the students' vocabulary.

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CL362 Modern Uses of Classical Mythology						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate a knowledge of responses to Classical mythology;
- 8.2 Evaluate the function of myth in its original and subsequent contexts;
- 8.3 Employ academic skills fundamental to their future learning, including the evaluation of the functions of myth and the evaluation of modern scholarship;
- 8.4 Demonstrate an understanding of the nature of appropriations of myth and the challenges involved in the analysis of such appropriations;
- 8.5 Show an ability to think critically and communicate about mythology and its reception.

Method of Assessment

- Essay (1,500 words) – 60%
- Examination (2 hours) – 40%

Preliminary Reading

Indicative Reading List

Csapo, Eric. (2005). *Theories of Mythology*. Malden, Ma., Oxford: Wiley Blackwell.
Davidson-Reid, Jane. (1993). *Oxford Guide to Classical Mythology in the Arts 1300-1990s*. Oxford: Oxford University Press.
Griffin, J., (1986). *The Mirror of Myth: classical themes & variations*. London: Faber & Faber.
Hardwick, L. and C. Stray, eds. (2007). *A Companion to Classical Receptions*. Malden, Ma., Oxford: Wiley Blackwell.
Moog-Grünwald, M. ed. (2010). *The Reception of Myth and Mythology*. Leiden: Brill.

Synopsis *

This module is intended to explore the nature of responses to Classical mythology since its first appearance and particularly in the modern world. Scholarship on approaches to mythology, as well as reception studies (i.e. modern responses to and understanding of Classical mythology), will inform the analysis of myth in both its ancient and modern setting. A selection of case studies will enable the exploration of a range of cultural responses to Classical mythology and may include appropriations of myths across a range of media. These responses may include the Roman response to Greece to give a point of comparison for modern responses to ancient myth. The function of the myth in its new context will be a thematic focus in the module. The module will reinforce awareness of both the polysemic nature of mythology as well as the relevance of Classics in the modern world.

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CL364		Latin for Beginners 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	60% Exam, 40% Coursework	Wibier Dr M

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Show a basic command of some Latin accidence and syntax (indicative mood and conjugation, simple sentences, and declensions 1-3);

Have a basic knowledge of some grammatical terms and underlying principles of Latin (parts of speech, syntactical roles); Show a basic command of Latin vocabulary (including nouns, pronouns, adjectives, verbs, adverbs, prepositions and conjunctions);

Demonstrate basic reading skills and strategies for reading Latin language;

Have basic abilities to translate Latin-to-English and English-to-Latin sentences (simple sentences and passages consisting primarily of coordinated clauses);

Show basic abilities to identify and solve some problems with the appropriate tools in short translation passages in prose and verse from Latin authors.

Method of Assessment

4 x In-Course Test (30 minutes each) – 40%

Examination (two hours) – 60%

Preliminary Reading

Indicative Reading List

Wheelock, F.M. (rev. R. A. Lafleur), (2011). Wheelock's Latin, Seventh Edition, New York: Harper Collins

Synopsis *

This module gives students a firm foundation in Classical Latin, both vocabulary and grammar (accidence and syntax), using a modern course devised precisely with that objective in mind. No prior knowledge of an inflected language is required to take this module, and relevant analytical terminology is explained as it is introduced. The course schedule covers the fundamentals of Latin morphology and syntax, enabling students to read, comprehend, and translate simple sentences and short passages. Students will acquire a core vocabulary incorporating some of the most frequently used Latin words relevant to the subject matter of texts encountered.

CL365		Latin for Beginners 2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	60% Exam, 40% Coursework	Littlechilds Becky

Contact Hours

Total Contact Hours: 40

Learning Outcomes

On successfully completing the module students will be able to:

Show a basic command of Latin accidence and syntax (subjunctive mood and conjugation, complex sentences, declensions 4-6);

Have a basic knowledge of grammatical terms and underlying principles of Latin (syntactical constructions, compositional terms);

Show a command of core Latin vocabulary (including nouns, pronouns, adjectives, verbs, adverbs, prepositions and conjunctions), relevant to subject matter encountered;

Demonstrate basic reading skills and strategies for reading Latin language;

Demonstrate an elementary ability to translate Latin-to-English and English-to-Latin sentences (complex sentences and passages exhibiting extensive hypotactical structure);

Show basic abilities to identify and solve problems with the appropriate tools in short translation passages in prose and verse from Latin authors.

Method of Assessment

4 x In-Course Test (30 minutes each) – 40%

Examination (two hours) – 60%

Preliminary Reading

Indicative Reading List

Wheelock, F.M. (rev. R. A. Lafleur), (2011). Wheelock's Latin, Seventh Edition, New York: Harper Collins

Pre-requisites

Prerequisite: Latin for Beginners 1, or equivalent level of ability in target language

Synopsis *

This course is designed for students who have already acquired the fundamentals of Latin morphology and syntax. It aims at developing students' abilities to read and understand Latin texts by providing them with more advanced knowledge of Latin grammar and syntax. The course schedule broadens students' understanding of Latin morphology and syntax, enabling them to read, comprehend, and translate complex sentences and extended passages. Students will acquire a core vocabulary incorporating the most frequently used Latin words relevant to the subject matter of texts encountered.

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CL366 Classical Mythology: Themes and Approaches to Ancient Greek						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Boutsikas Dr E

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge of myth and an understanding of its importance in the ancient world;
Critically evaluate the function of myth in antiquity;
Employ academic skills fundamental to their future learning – including the evaluation of myth and the evaluation of modern scholarship;
Understand the opportunities offered by the polysemic nature of myth and the challenges involved in the analysis of it;
Demonstrate an ability to thinking critically and communicating about mythology and its functions.

Method of Assessment

Assignment 1 (1,000 words) – 30%

Assignment 2 (1,500 words) – 70%

Preliminary Reading

Indicative Reading List

Anderson, G. (2000). *Fairytale in the Ancient World*. London: Routledge.
Bremmer, J.N. (1990). *Interpretations of Greek Mythology*. London: Routledge.
Dowden, K. (1992). *The Uses of Greek Mythology*. London: Routledge.
Hard, R. (2000). *The Routledge Handbook of Greek Mythology*. London: Routledge.
Morford, M.P.O. and Lenardon, R.J. (2003). *Classical Mythology*. Oxford: Oxford University Press.

Synopsis *

This module provides a general introduction to myth in the ancient world. Scholarship on approaches to mythology will inform the analysis of myth in its ancient setting. The curriculum will be designed to introduce students to a working repertoire of a large span of ancient (e.g. Greek) mythology and to its meanings and functions within its original context. A selection of case-study myths (represented in literature and/or iconography) will be used to examine the potential meanings and social functions of myth in general.

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CL367 Classical Archaeology: Great Sites, Key Issues						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Lavan Dr L
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of Mediterranean culture, with an informed sense of the similarities and differences between it and our own culture.
- Demonstrate an understanding a range of techniques and methodologies of study.
- Demonstrate familiarity with the basic concepts that underpin the different branches of classical archaeology.
- Demonstrate an ability to apply the skills needed for academic study and enquiry in classical archaeology.
- Select, gather and synthesise relevant information from a wide variety of sources to gain a coherent understanding.

Method of Assessment

- Assignment 1 (1,500 words) – 40%
- Assignment 2 (2,000 words) – 60%

Preliminary Reading

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

Alcock S. E. and Osborne R. (2007). *Classical Archaeology*. Oxford: Blackwell

Bispham E. (2008). *Roman Europe, 1000 BC-AD 400*. Oxford: OUP

Boardman J. (1991). *The Oxford History of Greece and the Hellenistic World*. Oxford: OUP

Dickinson O. T. P. K. (1994). *The Aegean Bronze Age*. Cambridge: CUP

Dickinson O. (2006). *The Aegean from Bronze Age to Iron Age*. London and New York: Routledge

Sørensen, M. L. S. & Carman, J. (eds). *Heritage Studies: Methods and Approaches*. London: Routledge, 11-28

Wacher J. S. (ed.) (1987). *The Roman World (2 vols)*. London: Routledge

Wilson A. et al (edd.) (2009). *Oxford Studies on the Roman Economy*. Oxford: OUP

Synopsis *

This module introduces classical archaeology, and the skills needed to study it. The course reviews the subject chronologically, from Minoans to Late Antiquity, and methodologically, covering the evidence and non-invasive research methods employed to make these tell the societal history of Mediterranean societies. It explores key issues such as Greek colonisation, Roman conquest and Romanisation, the nature of Minoan Palaces, and the city of Rome, as well as equipping students with knowledge of practical skills such as military archaeology, numismatics, epigraphy, ceramics, and other finds. We will look at major sites of classical archaeology, from Thera, Knossos, and Lefkandi, to Athens, Vergina, and Rome. We will also explore heritage issues surrounding the appreciation and looting of classical Greek and Hellenistic art.

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CL368		Introduction to Greek Civilisation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Baker Dr P (SECL)

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Identify the literary genres in fifth-century Athens;
- Address questions of rhetorical and literary conventions;
- Discuss literature's role as a vehicle for the treatment of major areas of public debate in democratic Athens: justice, war and peace, rationalism;
- Understand the nature of Athenian Democracy;
- Understand the social and historical context of the works of Herodotus and Thucydides;
- Draw together a wide range of sources for Greek history and drama (legal, literary, historical, art and biographical).

Method of Assessment

- Critical assessment of a primary text (750 words) – 40%
- Critical assessment of a work of art or material remains (750 words) – 40%
- Online assessment (500 words) – 20%

Preliminary Reading

Easterling, P, (1998) (ed.), The Cambridge Companion to Greek Tragedy. Cambridge: Cambridge University Press.

Hornblower, S, (2005), The Greek World 479-323 BC. London: Routledge.

North, J, (1998) Plutarch, Selected Lives. Ware: Wordsworth Editions.

Northedge, A. (2005) The Good Study Guide. Milton Keynes. The Open University

Warner, R, (2000) Thucydides The History of the Peloponnesian War. London: Penguin.

Synopsis *

The history will centre on Athens in the 5th century B.C. We begin with early Athens, 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 looking at the historical events of this period, we study a range of Greek literature. You will be introduced to the different literary genres of the time, including tragedy and comedy, and will be asked to consider the role of literature as a vehicle for public debate in the democracy, and its treatment of justice, religion, rationalism and patriotic themes.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CL369		Introduction to Roman Civilisation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Wibier Dr M

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Understand the nature of the political change from late republic to the early principate;
- Understand the nature of Augustan ideology;
- Understand the social and historical context of different genres of Roman literature written under the late republic and early principate;
- Understand the position of women in the age of Augustus;
- Draw together a wide range of sources for Greek and Roman history (legal, literary, historical, and biographical).

Method of Assessment

- Critical assessment of a journal article on Roman History (750 words) – 40%
- Critical assessment of a journal article on Roman Archaeology or Art (750 words) – 40%
- Online assessment (500 words) – 20%

Preliminary Reading

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

Camps, W, (1979) *An Introduction to Virgil's Aeneid*. Oxford: Oxford University Press.

North, J, (1998) *Plutarch, Selected Lives*. Ware: Wordsworth Editions.

Northedge, A. (2005) *The Good Study Guide*. Milton Keynes. The Open University

Scullard, H, (1985) *From the Gracchi to Nero*. London: Routledge.

Synopsis *

In this module, we shall begin by examining the history of the last century of the Roman 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. The second half of 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.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CL370 Mediterranean Empires from Carthage and Rome to the Indus						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Wibier Dr M
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

- Demonstrate a fundamental knowledge of some of the main aspects of the political, cultural, diplomatic, military, and archaeological history of the Mediterranean world from the 4th century BCE to the 2nd century BCE;
- Interpret a range of literary and material evidence for the history and culture of the Hellenistic kingdoms, the Greek Leagues, and the Roman Republic;
- Recognise common indicators of the reliability and usefulness of ancient sources for the period studied, for example bias, ideological or philosophical views, and contemporaneity;
- Understand basic techniques in combining ancient evidence, including coinage, inscriptions, historiography, biography, archaeological sites, art, and architecture;
- Understand and compare the principal features of the political and constitutional organisation of ancient Mediterranean societies in the 4th–2nd centuries BCE.

Method of Assessment

- Research Journal (2,000 words) – 80%
- In-Course Test (45 minutes) – 20%

Preliminary Reading

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

- Astin, A. E., Walbank, F.W., Frederiksen, M. W., & Ogilvie, R. M. (eds.) (1989). *The Cambridge Ancient History*, 2nd Edition. Volume 8, *Rome and the Mediterranean to 133 BC*. Cambridge: Cambridge University Press
- Bugh, G. R. (ed.) (2006). *The Cambridge Companion to the Hellenistic World*. Cambridge: Cambridge University Press
- Cornell, T. (1995). *The Beginnings of Rome*. London: Routledge
- Hoyos, D. (2010). *The Carthaginians*. London: Routledge
- Rosenstein, N. & Morstein-Marx, R. (eds.) (2010). *A Companion to the Roman Republic*. Chichester: Wiley-Blackwell
- Walbank, F. W., Astin, A.E., Frederiksen, M. W, & Ogilvie, R. M. (eds.) (1984). *The Cambridge Ancient History*, 2nd Edition. Volume 7, Part 1, *The Hellenistic World*. Cambridge: Cambridge University Press
- Walbank, F. W., Astin, A.E., Frederiksen, M. W, & Ogilvie, R. M. (eds.) (1990). *The Cambridge Ancient History*, 2nd Edition. Volume 7, Part 2, *The Rise of Rome to 220 BC*. Cambridge: Cambridge University Press

Synopsis *

This module introduces the main events and sources of evidence for the history of the Mediterranean between the rise of Macedon and the destruction of Carthage. As such, the lectures, seminars, and readings are based around the history, archaeology, and literature of five ancient societies that met, and fought, during this period: Carthage, Rome, Hellenistic Greece, Egypt, and the Seleucid Empire.

The lectures are thematic, following a loosely chronological framework. For example, they may take as their starting point the accession of Philip II to the Macedonian throne. This may form the basis for broader discussion of the transfer of cultural ideas across the Macedonian empire, for example the Greco-Buddhist art of the Hellenistic Far East. Subsequently, the survey of Mediterranean empires given in the lectures continues by introducing further ancient societies through the lens of thematic topics.

The seminars focus on training in the use and interpretation of ancient literary and material evidence. These may include written evidence, inscriptions and papyri, and art and architecture. Where appropriate, discussion of these sources in the seminars will be used to introduce major debates in the study of the ancient Mediterranean.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CL371		The Archaeology of Canterbury				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Lavan Dr L

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the types of remains that archaeologists encounter in Canterbury and East Kent.
- Demonstrate an understanding of basic skills in use in local archaeological research and in communicating local heritage.
- Demonstrate basic comprehension of how the human landscape in and around Canterbury was formed.
- Demonstrate an understanding of the potential of local museum holdings for understanding the socio-cultural history of the region.
- Demonstrate a mindful awareness of archaeological traces all around them, and the impact of past process, on the world heritage site of Canterbury.

Method of Assessment

- Assignment 1 (1,500 words) – 40%
- Assignment 2 (2,000 words) – 60%

Preliminary Reading

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

Archaeology Canterbury Series <http://www.canterburytrust.co.uk/publications/archaeology-of-canterbury-first-series/>

Especially NS Vol I (Cathedral Nave), NS Vol. V (Ickham Roman Watermills), Vol VII (Augustinian Friary)

Lawson, T. and D. Killingray (ed.) (2004). A Historical Atlas of Kent. Chichester: Phillimore & Co

Moody, G. (2008). The Isle of Thanet: From Prehistory to the Norman Conquest. Stroud: History Press

Sweetinburgh, S. (ed.) (2016). Early Medieval Kent 800-1220. Woodbridge: Boydell Press Kent County Council

Williams, J.H. (ed.) (2007). The Archaeology of Kent to AD 800. Woodbridge: Boydell Press

Synopsis <span style =

This module will introduce the archaeology of the city of Canterbury and its environs, and the skills needed to study it. The course will review the subject both chronologically, from Bronze Age to 1945, and methodologically, covering non-invasive research methods and techniques used to communicate heritage. It will provide deep knowledge and understanding of the immediate environment of Canterbury and East Kent, and equip students with skills that they need to pursue further interests in archaeology. It will allow students to access the archaeological resources of Canterbury that are on their doorstep and position them well to study local landscape history, built archaeology, or museum collections, in preparation for the archaeological project or dissertation modules. Lectures will describe a full range of local archaeology, including Thanet Sacred Island, Bigbury Hillfort, the Saxon Shore, Excavations in Canterbury City, Canterbury Cathedral, and Medieval Vernacular Architecture. Seminars will equip students to understand research methods relating to Sites and Monuments records, LIDAR and earthwork survey, local museum collections, urban excavation reports, standing building remains, historic maps, and aerial photos. The module also introduces students to Canterbury as a world heritage site.

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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	Pettitt Dr J

Contact Hours

Total Contact Hours: 20

Learning Outcomes

- Demonstrate a good knowledge of a range of influential writings from the nineteenth to the twentieth centuries dealing with major ideological preoccupations and, more specifically, issues of freedom and oppression;
- Confront and examine major realities of modern life and shaping ideas and ideologies in the works of writers whose stature, significance and impact is international;
- Exhibit a broad understanding of the ways in which creative literature can convey ideological, political and ethical purpose;
- Discuss and evaluate the capacity of fictional literature, in comparison with discursive literature, to contribute to political and moral thought;
- Benefit from close and careful reading of the literary text;
- Demonstrate an evaluative comparison of literary texts with similar themes.

Method of Assessment

100% Coursework:

Essay 1 (1,000 words) – 40%

Essay 2 (2,000 words) – 60%

Preliminary Reading

Any edition of the following:

Maya Angelou, I Know Why Caged Birds Sing
Heinrich Böll, The Lost Honour of Katharina Blum
Albert Camus, The Outsider
André Gide, The Immoralist
Nicolai Gogol, 'The Nose' and 'The Overcoat'
Franz Kafka, 'The Metamorphosis'
Toni Morrison, Beloved
George Orwell, Nineteen Eighty-Four

Pre-requisites

None

Synopsis *

The twentieth-century imagination was marked by a spirit of doubt, especially of the Enlightenment faith in reason's capacity to advance humankind to happiness and freedom. In this module will be discussed some classic fictional explorations of freedom and social, political, religious and racial oppression which have had an international impact. These texts will be read as works of literature in their own right as well as contextualised with the ideas they question and propagate: universal happiness, human liberation, and morality without God, personal and political freedom, the self and its responsibility.

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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	Stahler Dr A

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a good knowledge of a range of influential writings from the nineteenth to the twentieth centuries dealing with major ideological preoccupations and, more specifically, issues of guilt and redemption;
- Confront and examine major realities of modern life and shaping ideas and ideologies in the works of writers whose stature, significance and impact is international;
- Exhibit a broad understanding of the ways in which creative literature can convey ideological, moral and ethical purpose;
- Discuss and evaluate the capacity of fictional literature, in comparison with discursive literature, to contribute to political and moral thought;
- Benefit from close and careful reading of the literary text;
- Demonstrate an evaluative comparison of literary texts with similar themes.

Method of Assessment

Presentation (15 minutes) – 20%

Essay 1 (1,000 words) – 30%

Essay 2 (2,000 words) – 50%

Preliminary Reading

Any edition of the following:

Albert Camus, *The Fall*
J. M. Coetzee, *The Lives of Animals*
Boubacar Boris Diop, *Murambi*
Fyodor Dostoyevsky, *Crime and Punishment*
Robert Musil, *The Confusions of Young Törless*
Bernhard Schlink, *The Reader*
Jean-Philippe Stassen, *Deo Gratias*
Michel Tournier, *The Ogre*

Pre-requisites

None

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 will analyse and discuss 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 incurred with hubris, cruelty, the violation of animal rights, and genocide, etc.

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CP311		The Tale				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	C	30 (15)	50% Coursework, 50% Exam	Pettitt Dr J
1	Canterbury	Whole Year	C	30 (15)	75% Coursework, 25% Exam	Pettitt Dr J

Contact Hours

Total Contact Hours: 40

Learning Outcomes

- Demonstrate familiarity with tales from classical antiquity to the present day;
- Assess the distinctive literary features of folktales, novellas, fairy tales, and short stories to develop an insight into the way writers through the ages have used tales from previous cultures and adapt them to suit their own literary purposes;
- Evaluate the stylistic, structural, and thematic features of a wide range of short fiction;
- Take note of the problems posed by the study of texts in translation, alerting them to issues of cultural difference and translation-as-interpretation;
- Demonstrate ability to write essays in literary criticism.

Method of Assessment

- Essay 1 (1,500 words) – 15%
- Essay 2 (1,500 words) – 15%
- Essay 3 (1,500 words) – 20%
- Examination (2 hours) – 50%

Preliminary Reading

Any edition of the following:

Anderson, H.C. Fairy Tales
 Anon. The Epic of Gilgamesh
 Anon. Tales from the Thousand and One Nights
 Carter, A. The Bloody Chamber
 Grimm, J & W. Grimm's Fairy Tales
 Homer. The Odyssey
 Poe, E.A. The Fall of the House of Usher and Other Writings
 Wilde, O. The Happy Prince and Other Tales

Pre-requisites

None

Synopsis *

This literary-critical module deals with a wide range of selected international tales ranging from antiquity to the present day. The module addresses issues such as the development of oral folktales and fairy tales into written forms, and discusses various short prose genres including Aesopian fables, myths, folktales and fairy tales, as well as tales of the fantastic, nineteenth-century literary fairy tales, and the modern short story.

The framework of discussion comprises a general survey of the issues that face the comparatist. In the course of the module students practise 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. Students 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.

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

Contact Hours

Total Contact Hours: 20

Learning Outcomes

- Demonstrate the ability to think critically about childhood and adolescence as cultural ideas;
- Explore and re-evaluate what literature is through the ideas of childhood and adolescence
- Demonstrate an ability to compare texts from different historical and cultural periods;
- Evaluate the use of rhetorical devices and narrative strategies in the representation of key concepts such as childhood;
- Demonstrate an understanding of the political repercussions behind texts dealing with childhood and adolescence.

Method of Assessment

100% Coursework:

Essay 1 (1,500 words) – 40%

Essay 2 (2,000 words) – 60%

Preliminary Reading

Indicative Reading List

Burnett, F.H. (2011). *The Secret Garden*. Oxford: Oxford UP.
Collodi, C. (2002). *The Adventures of Pinocchio*. Oxford: Oxford UP.
Franklin, M. (1980). *My Brilliant Career*. London: Virago.
Ishiguro, K. (2005). *Never Let Me Go*. London: Faber.
Kipling, R. (2013). *The Jungle Books*. London: Penguin.
Salinger, J.D. (1994). *The Catcher in the Rye*. London: Penguin.
Spyri, J. (2017). *Heidi*. London: MacMillan

Pre-requisites

None

Synopsis *

Who and what is 'a child', and what is adolescence? This module examines the representation of childhood and adolescence in a cross-section of texts from modern literature within the context of World Literature studies. Students will pay close attention to the rhetoric and techniques of storytelling woven around these themes, as well as to relevant socio-political debates, while also examining how these specific texts function across cultures.

The module encourages students to find innovative approaches to the topic, and at the same time invites them to explore the relationship between literature and childhood and the joy of reading often associated with childhood and adolescence.

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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	Lázaro-Reboll Dr A

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the political and social contexts in which these films were made;
- Demonstrate an understanding of the importance and complexities of cultural representations for individuals and national societies;
- Demonstrate their ability to analyse examples of European and Latin American cinema;
- Demonstrate an understanding of narrative processes and modes of representation at work in film;
- Demonstrate an appreciation of cultural diversity;
- Demonstrate their skills in the field of comparative study;
- Demonstrate their ability to communicate effectively;
- Demonstrate their ability to plan and write an essay and to organise it in terms of a coherent argument.

Method of Assessment

Essay (2,000 words) – 40%

Presentation (12 minutes) – 10%

Examination (2 Hours) – 50%

Preliminary Reading

Corrigan, T. A Short Guide to Writing About Film (New York: Harper Collins, latest edition)

Elena, A. and Marina Díaz López (eds.), (2003). The Cinema of Latin America (London: Wallflower Press)

Ezra, E. (ed.), (2004). European Cinema (Oxford: Oxford University Press)

Pre-requisites

None

Synopsis *

This module will introduce students to a wide range of films produced in different European and Latin American countries between the late 1980s and the present day. The module will focus on prevailing trends and dominant themes in contemporary European and Hispanic cinemas. The aim is to make students aware of the place which 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 will begin with an overview of European and Latin American cinema, and then will be divided into geographically determined sections (Germany, Denmark, France, Italy, Spain and Mexico) before being brought together again in the final conclusive lecture. The course is also designed to provide students with basic film terminology, as well as with basic tools for cultural analysis.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

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

Learning Outcomes

Students who successfully complete the module will

1. have acquired an understanding of key critical debates in European cinema studies, as well as the political and cultural forces underpinning these debates;
2. have developed an understanding of cinema as the product of particular historical period that provides social commentary;
3. have developed a broad awareness of the principal aesthetic trends which European cinema has developed since 1945;
4. have acquired an understanding of narrative processes and modes of representation at work in film;
5. have improved their ability to compare and contrast different films, and, by extension, their skills in the field of comparative study;
6. have developed their ability to communicate effectively;
7. have improved their ability to plan and write an essay and to organise it in terms of a coherent argument.

Method of Assessment

50% coursework 50% exam

Preliminary Reading

Indicative Reading List

Timothy Corrigan, *A Short Guide to Writing About Film* (New York: Harper Collins, latest edition)
David Bordwell and Kristin Thompson, *Film Art: An Introduction* (London: McGraw Hill, latest edition)
Bruce F. Kawin, *How Movies Work* (Berkeley: University of California Press, 1992)
Ginette Vincendeau, *Encyclopaedia of European Cinema* (London: BFI, 1995)
Pierre Sorlin, *European Cinemas, European Societies* (London: Routledge, 1991)
Catherine Fowler (ed.) *The European Cinema Reader* (London: Routledge, 2002)
Ian Aitken, *European Film Theory and Cinema: a critical introduction* (Edinburgh: Edinburgh University Press, 2001)
Roy Armes, *Patterns of Realism: A Study of Italian Neo-Realism* (South Brunswick, N.J.: Barnes, 1971)
Bergman on Bergman: interviews with Ingmar Bergman (Secker and Warburg, 1973)
James Monaco, *The New Wave* (New York: Doubleday, 1976)
Richard Neupert, *A History of the French New Wave* (Madison: University of Wisconsin Press, 2002)
Charles Barr, *Ealing Studios* (London: Studio Vista, 1993)
Sarah Street, *British National Cinema* (London: Routledge, 1997)
Thomas Corrigan, *New German Cinema* (Austin: University of Texas Press, 1983)
Thomas Elsaesser, *New German Cinema: A History* (Basingstoke: MacMillan, 1989)
John Hopewell, *Out of the Past: Spanish Cinema After Franco* (London: BFI, 1986)
Rob Stone, *Spanish Cinema* (London: Harlow, 2002)

Indicative Viewing List

Ladri di biciclette / *Bicycle Thieves* (Vittorio de Sica, 1948)
The Man in the White Suit (Alexander Mackendrick, 1951)
À bout le 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)

Synopsis *

The course will introduce students to the study of post-War European cinema and will contribute to student's historical, aesthetic and conceptual understanding of this cinema. The course will examine a number of the principal production and aesthetic trends of cinema in Europe from 1945 to the late 1970s. The main aim is to introduce students to the work and contexts of production of important European filmmakers from a range of national cinemas. Thus the module will look at Italian Neo-Realism, British Ealing comedy, Swedish cinema, French New Wave, New German cinema, and New Spanish Cinema. Among the topics of the course 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 basic film terminology as well as with basic tools for cultural analysis.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CP324		Classical Literature				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Evangelou Dr A

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- To achieve an overview of ancient Greek and Roman literature, with particular emphasis on its recurring thematic preoccupations and its cultural context;
- To acquire familiarity with some of the major classical myths and mythical figures, and their significance (including the Trojan War; Odysseus's return from Troy; Prometheus; Oedipus; Jason and Medea; Aeneas and the founding of Rome).
- To develop a sense of the origins of some of the major genres in Western literature, including tragedy, comedy, and the epic, and how these were theorized by Aristotle in the light of Greek literature.
- To be able to engage critically with classical literature through close readings of works in different genres (poetry, drama, narrative);
- To develop a sense of key motifs in classical literature that prove important for Western literature thereafter;
- To appreciate the similarities and differences between ancient Greek and Roman literature, and to develop a sense of cultural transmission.

Method of Assessment

Presentation (20 minutes) – 20%

Essay (2,500 words) – 80%

Preliminary Reading

Any edition:

Aeschylus, Agamemnon
Aesop, Fables
Apollonius of Rhodes, The Voyage of the Argo/Jason and the Golden Fleece
Aristotle, Poetics
Aristophanes, Lysistrata
Catullus, Selected Poems
Euripides, The Bacchae
Homer, The Iliad and The Odyssey (extracts)
Ovid, Metamorphoses (extracts)
Seneca, Medea
Sophocles, Oedipus the King and Antigone
Virgil, The Aeneid (extracts)

Pre-requisites

None

Synopsis *

This module offers students a wide-ranging grounding in classical literature as a basis for the further study of Western literature within a comparative framework. Major works of ancient Greek and Roman literature are studied in order to enable students to appreciate the literary engagement with the following in the classical world: myth (including the stories of the Trojan War, Oedipus, Jason and Medea, and the founding of Rome); the relationship between human beings and the gods, between the sexes, and between the human and the animal; and the journey motif. Themes explored included sexuality, violence, conceptions of justice, metamorphosis, and madness. The module introduces students to some of the major genres of Western literature (tragedy, comedy, the epic), and considers how these were theorized by Aristotle. It also encourages students to reflect on questions of cultural transmission, and on why the myths represented in classical literature should have proved to be such a rich source for the literature of the West.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CP325		World Literature:An Introduction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Novillo-Corvalan Dr P

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a basic understanding of the most significant theories of world literature;
- Demonstrate a conceptual understanding of the way in which the reception and circulation of literature is shaped by the literary market;
- Demonstrate familiarity, through close reading and textual analysis with a representative corpus, of world creation myths from the Near East, Asia, Africa, the Americas and Europe;
- Evaluate the stylistic, conceptual, and formal aspects of literary texts from diverse cultural and linguistic backgrounds;
- Demonstrate an understanding of key literary terms and concepts, including literariness, fictionality, translation, reception and the canon.

Method of Assessment

Essay 1 (1,500 words) – 40%
Essay 2 (1,500 words) – 40%
Presentation (20 minutes) – 20%

Preliminary Reading

Anon. Holy Bible (Mark: 'The crucifixion')
Anouilh, J. Antigone
Borges, J. L. The Gospel According to Mark
Carr, Marina. By the Bog of Cats
Damrosch, David. What is World Literature?
Euripides. Medea
Sophocles. Antigone

Pre-requisites

None

Synopsis *

This module introduces students to some of the most influential theories of World Literature, which are studied alongside a selection of literary examples. The theories include Johann Wolfgang von Goethe's reflections formulated in the first decades of the nineteenth century. Goethe coined the term 'world literature' [Weltliteratur] to describe the international circulation and reception of literary works in Europe. In the course of the module, we reflect on the relationship between national literatures and world literature, and on the ways in which the literary market facilitates and complicates transnational exchanges of ideas. In addition, students are given the opportunity to hone their close reading skills by studying a selection of ancient and modern world creation myths. These include texts from the Near East, Asia, Africa, the Americas and Europe. The module offers students the unique opportunity to analyse in detail different ways in which cultural backgrounds can shape literary productions, and how stories, motifs and themes travel across national boundaries. In the course of the module, we discuss key literary terms and concepts, including fictionality, literariness, translation, the canon, and the various modes of reception and circulation that shape our understanding of world literature.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CP327 Upheaval of the Mind: European Romanticism in Context						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	March-Russell Dr P
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate a critical overview and understanding of Romantic European Literatures within their respective cultural-historical contexts;
- Engage thematically and comparatively with a range of literary and theoretical texts from different linguistic and cultural backgrounds;
- Demonstrate an understanding of key philosophical concepts through analysis of the role of key motifs in the texts;
- Demonstrate an understanding of classic and recent criticism relating to texts and contexts studied on the module.

Method of Assessment

Essay (2,000 words) – 80%

Presentation (15 minutes) – 20%

Preliminary Reading

Chateaubriand, F. (2018). *Atala and René* (Classic Reprint Series), London: Forgotten Books

Goethe, J.W. (2013). *The Sorrows of Young Werther*, New York: Penguin Classics

Hoffmann, E.T.A. (2016). *The Sandman*, New York: Penguin Classics

Rousseau, J. (2012). *Basic Political Writings: Discourse on the Sciences and the Arts, Discourse on the Origin of Inequality, Discourse on Political Economy, On the Social Contract, The State of War*, Cambridge, MA: Hackett Publishing

Shelley, M. (2014) *Frankenstein*, Richmond: Alma Classics

Wordsworth, W. (1995). *The Prelude: The Four Texts (1798, 1799, 1805, 1850)*, New York: Penguin Classics

Pre-requisites

None

Synopsis *

This module looks at European Romanticism as a cultural-revolutionary movement. Hoping to break free from established hierarchies, norms, and conventions, one cherished goal of the Romantics was to liberate the modern individual from 'society', understood as a self-inflicted state of alienation.

This module traces the manifold manifestations of Romantic thought within their specific cultural-historical contexts. Our discussion will focus on a selection of French, German, and British Romantic writers (for example: Rousseau, Chateaubriand, Goethe, the Brothers Schlegel, Kleist, Coleridge, Wordsworth, Keats, and Mary Shelley). We will critically analyse their works in close alignment with a selection of Romantic and more recent theoretical works (for example by: Freud, Todorov, and de Man) to gauge their significance within their own cultural-historical framework, and to consider their potential legacy in literature and society today.

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FR300		French Lower Intermediate B1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 60

Learning Outcomes

On successfully completing the module students will be able to:

- Understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc.
- Understand texts that consist mainly of high frequency every day or job-related language and most texts likely to be encountered whilst travelling in an area where the language is spoken).
- Deal with most situations likely to arise whilst travelling in an area where the language is spoken and enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).
- Write simple connected texts on topics which are familiar or of personal interest, including letters, describing experiences and impressions.
- Demonstrate knowledge and understanding of key aspects of key cultural aspects connected to the French language.
- Get by, with sufficient grammar to express themselves with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events.
- Get by, with sufficient vocabulary to express themselves with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events.
- Demonstrate improved confidence in the interpretation of texts in another language.

Method of Assessment

- Oral In-Course Test (in groups, 5 minutes per student) – 17.5%
- Listening In-Course Test (30 minutes) – 17.5%
- 2 x Written In-Course Tests (40 minutes each) – 17.5% each
- 2 x Written Take-home Assignments (300 words) – 15% each

Preliminary Reading

Indicative Reading List

Girardet, J. and Pecheur, J. (2013) *Écho B1.1 Méthode de français*, 2nd edition, Paris: Clé International.

Girardet, J. and Pecheur, J. (2013) *Écho B1.2 Méthode de français*, 2nd edition, Paris: Clé International.

Girardet, J. and Pecheur, J. (2013) *Écho B1.1 Cahier personnel d'apprentissage*, 2nd edition, Paris: Clé International.

Girardet, J. and Pecheur, J. (2013) *Écho B1.2 Cahier personnel d'apprentissage*, 2nd edition, Paris: Clé International.

Pre-requisites

Prerequisite: Ability in French language equivalent to Level A2 of the CEFR (typically achieved with an A-Level in French)

Restrictions

Bilingual students and French native speakers cannot register for this module.

Synopsis *

This module is for Post-A-level students and students who have mastered level A2 but not yet B1 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level B1. The emphasis in this course is on furthering knowledge of the structure of the language as well as vocabulary and cultural insights while further developing the speaking, listening, reading and writing skills.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

FR301 Introduction to French Literature and Culture I						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	O'Meara Dr L

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of the history of French drama from the seventeenth to the twentieth century;
- Demonstrate analytical skills for the study of structure, dramatic technique and treatment of key themes in the French dramatic texts studied, and an ability to evaluate and describe examples of French drama;
- Demonstrate skills relating to the close reading and evaluation of literary texts;
- Plan and write an essay analysing cultural and historical questions as they are articulated in drama;
- Demonstrate their ability to communicate effectively and coherently.

Method of Assessment

Presentation (15 minutes) – 20%

Essay (1,800 words) – 60%

Critical Writing Exercise (500 words) – 20%

Preliminary Reading

Marivaux, Pierre de (2006) [1730], *Le Jeu de l'amour et du Hasard*. Paris: Larousse Petits Classiques ; (2006) *Marivaux Plays: Double Inconstancy, False Servant, The Game of Love and Chance* [etc.]. London: Bloomsbury

Molière (2006) [1664], *Le Tartuffe ou l'imposteur*. Paris: Larousse Petits Classiques; (2008) *The Misanthrope, Tartuffe and Other Plays*. Oxford: OUP.

Reza, Yasmina (2011) [2007], *Le Dieu du Carnage*. Paris: Magnard Classiques et contemporains; (2008) *The God of Carnage*. London: Faber.

Rostand, Edmond de (2007) [1897], *Cyrano de Bergerac*. Paris: Larousse Petits Classiques; (2006) *Cyrano de Bergerac*. Harmondsworth: Penguin Classics.

Sartre, Jean-Paul (2012) [1948], *Les Mains Sales*. Paris: Gallimard/Folio; (1989) *No Exit and Three Other Plays*. London: Vintage.

Pre-requisites

None

Synopsis *

This module is designed to introduce students to French literature, culture and history by the close study of a number of dramatic texts from the 17th, 18th, 19th, 20th and 21st centuries. The authors studied use drama to explore a wide variety of themes: religious, philosophical, political, literary and social questions will be examined as they are raised in each text. Students will undertake close readings of the primary texts and will make connections with broader political, social, historical and cultural issues.

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FR302 Introduction to French Literature and Culture II						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	Harrigan Dr M

Contact Hours

A one-hour lecture and a one-hour seminar per week, for ten weeks.

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of the variety and richness of the French narrative tradition from the eighteenth century to the present day;
- Demonstrate analytical skills for the study of structure, narrative technique and treatment of key themes in the French narrative fiction studied, and ability to evaluate and describe examples of French narrative fiction;
- Demonstrate skills relating to close reading and evaluation of literary texts;
- Plan and write an essay analysing cultural and historical questions as they are articulated in short narrative fiction.

Method of Assessment

Essay (1,500 words) – 40%

Presentation (15 minutes) – 20%

Examination (2 hours) – 40%

Preliminary Reading

Aymé, M. (2008) [1943] *Le Passe-muraille*. Paris: Gallimard; (2012) *The Man Who Walked Through Walls*. London: Pushkin Press.

Balzac, Honoré de. [1831] 'Le Réquisitionnaire' / 'The Conscript' [any edition]

Beauvoir, S. de (1973) [1967] *La Femme rompue*. Paris: Gallimard; *The Woman Destroyed* [any edition].

Camus, A. (2013) [1957] *L'Exil et le Royaume*. Paris: Gallimard; (2006) *Exile and the Kingdom: Stories* [any edition]

Graffigny, F. de [1747] *Lettres d'une Péruvienne* [any edition]; *Letters of a Peruvian Woman*. Oxford: Oxford University Press, 2009

Maupassant, Guy de. [1884] 'La Parure' / 'The Necklace'; 'Un Duel' / 'A Duel' [any edition]

Sebbar, Leïla. (1996) *La Jeune Fille au balcon*. Paris: Seuil

Pre-requisites

None

Synopsis *

This module is designed to introduce students to the range and variety of French literature by the close study of a number of short fictional texts from the 18th, 19th, 20th and 21st centuries. The authors studied use short fiction to explore a wide variety of themes: philosophical, political, and social questions will be examined as they are raised in each text. Students will undertake close readings of the primary texts and will make connections with broader political, social and cultural issues.

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FR308 Questions of French Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Baldwin Dr T
1	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	Baldwin Dr T

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge of a range of films depicting various periods in French cinema from the 1920s to the present day;
- Demonstrate understanding of the cultural and historical backgrounds of the films studied and thereby be able to assess the links between this background and the films;
- Demonstrate a more general knowledge of the history of cinema;
- Demonstrate an understanding of the relationship between cinematographic form and content;
- Demonstrate their knowledge of technical terms relating to cinema;
- Evaluate and describe filmic narratives and the ways in which they are made;
- Demonstrate their appreciation of the differences/similarities between the filmic and the literary.

Method of Assessment

Essay (1,500 words) – 40%

Presentation (15 minutes) – 20%

Examination (2 hours) – 40%

Preliminary Reading

Films (in French with English subtitles):

Entracte. (1924) Film. Directed by René Clair. [DVD] France: Société Nouvelle des Acacias.

La Règle du Jeu. (1939) Film. Directed by Jean Renoir. [DVD] France: Les Grands Films Français.

Orphée. (1950) Film. Directed by Jean Cocteau. [DVD] France: René Château.

La Traversée de Paris. (1956) Film. Directed by Claude Autant-Lara. [DVD] France: Gaumont.

Vivre sa vie. (1962) Film. Directed by Jean-Luc Godard. [DVD] France: Panthéon.

La Jetée. (1962) Film. Directed by Chris Marker. [DVD] France: Argos Films.

Les Parapluies de Cherbourg. (1964) Film. Directed by Jacques Demy. [DVD] France: Arte Video.

37°2 le matin. (1986) Film. Directed by Jean-Jacques Beneix. [DVD] France: Gaumont.

La Haine. (1995) Film. Directed by Mathieu Kassovitz. [DVD] France: Mars Distribution.

Pre-requisites

None

Synopsis *

This module will provide students with a basic knowledge of the most important periods of French cinema (including experimental cinema, 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. 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 emphasise their radical and often transgressive power.

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FR310		Twentieth Century France in Crisis				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	O'Meara Dr L
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Show an appreciation of a range of films inspired by the four crises (World War I (1914-18), World War II (1939-45), the Algerian War of Independence (1954-62) and the Student Protests of 1968);
- Demonstrate familiarity with the cultural and historical background of the works studied, and thereby assess the links between events and the films;
- Demonstrate an ability to analyse and describe films (in particular, characters and events);
- Demonstrate their critical understanding of historical milestones in contemporary France and their cinematic representation;
- Show an appreciation of cultural diversity in contemporary political debates in France.

Method of Assessment

Essay (1,800 words) – 60%

Presentation (15 minutes) – 20%

Critical Writing Exercise (500 words) – 20%

Preliminary Reading

McMillan, J.F. (1992). *Twentieth-Century France: Politics and Society 1898-1991*. London: Hodder/Arnold.

Sowerwine, C. (2009). *Culture, Society, and the Making of the Republic*. London: Palgrave MacMillan.

Films (in French with English subtitles):

La Grande Illusion. (1937) Film. Directed by Jean Renoir. [DVD] France: StudioCanal.

La Vie et rien d'autre. (1989) Film. Directed by Bertrand Tavernier. [DVD] France: KinoVideo.

Le Dernier Métro. (1980) Film. Directed by François Truffaut. [DVD] France: Gaumont.

Au-revoir les enfants. (1987) Film. Directed by Louis Malle. [DVD] France: MK2 Diffusion.

La Bataille d'Alger. (1966) Film. Directed by Gillo Pontecorvo. [DVD] Italie/Algérie: Rialto Pictures.

Milou en mai. (1990) Film. Directed by Louis Malle. [DVD] France: Pyramide Distribution.

Pre-requisites

None

Synopsis *

This module explores 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. Some films are almost contemporary with events, whereas others were made decades later. This module will explore themes such as realistic depiction, socio political agendas, nationalist ideologies and the politicisation of (collective and individual) memory.

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FR326		French Beginners A1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
- Understand short, simple texts, including letters and everyday material related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
- Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- Communicate in writing in simple and routine tasks requiring basic communication of information on familiar and routine matters;
- Demonstrate understanding of key aspects of the culture of the target language (e.g. food, festivities);
- Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure).

Method of Assessment

Group Oral In-Course Test (5 minutes per student) – 20%
Listening Comprehension In-Course Test (40 minutes) – 20%
Written Grammar In-Course Test (40 minutes) – 20%
Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative Reading:

Martins, Cidalia (2012). *Alter Ego: Livre de l'eleve + CD-ROM A1*. London: Hachette.
Winckler, Martin (2012). *Alter Ego: Cahier d'activites + CD audio A1*. London: Hachette.
The Oxford-Hachette French Dictionary: French-English, English-French (2007). Oxford: OUP.

Pre-requisites

None

Restrictions

This module is only available as a 'wild' module.

Students with an A-Level in French, and bi-lingual or native French speakers cannot register for this module.

Synopsis *

This module concentrates on listening, reading and speaking, and will also introduce writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the French language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

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FR330		French Beginners A1-A2 (Intensive)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 80

Learning Outcomes

On successfully completing the module students will be able to:

- Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, shopping, local geography, employment);
- Understand short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, timetables) related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment);
- Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- Communicate in writing for routine tasks requiring simple and direct communication of information on familiar and routine matters;
- Demonstrate knowledge and understanding of key aspects of key cultural aspects connected to the French language;
- Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment).

Method of Assessment

- 2 x Written In-Course Tests (40 minutes each) – 17.5% each
- 1 x Oral In-Course Test (in groups, 5 minutes per student) – 17.5%
- 2 x Written Take-home Assignments (300 words each) – 15% each
- 1 Listening In-Course Test (30 minutes) – 17.5%

Preliminary Reading

Girardet, J. and Pecheur, J. (2013) *Écho A1 Méthode de français*, 2nd edition, Paris: Clé International.

Girardet, J. and Pecheur, J. (2013) *Écho A2 Méthode de français*, 2nd edition, Paris: Clé International.

Girardet, J. and Pecheur, J. (2013) *Écho A1 Cahier personnel d'apprentissage*, 2nd edition, Paris: Clé International.

Girardet, J. and Pecheur, J. (2013) *Écho A2 Cahier personnel d'apprentissage*, 2nd edition, Paris: Clé International.

Pre-requisites

None

Restrictions

Students with an existing A-Level in French, bi-lingual or native speakers cannot register for this module.

Synopsis *

This is an intensive module for absolute beginners, Post-GCSE students and students who have not yet mastered level A2 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level A2. The emphasis in this course is on acquiring a sound knowledge of the structure of the language as well as basic vocabulary and cultural insights while developing the speaking, listening, reading and writing skills.

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FR337 Texts and Contexts 1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Duffy Dr L
1	Canterbury	Autumn	C	15 (7.5)	60% Coursework, 40% Exam	Duffy Dr L
1	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	
1	Canterbury	Spring	C	15 (7.5)	70% Coursework, 30% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of a range of cultural products originating in France and the French-speaking world from the 17th, 18th, 19th and early 20th centuries (letters, plays, novels, political documents, travel writing);
- Demonstrate analytical skills for the study of literary texts in a variety of genres, and for linking cultural products to their social, historical and political contexts;
- Demonstrate skills relating to close reading and evaluation of literary texts and of images;
- Plan and write an essay analysing cultural, historical and political questions as they are articulated in literary and cultural artefacts
- Participate in discussion about cultural production and its contexts, make their own contributions to the discussion and listen to and respect the contributions of others;
- Demonstrate their ability to communicate effectively.

Method of Assessment

Critical Writing Exercise (500 words) – 20%

Presentation (15 minutes) – 20%

Essay (1,800 words) – 60%

Preliminary Reading

Colette (1975) [1910]. *La Vagabonde*. Paris: Poche; (1980) *The Vagabond*. London: Penguin.

Daudet, Alphonse (2010) [1872]. *Tartarin de Tarascon*. Paris: Flammarion; (2015) *Tartarin of Tarascon*. CreateSpace.

Flaubert, G. (2013) [1869]. *L'Éducation sentimentale*. Paris: Flammarion ; (2008) *A Sentimental Education*. Oxford: Oxford University Press.

Rousseau, J.J. (2009) [1782-89]. *Les Confessions*. Paris: Gallimard ; (2008) *Confessions*. Oxford: Oxford University Press.

Sévigné, Madame de (1988) [1670-71]. *Lettres choisies*. Paris: Gallimard ; (2003) *Selected Letters*. London: Penguin.

Stendhal, pseud. Beyle, H. (2013) [1831]. *Le Rouge et le noir*. Paris: Flammarion; (2009) *The Red and the Black*. Oxford: Oxford University Press.

Zola, Emile (2003) [1898]. *J'Accuse ! et autres textes sur l'affaire Dreyfus*. Paris: Libro ; (1998) *The Dreyfus Affair :*

"J'Accuse!" and Other Writings by Zola. Yale University Press.

Pre-requisites

None

Synopsis *

This module, which covers the period from the 17th century to the First World War, examines through the study of relevant literary and other texts some of the major historical, cultural, social, political and literary movements of France and its colonies during this era. Close textual analysis will be combined with study of the texts' various contexts: the module encourages students to analyse cultural artefacts in connection with the historical, social and cultural contexts and discourses within which they were created. The choice of primary materials covers a wide variety of genres: letters, drama, fiction, political texts, travel writing. Students will learn to adopt critical strategies to analyse all of these sources, and to reflect on moments of major historical and cultural significance in the development of modern France. Events such as the French Revolution, the Paris Commune and the Dreyfus Affair will be analysed as they are represented in the chosen primary texts. Students will be encouraged to consider questions of national and other forms of identity in France and in the Francophone world more generally as they are mediated through cultural production, thinking through the stereotypes often used to characterise nations, their citizens/subjects and their history.

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FR338 Texts and Contexts 2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	Poizat-Amar Dr M
1	Canterbury	Spring	C	15 (7.5)	70% Coursework, 30% Exam	Poizat-Amar Dr M

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of a range of cultural products in French from the 20th and 21st centuries (literary fiction, genre fiction, political documents, memoirs, film);
- Demonstrate analytical skills for the study of literary texts in a variety of genres, and for linking cultural products to their social, historical and political contexts;
- Demonstrate their skills relating to close reading and evaluation of literary texts and of images;
- Plan and write an essay analysing cultural, historical and political questions as they are articulated in literary and cultural artefacts
- Participate in discussion about cultural production and its contexts, make their own contributions to the discussion and listen to and respect the contributions of others;
- Demonstrate their ability to communicate effectively.

Method of Assessment

Essay (1,500 words) – 40%
 Presentation (15 minutes) – 20%
 Examination (2 hours) – 40%

Preliminary Reading

Barthes, Roland (2007) [1956] *Mythologies*. Paris: Seuil ; (2009) *Mythologies*, trans. by Annette Lavers. London: Vintage.
 Cantet, Laurent (2008) *Entre les murs* [film] ; *The Class* [film].
 De Gaulle, Charles (1946-58). Selected speeches 1946-1958 ('le Discours de Bayeux' etc.) [available online in French and English at www.charlesdegaulle.org]
 Gainsbourg, S., Brassens, G., Brel, J., Vian, B. [1950s and 1960s]. Selected chansons [available online]
 Guène, Faïza (2004). *Kiffe kiffe demain*. (Paris: Poche) ; (2006) *Just Like Tomorrow*. London: Random House.
 Sebbar, Leïla (ed.) (2001), *Une enfance algérienne*. Paris: Gallimard ; (2001) *An Algerian Childhood*. St Paul, MN: Ruminator.
 St-Exupéry, Antoine de (1973) [1929]. *Courrier Sud*. Paris: Gallimard; (2000) *Southern Mail/Night Flight*. London: Penguin.

Pre-requisites

None

Synopsis *

This module, which covers the period from World War I to the present day, examines some of the major historical, cultural, social, political and literary movements of France and its former colonies during this era. Close textual analysis will be combined with study of the texts' various contexts: the module encourages students to analyse cultural artefacts in connection with the historical, social and cultural discourses and contexts within which they were produced. The choice of primary materials covers a wide variety of genres: fiction, political texts, cultural criticism, popular song, film. Students will learn to adopt critical strategies to analyse all of these sources, and to reflect on moments of major historical and cultural significance in the development of contemporary France. Events such as the Second World War, the formation of the 5th Republic, North African and South-East Asian decolonisation and contemporary debates about 'laïcité' will be analysed as they are represented in the chosen primary texts. Students will be encouraged to consider questions of identity – and their mediation through cultural production – in France and in the Francophone world more generally, thinking through the stereotypes often used to characterise nations, their citizens or colonial subjects, and their history.

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FR339		French Beginners A2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- Understand sentences and expressions related to areas of immediate relevance (e.g. local geography, employment, accommodation, health and illness);
- Understand short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, magazine articles, hotel webpages) related to areas of most immediate relevance (e.g. local geography, employment, holidays, consulting a doctor);
- Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters (e.g. asking where places are, finding your way around, visiting the doctor, renting an apartment);
- Communicate in writing in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters (e.g. applying for a job, booking a room by email, making an appointment);
- Demonstrate knowledge and understanding of key aspects of the culture of the target language (e.g. food, festivities);
- Use basic grammar in simple and routine tasks requiring direct communication of information on familiar and routine matters, as well as articulating personal opinions;
- Use high frequency vocabulary related to areas of immediate relevance (e.g. personal and family information, school/work, leisure, general culture).

Method of Assessment

- Group Oral In-Course Test (5 minutes per student) – 20%
- Listening Comprehension In-Course Test (40 minutes) – 20%
- Written Grammar In-Course Test (40 minutes) – 20%
- Guided Comprehension Assignment (1,000 words) – 40%

Preliminary Reading

Winckler, Martin (2012). *Alter Ego: Livre de l'eleve + CD-ROM A2*. London: Hachette.
Winckler, Martin (2012) *Alter Ego: Cahier d'activites + CD Audio A2*. London: Hachette.
The Oxford-Hachette French Dictionary: French-English, English-French (2007). Oxford: OUP.

Pre-requisites

Prerequisite: FREN3260 (FR326) – French Beginners A1 or equivalent ability to CEFR A1 level of French

Restrictions

This module is only available as a 'wild' module.

Students with an existing A-Level in French, bi-lingual or native speakers cannot register for this module

Synopsis *

This module concentrates on listening, reading and speaking, and also basic writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the French language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

FR340		French Lower Intermediate B1.1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- Understand the main points of clear standard speech on familiar matters regularly encountered in work, school, and leisure with little or no hesitation;
- Understand texts that consist mainly of high frequency every day or job-related language and basic texts that might be encountered whilst travelling an area where the language is spoken;
- Deal with most situations likely to arise whilst travelling in an area where the language is spoken and enter prepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events);
- Write texts on topics which are familiar or of personal interest, incl. letters, describing experiences and impressions (also, for instance, on current events);
- Demonstrate knowledge and understanding of aspects of French culture;
- Get by, with sufficient grammar to express themselves with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel;
- Demonstrate sufficient confidence in the interpretation of texts in another language.

Method of Assessment

Group Oral In-Course Test (5 minutes per student) – 20%
Listening Comprehension In-Course Test (40 minutes) – 20%
Written Grammar In-Course Test (40 minutes)– 20%
Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Breton, A. (2013). *Alter Ego +: Livre de l'eleve + CD-ROM B1*. London: Hachette.
Pons, S. (2013). *Alter Ego +: Cahier d'activites + CD audio B1*. London: Hachette.
Oxford French Dictionary (2008). Oxford: Oxford University Press.

Pre-requisites

A-Level in French language or equivalent certification; or an ability to demonstrate CEFR A2 level of French.

Restrictions

Only available as a 'wild' module choice

Synopsis *

This module concentrates on listening, reading, speaking, and writing. These various elements will facilitate students' achievement of the intended learning outcomes by furthering their knowledge and understanding of simple as well as some complex aspects of both the French language and culture (art, cinema, and literature; current affairs, etc.). Students are encouraged to use resources specially selected for them and which are available online through Moodle.

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GE301		German Lower Intermediate B1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 60

Learning Outcomes

On successfully completing the module students will be able to:

- Understand the main points of clear standard speech on familiar matters regularly encountered in work, school, and leisure;
- Understand texts that consist mainly of high frequency every day or job-related language and most texts likely to be encountered whilst travelling in an area where the language is spoken;
- Deal with most situations likely to arise whilst travelling in an area where the language is spoken and enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events);
- Write simple connected texts on topics which are familiar or of personal interest, including letters, describing experiences and impressions;
- Demonstrate knowledge and understanding of German culture;
- Get by, with sufficient grammar to express him/herself with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events;
- Demonstrate improved confidence in the interpretation of texts in another language.

The subject specific learning outcomes are according to the requirements/specifications for the Common European Framework of Reference for Languages, level B1.

Method of Assessment

- Group Oral In-Course Test (5 minutes per student) – 17.5%
- Listening Comprehension In-Course Test (30 minutes) – 17.5%
- 2 x Written In-Course Test (40 minutes) – 17.5% Each
- 2 x Written Assignment (300 words) – 15% Each

Preliminary Reading

Indicative Reading:

Dengler, S., Rusch, P., Schmitz, H., Sieber, T. (2014) Netzwerk B1: Deutsch als Fremdsprache. Kursbuch mit 2 Audio-CDs, München: Klett.

Dengler, S., Rusch, P., Schmitz, H., Sieber, T. (2014) Netzwerk B1: Deutsch als Fremdsprache. Arbeitsbuch mit 2 Audio-CDs, München: Klett.

Dodd, W., Eckhard-Black, C., Kalpper, R. & Whittle, R., (1996) Modern German Grammar: A Practical Guide, London: Routledge

Dodd, W., Eckhard-Black, C., Kalpper, R. & Whittle, R., (1996) Modern German Grammar: A Workbook, London: Routledge

Pre-requisites

Having mastered German language level A2 of the Common European Framework of Reference for Languages (e.g. GCE A-level).

Synopsis *

This module is for Post-A-level students and students who have mastered level A2 but not yet B1 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level B1. The emphasis in this course is on furthering knowledge of the structure of the language as well as vocabulary and cultural insights while further developing the speaking, listening, reading and writing skills.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

GE311 Varieties of German Writing						
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)	50% Coursework, 50% Exam	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Kinzer Ann
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Kinzer Ann
1	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	Kinzer Ann

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

8.1 Demonstrate they have gained experience in reading short narrative texts, poems and plays in German written between 1760 and 1933;

8.2 Show enhanced reading comprehension skills and passive and active vocabulary in German;

8.3 Display knowledge of several major genres of German literature and genre development during the period;

8.4 Demonstrate their knowledge of the social and political developments in the German-speaking territories during the period.

Method of Assessment

- Essay (2,500 words) – 50%
- Examination (3 hours) – 50%

Preliminary Reading

Indicative Reading:

Goethe, Johann Wolfgang von, Luke, David, (1999) 'Selected Poems', Libris, London.

Hauptmann, Gerhart, (1956) 'Vor Sonnenaufgang: soziales drama', Ullstein,

Kafka, Franz, (1989) 'Die Verwandlung', Suhrkamp,

Tieck, Johann Ludwig, (1990), 'Der blonde Eckbert: Den Runenberg. Die Elfen ; Märchen', Reclam.

Synopsis *

This introduction to the modern period in German literature covers a variety of representative authors and works including lyric poetry, drama, the novella and short story. Texts are selected for their relevance, not only to the development of varieties of German writing, but also to the social and political development of the German-speaking territories during these seminal years. Literary movements discussed include the Sturm und Drang, Romanticism, Naturalism, Expressionism and political engagement in the interwar period. Political and social currents include the repression of free speech during the Vormärz, German Nationalism in the late nineteenth century, the Unification of Germany, the First World War and the rise of National Socialism.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

GE312 Images of Germany, 1945-1990						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Heinrich Dr T

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of a range of cultural products originating in Germany and Austria between 1945 and 1990 (plays, novels, poems, political documents and film);
- Demonstrate analytical skills for the study of literary texts in a variety of genres, and for linking cultural products to their social, historical and political contexts;
- Demonstrate skills relating to close reading and evaluation of literary texts and of images;
- Plan and write an essay analysing cultural, historical and political questions as they are articulated in literary and cultural artefacts;
- Demonstrate understanding of cultural production and its contexts.

Method of Assessment

- Essay 1 (1,500 words) – 50%
- Essay 2 (1,500 words) – 50%

Preliminary Reading

Indicative Reading:

- Bernhard, Thomas, (1996) *Heldenplatz*, Verlag Moritz Diesterweg, Frankfurt am Main
- Bernhard, Thomas, (2010) *Heldenplatz*; English translation by Andrea Tierney & Meredith Oakes, Oberon, London
- Grass, Günter, (2003) *Die Plebejer proben den Aufstand: ein deutsches Trauerspiel*, Steidl Verlag, Göttingen
- [*Die Plebejer proben den Aufstand: English*] *The plebeians rehearse the uprising: a German tragedy*; translated by R Manheim (1972), Penguin, London
- Handke, Peter, (1968) *Kaspar*, Suhrkamp, Frankfurt am Main
- Plays. 1, *Offending the audience*; *Self-accusation*; *Kaspar*; *My Foot My Tutor*; *The Ride Across Lake Constance*; *They are dying Out.* (1997) Methuen, London
- Maron, Monika, (2001) *Pawels Briefe*, Fischer Taschenbuch Verlag GmbH
- Maron, Monika, (2002) *Pavel's Letters (Panther)* Translated by Brigitte Goldstein, Random House, New York and London

Synopsis *

German cultural production since 1945 had been largely dominated by ideologies and politics, by the forced forty-year division into two republics in opposite camps in the Cold War, and by the legacy of National Socialism, which factors all contributed to the eruption of student unrest in the 1960s. The material studied on the module covers the problems of returning soldiers in 1945 and the hardships endured by the civilian population; the trauma of the Holocaust; the pioneering idealism in the foundational phase in the German Democratic Republic and a satirical take on that; the pain caused to ordinary individuals by the erection of the Berlin Wall; the significance of the Vietnam War to the Left in the 1960s and the turn to violence in the pursuit of political goals in the following decade; and the study of these materials will allow students to attain a well-grounded cultural and historical understanding of the period from 1945 to the present.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

GE326 Introduction to German Literature (in translation)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Cooper Dr I
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate familiarity with a range of influential texts from the first part of the modern period of German-language literature (1770-1945);
- Show insight into the overall development of German-language literature and culture during the modern period;
- Demonstrate an increased understanding of what constitutes a (national) literary canon and the study of (national) literary history;
- Consider the implications of literary translation and the study of literature in translation;
- Demonstrate insight into the social and political history of the German-speaking world during the modern period, as relevant to the literature under discussion, for example, the cultural repression of the 1830s-40s or the political engagement of the interwar period 1918-1939.

Method of Assessment

- Essay 1 (1,000 words) – 40%
- Essay 2 (2,000 words) – 50%
- Presentation (10 minutes) – 10%

Preliminary Reading

Indicative Reading

- Canetti, V. (1991), *The Yellow Street*, New Directions Publishing
- Droste-Hülshoff, A. (1997), *The Jew's Beech*, Oxford: Oxford University Press,
- Goethe, J.W., Luke, D. (ed), (1999). *Selected Poetry*, London: Libris
- Hauptmann, G. (1978), *Joyce and Hauptmann: Before sunrise*; James Joyce's translation with an introduction and notes by J Perkins, Huntington Library
- Kafka, F. (1996). *The Metamorphosis: Translation, Backgrounds and Contexts, Criticism*, London: Norton
- Rilke, R.M. (1994). *Selected Poems of Rainer Maria Rilke: The Book of Fresh Beginnings*, Oberlin College, Ohio
- Tieck, L. (2000). *Eckbert the Fair*, London: Penguin Books

Synopsis *

This module is designed to introduce students to German-language literature and its development from the 1760s to 1933). All texts will be taught in English translation, and throughout the module students will be encouraged to consider the implications of literary translation and of studying translated texts. A variety of genres will be covered, including poetry, drama and narrative prose. Works will be analysed not only within their literary-historical but also their social and political context.

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GE328		Post-1989 German Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Heinrich Dr T
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate knowledge a representative selection of contemporary films that give nuanced and critical perspectives on German-language culture and history;
- Demonstrate knowledge of the basics of film theory and cinema history as relevant to German-language culture;
- Demonstrate knowledge of spoken German in a variety of registers and accents.

Method of Assessment

Film Review (1,000 words) – 40%

Critical Essay (2,000 words) – 60%

Preliminary Reading

Indicative Films:

Das Versprechen / The Promise (D: Margarethe von Trotta, 1995)

Lola rennt / Run Lola Run (D: Tom Tykwer, 1998)

Good Bye, Lenin! (D: Wolfgang Becker, 2003)

Die fetten Jahre sind vorbei / The Edukators (D: Hans Weingartner, 2004)

Sophie Scholl: Die letzten Tage / The Last Days (D: Marc Rothemund, 2005)

Das Leben der Anderen (D: Florian Henckel von Donnersmarck, 2006)

Auf der anderen Seite (D: Fatih Akin, 2007)

Die Fälscher / The Counterfeiters (A: Stefan Ruzowitzky, 2007)

Synopsis *

The fall of the Iron Curtain in 1989 led to fundamental cultural and political re-alignments in German-speaking countries, unleashing a wave of cultural comment and creative activity. The 1990s and early twenty-first century saw a revitalisation of the film scene in both Germany and Austria, evident not only in highly acclaimed niche productions but also in a series of international box-office hits. This module will explore the themes and styles of 'post-Wende' German-language cinema, focusing on representations of the past and the phenomenon of 'Ostalgie'; multiculturalism and migration; the transformation of Berlin post-1989; and the documentary turn in German and Austrian film since 2000.

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GE329 German Beginners A1-A2 (Intensive)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 80

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, shopping, local geography, employment)
- 8.2 understand short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, timetables) related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment)
- 8.3 communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters
- 8.4 communicate in writing in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters
- 8.5 demonstrate knowledge and understanding of key cultural aspects
- 8.6 use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters
- 8.7 use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment)

The subject specific learning outcomes are according to the requirements/specifications for the Common European Framework of Reference for Languages, level A2.

Method of Assessment

- Group Oral In-Course Test (5 minutes per student) – 17.5%
- Listening Comprehension In-Course Test (30 minutes) – 17.5%
- 2 x Written In-Course Test (40 minutes) – 17.5% Each
- 2 x Written Assignment (300 words) – 17.5% Each

Preliminary Reading

Indicative Reading List

- Krenn/Puchta (2014): Motive A1. Kursbuch Lektion 1-8. München: Hueber.
- Krenn/Puchta (2014): Motive A1. Arbeitsbuch Lektion 1-8. München: Hueber.
- Krenn/Puchta (2015): Motive A2. Kursbuch Lektion 9-18. München: Hueber.
- Krenn/Puchta (2015): Motive A2. Arbeitsbuch Lektion 9-18. München: Hueber.

Students should also purchase a good bilingual German dictionary such as the Oxford Duden or Collins German Dictionary as well as Reimann's Essential German Grammar. These reference books can also be consulted in the library

Synopsis *

This is an intensive module for absolute beginners, Post-GCSE students and students who have not yet mastered level A2 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level A2. The emphasis in this course is on acquiring a sound knowledge of the structure of the language as well as basic vocabulary and cultural insights while developing the speaking, listening, reading and writing skills.

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IT301 Italian Beginners A1-A2 (Intensive)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
7	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 80.

Learning Outcomes

- 8.1 Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. basic personal and family information, shopping, local geography, employment);
- 8.2 Understand short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, timetables) related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment);
- 8.3 Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- 8.4 Communicate in writing for routine tasks requiring simple and direct communication of information on familiar and routine matters;
- 8.5 Demonstrate knowledge and understanding of key cultural aspects;
- 8.6 Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- 8.7 Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment).

Method of Assessment

- Oral ICT (in groups, 5 minutes) – 17.5%
- Listening Comprehension ICT (30 minutes) – 17.5%
- 2 x Grammar ICT (40 minutes) – 17.5% each
- 2 x Written Take-Home Assignment (300 words) – 15% each

Preliminary Reading

Indicative Reading List:

Rizzo, G. and Ziglio, L. (2014), Nuovo Espresso: Libro Studente 1 (A1). Alma Edizioni: Firenze.

Balli, M. and Rizzo, G. and Ziglio, L. (2014), Nuovo Espresso: Libro Studente 2 (A2). Alma Edizioni: Firenze.

Oxford Compact Italian Dictionary. (2013) Oxford: OUP.

Oxford Italian Mini Dictionary. (2011) Oxford: OUP.

Pre-requisites

None.

Synopsis *

This is an intensive module for absolute beginners, Post-GCSE students and students who have not yet mastered level A2 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level A2. The emphasis in this course is on acquiring a sound knowledge of the structure of the language as well as basic vocabulary and cultural insights while developing the speaking, listening, reading and writing skills.

IT308		Italian Lower Intermediate B1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 60

Learning Outcomes

- 8.1 Understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc.;
- 8.2 Understand texts that consist mainly of high frequency every day or job-related language and most texts likely to be encountered whilst travelling in an area where the language is spoken;
- 8.3 Deal with most situations likely to arise whilst travelling in an area where the language is spoken and enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events);
- 8.4 Write simple connected texts on topics which are familiar or of personal interest, incl. letters, describing experiences and impressions;
- 8.5 Demonstrate knowledge and understanding of Italian culture;
- 8.6 Get by, with sufficient grammar to express themselves with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events;
- 8.7 Demonstrate improved confidence in the interpretation of texts in another language.

Method of Assessment

- Oral ICT (in groups, 5 minutes) – 17.5%
- Listening Comprehension ICT (30 minutes) – 17.5%
- 2 x Grammar ICT (40 minutes) – 17.5% Each
- 2 x Written Assignments (300 words) – 15% Each

Preliminary Reading

Indicative Reading:

Balli, M. and Rizzo, G. and Ziglio, L. (2014), *Nuovo Espresso: Libro Studente 3 (B1)*. Alma Edizioni: Firenze.
 (2013), *Oxford Compact Italian Dictionary*. Oxford: OUP.
 (2011), *Oxford Italian Mini Dictionary*. Oxford: OUP.

Pre-requisites

Prerequisite: Ability in Italian language equivalent to Level A2 of the CEFR (typically achieved with an A-Level in Italian)

Synopsis *

This module is for Post-A-level students and students who have mastered level A2 but not yet B1 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level B1. The emphasis in this course is on furthering knowledge of the structure of the language as well as vocabulary and cultural insights while further developing the speaking, listening, reading and writing skills.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

IT312 An Introduction to Italian Cinema: Neorealism and Its Legacy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	Marlow-Mann Dr A

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge of the core production of neorealism (by Rossellini, De Sica and Visconti), arguably the most influential style of Italian cinema, and the way it diverges from classical Hollywood and films of the Fascist era.

Demonstrate knowledge and understanding of the connection between neorealism and its social and historical context.

Demonstrate knowledge of the theoretical notions of realism in the cinema and apply these to the films studied on the course.

Demonstrate knowledge and understanding of the legacy of neorealism in a range of Italian films from Italy and around the world from the 1950s and beyond.

Method of Assessment

100% Coursework:

Essay 1 (1,500 words) – 40%

Essay 2 (1,500 words) – 40%

Presentation (20 minutes) – 20%

Preliminary Reading

Indicative Reading List:

- Bazin, A. (2011). *André Bazin and Italian Neorealism*. New York/London: Continuum.
- Bondanella, P. (1989). *Italian Cinema from Neorealism to the Present*, London: Continuum.
- Brunette, P. (1996). *Roberto Rossellini*. Berkeley/ Los Angeles/London: University of California Press.
- Curle, H. and Snyder, S. (2000). *Vittorio De Sica: Contemporary Perspectives*. Toronto/Buffalo/London: University of Toronto Press.
- Ginsborg, P. (1990). *A History of Contemporary Italy. Society and Politics 1943 1988*, London: Penguin.
- Haaland, T. (2012). *Italian Neorealist Cinema*. Edinburgh: Edinburgh University Press.
- Marcus, M. (1986). *Italian Film in the Light of Neorealism*, Princeton: Princeton University Press
- Nowell-Smith, G. (2003). *Luchino Visconti*. London: British Film Institute.
- Shiel, M. (2006). *Italian Neorealism: Rebuilding the Cinematic City*. London: Wallflower.

Pre-requisites

None

Synopsis *

In the decade between 1943-1952, Italian cinema produced a series of films that departed dramatically from the traditions of mainstream cinema (both that of Hollywood and that produced under Fascism). These 'Neorealist' films were enormously influential around the world and had a lasting impact on film technique and style. This course will introduce students to the study of Italian cinema through an exploration of Neorealism – arguably the most significant 'movement' in Italian film history – and the work of several of the major Italian filmmakers involved in the movement (e.g. Rossellini, De Sica, Visconti).

In particular the course will consider:

- How to analyse a film, in terms of narrative, technique and style..
- The ways in which Neorealism constituted an alternative mode of practice to that of mainstream cinema (e.g. Hollywood) and the ways in which it rejected the tenets of the cinema of the Fascist era.
- The notion of realism in the cinema, in particular through the work of theorists such as André Bazin and Cesare Zavattini, and the ways in which this concept can be applied to the films studied.
- The social and political upheavals of wartime and post-war Italy and how these were reflected and negotiated in film.
- How and why Neorealism ended in the early 1950s and the ways in which its legacy is reflected in later Italian films.

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IT315		An Introduction to Italian Modernity				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Marlow-Mann Dr A
3	Canterbury	Autumn	C	15 (7.5)	60% Exam, 40% Coursework	Marlow-Mann Dr A
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate a broad understanding of the socio-historical and cultural background of Italian Literature and Culture from the Unification (1861) to the late 20th century.

Demonstrate understanding of a variety of texts by some of the most important writers and intellectuals in modern and contemporary Italian literature.

Analyse set texts in detail.

Demonstrate knowledge and understanding of the ways in which Italian social and political history is manifested in the set texts.

Method of Assessment

100% coursework:

Essay 1 (1,500 words) – 40%

Essay 2 (1,500 words) – 40%

Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List:

Clark, M. (1984). *Modern Italy (1861-1995)*. London: Longman.

Ginsborg, P. (1990). *A History of Contemporary Italy. Society and Politics 1943-1988*. London: Penguin.

Gordon, R. (2005). *An Introduction to Twentieth-Century Italian Literature: A Difficult Modernity*. London: Duckworth.

Pasolini, P.P. (1983). *Lutheran Letters*. Carcanet New Press.

Tomasi di Lampedusa, G. (1993). *The Leopard*. London: Harvill.

Vittorini, E. (2004). *Conversations in Sicily*. Edinburgh: Canongate.

Pre-requisites

None

Synopsis *

This module aims to introduce students to Italian literature and culture from the Unification to the late 20th century. It will explore the principal historical events of this period (e.g. the Risorgimento, Fascism, the Second World War and the birth of the new Republic, the 'economic miracle', the 'years of lead' and the Berlusconi era) and examine how these periods have been interpreted by a number of key literary authors, artists and intellectuals such as Di Lampedusa, Vittorini and Pasolini. Particular emphasis will be placed on the relationship between Italian literature and social and political history.

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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

Learning Outcomes

By the end of the module students should be able to perform at Level A1/A2 of the Common European Framework and:

- 1) understand short, simple messages and announcements;
- 2) read short simple texts and find specific information;
- 3) communicate in simple, routine situations.

Method of Assessment

100% Coursework.

Preliminary Reading

Indicative Reading List:

Português XX1, Tavares Edições Técnicas Lidel, ISBN: 9727571387; + Livro do Aluno 1.

Restrictions

Available as a wild module.

Synopsis *

Key grammatical structures and cultural background will be taught through the means of purpose designed Portuguese language course books, video and audio materials. Students will also have access to these materials and Portuguese television channels for self-study in the media lab.

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 hours per week.

Learning Outcomes

By the end of the module students should be able to perform at Level A2 of the Common European Framework. Upon successful completion of the module students should be able to:

- 1) understand short, simple messages and announcements;
- 2) read short simple texts and find specific information;
- 3) communicate in simple, routine situations;
- 4) write simple notes, messages and short personal letters.

Method of Assessment

100% Coursework.

Preliminary Reading

Indicative Reading List:

Português XX1, Livro do Aluno. 2 Tavares Edições Técnicas Lidel, ISBN: 9727573088.

Preliminary Reading: B. Fausto- A concise History of Brazil and J. Rocha- Brazil in Focus.

Pre-requisites

LA300 Learning Portuguese 1A or equivalent.

Restrictions

Available as a wild module.

Synopsis *

Key grammatical structures and cultural background will be taught through the means of purpose designed Portuguese language course books, video and audio materials. Students will also have access to these materials and Portuguese television channels for self-study in the media lab.

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LL302		The Structure of Language				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	D'Elia Dr S

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate understanding of the major characteristics of English grammar;
Select and apply appropriate terminology to describe and analyse the structure and systems of English words, phrases, and clauses (e.g. grammatical class, phrase, clause, aspect, adjunct, complement, transitivity);
Demonstrate understanding of the properties and subclasses of words, structures and longer stretches of language used to convey meaning;
Demonstrate an awareness of the nature of theory, and what constitutes an explanation;
Analyse and compare styles of writing and speech according to grammatical knowledge;
Account for the implications of specific grammatical choices writers/speakers make in terms of their phrase structure and the subsequent effect on the reader/listener;
Apply grammatical understanding in order to improve the quality of their written texts;
Demonstrate a sensitivity to the social, cultural and political issues, which surround the use of language.

Method of Assessment

Main assessment methods

- Written Assignment 1 – 30%
- Written Assignment 2 – 30%
- 10 x Online Quizzes – 20% (2% each)
- In-Course Test (45 minutes) – 20%

Preliminary Reading

Indicative Reading List

Biber, D., S. Conrad & G. Leech (2002). Longman Student Grammar of Spoken and Written English. London: Longman.
Burton-Roberts, N. (2016). Analysing Sentences: An Introduction to English Syntax. London: Longman.
Crystal, D. (2004). Making Sense out of Grammar. London: Longman.
Crystal, D. (2017). Making Sense: The Glamorous Story of English Grammar. London: Profile Books.
Huddleston, R. & G. K. Pullum (2005). A Student's Introduction to English Grammar. Cambridge: Cambridge University Press.
Quirk, R. (1985). A Comprehensive Grammar of the English Language. London: Longman.
Tallerman, M. (2015). Understanding Syntax. Fourth Edition. Oxon: Routledge

Pre-requisites

None

Synopsis *

This module will focus specifically on the level of language we call grammar. Each week 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 be provided with analytical tools for understanding and constructing arguments about linguistic structure (e.g. morpho-syntactic tests, constituency tests). Through being provided with a conceptual framework for description and analysis, 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. 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 and provides them with analytical skills for understanding language and language-related behaviour. Likewise, the module is also useful for students wanting to improve their writing in an academic context as well as those contemplating a career in publishing, journalism or teaching, in which the ability to express oneself accurately and succinctly is essential.

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LL303		Sounds of English				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Callanan Dr V

Availability

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate confidence using the basic terminology of phonetics and phonology as they apply to English;
Recognise and describe the phonemes of English;
Use with confidence phonetic symbols relevant to Standard Southern British English and other varieties;
Understand how the English phonological system is structured, and recognise some of the important phonotactic and phonological rules of English;
Recognise and describe variation at the phonetic/phonological levels in different varieties of English;
Understand the basics of higher-level speech phenomena of English.

Method of Assessment

This module will be assessed by 100% coursework.

- Group Presentation (15 minutes) – 20%
- Online Test (90 minutes) – 80%

Preliminary Reading

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

Catford, J. (2010). *A Practical Introduction to Phonetics*. Oxford: OUP.

Hughes A., Trudgill P., Watt D. (2012). *English Accents and Dialects: An Introduction to Social and Regional Varieties of English in the British Isles*. London: Routledge.

McMahon, A. (2002). *Introduction to English Phonology*. Edinburgh: EUP.

Ogden, R. (2017). *An Introduction to English Phonetics*. Edinburgh: EUP.

Pre-requisites

None

Synopsis *

This module will begin by offering a basic 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 symbols of the International Phonetic Alphabet (IPA) 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 phonotactics and other phonological rules of English. At the end of the term, basic prosodic concepts such as stress, rhythm, intonation and phrasing will be discussed. The main focus of the module will be on the standard variety of English spoken in the UK (often referred to as Received Pronunciation, or RP), but phonetic and phonological variation in non-UK and non-standard varieties of English will also be discussed (rhotic vs. non-rhotic varieties; luck-look merger).

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LL304 Language, Self and Society						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	60% Exam, 40% Coursework	Hornsby Dr D

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Understand and use the basic conceptual terminology of sociolinguistics (e.g. variable, diglossia, code-switching, style, register, variety);

Show how language and social factors are inter-related;

Understand the significance of sociolinguistic data as presented in charts and graphs;

Evaluate critically the social bases for linguistic value judgements;

Understand the technical (and ethical) problems of sociolinguistic data collection.

Method of Assessment

Main assessment methods

This module will be assessed by 40% coursework and 60% examination.

- Essay (1,500 words) – 30%
- Group Presentation (15 minutes) – 10%
- Examination (2 hours) – 60%

Preliminary Reading

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

Blake, B. (2008) All About Language. Oxford: Oxford University Press.

Fasold, R. (2004) The Sociolinguistics of Society. Oxford: Blackwell.

Milroy, L. & M. Gordon (2003) Sociolinguistics: Method and Interpretation. Oxford: Blackwell.

Wardhaugh, R. & J. Fuller (2015) An Introduction to Sociolinguistics (Seventh edition). Oxford: Wiley.

Trudgill, P. (2005) Sociolinguistics (Fifth edition). London: Penguin.

Pre-requisites

None

Synopsis *

The course offers an introduction to major themes in sociolinguistics. It will begin by exploring how our notions of 'language', 'dialect' or 'style' are constructed, and from there explore notions of 'correctness' in language, and their origins. It will then consider how social relationships are reflected and encoded in different languages, for example in kinship terms, terms of address, or politeness forms, and how individuals are placed – or place themselves – socially through their linguistic choices.

The middle part of the module will explore language variation and change, and the social parameters which correlate with them. It will conclude by analysing issues arising from the interplay between language and identity in multilingual societies: bi- and multilingualism, code-switching, language death and its causes, language revival and language revitalisation.

LL305		Meaning and Discourse				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Kapogianni Dr E

Availability

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Understand concepts and terminology used to account for the way in which meanings are conveyed in discourse;
- Reflect on the distinction between linguistically encoded meaning (semantics) on the one hand and context-dependent and discourse-dependent interpretation (pragmatics/discourse analysis) on the other, using examples from real data;
- Approach a variety of themes surrounding the nature of meaning;
- Explore a number of distinct established core theoretical frameworks used to account for word meaning and lexical relations;
- Demonstrate familiarity with distinctions between propositional content and illocutionary force, and theories of sentence meaning and sentence relations;
- Investigate varying relationships between speaker and addressee in different kinds of speech events;

Method of Assessment

- Take-home Assignment 1 (1,000 words) – 40%
- Take-home Assignment 2 (1,500 words) – 60%

Preliminary Reading

11. Reading list (Indicative list, current at time of publication. Reading lists will be published annually)
 Birner, B. (2012). Introduction to Pragmatics. Oxford: Blackwell.
 Johnstone, B. (2017). Discourse Analysis. Third Edition. Oxford: Blackwell.
 Saeed, J (2015). Semantics. Fourth Edition. Oxford: Blackwell.
 Valenzuela, J. (2017). Meaning in English: An Introduction. Cambridge: CUP.

Pre-requisites

None

Synopsis

This module introduces linguistic approaches to the study of meaning and communication, emphasising the processes of decoding and inference through which interpretations are constructed. Relevant theoretical work in the fields of semantics and pragmatics is outlined, discussed and evaluated critically. Students explore intersections and differences between verbal meaning and meaning construction in both spoken and written discourse. The module also explores controversies over utterance or text meaning, connecting debates about how meanings are constructed with questions pertaining to boundaries of reasonable or warranted interpretation.

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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	Scott Dr J

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Select and apply precise stylistic strategies to analyse poetry, prose and drama texts;
Analyse the linguistic and stylistic choices a writer makes to create meaning and effect programme outcomes;
Demonstrate an understanding of the interconnections between English literature and language;
Critically evaluate theories of stylistics;
Develop strategies towards more effective close reading of poetry, prose and drama texts.

Method of Assessment

Main assessment methods

- Essay 1 (1,000 words) – 15%
- Essay 2 (1,500 words) – 25%
- Examination (2 hours) – 60%

Preliminary Reading

Indicative Reading List:

Astley, N. (ed.) (2004). *Being Alive*. Tarsnet: Bloodaxe Books.
Carver, R. (1999). *Cathedral*, London: The Harvill Press.
Churchill, C. (1991). *Top Girls*. London: Methuen Student Edition.
Joyce, J. (1992). *Dubliners*, London: Penguin Classics.
Verdonk, P. and JJ Weber (1995). *Twentieth Century Fiction: From Text to Context*, London: Routledge.
Wales, K (2001). *A Dictionary of Stylistics (2nd edition)*, London: Longman.

Synopsis *

The module introduces students to the study of Stylistics as a systematic way to explore and analyse literary texts. Particular aspects of the structure of English will be related to literary texts from the three main genre. The first block considers linguistic choice and its relation to style and meaning, the levels of language, sound meaning and effect in poetry and figurative language and metaphor; the second block examines style and style variation in prose fiction, point of view and speech and thought presentation; the third block examines conversational structure and character, discourse structure and strategies, and impoliteness and characterisation in drama text. The lectures introduce theoretical and methodological material and the seminars enable the student to produce their own analyses with reference to specific stylistic features.

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LL309		Global Englishes				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	D'Elia Dr S
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Describe the relationship between the spread of English and global events;
Understand language issues in multilingual and multicultural societies, including issues pertaining to language planning and policy;
Recognise the influence of other languages on English, drawing upon theories of language genesis, acquisition, sociolinguistics and discourse;
Identify differences between British English, American English and other varieties of Englishes around the world;
Analyse the influence of other languages on English;
Compare varieties of English across the world from a range of perspectives: historical, morphosyntactical and discorsal.

Method of Assessment

Project/Assignment (2,000 words) – 80%

Group Presentation (15 minutes) – 20%

Preliminary Reading

Indicative Reading List

Crystal, D (any edition). English as a Global Language, Cambridge University Press
Davies, D. (2005). Varieties of Modern English: An Introduction London: Pearson Longman
Kachru, B.B. (1992). The Other Tongue: English across Cultures, Urbani: University of Illinois
Kachru, Y. and Smith, L.E. (2008). Cultures, Contexts, and World Englishes, London: Taylor & Francis
Kirkpatrick, A. (2007). World Englishes, Cambridge: CUP
Mesthrie, R. and Bhatt, R.M. (2008). World Englishes, Cambridge: CUP
Schneider, E.W. (2007). Postcolonial English, Cambridge: CUP

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 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.

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LL310 Foundations of Language 1: Sounds and Words						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	100% Coursework	
2	Canterbury	Autumn	C	30 (15)	60% Exam, 40% Coursework	
2	Canterbury	Spring	C	30 (15)	100% Coursework	
2	Canterbury	Spring	C	30 (15)	60% Exam, 40% Coursework	

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successful completion of this module, students will be able to:

- 11.1 Understand and use with confidence the basic terminology of phonetics, phonology and morphology as they apply to English (phoneme, allophone, complementary distribution, morpheme, allomorph);
- 11.2 Recognize and describe the phonemes of English;
- 11.3 Understand and use with confidence IPA symbols relevant to English and other languages;
- 11.4 Understand how the English phonological system is structured, and recognise some of the important phonotactic and phonological rules of English;
- 11.5 Recognize and describe variation at the phonetic/phonological levels in different varieties of English;
- 11.6 Understand the basic principles of word-formation, and notably the distinction between derivational and inflectional morphology.

Method of Assessment

100% Coursework:

Online test (phonetics/phonology): 40% (90 min)

Group Presentation: 20% (15 min)

In-class test: 40% (60 min)

Preliminary Reading

Indicative Reading List

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

Fromkin, V., Rodman, R. & Hyams, N. (2011 and previous editions). 'Morphology: The words of language' in *An introduction to language*. Boston: Wadsworth.

Ladefoged, P., & Johnson, K. (2011). *A course in phonetics* (Sixth edition.). Boston, MA: Wadsworth/Cengage Learning.

Matthews, P. H. (1990) *Morphology*. Cambridge: Cambridge University Press.

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

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

Pre-requisites

None

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.

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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	
2	Canterbury	Autumn	C	30 (15)	70% Coursework, 30% Exam	
2	Canterbury	Spring	C	30 (15)	60% Exam, 40% Coursework	
2	Canterbury	Spring	C	30 (15)	70% Coursework, 30% Exam	

Contact Hours

This module will be taught in two sessions, consisting of one lecture and one two hour-seminar.

Learning Outcomes

Students who successfully complete this module will be able to:

- a) Understand the major characteristics of English grammar
- b) Select and apply appropriate terminology to describe and analyse the structure and systems of English, e.g. noun, verb, clause, phrase, aspect, adjunct, complement
- c) Understand the properties of words, structures and longer stretches of language used to convey meaning
- d) Develop an awareness of the nature of theory and what constitutes an explanation
- e) Understand concepts and terminology used to account for the way in which meanings are conveyed, focusing on the distinction between linguistically encoded meaning (semantics) and context-dependent interpretation (pragmatics)
- f) Explore a number of distinct established core theoretical frameworks used to account for word meaning and lexical relations, including decompositional accounts and those based on meaning postulates
- g) Demonstrate familiarity with distinctions between propositional content and illocutionary force, and theories of sentence meaning and sentence relations

Method of Assessment

Assessment is 70% coursework 30% Exam

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

Synopsis *

This module introduces linguistic approaches to the study of language structure, language meaning and communication. For language structure, the module provides an overview of the major grammatical properties of English (e.g. lexical classes, grammatical functions, phrase and sentence structure), and provides students with analytical tools for understanding and constructing arguments about linguistic structure (e.g. morpho-syntactic tests, constituency tests). For meaning, the module introduces students to lexical semantics (the meanings of words and characteristics of word classes) and sentential semantics (how the meanings of words and phrases combine to create propositional meaning). In addition, the module covers introductory topics in pragmatics, focusing on context dependence and the differences between semantic and pragmatic meaning. The relationships among related but distinct notions such as grammar, inference, and communication are discussed throughout. The module is particularly useful for students who are studying linguistics, psychology, anthropology, language(s), or literature, as it provides them with analytical skills for understanding language and language-related behavior.

This module introduces linguistic approaches to the study of language structure, language meaning and communication. For language structure, the module provides an overview of the major grammatical properties of English (e.g. lexical classes, grammatical functions, phrase and sentence structure), and provides students with analytical tools for understanding and constructing arguments about linguistic structure (e.g. morpho-syntactic tests, constituency tests). For meaning, the module introduces students to lexical semantics (the meanings of words and characteristics of word classes) and sentential semantics (how the meanings of words and phrases combine to create propositional meaning). In addition, the module covers introductory topics in pragmatics, focusing on context dependence and the differences between semantic and pragmatic meaning. The relationships among related but distinct notions such as grammar, inference, and communication are discussed throughout. The module is particularly useful for students who are studying linguistics, psychology, anthropology, language(s), or literature, as it provides them with analytical skills for understanding language and language-related behaviour

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LL312 Grammar for Everyone						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Bailey Dr L

Contact Hours

Total contact hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate knowledge of key grammatical concepts;

Interpret and describe language data (with accompanying gloss and translation where appropriate);

Compare the grammar of Latin and English;

Apply their grammatical knowledge to the comparative analysis of other languages.

Method of Assessment

Main assessment methods

- In-Course Test (45 minutes) – 20%
- Mini-assessment 1 (equivalent to 300 words) – 10%
- Mini-assessment 2 (equivalent to 300 words) – 10%
- Take-home Assignment (1,500 words) – 60%

Pre-requisites

None

Restrictions

None

Synopsis *****

This module will introduce students to key concepts in grammar, especially as exemplified by Latin and English and with reference to other languages as appropriate. The module will cover topics such as verbal tense and aspect, nominal case and gender, agreement, and word order. Students will be provided with the terminology and skills to describe these concepts as they encounter them in language samples. Students will not be required to learn the Latin language, but to understand the grammatical features they encounter during the course of the module. Students will also learn about the development and meaning of grammatical terminology. Skills and knowledge gained on this module will be of use in language learning and in linguistic description and analysis, and for that reason it is recommended for those taking modules in English Language and Linguistics, Classical and Archaeological Studies, or Ancient History.

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LL313 Foundations of Linguistics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Kapogianni Dr E
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate understanding of the goals and main principles of the discipline of Linguistics;
Demonstrate understanding of the history and development of the discipline of Linguistics;
Demonstrate understanding of, and reflect upon, core concepts and debates within the discipline of Linguistics;
Recognise the levels of linguistic analysis, their objects of study, and their interfaces;
Demonstrate understanding of the methodological underpinnings of linguistic theory.

Method of Assessment

- Critical Reading Exercise (1,000 words) – 35%
- Essay Plan with Bibliography (1,000 words) – 40%
- Online Test (90 minutes) – 25%

Preliminary Reading

Indicative Reading List:

Akmajian, A., A.K. Farmer, L. Bickmore, R.A. Demers, and R.M. Harnish (2017). *Linguistics: An Introduction to Language and Communication* (7th Edition). Cambridge: MIT Press.
Bauer, L. & P. Trudgill (1998). *Language Myths*. London: Penguin Group.
Blake, B. (2008). *All About Language*. Oxford: OUP.
Crystal, D. (2005). *How Language Works*. NY: Penguin Group.
Hornsby, D. (2014). *Linguistics: A Complete Introduction*. London: John Murray Learning.
Mihaliček, V. and Christin Wilson. 2016. *Language Files: Materials for an Introduction to Language and Linguistics* (12th Edition). Columbus: Ohio State University Press.
Yule, G. (2016). *The Study of Language* (6th Edition). Cambridge: CUP.

Synopsis

This module presents and discusses the properties of human language, explaining how the discipline of Linguistics investigates and theorises about these properties. It familiarises the students with the goals and principles of Linguistics, as well as their development over the years. Students will also learn about core concepts and debates (e.g. language universals, relationship between language and cognition).

LS300		Spanish Lower Intermediate B1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 60

Learning Outcomes

- 8.1 understand in listening comprehension the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc.;
- 8.2 understand texts that consist mainly of high frequency every day or job-related language and most texts likely to be encountered whilst travelling in an area where the language is spoken in reading comprehension;
- 8.3 deal with most situations likely to arise whilst travelling in an area where the language is spoken and enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events);
- 8.4 write simple connected texts on topics which are familiar or of personal interest, including letters, describing experiences and impressions;
- 8.5 demonstrate knowledge and understanding of Spanish culture;
- 8.6 express themselves, with sufficient grammar, without hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events;
- 8.7 express themselves, with sufficient vocabulary, without hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events.

Method of Assessment

- Oral ICT (in groups, 5 minutes) – 17.5%
- Listening Comprehension ICT (30 minutes) – 17.5%
- 2 x Grammar ICT (40 minutes) – 17.5% Each
- 2 x Written Assignments (300 words) – 15% Each

Preliminary Reading

Indicative Reading List:

Balli, M. and Rizzo, G. and Ziglio, L. (2014), *Nuovo Espresso: Libro Studente 3 (B1)*. Alma Edizioni: Firenze.
 (2013), *Oxford Compact Spanish Dictionary*. Oxford: Oxford University Press.
 (2011), *Oxford Spanish Mini Dictionary*. Oxford: Oxford University Press.

Pre-requisites

Prerequisite: Ability in Spanish language equivalent to Level A2 of the CEFR (typically achieved with an A-Level in Spanish).

Synopsis *

This module is for Post-A-level students and students who have mastered level A2 but not yet B1 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level B1. The emphasis in this course is on furthering knowledge of the structure of the language as well as vocabulary and cultural insights while further developing the speaking, listening, reading and writing skills..

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS302		Spanish Beginners A1-A2 (Intensive)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Whole Year	C	30 (15)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 80

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment);
- 8.2 understand short, simple texts, including letters and everyday material (e.g. advertisement, menus, timetables) related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment);
- 8.3 communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- 8.4 communicate in writing in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- 8.5 demonstrate knowledge and understanding of key cultural aspects;
- 8.6 use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- 8.7 use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, shopping, local geography, employment).

The subject specific learning outcomes comply with the requirements/specifications for the Common European Framework of Reference for Languages, level A2.

Method of Assessment

- Oral ICT (in groups, 5 minutes) – 17.5%
- Listening Comprehension ICT (30 minutes) – 17.5%
- 2 x Grammar ICT (40 minutes) – 17.5% each
- 2 x Written Take-Home Assignment (300 words) – 15% each

Preliminary Reading

Indicative Reading List:

Rizzo, G. and Ziglio, L. (2014), Nuovo Espresso: Libro Studente 1 (A1). Alma Edizioni: Firenze.
Balli, M. and Rizzo, G. and Ziglio, L. (2014), Nuovo Espresso: Libro Studente 2 (A2). Alma Edizioni: Firenze.
Oxford Compact Spanish Dictionary. (2013) Oxford: Oxford University Press.
Oxford Spanish Mini Dictionary. (2011) Oxford: Oxford University Press.

Synopsis *

This is an intensive module for absolute beginners, Post-GCSE students and students who have not yet mastered level A2 of the Common European Framework of Reference for Languages (CEFR). On successfully completing the module students will have mastered level A2. The emphasis in this course is on acquiring a sound knowledge of the structure of the language as well as basic vocabulary and cultural insights while developing the speaking, listening, reading and writing skills.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS308		The Modern Latin American Short Story				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Demonstrate knowledge and understanding of Latin American history and culture of the nineteenth and twentieth centuries;
- 8.2 Demonstrate knowledge of selected twentieth-century prose works that both reflect and create Latin American history and culture;
- 8.3 Demonstrate close reading and analytical skills, including the application of critical thinking to the study of Latin American literature.

Method of Assessment

- Essay 1 (2,000 words) – 50%
- Essay 2 (2,000 words) - 50%

Preliminary Reading

Indicative Reading List

Cabrera, L. (2005). Afro-Cuban Tales. Nebraska: Bison Books
Cortázar, J. (1985). Blow-Up And Other Stories. New York: Random House
García Márquez, G. (2014). Collected Stories. London: Penguin
Rulfo, J. (1971). The Burning Plain. Austin: University of Texas Press

Synopsis *

This module offers an introduction to the history and culture of Latin America through a reading of short stories from different regions. Links are made between political events and circumstances, such as the Mexican Revolution and the subsequent Cristero Rebellion, 'La Violencia' of Colombia, the literary 'Boom' of the 1960s, and cultural genres, such as political writing and Magical Realism, in order to highlight how different writers explore key issues affecting their countries. The module begins by outlining common themes in Latin American literature, such as the experience of colonialism, independence indigenismo, and mestizaje, and the question of identity in a post-colonial context. It then focuses on individual short stories and explores the ways in which they communicate these themes.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS310		Catalan Beginners A1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Roser i Puig Dr M

Contact Hours

Total Contact Hours: 30.

Learning Outcomes

- 1 Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
- 2 Understand short, simple texts, including letters and everyday material related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
- 3 Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- 4 Communicate in writing in simple and routine tasks requiring basic communication of information on familiar and routine matters;
- 5 Demonstrate understanding of key aspects of the culture of the target languages (e.g. food, festivities);
- 6 Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- 7 Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure).

The subject specific learning outcomes are according to the requirements/specifications for the Common European Framework of Reference for Languages, level A1.

Method of Assessment

- Group Oral In-Course Test (5 minutes) – 20%
- Listening Comprehension In-Course Test (40 minutes) – 20%
- Written Grammar In-Course Test (40 minutes) – 20%
- Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative Reading List

BADIA, D. (1998), *Llengua catalana nivell llindar 1*, Vic: Edicions l'Alber

Pre-requisites

None

Restrictions

Cannot be taken by stage 1 Single Honours Hispanic Studies students (compulsory at stage 2).

Synopsis *

This module concentrates on listening, reading and speaking, and will also introduce writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the Catalan language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS311		Catalan Beginners A2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	Marti-Balcells Dr A

Contact Hours

Total Contact Hours: 30

Learning Outcomes

- 1 Understand sentences and expressions related to areas of immediate relevance (e.g. personal and family information, school/work, leisure, general culture);
- 2 Understand simple texts of variable length, including letters and everyday material related to areas of immediate relevance (e.g. personal and family information, school/work, leisure, general culture);
- 3 Communicate verbally in simple and routine tasks requiring direct exchange of information on familiar and routine matters, as well as articulating personal opinions;
- 4 Communicate in writing in simple and routine tasks requiring communication of information on familiar and routine matters, as well as articulating personal opinions;
- 5 Demonstrate knowledge and understanding of key aspects of the culture of the target language (e.g. food, festivities);
- 6 Use basic grammar in simple and routine tasks requiring direct communication of information on familiar and routine matters, as well as articulating personal opinions;
- 7 Use high frequency vocabulary related to areas of immediate relevance (e.g. personal and family information, school/work, leisure, general culture).

The subject specific learning outcomes are according to the requirements/specifications for the Common European Framework of Reference for Languages, level A2.

Method of Assessment

- Group Oral In-Course Test (5 minutes) – 20%
- Listening Comprehension In-Course Test (40 minutes) – 20%
- Written Grammar In-Course Test (40 minutes) – 20%
- Guided Comprehension Assignment (1,500 words) – 40%

Pre-requisites

Prerequisite: HISP3100 (LS310) or equivalent to Level A1 of the CEFR (typically achieved with an A-Level in Spanish).

Restrictions

Cannot be taken by stage 1 Single Honours Hispanic Studies students (compulsory at stage 2).

Synopsis *****

This module concentrates on listening, reading, speaking, and also basic writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the Catalan language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS312		Introduction to Hispanic Culture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Ogden Dr R
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Ogden Dr R

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate a sound basic knowledge of key figures and events in Spanish and Spanish American history from their origins to the end of the 20th century;

Demonstrate an understanding of the key factors influencing social and political change during this period;

Place social, political and artistic events in a historical context;

Make an informed response to, and evaluate critically a range of texts and topics representative of main historical and cultural movements in Spain and Spanish America.

Method of Assessment

Essay 1 (2,000 words) – 50%

Essay 2 (2,000 words) – 50%

Preliminary Reading

Indicative Reading list:

Davies, C. (2002). *Hispanic Studies. The Essential Companion*. London: Routledge

Williamson, E. (2009). *The Penguin History of Latin America*, London: Penguin

Barton, S. (2009). *A History of Spain*, London: Palgrave

Pre-requisites

Co-requisite: HISP3020 – Spanish Beginners A1-A2 (Intensive); or HISP3000 – Spanish Lower Intermediate B1

Synopsis ***/span>**

The module aims to provide students with a general understanding of the development of the Spain, the Spanish American nations, and their cultures, in order to establish the general historical and cultural framework.

The key periods covered include the emergence of the Spanish nation (711-1492); the Spanish Golden Age; the emergence of Spanish America (1492-1812); 19th Century Spain and 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 20th Century (1898-1975); Transition to a Modern Spain (1975-2000); and Modern Spanish America (1975-2000).

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS314		Spanish Beginners A1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
- 8.2 Understand short, simple texts, including letters and everyday material related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure);
- 8.3 Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters;
- 8.4 Communicate in writing in simple and routine tasks requiring basic communication of information on familiar and routine matters;
- 8.5 Demonstrate understanding of key aspects of the culture of the target language (e.g. food, festivities);
- 8.6 Use basic grammar in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters;
- 8.7 Use highest frequency vocabulary related to areas of most immediate relevance (e.g. personal and family information, school/work, leisure).

Method of Assessment

- Group Oral In-Course Test (5 minutes per student) – 20%
- Listening Comprehension In-Course Test (40 minutes) – 20%
- Written Grammar In-Course Test (40 minutes) – 20% each
- Guided Comprehension Assignment (1500 words) – 40% each

Preliminary Reading

Indicative reading list:

Menendez, Mar (2014). Nuevo Prisma Fusion A1 + A2: Curso de Espanol para Extranjeros. Editorial Edinumen.
Menendez, Mar (2014). Nuevo Prisma Fusion A1 + A2: Exercises Book. Editorial Edinumen.
Oxford Spanish Dictionary (2008). Oxford: OUP.

Pre-requisites

None

Restrictions

This module is only available as a 'wild' module.

Synopsis *

This module concentrates on listening, reading and speaking, and will also introduce writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the Spanish language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS315		Spanish Beginners A2				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Spring	C	15 (7.5)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. local geography, employment, accommodation, health and illness);
- 8.2 Understand short, simple texts, incl. letters and everyday material (e.g. advertisement, menus, magazine articles, hotel webpages) related to areas of most immediate relevance (e.g. local geography, employment, holidays, consulting a doctor);
- 8.3 Communicate verbally in simple and routine tasks requiring simple and direct exchange of information on familiar and routine matters (e.g. asking where places are, finding your way around, visiting the doctor, renting an apartment);
- 8.4 Communicate in writing in simple and routine tasks requiring simple and direct communication of information on familiar and routine matters (e.g. applying for a job, booking a room by email, making an appointment);
- 8.5 Demonstrate knowledge and understanding of key aspects of the culture of the target language (e.g. food, festivities);
- 8.6 Use basic grammar in simple and routine tasks requiring direct communication of information on familiar and routine matters, as well as articulating personal opinions;
- 8.7 high frequency vocabulary related to areas of immediate relevance (e.g. personal and family information, school/work, leisure, general culture).

Method of Assessment

- Group Oral In-Course Test (5 minutes per student) – 20%
- Listening comprehension In-Course Test (40 minutes) – 20%
- Written Grammar In-Course Test (40 minutes) – 20%
- Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative reading list:

Menendez, Mar (2014). Nuevo Prisma Fusion A1 + A2: Curso de Espanol para Extranjeros. Editorial Edinumen.
Menendez, Mar (2014). Nuevo Prisma Fusion A1 + A2: Exercises Book. Editorial Edinumen.
Oxford Spanish Dictionary (2008). Oxford: OUP.

Pre-requisites

HISP3140 (LS314) – Spanish Beginners A1 or an ability to demonstrate CEFR A1 level of Spanish

Restrictions

This module is only available as a 'wild' module.

Synopsis *

LS315 concentrates on listening, reading, speaking, and also basic writing. These various elements will facilitate students' achievement of the intended learning outcomes by developing their communication, reading, writing and general knowledge of the Spanish language. Students are encouraged to use resources specially selected for them and which are available online through Moodle.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS316		Spanish Lower Intermediate B1.1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Fiorucci Dr W

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- 8.1 Understand the main points of clear standard speech on familiar matters regularly encountered in work, school, and leisure with little or no hesitation;
- 8.2 Understand texts that consist mainly of high frequency every day or job-related language and basic texts that might be encountered whilst travelling an area where the language is spoken;
- 8.3 Deal with most situations likely to arise whilst travelling in an area where the language is spoken and enter prepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events);
- 8.4 Write texts on topics which are familiar or of personal interest, incl. letters, describing experiences and impressions (also, for instance, on current events);
- 8.5 Demonstrate knowledge and understanding of aspects of Spanish culture;
- 8.6 Get by, with sufficient grammar to express themselves with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel;
- 8.7 Demonstrate sufficient confidence in the interpretation of texts in another language.

Method of Assessment

- Group Oral In-Course Test (5 minutes per student) – 20%
- Listening Comprehension In-Course Test (40 minutes) – 20%
- Written Grammar In-Course Test (40 minutes) – 20%
- Guided Comprehension Assignment (1,500 words) – 40%

Preliminary Reading

Indicative Reading List

Alonso Raya, Rosario (2011) Gramatica Basica Del Estudiante De Espanol: Libro - Edicion Revisada Y Ampliada (New Edition).

Oxford Spanish Dictionary (2008). Oxford: OUP.

Pre-requisites

Prerequisite: A-Level in Spanish language or equivalent certification; or an ability to demonstrate CEFR A2 level of Spanish.

Restrictions

This module is only available as a 'wild' module.

Synopsis <span style =

This module concentrates on listening, reading, speaking, and writing. These various elements will facilitate students' achievement of the intended learning outcomes by furthering their knowledge and understanding of simple as well as some complex aspects of both the Spanish language and culture (art, cinema, and literature; current affairs, etc.). Students are encouraged to use resources specially selected for them and which are available online through Moodle.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

LS319 State-Building in Latin America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Sobrevilla-Perea Prof N

Contact Hours

Total Contact Hours: 20

Learning Outcomes

Demonstrate knowledge and understanding of Latin American history and culture of the 19th and 20th Centuries (particularly related to Argentina, Bolivia, Colombia, Chile, Cuba, Mexico, Peru, and Venezuela);

Analyse a variety of textual media, synthesising information from a number of sources in order to gain a coherent understanding of the subject, whilst expanding their knowledge of critical and cultural theory;

Demonstrate their ability to analyse, criticise and assess logical arguments, and to study and reach conclusions independently.

Method of Assessment

13.1 Main assessment methods

- Essay (2,000 words) – 50%
- Mid-term Assignment (2,000 words) – 50%

Preliminary Reading

Indicative reading list:

- Archer, C.I. (2000). *The Wars of Independence in Spanish America*. Wilmington, Delaware: Scholarly Resources
- Brown, M. (2008). *Informal Empire in Latin America: Culture, Commerce and Capital*. Oxford: Blackwell
- Collier, S. (2006). *Chile: The Making of a Republic, 1830-1865: Politics and Ideas*. Cambridge: Cambridge University Press
- De la Fuente, A. (2000). *Children of Facundo: Caudillo and Gaucho Insurgency during the Argentine State-formation Process (La Rioja, 1853-1870)*. Durham, N.C.: Duke University Press
- Fowler, W. & Lambert, P. (2006). *Political Violence and the Construction of National Identity in Latin America*. New York: Palgrave MacMillian
- Hamnett, B.R. (2006). *A Concise History of Mexico*. Cambridge: Cambridge University Press

Pre-requisites

None

Synopsis *

This module introduces 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 decolonisation of Cuba. It has a particular focus on the cases of Argentina, Bolivia, Colombia, Chile, Cuba, Mexico, Peru, and Venezuela. Topics include the recurrence of internal and external wars, tensions between the center and regions, the development of export markets and its links to the creation of stability, caudillismo, and the importance of ideology in state building.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

PL300 Introduction to Philosophy: Rights						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Trofimov A

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate understanding of the difference between natural and political rights;
Demonstrate understanding of the two major normative accounts of rights (the interest theory vs the choice theory);
Demonstrate understanding of fundamental questions surrounding human rights (what are they, why do we have them, are they universal?);
Demonstrate understanding of various rights that people might be thought to have and debate whether people do in fact have them (e.g. the right against social deprivation or the right to free speech);
Demonstrate understanding of the notion of a rights-bearer and debate whether various types of possible rights-bearers do in fact have anything approaching a right (e.g. animals);
Demonstrate understanding of different critiques of rights (e.g. feminist and communitarian critiques of rights);
Apply this theoretical understanding to relevant case studies (e.g. rights of future generations, animal rights).

Method of Assessment

- Essay 1 – 40%
- Essay 2 – 50%
- Seminar Participation – 10%

Preliminary Reading

Indicative Reading List

Liao, S. M. (2006), 'The Right of Children to be Loved', *Journal of Political Philosophy*, 14: 4, 420–440.
Singer P.(1989) 'All Animals are Equal', in Regan, T. and Singer. P (eds.), *Animal Rights and Human Obligations*. New Jersey: Prentice-Hall, 148-162.
Langton, R. (1993), 'Speech acts and unspeakable acts', *Philosophy and Public Affairs* 22: 4, 293-330.
Shue, H. (1996). *Basic Rights: Subsistence, Affluence and U.S. Foreign Policy*, 2nd ed. Princeton, N.J: Princeton University Press.
Nickel J. W. (2007). *Making Sense of Human Rights*. Oxford: Blackwell Publishing.
Brownlee, Kimberley (2013). 'The Human Right Against Social Deprivation', *Philosophical Quarterly* 63: 251, 199- 222.

Pre-requisites

None.

Synopsis *

This module provides an introduction to some of the key issues in the philosophy of law. All of the ideas discussed are linked by focusing on the notion of 'right'. Students will be exposed to a variety of questions and issues, such as: 'What is a right?', 'Are there such things as natural rights?', 'Is there any absolute right?', 'What is involved in saying that one has a right to free speech or a right to private property?', 'Who has a right and why?', 'Do future people have rights?', 'Do we have a right against social deprivation?' and 'Do children have a right to be loved?'.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

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	Kanterian Dr E
1	Canterbury	Autumn	C	15 (7.5)	100% Exam	Kanterian Dr E

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate familiarity with the basic terminology required for the analysis and evaluation of argument;
Demonstrate appreciation of Descartes' Method of Doubt and the 'Cognito' argument;
Demonstrate appreciation of Descartes' arguments for the existence of God;
Demonstrate appreciation of Descartes' own account of perceptual knowledge;
Demonstrate a basic understanding of Cartesian Dualism, Idealism, and Phenomenalism, as well as the main arguments for and against them.

Method of Assessment

- Essay 1 – 45%
- Essay 2 – 45%
- Seminar Performance – 10%

Preliminary Reading

Indicative reading:

Ayer, A.J. *The Central Questions of Philosophy*, London: MacMillan
Descartes, R. *Meditations on First Philosophy*, Cambridge: Cambridge University Press
Hospers, J. *Introduction to Philosophical Analysis*, London: Routledge
Kenny, A. (2006), *The Rise of Modern Philosophy*, Oxford: Oxford University Press
Russell, B. *The Problems of Philosophy*, Oxford: Oxford University Press

Synopsis *

This module begins with a critical examination of Rene Descartes' justly celebrated *Meditations on First Philosophy* (published, originally, in 1641). This work not only provides a comprehensive account of Descartes' philosophical system, but also constitutes an admirable introduction to *The Theory of Knowledge* and to *Metaphysics*. Thus, Descartes' fundamentally Rationalist account of our knowledge of the external world is duly contrasted with the Empiricist accounts offered by such Twentieth Century Philosophers as Bertrand Russell and A.J.Ayer; while Descartes' Dualism is compared with the other major metaphysical doctrines, namely, Idealism, Phenomenalism and contemporary Physicalism. The module concludes with a survey of what is, perhaps, the most perplexing of metaphysical problems, namely, *The Problem of Freewill and Determinism*.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

PL303 Introduction to Philosophy: Ethics						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Corfield Dr D
1	Canterbury	Spring	C	15 (7.5)	100% Exam	Corfield Dr D
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Corfield Dr D

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate understanding of the basic questions about the nature of moral philosophising through an examination of a range of moral thinkers and schools;

Understand the connections and differences between moral philosophy and other kinds of study, including moral anthropology;

Analyse and critically appraise logical arguments;

Plan and write a philosophical essay and build it around a coherent argument;

Demonstrate a basic knowledge of certain fundamental and enduring debates about the respective roles of reason and feeling (emotion) in moral argument and judgment;

Demonstrate a grasp of what it is for a moral theory to be objective or, alternatively, subjective, and the various senses that can be given to these terms;

Understand something of how empirical and historical accounts of moral cultures and practices bear upon issues of truth and falsity in ethics.

Method of Assessment

- Essay 1 – 30%
- Essay 2 – 60%
- Seminar Performance – 10%

Preliminary Reading

Indicative Reading List

Russ Shafer-Landau, *The Fundamentals of Ethics* (2nd ed.), Oxford University Press, 2012

Russ Shafer-Landau, *The Ethical Life* (2nd ed.), Oxford University Press, 2012.

Synopsis *

This module will introduce students to a number of big questions in ethics. The questions may include the following: What makes a life good? Is it happiness? Or is it something else? Another big question is: What makes actions right or wrong? Is it God demanding or forbidding them? Or are actions perhaps right to the extent that they serve to make lives better off, and wrong to the extent that they make lives worse off? Some philosophers have thought so. Others wonder: What if I steal money from someone so rich that my act in no way makes their life go any worse. Might it still be the case that I have acted wrongly—even if I haven't made anyone worse off? A third bit question is this: What's the status of morality? Is it, for example, the case that what's right for me might be wrong for you? Does it make any sense at all to talk about moral claims being true or false, even relative to moral communities? Might moral judgments be nothing but expressions of sentiments? Throughout the course, students will be examining these and similar questions from the point of view of a variety of philosophers, including Plato, Aristotle, John Stuart Mill, Immanuel Kant, and David Hume.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

PL305		Existentialism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Mei Dr T
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Mei Dr T

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate an understanding of existentialism and its relation to the history of philosophy;
 Demonstrate an understanding of different arguments for the nature of existence according to the concepts of being, existence, freedom, finitude, anguish and death;
 Think out, articulate and defend their views on some fundamental issues in moral philosophy;
 Formulate and express philosophical ideas both in speech and in writing;
 Engage in a close reading of some major texts of European philosophy;
 Engage critically with some basic philosophical concepts and theories in contemporary ethics;
 Present, orally and in writing, the theories articulated in philosophical texts and their own ideas and critical arguments in response to the texts.

Method of Assessment

Essay 1 – 40%
 Essay 2 – 50%
 Seminar Performance – 10%

Preliminary Reading

Indicative Reading List:

Camus, A. (1955). *The Myth of Sisyphus and Other Essays* [1942], trans. Justin O'Brien, New York: Vintage
 Heidegger, M, (1971), 'Building, Dwelling Thinking' [1952], in *Poetry, Language, Thought*, trans. Albert Hofstadter, New York: Harper & Row
 Jaspers, K. (1986). 'Existence – Existenz' [1932], in *Basic Philosophical Writings*, Athens: Ohio University Press
 Macquarrie, J. (1972). *Existentialism: An Introduction, Guide and Assessment*, Harmondsworth: Penguin
 Marcel, G, (1951). *The Mystery of Being: I. Reflection and Mystery* [1949-50], Chicago: Henry Regnery
 Sartre, J. (2000). *Being and Nothingness* [1943], trans. Hazel Barnes, London: Routledge

Pre-requisites

None

Synopsis *

This module provides an introduction to some of the main themes and ideas in the existentialist tradition. Texts studied will include works of philosophy and literature, for it is characteristic of this philosophical tradition to cross that divide. Students will study extracts from primary texts, usually including some of the following works: *The Myth of Sisyphus* (Camus), *Being and Nothingness* (Sartre), *The Mystery of Being* (Marcel), *Philosophy of Existence* (Jaspers), *Being and Time* (Heidegger), *History and Truth* (Ricoeur) and *Thus Spoke Zarathustra* (Nietzsche). The emphasis throughout will be on the philosophical significance of the ideas studied. Main themes to be studied will include: concepts of freedom, authenticity, the nature of the self, the "death of God".

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PL310 Introduction to Philosophy: Logic and Reasoning						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	Corfield Dr D
2	Canterbury	Spring	C	15 (7.5)	100% Exam	Corfield Dr D

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate an understanding of five basic logical connectives (their truth tables, their relation to their English counterparts), and an understanding of the concepts of validity, soundness and consistency;
 Demonstrate the ability to construct a truth-table and to determine the validity of simple arguments by the truth-table method, and to construct simple logical proofs for the same end;
 Demonstrate mastery of the terminology of 'necessary and sufficient conditions', 'contradiction', and 'tautology', and the ability to translate sentences from English into formal language and vice versa;
 Demonstrate the ability to recognise informal fallacies;
 Demonstrate the ability to apply all of the skills they have acquired to analyse longer arguments.

Method of Assessment

Examination – 100%

Preliminary Reading

Indicative reading:

Copi, I., Cohen, C., and McMahon, K., 2014. Introduction to Logic. 14th edition. Harlow: Pearson Education Limited.
 Fisher, A., 2004. The Logic of Real Arguments. 2nd ed. Cambridge: Cambridge University Press.
 Baggini, J. and Fosl, P., 2003. The Philosopher's Toolkit: A Compendium of Philosophical Concepts and Methods. Oxford: Blackwell.
 Hodges, W., 2001. Logic. 2nd ed. London: Penguin.

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 formal 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 short passages of philosophical argument; 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.

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PL315		Philosophical Reading and Writing (core)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Ware Dr L

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

Demonstrate understanding of some basic questions in philosophy about a range of issues

Appreciate various philosophical topics

Read analytical philosophy in a way that is considered, reflective, and imaginative

Write analytical philosophy in a way that is careful, logical, structured and coherent

Method of Assessment

Paraphrase Exercise (500 words) – 30%

Essay (1,200 words) – 30%

Public Philosophy Assignment (750 words) – 30%

Seminar Participation – 10%

Preliminary Reading

Indicative reading:

Martinich, A.P. (2005) *Philosophical Writing: An Introduction* (Oxford: Blackwell)

Warburton, N. (2004) *Philosophy: the Essential Study Guide* (London: Routledge)

Synopsis *

What do philosophers do? How do they think? 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 think, read and write as a philosopher.

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TH331		Introduction to Hinduism & Buddhism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	King Prof R

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of the richness and diversity present within specific Asian traditions and civilisation, encompassing topics such as the historical development of specific doctrines and groups, the relationship between belief, practice, and society, and the interpretation of particular religious texts and contexts;
- Describe and articulate a key concept, idea, theme or practice relevant to Hindu traditions such as bhakti, moksha, yoga, dharma etc., demonstrating an accurate and detailed understanding of the idea in its doctrinal context, and an awareness of its place within the broader development of the tradition;
- Describe and articulate a key concept, idea, theme or practice relevant to Buddhist traditions such as dukkha, anatman, bodhisattva etc., demonstrating an accurate and detailed understanding of the idea in its doctrinal context, and an awareness of its place within the broader development of the tradition.

Method of Assessment

100% Coursework:

Essay 1 (2,000 words) – 50%

Essay 2 (2,000 words) – 50%

Preliminary Reading

Flood, G. (1996). An introduction to Hinduism, Cambridge: CUP.

Harvey, P. (1990). An Introduction to Buddhism, Cambridge: CUP.

Keown, D. (2013). Buddhism – A Very Short Introduction, (2nd edition) Oxford: OUP.

Knott, Kim (1998). Hinduism: A Very Short Introduction, Oxford: OUP.

Rahula, W. (1997). What the Buddha Taught, New York: One World Publications.

Pre-requisites

None

Synopsis *

The purpose of this module is to introduce students to the Hindu and Buddhist traditions, through a consideration of their key concepts, ideas, texts and practices (such as bhakti, moksha, yoga, dharma). 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.

TH334		Religion and Sex				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

1 x 1hr lecture per week and 1 x 1hr seminar per week for 10 teaching weeks

2019-20 Humanities Undergraduate Stage 1 Module Handbook

Learning Outcomes

The aim of the course is to provide students with an historical understanding of the relationship between religion and the sexual body. By the end of the course students should be able to:

- a) appreciate the different representations of sex within religion
- b) critically evaluate the place of sex within tradition and modernity
- c) understand the centrality of the body to religious ethics and history
- d) understand the plurality and diversity of world religions
- e) use conceptual ideas to critically read religious practices

This module will contribute to the aims of the Religious Studies programme by enabling students to find out and discuss the central concepts in the history of religion, such the body and religious truth. The module enables students to practise critical thinking in relation to contemporary thinking about religion and provides a basic understanding of different religious traditions.

Method of Assessment

100% Coursework

Preliminary Reading

14. Indicative Reading List:

Akerley, B. E. 1999 *The X-Rated Bible* Feral

Bishop, C. 2000 *Sex and Spirit* Ulysses Press

Cahill, L. S. 1996 *Sex, Gender & Christian Ethics* Cambridge UP

Carr, D. 2003 *The Erotic Word* Oxford University Press

Castelli, E. & Rodman, R. Ed. 2001 *Women, Gender & Religion: A Reader*
Palgrave Macmillan

Claussen, D.S. 2002 *Sex, Religion, Media* Rowman & Littlefield

Eilberg-Schwartz, H. 1995 *God's Phallus: And Other Problems for Men and Monotheism* Beacon

Faure, B. 1998 *The Red Thread: Buddhist Approaches to Sexuality* Princeton UP

Jung, P.; Hunt, M. & Balakrishnan, R. 2000 *Good Sex: Feminist Perspectives from the World's Religions* Rutgers UP

Parrinder, G. 1995 *Sexual Morality in the World's Religions* One World

Sands, K.M. Ed. 2000 *God Forbid: Religion and Sex in American Public Life*
Oxford UP

Urban, H. B. 2003 *Tantra: Sex, Secrecy, Politics and Power in the Study of Religion* University of California Press.

Pre-requisites

None

Synopsis *

The course seeks to examine the importance of sex and the body in the 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 course 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. Areas to be covered will include the following:

1. Introduction: Sex, religion and truth
2. Ancient & Modern: The Goddess, Feminism & the Sexual Body
3. The Kama Sutra
4. Tantric Arts and Western Desire
5. The Erotic Bible: Fact or Fiction?
6. Jewish Masculinity and God's Phallus
7. Ascetic Control: Monks and Masturbation in the 4th Century CE
8. Ecstasy or Orgasm? The Case of St. Theresa
9. Sex and Enlightenment: Osho and the Sexual Revolution
10. Pleasure and Pain: Religion, Law and Purity

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TH340 Introduction to Judaism and Islam						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	Carpenedo Dr M

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Assess the importance of the Jewish and Islamic faiths for believers today;
- Demonstrate knowledge of the history, thought, culture and scriptures of these two monotheistic faiths;
- Demonstrate appreciation of what it means to be a Jew or Muslim today;
- Demonstrate understanding of the meaning of religious beliefs and practices in the two faiths;
- Demonstrate understanding the broad historical development of Jewish and Muslim religion.

Method of Assessment

Essay 1 (2,000 words) – 50%

Essay 2 (2,000 words) – 50%

Preliminary Reading

Armstrong, K. (2001) *Islam: A Short History*. London: Phoenix

Ayoub, M. (2004) *Islam: Faith and History*, London: Oneworld

De Lange, N. (2009) *An Introduction to Judaism*, 2nd edn, Cambridge: Cambridge University Press

Esposito, J. (2004) *Islam - The Straight Path*, Oxford: Oxford University Press

Satlow, M. (2006) *Creating Judaism: History, Tradition, Practice*, New York: Columbia University Press

Wright, M.J. (2012) *Studying Judaism: The Critical Issues*, London: Continuum

Pre-requisites

None

Synopsis *

This course investigates the beliefs and practices of Jews and Muslims in the world today. 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.

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

Contact Hours

Total Contact Hours: 30

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of religion in phenomenological terms.
- Assess the work of phenomenologists, sociologists and psychologists in the field of the study of religions.
- Demonstrate an ability to use and appropriate the rudimentary language used in the phenomenology, sociology, and psychology of religion.
- Apply a methodological, phenomenological, sociological and psychological perspective to the study of religion.

Method of Assessment

Annotated Bibliography (1,000 words) – 15%

Essay (3,000 words) – 35%

Examination (3 hours) – 50%

Preliminary Reading

Crawford, R. (2002). *What is Religion? Introducing the Study of Religion*, London: Routledge
Herling, B.L. (2017). *A Beginner's Guide to the Study of Religion*, London & New York: Bloomsbury
Hinnells, J. (ed.), (2005). *The Routledge Companion to the Study of Religion*, Abingdon: Routledge
Paden, W.E. (1992). *Interpreting the Sacred: Ways of Viewing Religion*, Boston: Beacon Press
Pals, D.L. (2006). *Eight Theories of Religion*, Oxford: Oxford University Press
Rodrigues, H. & Harding, J.S. (2009). *Introduction to the Study of Religion*, London: Routledge
Segal, R. (ed.), (2006). *The Blackwell Companion to the Study of Religion*, Oxford: Blackwell

Pre-requisites

None

Synopsis >*

This module will introduce students to discussions about the definition of religion and to some of the disciplines in which religion is studied, with special reference to the differences between Theology and Religious Studies. Particular consideration will be given in the initial weeks to the phenomenological approach and to the efficacy of Ninian Smart's dimensions of religion. In the following weeks, the module will be focused on the comparative study of religion (with reference to Eliade), the sociology of religion (with reference to Durkheim, Weber and Marx) and the psychology of religion (with reference to Otto, James, Freud and Jung). The module will also host a study skills session to be run in conjunction with the Student Learning Advisory Service, the aim of which is to equip students with key study skills in the areas of writing essays, referencing and plagiarism-prevention.

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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	Carpenedo Dr M
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Articulate clearly core concepts and arguments in key theories and debates in the social and cultural study of contemporary religion.
- Articulate clearly relevant criticisms of key theories and ideas, and evaluate the validity of these.
- Demonstrate some understanding of how different theories or accounts of religion in the contemporary world could be understood in relation to each other.
- Identify ways in which particular theories or debates may be relevant for specific case examples in contemporary culture and society.

Method of Assessment

Essay (2,000 words) – 50%

Examination (2 hours) – 50%

Preliminary Reading

Indicative Reading List

Davie, G. (2007). *The Sociology of Religion*. London: Sage

Furseth, I. & Repstad, P. (2006). *An Introduction to the Sociology of Religion*. Aldershot: Ashgate

Hinnells, J. (2010). *The Routledge Companion to the Study of Religion* (2nd edition). London and New York: Taylor & Francis Group

Woodhead, L. et al. (2009). *Religions in the Modern World* (2nd edition). London and New York: Routledge

Pre-requisites

None

Synopsis *

The curriculum will be structured to introduce students to a range of key theories and debates which provide a basic framework for the social and cultural study of contemporary religion. Each session will introduce students to a particular theory or debate, using 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 current issues to which these theories and debates might be relevant.

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TH345 From: Eden To The End of The World: An Introduction to The Bible						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

one 2-hour lecture/seminar per week for 10 teaching weeks

Learning Outcomes

On successfully completing the module students will be able to:

- 11.1 Demonstrate knowledge of the main themes and texts of the Old and New Testaments;
- 11.2 Demonstrate an understanding of the basic chronologies behind these texts;
- 11.3 Demonstrate a basic understanding of key critical issues and concepts;
- 11.4 Demonstrate close-reading skills.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative reading:

The focus of the course will be on the primary texts from the Bible.

The Bible with Apocrypha (NRSV)

David M. Carr and Colleen M. Conway, *An Introduction to the Bible: Sacred Texts and Imperial Contexts* (Wiley-Blackwell: 2010)

Howard Kee, Eric Meyers, John Rogerson, Anthony J. Saldarini (eds.), *The Cambridge Companion to the Bible* (Cambridge University Press, 1997)

John Barton, *What is the Bible?* (SPCK: 2010)

John Riches, *The Bible: A Very Short Introduction* (OUP: 2000)

Old Testament Guide and New Testament Guide series for each biblical book (T and T Clark, various dates)—to be available for reference.

Synopsis *

The Bible is not a single book, but a *biblia*, the library. At the most modest estimate, the literatures of the Bible span a period of over eight hundred years. If we think of the metaphor of a library, the books in the Bible would not just be shelved in the Religion/Theology section, but also, say, Philosophy, Politics and Cultural History/Myth. The influence of these books on 'Western' culture has been immense. This is a course for those seeking basic biblical 'literacy', which is profoundly useful for studies in other disciplines (e.g. History, or Literature), as well as for students in Religious Studies. It is a course for those who think they already know the Bible (this course will help you read the Bible in different ways, with new questions) and those who have never read a Bible at all. The course gives a basic overview of the story and contexts of the books of the Bible (Old Testament/Hebrew Bible and New Testament) from Genesis to the Apocalypse of John, or from Eden to the End of the World.

This course provides a basic introduction to different sections of the biblical 'library', combining a general overview with in-depth study of selected passages and books.

NB: As with all Biblical Studies courses at the University of Kent, 'Bible' is defined in the broadest sense: the Christian and Jewish canons (73 or 66 books, though we won't be studying all of them!) apocrypha and pseudepigrapha, and also all the ancient and modern intertexts, poems, films and novels, that inform and draw on biblical traditions.

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TH346		Introduction to Asian Traditions				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	
1	Canterbury	Spring	C	30 (15)	100% Coursework	

Contact Hours

2 x 1 hour lecture per week
1 x 1 hour seminar per week

for 10 teaching weeks

Learning Outcomes

By the end of this module, students will be able to:

Demonstrate an appreciation of the richness and diversity present within specific Asian traditions and civilisation.

Describe and articulated a key concept, idea, theme or practice relevant to a South Asian tradition

Describe and articulated a key concept, idea, theme or practice relevant to an East Asian tradition

Demonstrate an appreciation of the problems of translating Asian traditions and concepts into a western interpretive framework and language.

Understand the broad historical development of Asian civilisations and traditions.

Improve their own learning and performance by applying a variety of methodological, hermeneutical, and historiographical perspectives relevant to the study of Asia.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative reading:

- BREEN, J. and TEEUVEN M., A Short History of Shinto, Blackwell
- CALI, J, Shinto Shrines, University of Hawaii Press, 2013
- FLOOD, G. – 'An introduction to Hinduism', CUP Cambridge, 1996
- HARVEY, P - 'An Introduction to Buddhism', CUP, Cambridge, 1990
- KNOTT, KIM – 'Hinduism: A Very Short Introduction', OUP Oxford, 1998
- KEOWN, D – 'Buddhism – A Very Short Introduction', (2nd edition) OUP, Oxford, 2013.
- LITTLETON, C. S. Understanding Shinto, Duncan Baird Publishers
- OLDSTONE-MOORE, JENNIFER – 'Understanding Confucianism: Origins, Beliefs, Practices, Holy Texts, Sacred Places', Duncan Baird Publishers, London, 2003
- RAHULA, W – 'What The Buddha Taught,' (new edition) One World Publications, 1997.
- RAINY, LEE DIAN – 'Confucius and Confucianism: The Essentials', Wiley Blackwell, Oxford, 2011

Pre-requisites

None

Synopsis *

This module provides an historical introduction to the philosophical, religious and cultural traditions of South and East Asia. It will provide a foundation for understanding the historical development, key concepts and important practices of the major worldviews of India, China and Japan with specific reference to the Hindu, Buddhist, Confucian, Daoist and Shinto traditions.

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TH347 Introduction to Christianity						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

1-hour lecture and 1-hour seminar per week for 10 teaching weeks.

Learning Outcomes

On successfully completing the module students will be able to:

demonstrate knowledge and understanding of the broad historical development of Christianity, in both Eastern and Western traditions, and to be able to locate key transitions within their appropriate social, political and cultural contexts;

demonstrate appreciation of what it means to be a Christian in the contemporary world in different global contexts;

demonstrate knowledge and understanding of significant signs, symbols, stories and rituals within Christianity, and to be able to appreciate how these have unfolded over 2,000 years of Christian history;

demonstrate knowledge and understanding of how the meaning and interpretation of key signs, symbols and concepts have been contested across a range of historical and contemporary settings, both among Christians and in their encounters with other religions;

demonstrate knowledge and to be able to evaluate key aspects of the relationship between Christianity and modernity, including the relationship between Christianity and the Enlightenment, and contemporary areas of tension.

Method of Assessment

100% Coursework

Preliminary Reading

Indicative Reading:

Brown, P. 2013. *The Rise of Western Christendom: Triumph and Diversity, A.D. 200-1000*, tenth anniversary revised edition, Chichester: Wiley-Blackwell.

Herring, G. 2006. *An Introduction to the History of Christianity: From the Early Church to the Enlightenment*, London: Bloomsbury.

MacCulloch, D. 2009. *A History of Christianity*, London: Penguin.

MacCulloch, D. 2004. *Reformation: Europe's House Divided 1490-1700*, London: Penguin.

McGrath, A. 2015. *Christianity: An Introduction*, 3rd edition, Chichester: Wiley-Blackwell.

Miles, M. 2004. *The Word Made Flesh: A History of Christian Thought*, Chichester: Wiley-Blackwell.

Woodhead, L. 2014. *Christianity: A Very Short Introduction*, 2nd edition, Oxford: Oxford University Press.

Pre-requisites

None.

Synopsis *

The aim of this module is to introduce students to the study of Christianity, through a consideration of key ideas, texts, symbols, stories, rituals, conflicts and continuities, across contemporary and historical contexts. The course will offer a broad overview of two thousand years of Christian history, and seek to address the question of how the cult surrounding an obscure spiritual teacher from first century Nazareth became the world's largest religion, currently estimated at over two billion adherents. It will address the early church, eastern and western traditions, the medieval church, the Reformation and the relations between Christianity and modernity, as well as focusing on contemporary forms of Christianity, and the rapid growth since the 1970s of churches in the global South. By examining key concepts and practices across a range of historical and contemporary settings, the course will explore how the meaning and significance of these have often been subject to violent contestation, both amongst Christians and in their encounters with other religions. It will therefore encourage students to appreciate how the ideas and convictions that are often used to defend or attack Christianity have themselves been shaped by this history.

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TH348 Introduction to East Asian Traditions						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	De Vries L
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation of the richness and diversity present within specific Asian traditions and civilisations;
- Describe and articulate a key concept, idea, theme or practice relevant to an East Asian tradition;
- Demonstrate an appreciation of the problems of translating Asian traditions and concepts into a western interpretive framework and language;
- Demonstrate understanding of the broad historical development of specific Asian civilisations and traditions;
- Apply a variety of methodological, hermeneutical, and historiographical perspectives relevant to the study of Asia.

Method of Assessment

Annotated Bibliography (1,000 words) – 30%

Essay (2,500 words) – 70%

Preliminary Reading

Breen, J. and Teeuwen, M. (2003) *A Short History of Shinto*, Oxford: Blackwell.

Cali, J. (2013) *Shinto Shrines*, University of Hawaii Press.

Harvey, P. (1990) *An Introduction to Buddhism*, Cambridge: CUP.

Keown, D. (2013) *Buddhism – A Very Short Introduction*, (2nd edition) Oxford: OUP.

Littleton, C. S. (2002) *Understanding Shinto*, London: Duncan Baird.

Oldstone-Moore, Jennifer (2003) *Understanding Confucianism: Origins, Beliefs, Practices, Holy Texts, Sacred Places*, London: Duncan Baird.

Rainy, Lee Dian (2011) *Confucius and Confucianism: The Essentials*, Oxford: Wiley Blackwell.

Pre-requisites

ASIAN STUDIES STUDENTS - Co-requisite: RSST3310 (TH331) – Introduction to Hinduism and Buddhism

Synopsis *

This module provides an historical introduction to the philosophical, religious and cultural traditions of East Asia. It will provide a foundation for understanding the historical development, key concepts and important practices of the major worldviews of East Asia with specific reference to traditions such as Buddhism, Confucianism, Daoism, Shinto and other animist traditions.

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TH349 Ethics, Society and the Good Life						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	50% Coursework, 50% Exam	De Vries L
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an understanding of the key values, worldviews, beliefs, assumptions and presuppositions which shape and inform specific ethical perspectives;
- Provide an account of specific philosophical discussions related to ethics within one philosophical/religious tradition examined in this module;
- Compare and contrast ethical approaches in two or more philosophical/religious traditions and/or contexts;
- Demonstrate a general understanding of social construction theory and the influence historical, social and cultural factors may have on ethical judgement and reflection;
- Apply these theoretical frameworks to the understanding of specific ethical judgements related to particular themes or issues.

Method of Assessment

Essay (2,000 words) – 50%

Examination (2 hours) - 50%

Preliminary Reading

Indicative Reading List

Gilligan, C. (2016). *In a Different Voice*. Cambridge, MA: Harvard University Press.

Fasching, D., DeChant, D. and Lantigua, D. (2011). *Comparative Religious Ethics: A Narrative Approach to Religion and Global Ethics* (second edition). Chichester: Wiley and Blackwell.

Malik, K. (2014). *The Quest for a Moral Compass. A Global History of Ethics*. London: Atlantic Books.

Nussbaum, M. (2001). *The Fragility of Goodness* (second edition). Cambridge: Cambridge University Press.

Synopsis *

This module provides a cross-cultural introduction and exploration of philosophical, religious and cultural traditions which have shaped and informed historical and contemporary ethical judgements and notions of the good life. From ancient Asian, Greek, Jewish, Christian and Islamic philosophies inspired by thinkers such as the Buddha, Plato, Jesus and Mohammed, to modern secular philosophies such as humanism and Marxism, humans have articulated a variety of approaches to ethics, politics, spirituality, and the relationship of the individual to society, in many cases developing legal frameworks for the regulation of issues of ethical concern in areas such as human rights, wealth distribution, medical ethics, the environment and human sexuality.

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TH350		The Global Search for Meaning				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	King Prof R

Contact Hours

Total Contact Hours: 20

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an appreciation for key themes that shape a variety of philosophical, cultural and religious traditions across the globe;
- Describe and present discussions and debates surrounding these key concepts, ideas, and practices;
- Understand and contrast approaches to key themes across more than one culture, comparing different views and practices;
- Demonstrate an appreciation of the intercultural challenges of comprehending, comparing and contrasting different cultural traditions;
- Apply a variety of methodological, hermeneutical and historiographical perspectives relevant to the study of philosophical and theoretical ideas explored in the module.

Method of Assessment

Annotated bibliography (1,000 words) – 30%

Essay (2,500 words) – 70%

Preliminary Reading

Cooper, D (2002). *World Philosophies: An Historical Introduction* (second edition). Chichester, Sussex: John Wiley and Sons.

Cooper, D (2009). *Philosophy: The Classic Readings*. Chichester, Sussex: Wiley-Blackwell.

Hadot, P (1995). *Philosophy as a Way of Life*, trans. M. Chase. Oxford: Blackwell.

Midgely, M (2004). *The Myths We Live By*. London: Routledge.

Smart, N (2017) *World Philosophies* (second edition). London: Routledge.

Toffigian, O (2016) *Myth and Philosophy in Platonic Dialogues*. London: Palgrave-Macmillan.

Synopsis *

This module provides a thematic introduction to selected topics and debates that span global philosophical, religious and cultural traditions. It will explore issues such as the nature of reality, of the self, and of goodness or value, the foundations of ethics and the ideal society, and the goals of life in a variety of worldviews. Cross-referencing cultural traditions with broader theoretical and philosophical debates, it seeks to provide a foundation for understanding key concepts and themes found within the world's traditions of philosophy and religion, and exploring their implications for fundamental debates about truth, society, psychology and the good life.

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CMAT301		The Science of Sound				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Williams Dr S

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an understanding of the basic principles of sound, including sound waves and acoustics and how these relate to audio
- 2) Utilise and understand simple mathematical and graphical methods for analysing and measuring sound
- 3) Demonstrate an understanding of the physiology of human hearing and the perception of sound
- 4) Generate, analyse and interpret appropriate data.
- 5) Demonstrate core skills such as problem solving and decoding information.
- 6) Use IT skills, computer technology and electronic information sources

Method of Assessment

Experiment Portfolio and Write-up (1,000 words) – 60%

Group Presentation and Write-Up (10 minutes/500 words) – 40%

Preliminary Reading

Everest, F. A., and Pohlmann, K. C. (2015). Master Handbook of Acoustics. New York: McGraw Hill.

Howard, D. M. and Angus, J. (2017). Acoustics and Psychoacoustics. London: Focal Press

Pohlmann, K. C. (2010). Principles of Digital Audio. New York: McGraw Hill.

Rossing, T. D. and Moore, R. F. (2013). The Science of Sound. London: Pearson.

Pre-requisites

None

Synopsis *

This module introduces students to important concepts that underpin sound and sound technologies, starting from an understanding of how sound is produced, how it travels and how we perceive it. The module also explores the principles by which sound can be recorded and encoded in both analogue and digital formats. Practical demonstrations and experiments are used to investigate scientific theories, providing students with a solid understanding of theory that will inform future practical work in the recording studio and with the digital audio workstation.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CMAT302		Performance Stagecraft and Psychology				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Herbert Dr R

Contact Hours

Total Contact Hours: 27

Private Study Hours: 123

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an awareness of key practical and artistic features of successful professional performances.
- 2) Demonstrate an appropriate level of performance skill on their principal instrument of study.
- 3) Communicate music using musicianship, technique and stylistic language.
- 4) Utilise a range of psychological techniques in their practice regime such as distributed practice, mental rehearsal and strategies for individual practice.

Method of Assessment

Contribution to Workshops – 20%

Written Review of Two performances (750 words) – 20%

Final Public Performance (5-6 minutes) – 60%

Preliminary Reading

Green, B & Gallwey, T. (2003). *The Inner Game of Music*. London: Pan Books

Harnum, J. (2014). *The Practice of Practice: Get Better Faster*. Chicago: Sol Ut Press.

Kageyama, N. (2017). *The Bulletproof Musician Blog*.

Available at <http://www.bulletproofmusician.com/>

Parncutt R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.

Werner, K. (1996). *Effortless Mastery: Liberating the Master Musician Within*. New Albany: Jamie Aebersold Jazz.

Williamson, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press.

Pre-requisites

None

Synopsis *

The module will focus upon the development of stagecraft skills (practical and artistic), supported by an understanding of psychological strategies which can streamline practice sessions and optimise performance. Students will study the key elements of professionalism in performance, including artistic communication/audience relationship; pace, choreography & stage management; control of technology; adjustment to context/venues. Skills and understanding are promoted through individual instrumental lessons and through performance workshops which provide a weekly forum for discussion and feedback. Students will work towards a 5-6 minute final performance assessment and submit a written review that critiques stagecraft issues (practical and artistic) in relation to 2 professional performances they have attended as audience members.

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CMAT303		Performance and Production Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Perks Dr R

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an awareness of various models of collaborative and group work.
- 2) Display sensitivity to the musical tastes of others, engaging in discussion in order to develop peer-to-peer learning and to find compromises and solutions.
- 3) Develop a performance event from conception to realisation that draws together the creative skills of the group members.
- 4) Be self-critical of work in progress, responding to the critical insights of others and investigating and assessing alternative methods and techniques.
- 5) Prioritise tasks and work efficiently on a project over a period of time.
- 6) Work effectively as part of a group, utilising interpersonal skills of communication, planning and evaluative interaction.

Method of Assessment

Collaborative Performance (8 minutes) – 60%

Commentary (1,000 words) – 40%

Preliminary Reading

- Cox, C. (ed.) (2016). *Audio Culture: Readings in Modern Music*. London: Bloomsbury.
- Littleton, K. and Miell, D. (2004). *Collaborative Creativity*. London: Free Association Press.
- Sawyer, R. (2003). *Group Creativity: Music, Theatre, Collaboration*. New Jersey: Lawrence Erlbaum.
- Steiner, V. (2006). *Creative Collaboration*. Oxford: OUP.
- Wilkins, M. L. (2006). *Creative Music Composition*. New York: Routledge.

Pre-requisites

None

Synopsis *

In this module students will be guided to create, produce and perform an original, collaborative musical work which will be presented in the summer term. Group projects between three to five students will be considered. Each student will negotiate their role within the group, aided by a supervising tutor, and students will be required to document their working processes throughout the project. Initial workshops will discuss collaborative methods and provide an analysis of case studies. Later workshops will be used to try out and test ideas, with feedback from both the lecturer and other student groups.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CMAT304		Music Management Principles				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Lightman Mr R

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an understanding of key theories of music management.
- 2) Demonstrate an understanding of the relationships and interactions between management and artists, musicians, record companies, producers and songwriters.
- 3) Analyse the role of management with regard to revenue and royalty collection agencies.
- 4) Demonstrate an awareness of the connections between management practices and the music business environment.
- 5) Use data effectively by analysing, interpreting and presenting relevant information.
- 6) Demonstrate the ability to utilise appropriate technology for information gathering and research.
- 7) Demonstrate problem-solving skills and the ability to manage time and resources effectively.

Method of Assessment

Music Management Scenario Presentation (10 minutes) – 40%

Critical Evaluation Essay (1,500 words) – 60%

Preliminary Reading

Anderton, C., Dubber, A. and James, M. (2010). *Understanding the Music Industry*. London: Sage.

Brabec, J. and Brabec, T. (2011). *Music, money and success: the insider's guide to making money in the music business*. New York: Schirmer Trader Books.

Dann, A. and Underwood, J. (2003). *How to succeed in the music business*. London: Omnibus.

Davis, S. and Laing, D. (2006). *The guerrilla guide to the music business*. New York: Continuum.

Dubber, A. (2013). *Radio in the Digital Age*. Cambridge: Polity Press

Harrison, A. (2014). *Music: the Business*. London: Virgin Books.

Passman, D. (2014). *All you Need to Know about the Music Business*. New York: Simon & Schuster.

Pre-requisites

None

Synopsis *

The module examines music industry management structures, the relationships to artists and the negotiation and representation skills required within the music industry. The role of the manager will be analysed and critically evaluated. The historic development of the manager's position within the music industry will also be explored.

CMAT305		Music in the Creative Industries				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Lightman Mr R

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate familiarity with the varied and changing nature of music and arts organisations in contemporary society
- 2) Demonstrate knowledge of various business structures and funding models for music related businesses and projects.
- 3) Demonstrate an understanding of the connection between music industry practices and the business environment.
- 4) Demonstrate an understanding of music career pathways, including performance, production, technology and music enterprise.
- 5) Use data effectively by analysing, interpreting and presenting relevant information.
- 6) Utilise appropriate technology for information gathering and research.
- 7) Demonstrate entrepreneurship, employment skills and an awareness of transferable skills.

Method of Assessment

Career Map (500 words) – 40%

Essay (1,500 words) – 60%

Preliminary Reading

Ashurst, W. (2000). *Stuff the music business: the DIY guide to making it*. London: Sanctuary.

Baker, B. (2013). *Guerrilla music marketing handbook: 201 self-promotion ideas for songwriters, musicians and bands on a budget*. St. Louis, MO: Spotlight Publications.

Davis, S. and Laing, D. (2006). *The guerilla guide to the music business*. New York: Continuum.

Knopper, S. (2009). *Appetite for self-destruction: the spectacular crash of the record industry in the digital age*. London: Simon & Schuster.

Krasilovsky, M. W., Shemel, S. and Gross, J. M. (2003). *This business of music: the definitive guide to the music industry*. New York: Billboard Books.

Passman, D. S. (2011). *All you need to know about the music business*. London: Penguin.

Patrik Wikström. (2013). *The music industry: music in the cloud (DMS - Digital Media and Society)*. Cambridge: Polity Press.

Pre-requisites

None

Synopsis *

The module explores the current creative industries, particularly focusing on music industry characteristics and structures, music organisations and relevant arts groups. Students will be guided to appreciate a broad range of career opportunities in these areas and they will develop an understanding of the skills and specialisms required for specific areas. This will provide a clear context for their further studies on their chosen degree programme. Students will also develop their critical awareness by examining recent historical trends in music and the creative industries.

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CMAT307		Music and Contemporary Culture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Walduck Dr J

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate knowledge and understanding of important figures, trends and theories relevant to the development of twentieth and twenty-first century musical cultures.
- 2) Demonstrate a familiarity with a range of scholarly practices and ideas of special significance within the research culture of the Centre for Music and Audio Technology.
- 3) Research one or more areas of study within music, using skills such as finding and using appropriate sources, producing a bibliography, developing an argument and drawing connections between texts and contexts.
- 4) Manage and navigate information sources (both electronic and printed).
- 5) Work independently to a given brief.
- 6) Demonstrate flexibility of thought and an openness to alternative ideas and different ways of thinking.

Method of Assessment

Critical Writing Exercise (1,000 words) – 20%

Essay (2,000 words) – 80%

Preliminary Reading

Harper-Scott, J.P. E. & Samson, J. (2009). *An Introduction to Music Studies*. Cambridge: Cambridge University Press.

Hendy, D. (2014) *Noise: A Human History of Sound and Listening*. New York: Collins.

Judkins, J. (2011). 'Silence, Sound, Noise and Music' in Gracyk, T. & Kania, A. (eds), *The Routledge Companion to Philosophy and Music*. London: Routledge.

Kaemmer, J. E. (1993) *Music in Human Life: Anthropological Perspective on Music*. Austin: University of Texas Press.

Nettl, B. (2000) 'Music' in Sadie, S. et al. (Eds) *Grove Music*, [online]

Zak, A. (2009). 'Getting Sounds: The Art of Sound Engineering' in Cook et al. (eds) *The Cambridge Companion to Recorded Music*. Cambridge: Cambridge University Press.

Pre-requisites

None

Synopsis *

This module will provide a broad introduction to important aspects of music history and culture from the twentieth century to the present day. Different approaches to musical language will be considered (tonality/modality, rhythm and timbre in a range of mainstream and experimental styles). The advent of sound recording and the increasing importance of technology in music will also be examined. These key ideas will be connected to research specialisms within the Centre for Music and Audio Technology, encouraging students to appreciate the potential for further study in each of these areas.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CMAT308		Mixing and Production Techniques				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Project	Lightman Mr R

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an understanding of contemporary studio mixing and production techniques.
- 2) Demonstrate an understanding of key concepts in mixing and mastering audio including good practice in sound placement and refining the audio spectrum.
- 3) Produce a range of musical styles in the studio environment using a variety of techniques.
- 4) Integrate creative and technical decision making in carrying out audio production processes.
- 5) Communicate ideas and concepts and interact effectively with others.
- 6) Generate analyse and interpret appropriate data.
- 7) Demonstrate core skills such as problem solving and decoding information.
- 8) Demonstrate their ability to manage time and resources effectively.

Method of Assessment

Recording Project (6-8 minutes, incl. 500 words) – 100%

Preliminary Reading

Burgess, R.J. (2005). *The Art of Music Production*. 3rd ed. London: Omnibus.

Burgess, R.J. (2014). *The History of Music Production*. New York: Oxford University Press.

Dittmar, T. (2012). *Audio Engineering 101: A Beginner's Guide to Music Production*. Waltham, MA: Focal Press.

Frith, S. & Zagorski-Thomas, S. (2012). *The Art of Record Production: An Introductory Reader for a New Academic Field*. Farnham: Ashgate.

Hepworth-Sawyer, R. & Golding, C. (2011). *What Is Music Production?: A Producer's Guide: The Role, the People, the Process*. London: Focal.

Katz, B. (2003). *Mastering Audio: The Art and the Science*. London: Focal.

Savona, A. (2005). *Console Confessions: Insights & Opinions from the Great Music Producers*. Enfield: Hi Marketing.

Pre-requisites

None

Synopsis *

Students will deepen their understanding of a broad range of topics concerning recording, processing, mixing and mastering in the studio environment. Advanced concepts of audio manipulation will also be studied in order to perform audio signal processing and post-production disciplines. Mixing and mastering techniques will be studied in some detail including delivery formats for music industry distribution. Students will work on an individual project, recording others in the studio and editing, processing, mixing and mastering their work to produce a final product.

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CMAT309		Live Sound				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Williams Dr S

Contact Hours

Total Contact Hours: 24

Private Study Hours: 126

Total Study Hours: 150

Learning Outcomes

- 1) Understand the creative potential of a range of sound and performance technologies commonly used by musicians;
- 2) Set up and operate sound systems safely and efficiently for indoor and outdoor use;
- 3) Demonstrate an awareness of strategies to improve sound quality for live music events;
- 4) Understand the practical needs of running and managing sound technology for a performance, including planning, logistics, set-up, sound checks, dealing with technical problems and de-rigging;
- 5) Work effectively as part of a group, utilising interpersonal skills of communication, planning and evaluative interaction;
- 6) Demonstrate an ability to solve problems by applying knowledge from previous experiences;
- 7) Prioritise tasks and work efficiently on a project over a period of time.

Method of Assessment

Health and Safety In-Course Test (45 minutes) – 20%

Live Sound Project and Report (1,000 words) – 80%

Preliminary Reading

Gibson, B. (2011). The Ultimate Live Sound Operator's Handbook. Hal Leonard Corporation.

GB Health and Safety Executive (2002). The Event Safety Guide: A Guide to Health, Safety and Welfare at Music and Similar Events, 2nd Edition, Sudbury: HSE Books.

Hannam, C. (2004). Health and Safety Management in the Live Music and Events Industry, Great Shelford: Entertainment Technology.

Soutar, C. (2005). Staging Events: A Practical Guide, Ramsbury: Crowood.

Stark, S. H. (2005). Live Sound Reinforcement. Cengage Learning.

Van Beek, M. (2000). A Practical Guide to Health and Safety in the Entertainment Industry. Royston: Entertainment Technology Press.

Pre-requisites

None

Synopsis >*

The purpose of this module is to make students aware of the technological resources used in contemporary music events, how to use these resources effectively and creatively, and how to ensure good practice with regards to health and safety. Students will be introduced to standard technological set ups for a variety of venues during lectures, with opportunities to gain practical experience during workshops. Two extended workshops will allow time for setting up and de-rigging more complex systems, with time for critical evaluation and experiment. Students will work in small groups to develop a live sound project, which they will present in the summer term.

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CMAT310		Introduction to Audio Synthesis				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Williams Dr S

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an understanding of the basic principles of a range sound synthesis techniques and their associated parameters.
- 2) Utilise contemporary software packages to create synthesised sound.
- 3) Demonstrate an awareness of the historical development of sound synthesis, including important pioneers and their key technological developments.
- 4) Generate, analyse and interpret appropriate data.
- 5) Demonstrate core skills such as problem solving and decoding information.
- 6) Use IT skills, computer technology and electronic information sources.

Method of Assessment

Audio Synthesis Portfolio incl. Written Evaluation (500 words) – 50%

Essay (1,000 words) – 50%

Preliminary Reading

Chadabe, J. (1997). *Electric Sound: The Past and Promise of Electronic Music*. Upper Saddle River, NJ: Prentice Hall.

Collins, N., Schedel, M. and Wilson, S. (2013). *Electronic Music*. Cambridge: Cambridge University Press.

Holmes, T. (2002). *Electronic and Experimental Music*. New York: Routledge.

Miranda, E. R. (2002). *Computer Sound Design: Synthesis Techniques and Programming*. London: Focal Press.

Russ, M. (2008). *Sound Synthesis and Sampling*. London: Focal Press.

Pre-requisites

None

Synopsis *

This module provides students with an overview of the history of sound synthesis, placing important techniques in context. Musical examples will be drawn from composers, pioneers and inventors such as Don Buchla, Robert Moog, Max Mathews, Jean Claude Risset and John Chowning. Students will be guided to explore important components of synthesis, such as waveforms, filters, modulators and low frequency oscillators using industry-standard software.

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CMAT311		Individual and Group Performance				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Herbert Dr R

Contact Hours

Total Contact Hours: 27

Private Study Hours: 123

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an understanding of the repertoire and role of their principal instrument of study (instrumental or vocal), both as a solo performer and as part of a group.
- 2) Demonstrate an appropriate level of performance skill on their principal choice of study.
- 3) Communicate music using musicianship, technique and stylistic language.
- 4) Demonstrate a range of activities in their practice regime such as technical studies, learning and memorising of work, focused playing of repertoire, improvisation and sight-reading.
- 5) Be self-critical of work in progress, responding to group peer criticism and the critical insights of others, and investigating and assessing alternative methods and techniques.
- 6) Prioritise tasks and work efficiently on a project over an extended period of time.
- 7) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

Contribution to Workshop – 20%

Written Plan and Review (750 words) – 20%

Final Public Performance (5-6 minutes) – 60%

Preliminary Reading

Harnum, J. (2014). *The Practice of Practice: Get Better Faster*. Chicago: Sol Ut Press.

Kageyama, N. (2017). *The Bulletproof Musician Blog*.

Available at <http://www.bulletproofmusician.com/>

Parncutt R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.

St George, J. M. (2012). 'Learning Patterns in Music Practice: Links Between Disposition, Practice Strategies and Outcomes'. *Music Education Research* 14 (2).

Williamson, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press.

Pre-requisites

None

Synopsis *

The module will focus upon the development of performance skills, an understanding of approaches to effective regular practice and professional presentational considerations. Skills and understanding are promoted through individual instrumental / vocal lessons and weekly performance workshops. Students will develop their musicianship by listening to others and by performing themselves regularly, both as soloists and as part of a group. Some workshops will have a stylistic focus which will provide guidance on idiomatic performance conventions, enabling students to develop the broad skillset needed to tackle the demands of the current professional music industry. Students will work towards an assessed 5-6 minute final public performance, plus a written performance plan/critical reflection.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

CMAT312		Digital Music Production				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Howle Prof T

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Utilise industry-standard music software on the digital audio workstation in order to record, edit, transform and mix sound.
- 2) Use a range of compositional techniques in order to facilitate original composition.
- 3) Understand aspects of important contemporary musical styles and their associated contexts.
- 4) Be self-critical of work in progress, responding to the critical insights of others and investigating and assessing alternative methods and techniques.
- 5) Prioritise tasks and work efficiently on a project over a period of time.
- 6) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

Composition Portfolio (approx. 3 minutes) – 80%

Commentary (500 words) – 20%

Preliminary Reading

Cox, C. (ed.) (2016). Audio Culture: Readings in Modern Music. London: Bloomsbury.

Holmes, T. (2002). Electronic and Experimental Music: Pioneers in Technology and Composition. New York: Routledge.

Hugill, A. (2012). The Digital Musician. London: Routledge.

Wishart, T. (1997). On Sonic Art. London: Routledge.

Pre-requisites

None

Synopsis *

On this module, students will be introduced to the digital audio workstation and key pieces of software in order to create original pieces of music. Fundamental technical skills in recording, editing, transforming and mixing sound will be developed. Examples from a range of contemporary styles will be examined and their musical characteristics will be analysed in order to provide compositional models for creative work.

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CMAT313		Critical Listening and Sound-Making				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Pasoulas Dr A

Contact Hours

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate a critical understanding of sonic characteristics, their relationships and their meaning in nature and urban environments.
- 2) Demonstrate an understanding of sound-making and its cultural significance.
- 3) Appreciate the potential in sonic materials and work creatively with recorded environmental, processed and synthesised sound in the studio through the use of current audio technologies.
- 4) Understand the methods needed to confront and explore unfamiliar musical sounds, concepts, repertoires and creative practices.
- 5) Manage a project and carry it through to delivery.
- 6) Manage resources, including information sources.
- 7) Be open to alternative ideas and ways of thinking, demonstrate flexibility of thought.
- 8) Plan, implement, evaluate, and reflect critically on work in progress.

Method of Assessment

Sound Design Exercise and Written Evaluation (300 words) – 40%

Soundscape Composition Study with Written Evaluation (500 words) – 60%

Preliminary Reading

Corey, J. (2017). *Audio Production and Critical Listening*. Abington: Routledge.

Labelle, B. (2006). *Background Noise: Perspectives on Sound Art*. London: Continuum.

Norman, K. (2004). *Sounding Art: Eight Literary Excursions Through Electronic Music*. Aldershot: Ashgate.

Schafer, R. M. (1977). *The Tuning of the World*. New York: Knopf.

Sonnenschein, D. (2001). *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Studio City, California: Michael Wiese.

Truax, B. (2001). *Acoustic Communication*. Stamford, Connecticut: Ablex.

Wrightson, K. (2000). 'An Introduction to Acoustic Ecology'. *Soundscape: The Journal of Acoustic Ecology*. 1(1), pp. 10-13.

Pre-requisites

None

Synopsis *

The module will explore critical listening and sound within the wider framework of the environment as a whole, helping students to develop a comprehensive understanding of sound relationships, sensitise their hearing and enhance their expert listening skills. Students will learn to recognise structural elements of sound, they will learn new concepts and be introduced into novel areas of sound-making. The module will culminate in the production of a substantial piece of creative work and a detailed evaluation that links theory and contextual issues with practice, strengthening students' critical listening and sound-making skills.

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CMAT314		Creating Music for Performers				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	Walduck Dr J

Contact Hours

Total Contact Hours: 22
Private Study Hours: 128
Total Study Hours: 150

Learning Outcomes

- 1) Explore and develop music composition techniques, using a range of instruments and resources.
- 2) Display an awareness and appreciation of the music of other composers through the creation of their own compositions.
- 3) Conceive musical ideas and begin to manipulate them in an inventive and individual way.
- 4) Use appropriate technologies for producing music.
- 5) Be self-critical of work in progress, responding to the critical insights of others and investigating and assessing alternative methods and techniques.
- 6) Prioritise tasks and work efficiently on a project over a period of time.
- 7) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

Composition Portfolio (approx. 3 minutes) – 80%
Commentary (500 words) – 20%

Preliminary Reading

Adler, S. (2002). *The Study of Orchestration*. New York: Norton.
Cole, B. (2006). *The Composer's Handbook*. London: Schott.
Cox, C. (ed.) (2016). *Audio Culture: Readings in Modern Music*. London: Bloomsbury.
Nyman, M. (2011). *Experimental Music*. Cambridge: Cambridge University Press.
Wilkins, M. L. (2006). *Creative Music Composition*. New York: Routledge.

Pre-requisites

None

Synopsis *

Students are provided with an introduction to some fundamental principles of music composition, such as rhythm, time, line, texture and form. They are guided to consider how these elements work in key pieces by recent composers in a variety of styles. Practical sessions and group work will provide opportunities for students to explore their own musical ideas, leading to a greater understanding of the relationship between music composition and performance.

CMAT315		Marketing Communications in the Music Industry				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Lightman Mr R

Contact Hours

Total Contact Hours: 22
Private Study Hours: 128
Total Study Hours: 150

Learning Outcomes

- 1) Demonstrate an understanding of the marketing framework of music business.
- 2) Demonstrate an understanding of communications, publicity and Public Relations disciplines.
- 3) Analyse and demonstrate an ability to utilise marketing tools, including social media, in the building of an artist's career.
- 4) Demonstrate an understanding of the connection between marketing practices, brand creation and marketing sector analysis within the music business.
- 5) Use data effectively by analysing, interpreting and presenting relevant information.
- 6) Demonstrate the ability to utilise appropriate technology for information gathering and research.
- 7) Demonstrate problem-solving skills and the ability to manage time and resources effectively.

Method of Assessment

Group Presentation (15 minutes) – 40%
Critical Evaluation Essay (1,500 words) – 60%

Preliminary Reading

Holiday, R. (2014). *Growth Hacker Marketing: A Primer on the Future of PR, Marketing and Advertising*. London: Profile.
Nelson-Field, K. (2013). *Viral Marketing: The Science of Sharing*, Oxford: Oxford University Press.
Tuten, T.L. & Solomon, M.R. (2014). *Social Media Marketing*. Harlow: Pearson.

Pre-requisites

None

Synopsis *

This module evaluates the function of communications and marketing within the music industry. The areas of social media, experiential and viral marketing, brand creation, market sectors and artist development will be analysed and critically evaluated.

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CMAT316		Audio Recording and Editing Techniques				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	Williams Dr S

Contact Hours

Total Contact Hours: 44

Private Study Hours: 256

Total Study Hours: 300

Learning Outcomes

- 1) Demonstrate 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) Display basic abilities in the use of computer software for audio and music related tasks.
- 3) Display a familiarity with appropriate aspects of safe working practice.
- 4) 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.
- 5) Use current, industry-standard computer technologies.
- 6) Be self-critical of work in progress and respond to the critical insights of others.
- 7) Be flexible and innovative in their approach to the use of technology.
- 8) Generate, analyse and interpret appropriate data and develop core skills such as problem solving and decoding information.

Method of Assessment

Digital Audio Technical Report (500 words) – 30%

Audio Workstation Assignment – 30%

Audio Portfolio and Written Evaluation (600 words) – 40%

Preliminary Reading

Bartlet, B. (2013). *Practical Recording Techniques: The Step-by-step Approach to Professional Audio Recording*. London: Focal.

Cook, F. (2007). *Pro Tools 101: Version 7.4 Official Courseware*. Boston, Massachusetts: Course Technology PTR.

Eargle, J. (2004). *The Microphone Book*. Oxford: Focal

Middleton, P. & Gurevitz, S. (2008). *Music Technology Workbook: Key Concepts and Practical Projects*. London: Focal.

Nahmani, D. (2009). *Logic Pro 9 and Logic Express 9*. London: Pearson Education.

Owsinski, B. (2006). *The Mixing Engineer's Handbook 2nd Edition*. Boston: Thompson Course Technology.

White, P. (2000). *Basic Effects and Processors*. London: Sanctuary.

White, P. (1999). *Basic MIDI*. London: Sanctuary.

White, P. (1999). *Basic Mixers*. London: Sanctuary.

Pre-requisites

None

Synopsis *

This module will provide an overview of standard digital audio workstation architecture, file management and good practice in the handling of digital audio and MIDI data. Recording principles will be introduced to students, including the recording chain, microphones and their placement, signal paths, use of DI boxes and establishing correct audio levels. The structure of the mixing desk, including inserts and auxiliary sends will also be examined. Students will be introduced to industry-standard software for the recording, manipulation and mixing of sound. Students will be taught through a combination of lectures and workshops.

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

Contact Hours

The typical delivery pattern will be one lecture per week (of one hour) and one seminar per week, (of two hours).

Lectures: 11 hours

Seminars: 22 hours

Private Study: 117 hours

TOTAL STUDY HOURS: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate 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) Understand the creation and production of events from a range of professional / vocational perspectives, using a variety of organisational structures.
- 3) 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 a range of creative events, can be described, designed and critiqued.
- 5) Demonstrate familiarity with sources of information to support research and analysis in the creative event.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate 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.
- 2) Research and draw conclusions from a range of, possibly conflicting, sources, and formulate their own opinions on theoretical and analytical questions (using electronic & analogue sources).
- 3) Develop arguments in a sustained piece of written work, presented to appropriate academic standards.
- 4) Manage their personal work load, submitting work by the deadlines, and exercise initiative in independent exercises.
- 5) Reflect on their own learning.

Method of Assessment

Portfolio of Writings from Seminar Study: 50%

Students' knowledge and understanding of key events, practices and terms, the ability to reflect on their own learning, and their contribution, preparation and reading for seminars will be assessed by a series of journal entries (normally 6 x 300 words), derived from seminar and lecture topics.

Essay: 50%

In order to assess their 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 themselves clearly, accurately and fluently in writing, students will be assessed on the submission of a 1500 word essay.

Preliminary Reading

CARVER, G. P. (1995). 'Light the Night, the theory and practice of a community celebration" Studies in Theatre Production No 12 (82-98).

COULT, T. and B. Kershaw. (1983). Engineers of the Imagination: The Welfare State Handbook. London: Methuen.

DEAN, A. (ed.) (2003). Street Arts: A User's Guide. Winchester: ISAN.

Emergency Exit Arts (2001). The Art of Celebration, [online]. Available at www.eea.org.uk.

ETHERINGTON, J. E. (1993). Lewes Bonfire Night: A Short History of Guy Fawkes Celebrations. Seaford: S.B. Publications 1993.

FOX, J. (2002). Eyes on Stalks. London: Methuen.

MASON, B.. (1992). Street Theatre and Other Outdoor Performance. London: Methuen.

MAU, B. and D. Rockwell. (2006). Spectacle. London: Phaidon.

MCKAY, G. (ed.) (1998). DiY Culture: Party and Protest in Nineties Britain. London: Verso. – selected chapters

PINE, J. B and J.H.Gilmore. (1999). The Experience Economy: Work is Theatre & Every Business a Stage. Boston: Harvard.– selected chapters

SCHECHNER, R. (2002). Performance Studies: An Introduction. London: Routledge.

WEBB, N. (ed.) (2006). Four Magical Days in May: How an Elephant Captured the Heart of a City .London: Artichoke Trust.

Pre-requisites

None

Restrictions

None

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Synopsis *

The principal aim of this module is to address the linked questions: what are events and experiences (are these even useful terms)? 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 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 students 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 students with an amount of knowledge and information about a disparate and exciting art form, it is also intended to introduce them to, and excite them about the discourses of culture and the modus operandi of a humanities student.

CR301 Realising the Creative Idea						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	
1	Medway	Autumn	C	30 (15)	100% Coursework	
1	Medway	Autumn	C	30 (15)	100% Coursework with Pass/Fail Elements	

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.

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Learning Outcomes

The intended subject specific learning outcomes

After successfully completing this module students will:

- 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)

The intended generic learning outcomes

After successful completion of this module students will:

- 1) have worked as part of a team, sharing and taking responsibility, negotiating roles and tasks
- 2) have solved problems of a practical and logistical nature
- 3) have communicated their creative and logistical intentions clearly and accurately using appropriate language and graphics
- 4) have used computers to retrieve and share information including e-mail, the world wide web, spreadsheets.
- 5) have used numbers in keeping budgets and schedules
- 6) have evaluated their own performance and learning as a creative event producer and as a team member, they will also have evaluated the work of others
- 7) have exercised personal responsibility and initiative

Method of Assessment

The main aim of this module is to develop students' understanding of, and ability to participate in the process of event creation, and thus the majority of assessment is based upon this process, and as such assessment will be continuous and often based on a combination of tutor observation, peer group assessment and the presentation of interim reports (verbal or written) to tutors.

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 students' understanding of the design decisions in the context of theoretical, cultural and practical contexts of the formative projects undertaken, background research undertaken and their ability to clearly and persuasively communicate their ideas. Students will be notified at least a week in advance of the timing and briefed on this presentation. 30% (Learning outcomes 11.1, 11.3, 11.6, 12.2, 12.3, 12.6)

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% (Learning outcomes 11.1, 11.2, 11.4, 11.6, 12.2, 12.7)

UoA3. A written report reflecting on the final project, to include the project pitch or proposal, an evaluation of 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% (Learning outcomes 11.1-4, 11.6, 12.3, 12.6)

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Preliminary Reading

Ayres, R & D. Butler. 1991. Live Art. Sunderland: AN Publications.

PINE, J. B. and J.H. Gilmore. 1999. The Experience Economy: Work is Theatre & Every Business is a Stage. Boston: Harvard.

DE OLIVERA, N., N. Oxley and M. Petry. 2004. Installation Art in the New Millennium – The Empire of the Senses. London: Thames & Hudson

GOLDBERG, R. 2004. Performance. Live Art Since the 60s. London: Thames & Hudson.

SHONE, A and B. Parry. 2013. Successful Event Management: A practical handbook. Andover : Cengage Learning

TAYLOR, B. 2004. Collage: The Making of Modern Art. London: Thames & Hudson.

MATTISON, R.S. 2003. Robert Rauschenberg: Breaking Boundaries. New Haven [Conn]; London: Yale University Press.

KAYE, N. 2000. Site-Specific Art: Performance, Place and Documentation. Routledge. New York; London.

Sources of Reference;

EISENMAN, S. 2006. Building Design Portfolios; Innovative Concepts for Presenting your Work. Gloucester, Mass.: Rockport Publishing; Hove: Rotovision.

TUFTE, E. R. 1990. Envisioning Information. Cheshire,CT : Graphics Press

SIDAWAY, I. and S. Hoggett. 2005. The Practical Encyclopedia of Drawing. London: Lorenz

Pre-requisites

None

Restrictions

None

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 students 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 students 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 students will be introduced to techniques for managing a project, and for ensuring their ideas can be realised on time, and to budget. Students will also be Students 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 students will strike, debrief and evaluate their project(s).

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

CR307 Lighting and Sound for Events						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Medway	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

The principal teaching method will be a weekly two-hour demonstration session. These sessions will include whole-group lecture/demonstrations, followed by hands-on work in smaller groups. In some weeks the demonstration session will be replaced by a two-hour classroom session to discuss theoretical aspects of the module in more detail. Between classes students will be expected to undertake around 8-10 hours of independent project work per week.

Workshop / lectures: eleven two-hour sessions, 22 hours
 Private Study hours: 128 hours
 Total Study Hours: 150 hours

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Understand the creative potential of a range of entertainment and performance technologies including (but not limited to) lighting, sound and projection.
2. Set-up and operate portable lighting, sound and projection systems safely and efficiently for indoor and outdoor use.
3. Understand the fundamentals of lighting design and sound design.
4. 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.
5. 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.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Solve problems of a practical nature and deploy problem solving strategies.
2. Understand the generic requirements of good practice for health and safety in the workplace.
3. Communicate ideas and findings to others in writing and verbally using both technical and non-technical language.
4. Use technology in a creative context.
5. Work in teams and negotiated goals with team members.

Method of Assessment

Assessment will be 100% by coursework, broken down into two tasks

UoA1. To assess students' knowledge of Health and Safety they will undertake an evaluation of a named activity, submitting a report in the required format. 30% (This will cover material indicative of the content of the IOSH Managing Safely qualification).

UoA2. A practical project with accompanying documentation (method statements, project management tools, site schedules etc.) will assess students' overall understanding of the project and production management requirements. 70%.

Preliminary Reading

Dean, P. (2002). Production Management: Making Shows Happen, Marlborough: Crowood.
 GB Health and Safety Executive (2002). The Event Safety Guide: A Guide to Health, Safety and Welfare at Music and Similar Events, 2nd Edition, Sudbury: HSE Books.
 Hannam, C. (2004). Health and Safety Management in the Live Music and Events Industry, Great Shelford: Entertainment Technology.
 Maccoy, P. (2004). The Essentials of Stage Management, London: A&C Black.
 Moran, N. (2007). Performance Lighting Design: How to Light for the Stage, Concerts, Exhibitions and Live Events, London: A&C Black.
 Soutar, C. (2005). Staging Events: A Practical Guide, Ramsbury: Crowood.
 Van Beek, M. (2000). A Practical Guide to Health and Safety in the Entertainment Industry. Royston: Entertainment Technology Press.

Pre-requisites

None

Restrictions

None

Synopsis >*

The purpose of this module is to make students aware of technological resources available to the designer/producer of creative events, and of how to use these resources effectively and creatively. Students will be introduced to the design possibilities offered by combinations of resources such as digital technologies and plastic or architectural objects and spaces. The module will act as an introduction to the safe use of resources available to students while studying at Kent with key issues concerning event planning and health and safety being discussed in some detail. In practical work, students will deploy creative skills while focusing upon the effective and safe management of work.

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CR308 Industrial and Regional Research						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	
1	Medway	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

This is a module which seeks to develop initiative and self-reliance in the learning environment, encouraging the student to construct their own project and pathways, but with support and guidance appropriate to the level 4 / stage 1 nature of the module. Therefore the module will consist of a number of introductory lectures / seminars contextualising the work and the region and introducing methodologies. After these initial sessions there will be a two-hour tutorial session every two weeks with approximately ten students per tutor group, discussing and presenting their work.

In addition to the prescribed teaching time students will be expected to undertake about 8 hours a week of private study.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will:

- 1) Be able to conduct a detailed investigation into the events culture and context of the region, and local initiatives and policies that impact on the events culture.
- 2) Have an increased knowledge of research methodologies and resources.
- 3) Be able to draw upon previous study to contextualise local research, and relate it to a wider field of practice.
- 4) Have the ability to investigate, at first hand, contemporary industrial practice.
- 5) Have an insight into good working methods in actual situations and their contexts through field research.
- 6) Be familiar with one event or producing company in more detail.

The intended generic learning outcomes.

On successfully completing the module students will:

- 1) Be able to research (using electronic and analogue media), analyse and accurately summarise information from local sources including press, field work, case studies.
- 2) Be able to draw conclusions from a range of, possibly conflicting, sources, and formulated their own opinions on theoretical and analytical questions.
- 3) Be able to produce a report that includes descriptive and analytical text, tables and charts, illustrations, statements on methodology.
- 4) Know how to interact with agencies external to the University while carrying out research.
- 5) Be able to use information technology for the presentation of ideas (including formatting of documents, setting styles, including graphics).
- 6) Be able to manage their personal work load, submitting work by deadlines.

Method of Assessment

The assessment on this module will evaluate initiative, self-management and project management skills; the effectiveness of research methodology; the ability to sift, organise, reflect upon and present the findings of research (orally and in writing); knowledge of the local events culture and its context; professionalism and contribution in the workplace. Additionally students will be assessed on their use of IT, understanding of simple statistical data and ability to present reports effectively. As such the assessment projects and weighting shall be:

Interim group presentation (outlining methods, subjects, sources, strategy and anticipated problems and findings) 40%

Final Project Report (written), 1500 words 40%

Lecture/Seminar Diary and general contribution, preparation and participation to include - preparatory background research for each professional visit, notes taken during their presentation with a short reflection/response to the talk and their role in the events industry. 20%

Preliminary Reading

Reading will be specifically allocated depending upon the case studies chosen.

Pre-requisites

None

Restrictions

None

Synopsis *

In this module students will undertake field research into the events 'life' of the region. They will analyse local events - analysing and mapping them using critical notions developed in other stage 1 Event and Experience Design modules. Students will first research in breadth, examining the general scene, before choosing a company, locale or event to study in more detail. They will deploy a range of approaches to this research including observation, local news archives, interviews, simple statistical analysis and participation.

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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	
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. You will be expected to continue to develop these skills as the degree progresses.

Learning Outcomes

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.
3. have understood the significance of visual representations of design for purposes of communication and interrogation / development of those ideas.
4. have undertaken visual and subject specific research, investigating the visual and graphic presentation of artifacts or sites.

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.
2. have communicated clearly and accurately using appropriate language and graphics.
3. have used computers to retrieve and share information including e-mail, the world wide web, and graphics.
4. have used numbers in measuring space and objects, and converting scales.
5. have evaluated your own performance and learning.
6. have exercised personal responsibility and initiative.

Method of Assessment

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

UoA2. Final Portfolio 50% All outcomes assessed.

Preliminary Reading

Alan Pipes – Drawing For Designers : Drawing Skills, Concept Sketches, Computer Systems, Illustrations, Tools & Materials, Presentations, Production Techniques (Laurence King Publishing)

John Hart – The Art Of The Storyboard Oxford: Focal Press : 2007

Mitchell – Redefining Designing : From Form To Experience John Wiley & Sons, 2005

Johannes Itten - Design & Form: the basic course Rev.e - New York:Wiley 1975

Edward R. Tufte - Envisioning Information Graphics Press 1990

Ian Sidaway - The Practical Encyclopedia of Drawing London: Lorenz 2005

Pre-requisites

None

Restrictions

None

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.

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

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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.

Learning Outcomes

The intended subject specific 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)

The intended generic 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).

Method of Assessment

UoA1. Interim (weekly) presentation of work in progress, often known as 'crits' details in the module handbook. 20%.

UoA2. 'preliminary visualisation' This presentation will be clearly identified as distinct from UoA1 Module handbook will specify details. 20%

UoA 3. A final exhibition / project. 50%

UoA4. A written summary, 2000 words, in critique of the project exhibition (UoA3) and proposals for further development. 10%

Preliminary Reading

Carver, G & Christine White Computer Visualisation for the Theatre, Oxford: Focal Press, 2003

Woodbridge, P., Designer Drafting for the Entertainment Industry, Focal Press, 2001

Mackintosh, I, Architecture, actor & audience, London: Routledge, 1993

Carlson, M., Places of Performance, New York: Cornell UP, 1993

Payne, D, R., The Scenographic Imagination, Illinois UP, 1993

Blokland, T; editors, Sarah Schultz and Marlous Willems. Happening: Design for Events Basel : Birkhauser, 2006.

Keith Orton Model Making for the Stage: A Practical Guide Crowood Press

Pre-requisites

None

Restrictions

None

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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' 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 idea. 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.

FA310 Creative and Critical Practice 2						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	30 (15)	100% Coursework	
1	Medway	Spring	C	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 6 hours staff contact time per week.

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.

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.

10 Seminars designed to engage students in oral and visual preparation and presentation and in discussion and debate, building confidence and communication skills.

In addition to this, students are expected to supplement core teaching by researching information using recommended viewing and reading.

Learning Outcomes

The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes On successful completion of the module, students will (be able to):

- (1) Demonstrate an ability to initiate, develop, engage with and sustain the development of an individual practice. (A1, A2, A6, B1, B2, B6, C1, C2, C6, D4, D5)
- (2) Demonstrate an ability to conduct research related to the development of practice. (A1, A2, A6, B1, B2, B6, C1, C2, D4, D5, D6)
- (3) Demonstrate an understanding of their own interests as an artist with an appropriate level of awareness, knowledge and understanding for the practices that constitute the discipline of Fine Art. (A1, A2, A6, B1, B2, C1, C2, C7, C8, D2, D4, D5, D6)
- (4) Demonstrate an ability to participate in the critical evaluation of art making. (A1, A2, A6, B1, B2, B3, B5, C1, C2, C4, C7, C8, D1 D2, D4, D5,)
- (5) Demonstrate the skill of reflective writing and documenting of the experience of learning, and the specific skills gained through the learning experience. (A1, A2, A6, B1, B2, B3, B5, B8, C1, C2, C3, C7, C8, D1 D2, D4, D5, D6)

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

On successful completion of the module, students will:

- (6) 6. Have documented evidence of a useful inter-relationship between the theory, knowledge and practice components of their work. (A1, A2, A6, B1, B2, B3, B5, B8, C1, C2, C3, C7, C8, D1, D2, D4, D5, D6)
- (7) Be able to plan, negotiate and self-manage finite projects working to strict deadlines. (A4, B3, B6, C1, C6, D4, D5, D6, D7)
- (8) Be able to engage in critical discussion and debate with peers. (A1, A6, B3, B8, C1, C2, C4, C7, C8, D1, D3, D4, D5,)
- (9) 9. Have begun to develop their skills of assembling documentary evidence in various formats of experiment and exploration. (A4, B3, B6, C6, C7, D1, D3, D4, D5,)
- (10) Know how to assemble and select work and documentary evidence for final presentation/exhibition (A4, B3, B6, C6, C7, D1, D3, D4, D5, D6, D7, D8)

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Method of Assessment

Assessment is 100% coursework:

- a. A display of studio practice in exhibition format or otherwise negotiated with the tutor 50% (Learning outcomes 1, 2, 3, 4, 6,10)
- b. Research Journal and documentation 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- c. Process, participation and development in workshops, seminars and crits 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

Preliminary Reading

e-flux Journal - What is Contemporary Art? [Paperback] Sternberg Press (11 Aug 2010)

Charles Harrison and Paul Wood , Art in Theory 1900-2000: An Anthology of Changing Ideas [Paperback] Wiley-Blackwell; 2nd Edition edition (23 Sep 2002)

Series – Documents of Contemporary Art, Whitechapel Art Gallery & Mit Press, titles various, editors, various- depending on students own interests.

Pre-requisites

None

Restrictions

Co-requisite module: FA309/FIAR4000 - Creative and Critical Practice 1

Synopsis *

This module develops the students' ongoing engagement with studio practice. Creative and Critical Practice 2 aims to support students in building on and developing the key interests that they identified in Creative and Critical Practice 1. Students are required to refine their interests through self-initiated practice. The emphasis will be in giving the students the tools to define and improve their brief and to continue to challenge their own assumptions by introducing them to a broad range of possibilities, debates and ideas. This approach is contextualized by reference to key terms in fine art and the development of analytical skills: students engage with conceptual strands through their own developing intellectual and practical skill base. This discursive student centred teaching gives students knowledge of contemporary artists and their contexts, therefore providing an informed and contextualised grounding to the skills of self directed practice and research that they will develop later in their studies.

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FA311		Methods and Materials				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	
1	Medway	Autumn	C	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 4 hours staff contact time per week.

Supervised workshops are designed to develop students understanding of the relationship of specific media or methodology to meaning and to provide opportunities to explore, test and acquire appropriate conceptual and 'craft' skills. Seminars are designed to engage students in oral and visual preparation and presentation and in discussion and debate, building confidence and communication skills.

Learning Outcomes

The intended subject specific learning outcomes

On successful completion of the module, students will (be able to):

- 1) Demonstrate a willingness to experiment using a wide range of methods and skills.
- 2) Demonstrate an introductory knowledge and understanding of how materials and skills interact with ideas.
- 3) Demonstrate an introductory understanding of a range of intellectual and methodological skills.
- 4) Demonstrate the skill of reflective writing and documenting of the experience of learning, and the specific skills gained through the learning experience.

The intended generic learning outcomes

On successful completion of the module, students will:

- 1) Have documented evidence of a useful inter-relationship between the theory, knowledge and practice components of their work.
- 2) Be able to plan, negotiate and self-manage Projects working to strict deadlines.
- 3) Be able to engage in self-initiated critical discussion and debate with peers.
- 4) Have begun to develop their skills of assembling documentary evidence in various formats of experiment and exploration.
- 5) Know how to assemble and select work and documentary evidence for final presentation/exhibition.

Method of Assessment

Assessment is 100% coursework:

- a. Artwork produced in the workshops that demonstrates the application and use of relevant skills. 50% (Learning outcomes 11.1-4, 12.2 & 12.5).
- b. Annotated sketch book that documents research. This may include video, photographs, drawings and other visual material. 30% (Learning outcomes 11.1-4 & 12.1-4).
- c. Process, participation and development in workshops, seminars and crits. 20% (All learning outcomes).

Preliminary Reading

Aranda, J., Wood, B.K. and Vidokle, A. eds. (2010), e-flux journal: What is Contemporary Art?, Berlin: Sternberg.
Berger, J. (2008), Ways of Seeing, London: Penguin. Harrison, C. and Wood, P. eds. (2003), Art in Theory, 1900-2000: an Anthology of Changing Ideas, 2nd Edition, Oxford: Blackwell.
McLuhan, M. (2008), The Medium in the Massage: an Inventory of Effects, London: Penguin.

Pre-requisites

None

Restrictions

Co-requisite module: FA309/FIAR4000 Creative and Critical Practice 1

Synopsis *

This module is designed to introduce the skill set that the student will build on and develop throughout the programme. Methods and Materials gives students the opportunity to expand their skill base and begin to understand the range of intellectual skills and outcomes that they will develop throughout the programme. Workshops may include printmaking; welding; Photoshop and stretcher making, video editing, developing a sketch book, etc. Skills in learning methodologies may also include essay writing skills; library skills; research journals and MyFolio skills. This approach is contextualized by reference to key terms in fine art and the development of analytical skills. Students are expected to attend 4 optional workshops and 3 compulsory workshops. Each workshop represents 1 session but each skill may incorporate more than one workshop (i.e. a video workshop may be carried over 2 sessions).

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FA312		The Shock of the Now: Themes in Contemporary Art				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	30 (15)	100% Coursework	

Contact Hours

One 2-hour lecture per week (total 20 hours). (All learning outcomes)
One 2-hour seminar per week (total 20 hours). (All learning outcomes)
Total Study hours (including private study hours): 300

Learning Outcomes

Upon completion of the module, students will

- 1) Have been introduced to a broad range of contemporary artists and their work in a variety of different media.
- 2) Have a critical understanding of the cultural, political and historical contexts in which key works of art have been produced.
- 3) Have been introduced, through a focused study of contemporary art, to a number of key theoretical and critical concerns relevant to the Fine Art programme as a whole.
- 4) Have acquired, through a focused study of contemporary art, a broad understanding of the range and diversity of approaches to the study of art within the multidisciplinary Fine Art programme.
- 5) Have acquired a broad critical understanding of the different types of writing which shape the discussion of contemporary art.
- 6) Have acquired a basic training in visual analysis of works of art, including how to 'read' and understand works of contemporary art.
- 7) Have acquired a broad understanding of the various sites of production and display for contemporary art, the traditions associated with them, and the affect they have upon the form and content of such work.

The intended generic learning outcomes

Upon completion of the module, students will:

- 1) Have developed skills of critical reading and analysis of a range of primary and secondary texts, including visual materials.
- 2) Have developed the key skills of written communication, problem solving, and some degree of responsibility for their learning.
- 3) Have used relevant Information Technologies to research and present their work.
- 4) Have developed the key skills of oral communication and working with others in a group, as well as gaining confidence in participating in critical discussion and debate while remaining open to the viewpoints of others.
- 5) Have learnt to locate a range of relevant learning and reference resources (including visual resources) within the Drill Hall Library, museums, galleries and the internet, and use them to support their arguments and analyses.
- 6) Have improved their ability to write coherent, informed and logical arguments in a well-organised and well-presented essay.

Method of Assessment

Assessment will be 100% by coursework, broken down into three tasks.

- 60% - 1 x 2500 word essay (11.1-7, 12.1-3, 12.5-6)
- 20% - 1 x 10 minute seminar presentation (11.1-7, 12.1-5)
- 20% - seminar preparation notes (11.1-7, 12.1-3, 12.5)

Preliminary Reading

Perry, G. and Wood, P.eds. (2004), *Themes in Contemporary Art*, New Haven, Conn.: Yale University Press
Heartney, E. (2004), *Postmodernism*, London: Tate Gallery
Pooke, G. and Whitham, G. (2008), *Art History*, London: Teach Yourself

Pre-requisites

None

Restrictions

Cannot be taken by students that are either currently studying or have previously studied HA314 or HA315 Introduction to Contemporary Art.

Synopsis *

This course aims to draw on both the history and theory of art in order to present a wide range of contemporary forms of art and artistic practice, and to articulate some key distinctions useful for addressing the question of the place of art in culture. In particular, a discussion of ideas of the avant-garde, of modernity and postmodernism will be relevant here. The course will explore, through pursuing general themes and case studies of particularly controversial art objects, the different means by which our notions of art and of the artist are 'framed' today, and it will therefore both inform students' broader study of the history of art and complement their individual artistic practice. Students undertaking this module will complete a final essay (see 16 below) requiring an in depth investigation and evaluation of a particular topic or theme in contemporary art.

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MU313		Audio Technologies 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	C	30 (15)	100% Coursework	
1	Medway	Whole Year	C	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, demonstrations, practical workshops, and assessed practical assignments. The total workload is 300 hours. Lectures will typically take up one hour per week over two terms (20 in total), with another hour of supervised workshops and demonstrations (20 in total). Students will also be provided with directed background reading and practical exercises to supplement material covered in lectures. Students will be expected to contribute 260 hours of private study to the module. 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. These sessions contribute to all the learning outcomes.

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate 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) Display basic abilities in the use of computer software for audio and music related tasks.
- 3) Display a familiarity with appropriate aspects of safe working practice.
- 4) 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.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Use current, industry-standard computer technologies.
- 2) Be self-critical of work in progress and respond to the critical insights of others.
- 3) Be flexible and innovative in their approach to the use of technology.
- 4) Generate, analyse and interpret appropriate data and develop core skills such as problem solving and decoding information.

Method of Assessment

30% Digital Audio Technical Report
30% Audio Workstation Assignment
40% Audio Portfolio with Written Evaluation

Preliminary Reading

Bartlet, B. (2013). *Practical Recording Techniques: The Step-by-step Approach to Professional Audio Recording*. London: Focal.
Cook, F. (2007). *Pro Tools 101: Version 7.4 Official Courseware*. Boston, Massachusetts: Course Technology PTR.
Eargle, J. (2004). *The Microphone Book*. Oxford: Focal
Middleton, P. & Gurevitz, S. (2008). *Music Technology Workbook: Key Concepts and Practical Projects*. London: Focal.
Nahmani, D. (2009). *Logic Pro 9 and Logic Express 9*. London: Pearson Education.
Owsinski, B. (2006). *The Mixing Engineer's Handbook 2nd Edition*. Boston: Thompson Course Technology.
White, P. (2000). *Basic Effects and Processors*. London: Sanctuary.
White, P. (1999). *Basic MIDI*. London: Sanctuary.
White, P. (1999). *Basic Mixers*. London: Sanctuary.

Pre-requisites

None

Restrictions

None

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.

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MU315		Music and Composition				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Medway	Whole Year	C	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, seminars (11.1, 11.3-4, 12.1 & 12.3) and practical workshops (11.2, 12.2 & 12.4). The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Students will develop their skills in composition through direct study and one-to-one tutorials. Understanding of theoretical underpinnings of key elements such as melody and harmony will be fostered through lectures and seminars. In addition to this, students are encouraged to participate in extra-curricular music-making to foster their musical and creative skills.

Learning Outcomes

The intended subject specific learning outcomes

On successful completion of the module, students will:

1. Be able to utilize a range of compositional techniques and approaches in order to facilitate original composition.
2. Be able to make informed choices and use appropriate composition methods in order to create music.
3. Have an understanding of the key topics in music theory including an understanding of music notation.
4. Be familiar with some of the harmonic patterns that structure a variety of tonal musics.

The intended generic learning outcomes

On successful completion of the module, students will:

1. Understand uses of computer technology.
2. Be self-critical of work in progress and respond to the critical insights of others.
3. Be able to prioritise tasks and manage time and resources effectively.
4. Be open to new and alternative ways of thinking.

Method of Assessment

20% Theory paper 1 (learning outcomes: 11.3-4, 12.1 & 12.3)

20% Theory paper 2 (learning outcomes: 11.3-4, 12.1 & 12.3)

60% Composition including an evaluation of 500 words (learning outcomes: 11.1-4 & 12.2-4)

Preliminary Reading

Everett, W. (2004), 'Making Sense of Rock's Tonal Systems' Music Theory Online, 10 (4) [Available at http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.w_everett.html]

Moore, A. (1992) 'Patterns of Harmony', *Popular Music*. 11. pp. 73-106.

Taylor, E. (1989), *The AB Guide to Music Theory Vol 1*, London: Associated Board of the Royal School of Music.

Taylor, E. (1991), *The AB Guide to Music Theory Vol 2*, London: Associated Board of the Royal School of Music.

Winkler, P. K. (2007), 'Toward a Theory of Popular Harmony' in Moore, A. (Ed) *Critical Essays in Popular Musicology*, Aldershot: Ashgate

Pre-requisites

None

Restrictions

None

Synopsis *

Students will learn to deploy basic music notation and conventions such as time signatures and rhythms pitches, chords and scales. Common harmonic patterns in classical and popular traditions will also be covered. There will be some basic development of aural skills. Examples to illustrate standard Western harmonic practice will be drawn from a wide range of musical eras and styles. Twentieth-century developments in composition/song writing techniques will also be explored.

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MU316		Sound Design 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Whole Year	C	30 (15)	100% Coursework	
1	Medway	Whole Year	C	30 (15)	100% Coursework	

Contact Hours

Delivery of this module is by lectures, demonstrations and practical workshops. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Demonstration classes will provide students with examples and practical exercises that students are expected to attempt.

Learning Outcomes

The intended subject specific learning outcomes

On successful completion of the module, students will:

1. Be able to utilize a broad range of audio production software features in order to facilitate original sound design
2. Have a basic understanding of the means by which digital audio is manipulated in audio applications.
3. Be familiar with using, adapting and creating simple appropriate software for audio related tasks.
4. Comprehend the software development process, including evaluation of work in progress and an introductory knowledge of a formal product design scenario.

The intended generic learning outcomes

On successful completion of the module, students will:

1. Be able to generate, present and interpret appropriate data
2. Learn to use new software
3. Develop innovative solutions to problems
4. Learn core skills including problem solving and dealing with complex situations.

Method of Assessment

1. 25% Audio software assignment 1 inc. written evaluation (learning outcomes 11.2, 11.3, 11.4, 12.1, 12.2)
2. 25% Audio software assignment 2 inc. written evaluation (all learning outcomes)
3. 50% Project portfolio inc. evaluation of 500 words (all learning outcomes)

Preliminary Reading

SONNENSCHNEIDER, D. 2001. Sound Design: The Expressive Power in Music, Voice, and Sound Effects in Cinema. Studio City, CA : Michael Wiese Productions.

WHITTINGTON, W. 2007. Sound Design & Science Fiction. Austin, TX : University of Texas Press.

HOLMES, T. 2002. Electronic and Experimental Music: Pioneers in Technology and Composition. New York ; London : Routledge.

BUDGEN, D. 2003. Software Design. Harlow : Addison-Wesley.

puredata documentation

<http://puredata.info/docs>

SonicBirth Manual

<http://sonicbirth.sourceforge.net/files/Documentation.pdf>

The current edition of the Logic Pro user manual

Pre-requisites

None

Restrictions

None

Synopsis *

This module will include the following subject areas:

An introduction to audio programming environments. Within these environments, an introduction to programming concepts such as mathematical operations, data and audio connections, patches and filing systems, editing procedures, sub-patches and macros. Integrating different audio environments and plug-ins. The software design process, including commenting, bug-fixing and testing.

Comparison and exploration of various sound-design structures and how the elements of a piece contribute to the overall message conveyed. Examples will be drawn from a number of media forms, both conventional and experimental, in order to assist students in beginning to understand the common elements of a broad range of sound and audio media. It will also include lectures on the use of software programmes, the various concepts and facilities for creating coherent structures, and the ability to restructure content for various applications

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MU326 Acoustic Communication and Sound-Making						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Delivery of this module is through lectures (including technical demonstrations) and tutorials (totalling 2 hours per week over one term). Lectures will address learning outcomes 11.1, 11.2, 11.4, 12.1, 12.2, 12.3. Demonstrations will address learning outcomes 11.1, 11.3, 12.1, 12.3, 12.4. Tutorials will address all learning outcomes.

Total Contact Hours: 22

Independent Study Hours: 128 (approx.10 hours per week)

Total Study Hours: 150

Students will be provided with directed background reading and listening to supplement material covered in lectures and demonstrations. The taught elements and demonstrations provide students with the necessary principles, concepts and practical skills to deal with not only the content of this module but also establish a common understanding and knowledge base for future modules.

Learning Outcomes

The intended subject specific learning outcomes

On successfully completing the module students will be able to:

1. Demonstrate an understanding of acoustic communication through the creative use of audio technologies.
2. Demonstrate an understanding of sound-making and its cultural significance.
3. Work creatively with sound utilising recently developed audio technologies.
4. Understand the methods needed to confront and explore unfamiliar musical sounds, concepts, repertoires and creative practices.

The intended generic learning outcomes

On successful completion of the module students will be able to:

1. Manage a project and carry it through to delivery.
2. Manage resources, including information sources.
3. Be open to alternative ideas and ways of thinking, demonstrate flexibility of thought.
4. Plan, implement, evaluate, and reflect critically on work in progress.

Method of Assessment

- Sound design exercise with written evaluation, 300 words, 40% (11.3, 11.4, 12.1, 12.3, 12.4)
- Soundscape composition study with written evaluation, 500 words, 60% (11.1, 11.2, 11.3, 11.4, 12.1, 12.2 and 12.3)

Preliminary Reading

Labelle, B. (2006). *Background Noise: Perspectives on Sound Art*. London: Continuum.

Norman, K. (2004). *Sounding Art: Eight Literary Excursions Through Electronic Music*. Aldershot: Ashgate.

Schafer, R. M. (1977). *The Tuning of the World*. New York: Knopf.

Sonnenschein, D. (2001). *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Studio City, California: Michael Wiese.

Truax, B. (2001). *Acoustic Communication*. Stamford, Connecticut: Ablex.

Wrightson, K. (2000). 'An Introduction to Acoustic Ecology'. *Soundscape, The Journal of Acoustic Ecology*. 1(1), pp. 10-13

Pre-requisites

None

Restrictions

Students that do not have prior knowledge of Digital Audio Workstations will need to attend a series of five 2-hour introductory Pro Tools workshops during Autumn term.

Synopsis *

This module will explore listening and sound within the wider framework of the environment as a whole, viewing the process of communicating through sounds as fundamental to individuals, communities and cultures and to all living beings.

Students will be guided through various approaches to sound and listening and explore representations of sound and sound-making. The module will culminate in the production of a substantial piece of creative work and a detailed evaluation that links theory and contextual issues with practice.

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MU327 Popular Music: Origins, Styles and Cultures						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Medway	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

Delivery of this module is through lectures and tutorials (totalling 2 hours per week over one term). In addition to this, students are encouraged to attend guest lectures, research seminars, screenings and listening sessions which relate to this module. Students should also attend any relevant study skills sessions on essay writing and referencing in order to help them complete their coursework successfully.

The lectures will introduce and explore the subject area. Students will be provided with directed background reading to supplement material covered in lectures. The module will provide students with the necessary principles and concepts to deal with not only the content of this module but also establish a common understanding and knowledge base for future modules.

Total Contact Hours: 22

Independent Study Hours: 128 (approx.10 hours per week)

Total Study Hours: 150

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate an understanding of popular musical styles that have emerged in the twentieth century.
- 2) Demonstrate familiarity with the role of African and European musical elements in the development of popular styles on the American continent and elsewhere.
- 3) Identify and explore key characteristics of popular styles.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Display confidence in managing a project and carrying it through to delivery.
- 2) Manage resources, including information sources.
- 3) Display an openness to alternative ideas and ways of thinking and demonstrate flexibility of thought.

Method of Assessment

20% Style and Music Terminology Exercise

80% Essay, 1500 words

Preliminary Reading

Covach, J.R. (2012). *What's That Sound? An Introduction to Rock and Its History*, 3rd edition. London: Norton.

Frith, S., Straw, W. & Street, J. (2001). *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press.

Moore, A.F. (2001). *Rock the Primary Text: Developing a Musicology of Rock*, 2nd Edition. Aldershot: Ashgate.

Scott, D.B. (2012). *Sounds of the Metropolis: The Nineteenth-Century Popular Music Revolution in London, New York, Paris, and Vienna*. Oxford: Oxford University Press.

Shuker, R. (2005). *Key Concepts in Popular Music*, 2nd Edition. London: Routledge.

Shuker, R. (2001). *Understanding Popular Music*, 2nd Edition London: Routledge.

Van Der Merwe, P. (1989). *Origins of the Popular Style*. Oxford: Oxford University Press.

Pre-requisites

None

Restrictions

None

Synopsis *

This module examines the origins and development of the major popular musical styles that have emerged in the twentieth century, with a focus on the synthesis of African and European musical elements on the American continent. The module will explore the full complexities of the idea of the popular and the shifting and contested meanings of genre and style. Links between oral traditions of music making, musical literacy, technology and changes in popular musical styles will be made.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

MU328		Music and Culture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

Delivery of this module is through weekly one-hour lectures and one-hour seminars (totalling 2 hours per week over one term) with opportunities for individual tutorials. Lectures will address learning outcomes 11.1, 11.2, 12.2. and 12.3.

Seminars and tutorials will address all learning outcomes.

Total Contact Hours: 22

Independent Study Hours: 128 (approx.10 hours per week)

Total Study Hours: 150

In addition to this, students are encouraged to attend guest lectures, research seminars, screenings and listening sessions related to this module. Students should also attend any relevant study skills sessions on essay writing and referencing in order to help them complete their coursework successfully.

Students will be provided with directed background reading to supplement material covered in lectures and provide the basis for seminars. The module will provide students with the necessary principles and concepts to deal with not only the content of this module but also establish a common understanding and knowledge base for future modules.

Learning Outcomes

The intended subject specific learning outcomes

On successful completion of the module, students will:

1. Be able to demonstrate knowledge and understanding of important figures, trends and theories relevant to the development of twentieth and twenty-first century musical cultures.
2. Be familiar with a broad range of scholarly practices and ideas of special significance within the research culture of the School of Music and Fine Art.
3. Posses key study skills in researching one or more areas of study within music and the arts; skills such as finding and using appropriate sources, producing a bibliography, developing an argument and drawing connections between texts and contexts.

The intended generic learning outcomes

On successful completion of the module, students will:

1. Be confident in managing a project and carrying it through to delivery.
2. Manage resources, including information sources.
3. Be open to alternative ideas and ways of thinking and demonstrate flexibility of thought.

Method of Assessment

- 1) Critical Writing Exercise, 500 words, 20% (11.3, 12.1 and 12.2)
- 2) Essay, 1,500 words – 80% (all learning outcomes)

Preliminary Reading

Gelbart, M, (2009). 'Introduction' in *The Invention of 'Folk Music' and 'Art Music':*

Emerging Categories from Ossian to Wagner. Cambridge: Cambridge University Press.

Harper-Scott, J.P. E. & Samson, J. (2009). *An Introduction to Music Studies.* Cambridge: Cambridge University Press.

Hendy, D. (2014) *Noise: A Human History of Sound and Listening.* New York: Collins.

Judkins, J. (2011). 'Silence, Sound, Noise and Music' in Gracyk, T. & Kania, A. (eds), *The Routledge Companion to Philosophy and Music.* London: Routledge.

Kaemmer, J. E. (1993) *Music in Human Life: Anthropological Perspective on Music.* Austin: University of Texas Press.

Nettl, B. (2000) 'Music' in Sadie, S. et al. (Eds) *Grove Music*, [online]

Zak, A. (2009). 'Getting Sounds: The Art of Sound Engineering' in Cook et al. (eds) *The Cambridge Companion to Recorded Music.* Cambridge: Cambridge University Press.

Pre-requisites

None

Restrictions

None

Synopsis *

This module will provide a broad introduction to important aspects of music history and culture from the early twentieth century to the present day. Different approaches to musical language will be considered (tonality/modality, rhythm and timbre in a range of mainstream and experimental styles). The advent of sound recording and the increasing importance of technology in music will also be examined. These key ideas will be connected to research specialisms within the School of Music and Fine Art, encouraging students to appreciate the potential for further study in each of these areas.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

MU329		Music Performance 1(A)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 90-minute workshop for 10 weeks in the term. In addition, students will receive 7 ½ hours of instrumental / vocal tuition:

Workshop Hours: 15
Instrumental / vocal tuition: 7 ½
Independent Study Hours: 127 ½
Total Study Hours: 150

Part of the Independent Study Hours must be made up by a commitment to performance within the School of Music and Fine Art through the support of music ensembles (e.g. University Choir and Band, Chamber Choir, University Orchestra (Medway) etc.)

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1) Demonstrate appropriate understanding of the repertoire of their principal instrument of study with particular reference to earlier musical styles such as the Renaissance and Baroque (in the case of Music students) or rock 'n' roll and soul (in the case of Popular Music students).
- 2) Demonstrate an appropriate level of performance skill on their principal instrument of study with particular reference to earlier musical styles.
- 3) Communicate music using appropriate musicianship, technique and stylistic language with particular reference to earlier musical styles.
- 4) Demonstrate a range of activities in their practice regime such as technical studies, learning and memorizing of work, focused playing of repertoire and sight-reading.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques.
- 2) Demonstrate the ability to work on a project over an extended period of time.
- 3) Demonstrate flexibility of thought and an openness to new thinking

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 20% Contribution to Workshops (both open workshops and those with a stylistic focus)
- 2) 30% Rehearsal Diary, including a report on contribution to SMFA ensembles: 750 words
- 3) 50% Concert Performance, 5 minutes

Preliminary Reading

Parncutt R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.

St George, J. M. (2012). 'Learning Patterns in Music Practice: Links Between Disposition, Practice Strategies and Outcomes. *Music Education Research* 14 (2).

Williamson, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press

Pre-requisites

None

Progression

Either this module or MU330/MUSC4021 must be passed with an average of 60% or higher to progress onto MU537/MUSC5043 Music Performance 2 (A)

Restrictions

Cannot be taken if already studied MU325 Music Performance 1

Synopsis *

The module will focus upon the development of performance skills and an understanding of approaches to effective regular practice. Skills and understanding are fostered through individual instrumental lessons and performance workshops.

Students will develop their musicianship by listening to others and by performing themselves. Some workshops will have a stylistic focus and will concentrate upon earlier styles (e.g. Renaissance and Baroque if studying Music or rock 'n' roll and soul if studying Popular Music), and these will provide guidance on performance conventions, approaches to repertoire and broader presentational considerations.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

MU330		Music Performance 1(B)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	15 (7.5)	100% Coursework	

Contact Hours

This module will be taught by means of a 90-minute workshop for 10 weeks in the term. In addition, students will receive 7 ½ hours of instrumental / vocal tuition:

Workshop Hours: 15

Instrumental / vocal tuition: 7 ½

Independent Study Hours: 127 ½

Total Study Hours: 150

Part of the Independent Study Hours must be made up by a commitment to performance within the School of Music and Fine Art through the support of music ensembles (e.g. University Choir and Band, Chamber Choir, University Orchestra (Medway) etc.)

Learning Outcomes

On successfully completing the module students will be able to:

- 1) Demonstrate appropriate understanding of the repertoire of their principal instrument of study with particular reference to later musical styles such as the Classical, Romantic and twentieth century (in the case of Music students) or hard rock and funk (in the case of Popular Music students).
- 2) Demonstrate an appropriate level of performance skill on their principal instrument of study with particular reference to later musical styles.
- 3) Communicate music using appropriate musicianship, technique and stylistic language with particular reference to later musical styles
- 4) Demonstrate a regular practice schedule at an appropriate level involving a balance between activities such as technical studies, learning and memorizing of work, focused playing of repertoire and sight-reading.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1) Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques.
- 2) Demonstrate the ability to work on a project over an extended period of time
- 3) Demonstrate flexibility of thought and an openness to new thinking.

Method of Assessment

This module will be assessed by 100% coursework.

- 1) 20% Contribution to Workshops (both open workshops and those with a stylistic focus)
- 2) 30% Rehearsal Diary, including a report on contribution to SMFA ensembles: 750 words
- 3) 50% Concert Performance, 5 minutes

Preliminary Reading

Parncutt R. & McPherson, G. (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford: Oxford University Press.

Ritchie, L., & Williamon, A. (2013). Measuring Musical Self-Regulation: Linking Processes, Skills, and Beliefs. *Journal of Education and Training Studies* 1(1), 106-116.

St George, J. M. (2012). 'Learning Patterns in Music Practice: Links Between Disposition, Practice Strategies and Outcomes. *Music Education Research* 14 (2).

Williamson, A. (2004). *Strategies and Techniques for Enhancing Performance*. Oxford: Oxford University Press.

Pre-requisites

None

Progression

Either this module or MU329/MUSC4021 must be passed with an average of 60% or higher to progress onto MU537/MUSC5043 Music Performance 2 (A)

Restrictions

Co-requisite module: MU329/MUSC4020 Music Performance 1 (A)

Cannot be taken if already studied MU325 Music Performance 1

Synopsis *

This module will build upon work completed in the module Performance 1A and will also focus upon the development of performance skills and an understanding of approaches to effective regular practice. The stylistic focus of the module will be different, however, and students will be expected to consolidate and build upon previous achievements in performance. Skills and understanding are fostered through individual instrumental lessons and performance workshops. Students will develop their musicianship by listening to others and by performing themselves. Some workshops will have a stylistic focus and will concentrate upon later styles (e.g. Classical, Romantic and Twentieth Century if studying Music or hard rock and funk if studying Popular Music), and these will provide guidance on performance conventions, approaches to repertoire and broader presentational considerations.

2019-20 Humanities Undergraduate Stage 1 Module Handbook

06 Centre for American Studies

EN303		Introduction to American Studies				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	C	30 (15)	100% Exam	Stirrup Prof D
1	Canterbury	Whole Year	C	30 (15)	55% Coursework, 45% Exam	Stirrup Prof D
1	Canterbury	Whole Year	C	30 (15)	75% Coursework, 25% Exam	Stirrup Prof D

Contact Hours

Total contact hours: 44
 Private study: 256 hours
 Total study hours: 300 hour

Learning Outcomes

- ~ show a good, broad understanding of the American experience commensurate to a 1st year survey course, and appropriate to embarking on an American Studies degree
- ~ show familiarity with a number of different disciplines that usually contribute to American Studies, most notably US history, literature, and politics
- ~ recognize core issues of race, gender, class and environment in the development of the nation and national culture
- ~ critically analyse the US experience, identifying problematic assumptions linked to key terms (such as 'wilderness', 'freedom' and 'identity')
- ~ show confidence in discussing key concepts in American Studies such as 'exceptionalism' and the 'American dream'

Method of Assessment

Coursework Essays: 45%
 Comprised of 1 x 1000 word essay (15%); 1 x 2000 word essay (30%)
 3 hr Exam 45%
 Seminar Performance 10%

Preliminary Reading

C. Bigsby & H. Temperley (eds), *A New Introduction to American Studies* (2006)
 Richard Horowitz, (ed) *American Studies Anthology* (2003)
 J. Saldivar, *Border Matters: Remapping American Cultural Studies* (1997)
 Alexis de Tocqueville, *Democracy in America* (2013)
 Robert Kaplan, *An Empire Wilderness* (1999)

Synopsis *

This module offers students the opportunity to explore the breadth of American life in a critical, academic fashion. It covers a wide variety of topics, from Native American culture to McDonaldization, all united by the concept of American Studies and the aim to understand the mechanics of the modern US experience. The module establishes a firm base from which American Studies degree programme students can proceed to Stage II modules here at Kent and ultimately go on to study at US institutions, while also providing English and History students with a useful introduction to American Studies. The emphasis throughout the module is in interdisciplinary and multidisciplinary thought, and stays loyal to the ethos of American Studies as a groundbreaking fusion of theories, pathways, and academic criticism. Study skills sessions are also included in the module, including a library tour and writing workshops.

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03 School of English

EN336		Literary Forms				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	50% Coursework, 50% Exam	Wiffen Dr D

Contact Hours

This module will be taught through lectures and seminars.
Contact hours: 52 hours
Private Study Hours: 248
Total: 300 hours

Department Checked

18/6/19

Learning Outcomes

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

- 1 identify specific literary forms (e.g. poetry, narrative prose, drama), their structures and principles, related terminology, and the potential complexities of each form;
- 2 understand the relationship between form and meaning: that is, how literary forms shape and constrain meaning/s and interpretation/s; how literary forms evoke particular affects and/or ideologies;
- 3 understand the historical and cultural specificity of literary forms and how these change over time and across different locations (e.g. national contexts);
- 4 write critically, creatively, and comparatively about literary forms from different historical and cultural contexts.

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

- 1 identify and apply strategies of reading relevant to the material they encounter;
- 2 apply close reading techniques to a range of literary forms, and to make complex comparisons between them;
- 3 begin self-directed research, and evaluate and creatively deploy secondary critical and theoretical perspectives;
- 4 construct original, articulate, and well-substantiated arguments;
- 5 manage their time and workload effectively.

Method of Assessment

Coursework: Assignment 1 (20%): close-reading exercise (1,500 words), Assignment 2 (30%): a research essay (2,500 words)
Exam: 2-hour examination (50%)

Preliminary Reading

Behn, Aphra, Oroonoko
Shakespeare, William, The Tempest
Woolf, Virginia, Mrs Dalloway
Kanafani, Ghassan, Return to Haifa

Restrictions

Not available as wild

Synopsis *

Literary Forms aims to introduce students to the major forms of literature: poetry, prose and drama, with a core emphasis on innovation. Students will examine the formal structures and generic features of these major forms and, through studying specific examples, observe how these forms change over time and in response to changes in authorship, literary production, and audience/readership. Embedded in this module will also be the development of writing and research skills that will equip students to manage successfully the transition from A-level to university study in the field of English and American Literature.

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EN337		Thinking Through Theory				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	70% Coursework, 30% Exam	Perry Dr E

Contact Hours

This module will be taught through lectures and seminars.

Contact hours: 40
Private Study Hours: 260
Total Study Hours: 300

Department Checked

18/6/19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 identify specific theoretical concepts, their historical and literary contexts;
- 2 understand and be able to accurately use the specific theoretical terminology appropriate to the five topics covered by the module;
- 3 understand the ways in which the theory enables consideration and discussion of a range of cultural and social phenomena;
- 4 write critically both about and with theory.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 identify and apply strategies of reading relevant to the material they encounter;
- 2 apply close reading techniques to theoretical texts, and theoretical concepts to literary texts;
- 3 effectively communicate orally;
- 4 begin self-directed research, and evaluate and creatively deploy secondary critical perspectives;
- 5 construct original, articulate, and well-substantiated arguments;
- 6 manage their time and workload effectively.

Method of Assessment

Assignment 1 (20%): Written assignment (1,500 words)

Assignment 2 (30%): Research Essay (2,500 words)

Assignment 3 (20%): Students will give a seminar presentation on a theoretical text of their choice. Based on this, they will submit a piece of written work for assessment.(750 words)

Exam (30%): 2 hours

Preliminary Reading

Rivkin, Julie and Michael Ryan eds. 2017. *Literary Theory - An Anthology*, Third Edition (Blackwell Anthologies)

Selden, Raman, Peter Widdowson, and Peter Brooker. 2016. *A Reader's Guide to Contemporary Literary Theory* (Routledge)

Waugh, Patricia and Philip Rice eds. 2001. *Modern Literary Theory: A Reader*, Fourth Edition (Bloomsbury Academic)

Individual readings from these texts are likely to include:

- Sigmund Freud, *From The Uncanny* (1919)
Karl Marx, *From The German Ideology* (1846)
Luce Irigaray, *'Sexual Difference'* (1977)
Edward Said, *From Culture and Imperialism* (1993)
Judith Butler, *From Bodies that Matter* (1993)

Restrictions

Not available as wild

Synopsis ***/span>**

Critical theory and theoretical approaches to the interpretation of literary texts have become increasingly fundamental to English Studies, while also offering a number of rich and complex ways of reading and understanding society and culture more generally. In this course, we will introduce you to some key theoretical readings in five broad areas: feminism, psychoanalysis, Marxism, Post-Colonialism and Race, and Sexualities. Through these readings, we will invite you to make connections between theoretical approaches and to think about how they might inform your reading practices on this and other courses. The aim of this work is to help you to understand the significance and usefulness of theory on its own terms, as well as giving you a coherent grounding in the ways theoretical concepts help us to approach and understand literary and other texts. Through this, you will develop a sophisticated understanding of the dynamic relationship between theory and culture, literature and politics.

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EN338		Mapping Identities				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	70% Coursework, 30% Exam	Kemal Dr B

Contact Hours

This module will be taught through lectures and seminars.

Contact hours: 40
Private Study Hours: 260
Total Study Hours: 300

Department Checked

3/1/19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 identify specific thematic concerns related to social, economic, spiritual, sexual, and biological categories of identity, related terminology, and the potential complexities of a range of literary approaches;
- 2 understand the relationship between identity and material, psychological, and social conditions;
- 3 understand the historical and cultural specificity of textual forms addressed to a range of categories of identity;
- 4 write critically about identities and the relationships between text, subject, and space.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 identify and apply strategies of reading relevant to the material they encounter;
- 2 apply close reading techniques to a range of literary texts, and to make complex comparisons between them;
- 3 effectively communicate orally;
- 4 begin self-directed research and discuss, evaluate, and creatively deploy secondary critical and theoretical perspectives;
- 5 construct original, articulate, and well-substantiated arguments;
- 6 manage their time and workload effectively.

Method of Assessment

Assignment 1 (20%): close reading (1,500 words)

Assignment 2 (20%): Students will give a seminar presentation on a text of their choice. Based on this, they will submit a piece of written work for assessment, which may be reflective.

Assignment 3 (30%): Research Essay (2,500 words)

Exam (30%): 2 hours

Preliminary Reading

Bauman, Zygmunt, 2004. *Identity*. Polity Press

Dangarembga, Tsitsi. 1988. *Nervous Conditions*. Ayebia Clarke edition (2004).

Equiano, Olaudah. 1789. *The Interesting Narrative of the Life of Olaudah Equiano* (extracts)

Kempe, Margery, 1430s. *The Book of Margery Kempe* (extracts)

Hurston, Zora Neale. 1937. *Their Eyes Were Watching God*. Virago edition (1986).

Wordsworth, William. 1850. *The Prelude* (extracts)

Restrictions

Not available as wild

Synopsis *

Mapping Identities will introduce students to a sample of the myriad ways writers of different backgrounds and time periods have confronted identity. Whether complicit in the construction of mainstream understandings of social categories (such as race, class, gender, or sexuality), or engaged in their deconstruction, literary authors have long been instrumental in establishing and/or contesting our understanding of the subject and that subject's relationship to place. Mapping identity through place, this course will also invite students to think about that relationship between identity and the environments in which identities are forged or articulated.

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EN339 Creative Writing Foundations						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	100% Coursework	Lehane Ms D

Contact Hours

This module will be taught through lectures and seminars.

Contact hours: 40
Private Study Hours: 260
Total Study Hours: 300

Department Checked

3/1/19

Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 make use of a range of material and sources of inspiration in the writing of creative texts, such as research, memory, observation, place;
- 2 produce creative writing in a range of forms including poetry, fiction, creative non-fiction;
- 3 understand the role of the creative writer as a critic, and the interplay of creative and critical approaches.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 identify and apply strategies of close reading and writing relevant to the material they encounter;
- 2 begin to produce ambitious and crafted creative texts;
- 3 demonstrate their understanding of the fiction and poetry through creative responses;
- 4 participate in group discussions including creative workshops;
- 5 begin self-directed research and discuss, evaluate, and creatively deploy secondary critical and theoretical perspectives;
- 6 reflect critically on their own creative practice and that of their peers, and understand the choices available to them;
- 7 manage their time and workload effectively.

Method of Assessment

Assignment (20%): Finished work consisting of 1,000 words of prose or 30 lines of poetry

Seminar participation (20%)

Portfolio: (40%) A final portfolio, consisting of at least two pieces of finished creative work totally 3,000 words of prose, OR 90 lines of poetry, OR a proportional combination of the two.

Essay (20%) 1,000 words

Preliminary Reading

Burroway, Janet. 2014. *Imaginative Writing: The Elements of Craft*. Cambridge: Pearson.

Lamott, Anne. 1980. *Bird by Bird: Instructions on Writing and Life*. New York: Bantam Doubleday Dell Publishing Group; Anchor Books.

Riley, Denise (ed.). 1992. *Poets on Writing*. London: Palgrave Macmillan

A course reader including extracts from, for example, Georges Perec, Marcel Proust, Peter Riley, Virginia Woolf, Frank O'Hara, and a range of creative 'manifestoes'.

Restrictions

This module is only available to BA English and American Literature and Creative Writing

Not available as wild

Synopsis *

This module will introduce students to essential Creative Writing techniques, practices and strategies, such as journaling, workshopping, and editing and redrafting. Students will be asked to consider the range of approaches, concerns, and sources of material that writers draw upon, and to understand how that material is shaped into creative output. A range of sample texts will be presented to students as models for their own creative practice — they will be encouraged to work across genres, in a variety of short prose and poetic forms. Thematic blocks will focus on, for example, 'form, freedom and constraint'; 'time, tense and memory'; 'writing and place'; 'manifestoes'. The importance of critical responses, and the role of the creative writer as critic, will be emphasised.

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EN340 Reading and Writing the Everyday						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Sackville Ms A

Contact Hours

This module will be taught by lectures, seminars and field trips.

Contact hours: 40
Private Study Hours: 260
Total Study Hours: 300

Department Checked

18/6/19

Learning Outcomes

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

- 1 understand how the study and description of everyday life emerged as both a scholarly subject and a preoccupation in literary texts, especially from the twentieth century onwards;
- 2 demonstrate knowledge of key concepts and ideas from the scholarship associated with everyday life theory from the mid-twentieth century to the present;
- 3 apply their knowledge to the critical and creative interpretation and analysis of contemporary everyday life and representations of everyday life in literary texts;
- 4 communicate their own 'reading' of everyday life in oral and written forms, including both critical and creative responses.

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

- 1 identify and apply strategies of reading and writing relevant to the material they encounter;
- 2 apply close reading techniques to a range of texts and textual types, and to make complex comparisons between them;
- 3 demonstrate their understanding of theory and fiction through creative responses;
- 4 effectively communicate orally;
- 5 begin self-directed research and discuss, evaluate, and creatively deploy secondary critical and theoretical perspectives;
- 6 construct articulate and well-substantiated arguments;
- 7 manage their time and workload effectively.

Method of Assessment

100% Coursework: Assignment 1 (30%): interim assignment (1,000 words), Assignment 2 (20%): Seminar contribution, including creative exercises, in-class presentations, critical discussion, and workshops, Assignment 3 (50%): Research essay (3,000 words)

Preliminary Reading

Barthes, Roland, *Mythologies* (London: Vintage Classics, 2009)
Smith, Ali, *Winter* (London: Penguin Random House, 2017).

Module Reader will include selected readings from everyday life theorists (such as Michel de Certeau and Raymond Williams) and short literary texts (including William Carlos Williams, Virginia Woolf, Harryette Mullen, Nancy Gaffield and Lydia Davis).

Restrictions

Available as Wild

Synopsis *

The module begins from the premise that it is possible to 'read' objects and phenomena from everyday life as texts: they communicate meaning to us; they are open to different interpretations; and they represent aspects of the world we inhabit. This module will introduce students to how ways of 'reading' the everyday emerged as a scholarly pursuit from the mid-twentieth century, first in France and then beyond. It will also consider how literary texts represent everyday life, through the study of examples in a variety of forms, including poetry and fiction. Through both theory and practice, including regular creative exercises, students will learn how to both 'read' and 'write' aspects of contemporary everyday life and to analyse representations of everyday life in texts. The module will consider the forms available to the creative writer as a means of engaging with and representing contemporary everyday life, and introduce students to basic Creative Writing techniques, practices and strategies, such as journaling, workshopping, and redrafting.

05 School of History

HI385 Introduction to the History of Medicine						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Schmidt Prof U
3	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Been introduced to the broad sweep of medical history, and provided with the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history.
- Developed their intellectual interest in the history of medicine and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- Been introduced to the underlying issues associated with medical history, and have an ability to evaluate and interpret these within their specific context.
- Learnt to marshal an argument; to summarise and defend a particular interpretation or analysis of historical events and challenge historiographical debates on the topic.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Considered critically relevant intellectual concepts as well as differences of opinion and interpretation both amongst historians, and they will have developed their ability to identify and solve problems
- Worked both independently and within groups. Students will have engaged in independent work, using library resources, and will have practiced and improved their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Engaged in group work, in which they will have interacted effectively with others and worked co-operatively to enhance one another's learning.
- Acquired the skill to communicate complex concepts effectively through written work. They will have acquired the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- Improved their communication skills and skills with IT.
- Acquired the skill to present information creatively and accessibly.

Method of Assessment

This module is assessed by:

- Essay 1 (2,000 words) - 40%
- Essay 2 (2,000 words) - 40%
- Seminar Performance - 20%

Preliminary Reading

Barry, J. and C. Jones (eds.). (1994) *Medicine and Charity before the Welfare State*. London: Routledge
 Bynum, W.F. et al. (2006) *The Western Medical Tradition, 1800 to 2000*. Cambridge: CUP
 Conrad, L. I. et. al. (1995) *The Western Medical Tradition*. Cambridge: CUP
 Elmer, P., Grell, O.P. (eds.) (2004) *Health, Disease and Society in Europe, 1500-1800. A Source Book*. Manchester: Manchester University Press
 Getz, F.M. (1998) *Medicine in the English Middle Ages*. Princeton: Princeton University Press
 Hardy, A. (2001) *Health and Medicine in Britain since 1860*. Basingstoke: Palgrave MacMillan
 Jordonova, L.J. (2001) *History in Practice*. London: Arnold
 Lindemann, M. (1999) *Medicine and Society in Early Modern Europe*. Cambridge: CUP
 Loudon, I. (ed.) (1997) *Western Medicine. An Illustrated History*. Oxford: OUP

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. 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 early modern and modern medicine explores the development of psychiatry and the asylum system in the 18th century, the rise of public health and the welfare state, and the role of social Darwinism and eugenics in the 19th and early 20th centuries. For the late 19th and 20th centuries, the course will look at the role of gender and sexuality, medicine and modern warfare, health and disability, and modern medicine and medical ethics.

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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	Mathisen Dr E
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate the ability to deploy different historical methodologies and approaches in the context of the colonial, national and pre-industrial periods of American history.
- Demonstrate skills in interpreting texts and other source materials, particularly in relation to race, warfare, imperialism, political revolution, and slavery.
- Identify, explore, and evaluate the significance of key conceptualisations in US history such as 'Manifest Destiny', 'the Market Revolution', and 'Jeffersonian democracy', and 'emancipation'.
- Demonstrate essay writing and oral presentation skills, and how to make good use of the relevant library resources and to illustrate their argument using a range of primary sources in US history.

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Consider critically relevant intellectual concepts as well as differences of opinion and interpretation both amongst historians, and they will also be encouraged to develop their ability to identify and solve problems
- Work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Engage in group work, in which they will be encouraged to interact effectively with others and to work co-operatively to enhance one another's learning.
- Communicate complex concepts effectively through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- Demonstrate their communication skills and skills with IT.
- Present information creatively and accessibly.

Method of Assessment

This module is assessed by:

- Essay 1 (2,000 words) - 40%
- Essay 2 (2,000 words) - 40%
- Seminar Participation - 20%

Preliminary Reading

- COUNTRYMAN, E. (1986) *The Americans*. New York. Farrar.
 GRANT & HOLDEN REID (eds.) (2000). *The American Civil War: Explorations and Reconsiderations*. London. Longman.
 HOFFMAN & GJERDE (eds.) (2011) *Major Problems in American History*. Vol. I. Boston. Wadsworth.
 JONES, M. (1998) *The Limits of Liberty*. Oxford. Oxford University Press.
 KOLCHIN, P. (1995) *American Slavery, 1619-1877*. London. Penguin.
 NOBLES, G. (1998) *American Frontiers*. New York. Hill and Wang

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 examines 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.

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HI391		The Rise of the United States Since 1880				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Basha-I-Novosejt Dr A

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate the ability to pursue different kinds of history and bring them together in the context of the industrial, interwar, and modern periods of American history.
- Demonstrate skills in interpreting texts and other source materials, particularly in relation to race, world war, economic hegemony, foreign policy, environmental history, and cultural revolutions.
- Identify, explore, and evaluate the significance of key conceptualisations in US history such as 'McCarthyism', 'isolationism', 'red peril', 'neo-conservatism', and 'War on Terror'.
- Demonstrate essay writing and oral presentation skills, and how to make good use of the relevant library resources and to illustrate their argument using a range of primary sources in US history.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Consider critically relevant intellectual concepts as well as differences of opinion and interpretation both amongst historians, and they will also be encouraged to develop their ability to identify and solve problems
- Work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Engage in group work, in which they will be encouraged to interact effectively with others and to work cooperatively to enhance one another's learning.
- Communicate complex concepts effectively through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- Demonstrate communication skills and skills with IT.
- Present information creatively and accessibly.

Method of Assessment

This module will be assessed by:

- Essay 1 (1,500 words) - 20%
- Essay 2 (1,500 words) - 20%
- Seminar Participation - 10%
- Examination - 50%

Preliminary Reading

AMBROSE & BRINKLEY. (2012) *Rise to Globalism: American Foreign Policy since 1938*. London: Penguin
 BADGER, A.J. (2007) *The New Deal*. Arkansas: University of Arkansas Press
 BRODY, D. (1993) *Workers in Industrial America: Essays on the Twentieth-Century Struggle*. New York: Oxford University Press
 CHAFE & SITKOFF (eds.) (2011) *History of Our Time*. New York: Oxford University Press
 HOFFMAN & GJERDE (eds.) (2006) *Major Problems in American History Vol. II*. Boston: Cengage
 JONES, M. (1998) *The Limits of Liberty*. Oxford: Oxford University Press

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, and the Clinton Administration.

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HI410 Early Medieval Europe						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Gallagher Dr R
2	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Cost

There may be an optional field trip to medieval history sites around Canterbury and Kent. If this trip is run, it will be significantly subsidised by the School of History, but students who would like to attend will be asked to make a small contribution to the costs to secure their place on the trip.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate understanding of the broad outlines of key themes in the history of early medieval Europe.
- Demonstrate awareness of the types of sources available, including their strengths and limitations.
- Interpret primary sources.
- Think independently and construct arguments using primary sources.
- Communicate arguments and ideas, both orally and in writing.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Identify and solve problems while considering critically relevant intellectual concepts and differing historiographical interpretations.
- Engage in independent work, using library resources, and enhance skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Engage in group work, in which they will be encouraged to interact effectively with others and to work cooperatively to enhance one another's learning.
- Communicate complex concepts effectively through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations.
- Demonstrate communication skills and IT skills.
- Present information creatively and accessibly.

Method of Assessment

This module will be assessed by 100% coursework:

- Two essays (2000 words each – each essay is worth 40% of the overall module mark). Through the essays, students learn to research a subject and to formulate and present their own opinions.
- Participation in seminars (20% of the overall mark). The criteria for this mark will be based on the level of engagement with the seminar readings and with one another's responses and opinions displayed in seminars.

Preliminary Reading

P. Brown (2013). *The Rise of Western Christendom: Triumph and Diversity, 200–1000*, rev. edn. Oxford: Wiley Blackwell
P. Fouracre, ed. (2005). *The New Cambridge Medieval History, Volume I: c.500–c.700*. Cambridge: Cambridge University Press

G. Halsall (2007). *Barbarian Migrations and the Roman West, 376–568*. Cambridge: Cambridge University Press

B. Rosenwein (2018). *A Short History of the Middle Ages, 5th edn*. Toronto: University of Toronto Press

J. M. H. Smith (2005) *Europe After Rome: A New Cultural History, 500–1000*. Oxford: Oxford University Press

C. Wickham (2010). *The Inheritance of Rome: A History of Europe from 400 to 1000*. London: Penguin

Synopsis

Why did the Roman Empire collapse? How did Christianity and Islam become so influential? How violent were the Vikings? When did countries like England, France and Germany come into being? This survey module provides an introduction to the history of Late Antiquity and the early Middle Ages, examining the major political events and social changes that transformed the Roman world and the Near East between c.300 and c.1000. Along the way, we shall consider such topics as identity, warfare, gender, religious life, rulership and law. Students will obtain a clear understanding of the outlines of early medieval history between the later Roman Empire and the sweeping changes of the tenth century, as well as a sense of what daily life was like for most people and of the types of evidence historians can use to understand this period. The weekly lectures guide students through the module and their readings, while seminars provide opportunities to explore key historical problems and debates in more detail through the analysis of primary sources.

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HI411		Later Medieval Europe				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
2	Canterbury	Autumn	C	15 (7.5)	60% Coursework, 40% Exam	
2	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Gallagher Dr R
2	Canterbury	Spring	C	15 (7.5)	60% Coursework, 40% Exam	Gallagher Dr R

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Gain knowledge European history and geography between the Norman Conquest and c. 1450.
- Access a range of sources of information for this period and present the results to a critical audience and/or readership.
- Marshal an argument: summarise and defend a particular interpretation or analysis of historical events

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Knowledge and understanding of the complexities of human existence in past societies, and of unfamiliar structures, cultures and mentalities
- The ability to read texts and other source materials, both critically and empathetically, while addressing questions of genre, content, perspective and purpose.
- Critical thought and independence of mind: the ability to challenge received conclusions.
- Epistemological awareness: recognising and distinguishing between the different sources of historical knowledge.

Method of Assessment

This module will be assessed by:

- Essay (2,500 words) - 30%
- Source Critique (1,500 words) - 20%
- Chronology and Geography Quiz (50 minutes) - 10%
- Examination (2 hours) - 40%

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

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.

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HI416		Victorian Britain: Politics, Society and Culture				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Jones Dr KR

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate a familiarity to the main political and socio-cultural developments in the history of modern Britain between c. 1830 and 1900; and the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history
- Demonstrate intellectual interests in modern British history and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- Understand the disciplines of political, social and cultural history.

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate an understanding of modern British history in its international/European context, which should help to equip them to live and work in Continental Europe.
- Consider critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians, and they will also be encouraged to develop their ability to identify and solve problems
- Utilise problem solving skills, and the ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Undertake group work to interact effectively with others and to work cooperatively on group tasks.
- Communicate complex concepts effectively both orally and through written work.
- Demonstrate communication skills and skills in IT

Method of Assessment

This module is assessed by:

- Blog Post (1,500 words) - 40%
- Essay (2,500 words) - 40%
- Seminar Participation - 20%

Preliminary Reading

NORMAN MCCORD & BILL PURDUE - 'British History 1815-1914', Oxford University Press, Oxford, 2nd ed, 2007
STEINBACH, SUSIE - Understanding the Victorians: Politics, Culture and Society in Nineteenth-Century Britain (London and New York: Routledge, 2011)
BOYD, KELLY & McWILLIAM, ROHAN - The Victorian Studies Reader (London and New York: Routledge, 2007).

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.

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HI423		Introduction to Military History (Part1)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Donaldson Dr PM

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Students will gain the knowledge and conceptual tools to understand and interpret key aspects of military history. Students will obtain a knowledge of the historiographical debates surrounding these issues covered in the module.
- Students will develop the ability to discuss issues that are raised in the module, and to present their work in written and oral form. Through exposure to the distinctive nature of nineteenth century culture, students will gain an enhanced understanding of the diversity of human societies.
- Students will learn to use and evaluate relevant primary sources relating to political, military, economic, social and cultural history. Through a diversity of sources, students will be exposed to a variety of outlooks and learn about the importance of using diversity of sources

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Through this course students will develop a range of intellectual and transferable skills, and acquire certain kinds of understanding. They will come to understand the problems that are inherent in the historical record and the limits within which interpretation is possible.
- They will develop critical thought and independence of mind, the capacity to deploy arguments, and the ability to challenge received opinions and conclusions.
- Students will improve their essay and oral presentation skills. They will also learn how to make good use of the relevant library resources and, where necessary, IT skills.
- Students will gain transferable skills in the following four areas: communication, group working, problem solving, improved learning and plans for improved learned.

Method of Assessment

This module is assessed by:

- Essay 1 (1,500 words) - 30%
- Essay 2 (1,500 words) - 30%
- Presentation (15-minutes) 20%
- In-class essay (50-minutes) - 20%

Preliminary Reading

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'
BLACK, J, 'Rethinking Military History'

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.

This module is a vital pathway to Introduction to Military (Part 2). Although the two are designed to be taken together, it is possible to study one alone.

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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	Bowman Dr T

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Students will gain the knowledge and conceptual tools to understand and interpret key aspects of military history. Students will obtain a knowledge of the historiographical debates surrounding these issues covered in the module.
- Students will develop the ability to discuss issues that are raised in the module, and to present their work in written and oral form. Through exposure to the distinctive nature of nineteenth century culture, students will gain an enhanced understanding of the diversity of human societies.
- Students will learn to use and evaluate relevant primary sources relating to political, military, economic, social and cultural history. Through a diversity of sources, students will be exposed to a variety of outlooks and learn about the importance of using diversity of sources in their research into the past.

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Through this course students will develop a range of intellectual and transferable skills, and acquire certain kinds of understanding. They will come to understand the problems that are inherent in the historical record and the limits within which interpretation is possible.
- They will develop critical thought and independence of mind, the capacity to deploy arguments, and the ability to challenge received opinions and conclusions.
- Students will improve their essay and oral presentation skills. They will also learn how to make good use of the relevant library resources and, where necessary, IT skills.
- Students will gain transferable skills in the following four areas: communication, group working, problem solving, improved learning and plans for improved learning.

Method of Assessment

This module is assessed by:

- Topic Essay (2,500 words) - 35%
- Historiographical Essay (3,500 words) - 45%
- In-class Presentation - (15 minutes) - 20%

Preliminary Reading

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'
BLACK, J, 'Rethinking Military History'

Synopsis *

This module builds on Introduction to Military History (Part 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.

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HI425		Revolutionary Europe 1700-1850				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Caiani Dr A
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate knowledge and conceptual tools to understand and interpret the emergence of revolutionary ideas, and revolutionary approaches to social transformation, in Europe in the period 1700-1850. Demonstrate knowledge of the key episodes of the history of the period, with particular emphasis on France and Russia, and some of the historiographical debate surrounding the subject.
- Discuss the issues that are raised in the module, and to present their work in written and oral form. The diverse ways in which revolutionary ideas were received in different European countries, will be explored, thereby giving students an enhanced understanding of the diversity of human cultures
- Use and evaluate relevant primary sources relating to the political, intellectual and cultural history of Europe in the period. Through a diversity of sources, students will be exposed to a variety of outlooks and learn about the importance of using a diversity of sources in their research into the past.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Use intellectual and transferable skills, and certain kinds of understanding. Understand the problems that are inherent in the historical record and the limits within which interpretation is possible.
- Use critical thought and independence of mind, the capacity to marshal subtle and sophisticated arguments, and the ability to challenge to received conclusions, and look at a theme (in this case 'revolution') over a long period of time.
- Demonstrate essay writing and oral presentation skills. Make good use of relevant library resources word processing skills.
- Use transferable skills in the following four areas: communication, improvement in learning, working with others and problem solving.

Method of Assessment

This module will be assessed by:

- Essay 1 (2,000 words) - 40%
- Essay 2 (2,000 words) - 40%
- Oral Presentation - 20%

Preliminary Reading

Blanning TCW, (2008) *The Pursuit of Glory: Europe 1648-1815*
Doyle, W., (2001) *The Origins of the French Revolution*
Doyle, W., (2003) *The Oxford History of the French Revolution*
Ellis, G., (2003) *The Napoleonic Empire*
Hampson, N., (1990) *The Enlightenment*
Hosking, G., (2010) *People and Empire*
Thomson, D., (1990) *Europe Since Napoleon*

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

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HI426 Making History: Theory and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Whole Year	C	30 (15)	100% Coursework	Johnson Prof G

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Weeks and one week per term that will be dedicated to coursework feedback. There will also be a number of lectures focusing on study skills throughout the two terms.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate the ability to undertake research with the aim of addressing a particular question, or problem, relating to a variety of historiographical approaches.
- Demonstrate the ability to communicate their analysis of historical sources accurately and appropriately, using coherent and well-structured arguments, and utilising historical methodologies and approaches.
- Demonstrate knowledge of the conceptual, practical and intellectual principles in the discipline of history that they will build upon during the remainder of their degree.
- Use and understand a wide variety of historical methods, schools and genres that will increase their understanding of the discipline and the historian's relation to it, as well as giving some epistemological awareness of the different types of historical knowledge.
- Identify and use a range of historical sources (both primary and secondary) to help promote critical thinking and analytical awareness.

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate a number of transferable skills and general academic disciplines necessary for study at degree level, including; general IT skills, communication skills, research skills.
- Demonstrate effective use of library catalogues, online journals, and other web-based resources.
- Work effectively in groups and to be able to produce short oral presentations that they can deliver to their fellow seminar group members.

Method of Assessment

This module is assessed by:

- Plagiarism exercise - 5%
- Library Exercise - 5%
- Source Analysis 1 - 20%
- Source Analysis 2 - 20%
- Group conference presentation - 10%
- Essay (2,000 words) - 40%

Preliminary Reading

Stefan Berger et al (eds), *Writing History: Theory and Practice*, 2nd edn (Hodder Education, London, 2010)
Anna Green and Kathleen Troup (eds), *The Houses of History: A Critical Reader in Twentieth-Century History and Theory* (Manchester University Press, Manchester, 1999)
George G. Iggers and Q. Edward Wang, *A Global History of Modern Historiography* (Routledge, London, 2008)
Bonnie Smith, *The Gender of History: Men, Women and Historical Practice* (Harvard University Press, Cambridge, 1998)
Garthine Walker (ed.), *Writing Early Modern History* (Bloomsbury, London, 2005)

Synopsis *****

This module has two aims: 1) to contribute towards equipping the students with the necessary practical and intellectual skills for them to think and write as historians at an undergraduate level; 2) to encourage them to think reflectively and critically about the nature of the historical discipline, its epistemological claims, and why we, as historians, do what we do in the way we do it.

It will focus on the process of 'getting used to' undergraduate history; the difference between university life from school/college. These sessions are reinforced with in-house study skills sessions. This will be reinforced through the seminar teaching in the remainder of the module.

The module identifies and explores three main areas of history, asking: what is medieval history; what is early modern history; what is modern history? Students will also explore different central historical themes and approaches in historical scholarship, such as Marxism or nationalism, thereby introducing them to history at university level at both a practical and conceptual level. This will cover the development of university history in the broad sweep of history from approximately the twelfth century to the late twentieth century. It will also consider the impact of the Social Sciences on the historical profession during the twentieth century.

The seminars will reinforce these sessions through discussion of selected readings on relevant topics. Students will also study how to use and analyse a primary source and a variety of historical methodologies.

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HI427 The British Army and Society since 1660						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	C	30 (15)	60% Exam, 40% Coursework	Draper Dr M

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Weeks and one week per term that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- To provide students with the skills needed to understand, evaluate, contextualise and communicate effectively their knowledge of history.
- To provide students with an understanding of the British army in this period. In particular; the social and political groups which provided its officer corps and other ranks, its role in politics and its role in shaping the British state.
- To expose students to the disciplines of political, social and economic history and their various methodological approaches.
- To test and improve skills appropriate to level 4 students by setting them specific, differentiated tasks.
- Students will learn how to access a range of sources of information and present the results.
- Students will acquire skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
- Students will acquire knowledge and understanding of the past and particular aspects of the historiography and methodology, assisting them in other courses.
- To develop a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- To further develop analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- To further develop communication, presentation and information technology skills.

Method of Assessment

This module is assessed by:

- Essay 1 (2500 words) - 12%
- Essay 2 (2500 words) - 12%
- Seminar Participation - 8%
- Exam Preparation Essay (800 words) - 8%
- Examination (2 hours) - 60%

Preliminary Reading

- I. F. W. Beckett, *The amateur military tradition, 1558-1945*
- David Chandler and Ian Beckett (eds.), *The Oxford History of the British Army*
- John Childs, *The Army of Charles II*
- J. E. Cookson, *The British Armed Nation, 1793-1815*
- David French, *Military Identities: The Regimental system, the British army and the British people, c. 1870-2000*
- David French, *Raising Churchill's Army*
- David French, *Army, Empire and Cold War: The British Army and Military policy 1945-71*
- A. J. Guy, *Oeconomy and Discipline: Officership and administration in the British army 1714-63*
- Peter Simkins, *Kitchener's Army: The Raising of the New Armies, 1914-16*
- Hew Strachan, *The Politics of the British Army*
- E. M. Spiers, *Army and Society, 1815-1914*
- E. M. Spiers, *The Late Victorian Army, 1868-1902*

Synopsis *

This module will examine various aspects of the British army since its formation in 1660. The term 'Army and Society' has been used in the title of the module to emphasise that the central focus of this module will be a 'new military history' of the British army in this period. Thus the focus will be on how the army was recruited, the composition of the officer corps (pre and post purchase), the political interventions made by the army and the role of the army in shaping the British state. The module will include thematic studies of central issues such as the composition of the officer corps, the politics of the army and the survival of the regimental system which need to be placed in a long chronological pattern.

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HI428 War and Society in Europe c 1779-1990						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Whole Year	C	30 (15)	60% Exam, 40% Coursework	Lawrence Dr M

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Weeks and one week per term that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- To introduce students to the historiography and history of Europe at war, c. 1770-1990.
- To encourage students to develop their critical and analytical skills, through a comparison of a wide range of armed forces, political systems and operational theatres.
- To introduce students to the history and historiography of various wars in a comparative framework.
- To develop a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- To further develop analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- To further develop communication, presentation and information technology skills.

Method of Assessment

This module is assessed by:

- Essay 1 (2500 words) - 15%
- Essay 2 (2500 words) - 15%
- Presentation - Autumn Term (15-minutes) - 3%
- Presentation - Spring Term (15-minutes) - 3%
- Seminar Participation - Autumn Term - 2%
- Seminar Participation - Spring Term - 2%
- Examination (2 hours) - 60%

Preliminary Reading

Geoffrey Best, War and Society in Europe, 1770-1870
Timothy Blanning, The French Revolutionary Wars, 1787-1802
Jeremy Black (ed.), European Warfare 1815-2000
Brian Bond, War and Society in Europe, 1870-1970
Roger Chickering (ed.), The Cambridge History of War Volume IV: War and the Modern World
Charles Esdaile, The Wars of Napoleon
John Gooch, Armies in Europe
Geoffrey Wawro, Warfare and Society in Europe, 1792-1914

Synopsis *

This module will offer a comparative study of wars in Europe from the French Revolutionary Wars to the Cold War. The module will adopt the 'war and society' approach to this topic and so will focus on the social composition and combat effectiveness of the armies concerned, as well as the causes of the wars, civil-military relations and the various peace treaties. There will also be discussion of these wars at the strategic and operational level. This module will consider the French Revolutionary Wars, Napoleonic Wars, Crimean War, Wars of Italian and German Unification (including the Austro-Prussian and Franco-Prussian Wars), Balkan Wars, First World War, Spanish Civil War, Second World War and Cold War. Students will thus gain an overview of the wars which shaped modern Europe and will also gain some insights into political and economic change in this period.

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HI430		Modern British History (Part Two)				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	
2	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Hanna Dr E

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- To provide students with an understanding of key events and themes in British History in the twentieth century and place this understanding in the wider context of Britain's relationship with Europe and the wider world.
- To expose students to the disciplines of political, social and economic history and their various methodological approaches.
- Students will learn how to access a range of sources, of information, primary and secondary, relevant to British history of this period and present the results.
- Students will acquire skills of conceptualisation, reflexivity, critical thought and epistemological awareness.
- To develop a critical understanding of different historical approaches and degrees of bias as well as of the methodological complexities in the historical record itself.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- To develop analytical and reflective skills and the ability to express complex ideas and arguments orally and in writing, skills which can be transferred to other areas of study and employment.
- To develop communication, presentation and information technology skills.
- Students will engage in group work and will be encouraged to work cooperatively with others in order to enhance one and other's learning.

Method of Assessment

This module will be assessed by:

- Essay 1 (1500 words) - 20%
- Essay 2 (2500 words) - 25%
- Presentation (500 words) - 5%
- Examination (2 hours) - 50%

Preliminary Reading

Peter Clark, Hope and Glory: Britain 1900-1990

Peter Dorey, British Politics since 1945

Juliet Gardiner, Wartime: Britain 1939-45

Adrian Gregory, The Last Great War

P Johnson (ed.), Twentieth Century Britain: Economic, Social and Cultural Change

Ross McKibbin, Classes and Cultures: England 1918-1951

Martin Pugh, State and Society: a Social and Political History of Britain since 1870

Paul Ward, Britishness since 1870

Synopsis *

The course will provide a survey of the major events, themes and historiographical debates in modern British history from the early twentieth century to the 1990s. It will examine the roles of total war, imperialism and decolonisation, social welfare legislation, the advent of mass culture in shaping the nation. Subjects to be covered will include: crisis and reform in Edwardian Britain; politics and society in the Great War; stagnation and recovery in the interwar years; appeasement; the People's War, 1939-45; the welfare state; decolonisation; the affluent society and the politics of consensus; the end of consensus 1970-79; nationalism and devolution; Thatcher and the rolling back of the state; New Labour.

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HI432	1450 - 1600: The Age of Reformation					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
2	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Understand the political, social and cultural developments in the history of early modern Europe and its relationship to the wider world between c.1450 and 1600.
- Demonstrate the skills needed to understand, evaluate, contextualise and communicate effectively their knowledge of early modern history.
- Demonstrate their intellectual interest in the history of early modern Europe and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- Understand the essential elements of the disciplines of political, social, economic and cultural history.

The intended generic outcomes of this module are that, on completion of this module, students will be able to:

- Demonstrate their problem solving skills and their ability to work both independently and within groups.
- Engage in independent work, using library resources, and will have practised and improved their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Engage in group work in seminars, interacting effectively with others and working cooperatively on group tasks.
- Communicate complex concepts effectively both orally and through written work.
- Demonstrate their communication skills and skills with IT.

Method of Assessment

This module will be assessed by:

- Essay 1 (2,000 words) - 40%
- Essay 2 (2,000 words) - 40%
- Seminar Participation - 20%

Preliminary Reading

E. Cameron (ed.) (1999) *Early Modern Europe: An Oxford History*. Oxford: OUP
J.H. Elliot (2006) *Empires of the Atlantic World: Britain and Spain in America 1492-1830*. New Haven: Yale University Press
S.G. Ellis (2007) *The Making of the British Isles: the State of Britain and Ireland 1450-1660*. London: Routledge
R. Houlbrooke (2011) *Britain and Europe 1500-1780*. London: Bloomsbury
B. Kúmin (ed.) (2009) *The European World 1500-1800: An Introduction to Early Modern History*. London: Routledge
M.E. Weisener-Hanks (2006) *Early Modern Europe, 1450-1789*. Cambridge: CUP

Synopsis *

This module will provide a survey of the major events, themes and historiographical debates in early modern history from the Renaissance to religious wars of the early seventeenth century. This period in European history witnessed the cultural and social upheaval of the Reformation, the advent of print and the intellectual changes associated with Humanism, the formation of recognisably 'modern' nation states, and the beginnings of Europe's troubled engagement with the wider world.

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HI433 1600-1750: The Age of Enlightenment						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
2	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	
3	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
3	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Ivanic Dr S

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Understand the political, social and cultural developments in the history of early modern Europe and its relationship to the wider world between c.1600 and 1750.
- Understand evaluate, contextualise and communicate effectively their knowledge of early modern history.
- Demonstrate their intellectual interest in the history of early modern Europe and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- Understand the essential elements of the disciplines of political, social, economic and cultural history.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Consider and demonstrate their understanding of critically relevant intellectual concepts as well as differences of opinion and interpretation both in the past and among historians.
- Demonstrate their problem solving skills and ability to work independently.
- Engage in group work in seminars, interacting effectively with others and working cooperatively on group tasks.
- Communicate complex concepts effectively both orally and through written work.
- Demonstrate their communication skills and to skills in IT.

Method of Assessment

This module will be assessed by:

- Essay 1 (1500 words) - 20%
- Essay 2 (1500 words) - 20%
- Seminar Participation - 10%
- Exam (2 hours) - 50%

Preliminary Reading

- M.S. Anderson. (1988) *War and Society in Europe of the Old Regime 1618-1789*. Kingston: McGill-Queen's University Press
- E. Cameron (ed.). (1999) *Early Modern Europe: An Oxford History*. Oxford: OUP
- J.H. Elliot (2006) *Empires of the Atlantic World: Britain and Spain in America 1492-1830*. New Haven: Yale University Press.
- S.G. Ellis. (2007) *The Making of the British Isles: the State of Britain and Ireland 1450-1660*. London: Routledge
- B. Kúmin (ed.). (2009) *The European World 1500-1800: An Introduction to Early Modern History*. London: Routledge
- R. Houlbrooke. (2011) *Britain and Europe 1500-1780*. London: Bloomsbury Academic
- M.E. Weisener-Hanks. (2006) *Early Modern Europe, 1450-1789*. Cambridge: CUP

Synopsis */

This module will provide a survey of the major events, themes and historiographical debates in early modern history from the religious wars of the first half of the seventeenth century to the dawn of modernity in the second half of the eighteenth century. This period in European history witnessed the development of a system of nation states in Europe, the rise of Absolutism, the development of new European powers in Eastern and Central Europe, an expansion of European influence in the Americas and Asia (leading to a greater commercialisation of European society), as well as the fundamental shifts in European intellectual culture associated with the Scientific Revolution, overseas expansion and the Enlightenment.

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HI434		Introduction to the History of Science				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
3	Canterbury	Spring	C	15 (7.5)	100% Coursework	Sleigh Prof C
3	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Sleigh Prof C

Preliminary Reading

Patricia Fara, *Science: A 4000 year history*

Donald MacKenzie and Judy Wajcman, eds. *The social shaping of technology*

Winner, Langdon. "Do artifacts have politics?" *Daedalus* (1980): 121-136

Misa, Thomas J., Philip Brey, and Andrew Feenberg, eds. *Modernity and technology*

Miller, Daniel, ed. *Material cultures: Why some things matter*

Edgerton, David. "From innovation to use: Ten eclectic theses on the historiography of technology." *History and Technology, an International Journal* 16.2 (1999): 111-136

Edgerton, David. "From innovation to use: Ten eclectic theses on the historiography of technology." *History and Technology, an International Journal* 16.2 (1999): 111-136

Synopsis *

Over the past 500 years, inventions such as telescopes, robots and fridges have revolutionised our relationships with one another and with the natural world. This module engages with some well-known inventions since the so-called 'scientific revolution' (c. 1600), alongside some unexpected and surprising ones. It examines their making and their use, and explores how they have contributed to the distinctively modern European perspective that has come to be known as 'science'. This module approaches its topics from the perspectives of cultural and social history.

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HI435 A Global History of Empires: 1500-1850						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Mukhopadhyay Dr A

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- To introduce students to the political, economic and socio-cultural developments in the history of European empires from the sixteenth to the twentieth century on a global scale; and to provide students with the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history
- To provide students with an opportunity to develop their intellectual interests in history of modern empires and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- To expose students to the disciplines of political, social, economic and cultural history.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Students will gain an understanding of history of modern empires in their global context, which will help them to have a better understanding of the modern multicultural world and the global economy.
- The course will test problem solving skills and ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Students will also engage in group work in seminars, in which they will be encouraged to interact effectively with others and to work cooperatively on group tasks.
- Students will acquire the skill to communicate complex concepts effectively both orally and through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations

Method of Assessment

This module is assessed by:

- Essay 1 (2000 words) - 40%
- Essay 2 (2000 words) - 40%
- Seminar Performance (10 minutes) - 20%

Preliminary Reading

- Brook, Timothy, *Vermeer's Hat: The seventeenth century and the dawn of the global world*, London, 2007
- Canny, Nicholas, *The Oxford history of the British Empire Vol. 1, The origins of empire*, Oxford, 1998.
- Curtin, Phillip D., *Cross-Cultural Trade in World History*, Cambridge, 1984,
- Darwin, John, *After Tamerlane: the global history of empire since 1405*, London, 2007.
- Das Gupta, Ashin, *Merchants of Maritime India, 1500-1800*, Aldershot, 1994.
- Dunn, Richard S. *Sugar and Slaves; The Rise of the Planter Class in the English West Indies, 1624-1713* (Chappell Hill, 1972/ 2000)
- Elliott, J.H., *Empires of the Atlantic world: Britain and Spain in America, 1492-1830*, New Haven, 2006.
- Bayly, C.A. *Imperial Meridian: The British Empire and the World, 1780–1830* (London, 1989).
- Curtin, Philip D. *The Image of Africa: British Ideas and Action, 1780-1850, vol. 2*, (Madison & London, 1973).
- Furber, Holden, *Rival Empires of Trade in the Orient, 1600–1800* (Minneapolis, 1976).
- Subrahmanyam, Sanjay, *The Portuguese Empire in Asia, 1500-1700: A Political and Economic History*, London New York 1993.
- Taylor, Charles and Amy Gutmann, *Multiculturalism: Examining the Politics of Recognition*, Princeton, 1994
- Gibson, Charles. *The Aztecs Under Spanish Rule: a History of the Indians of the Valley of Mexico, 1519-1810*, (Stanford, 1964).
- Hulme, Peter. *Colonial Encounters; Europe and the native Caribbean 1492-1797* (London & New York, 1986).

Synopsis *

This course explores the history of empires on a global scale. It challenges students to grasp the history of empires by examining their structures, instruments and consequences. The course will cover the history of empire from the sixteenth to the middle of the nineteenth century. Themes will include the expansion of European empires (Spanish, Portuguese, British, French, Dutch and Belgian) in the Americas, Asia, the global rivalry for empires among European nations in the eighteenth century, the commercial expansion of the East India Companies in the Indian Ocean, the expansion British colonies in India, slavery and the Abolition movement and the Revolt of 1857. It will provide students with a critical historical knowledge of imperialism and globalisation.

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HI436 A Global History of Empires: 1850-1960						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Cohen Dr A P

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- To introduce students to the political, economic and socio-cultural developments in the history of European empires from the sixteenth to the twentieth century on a global scale; and to provide students with the skills needed to understand evaluate, contextualise and communicate effectively their knowledge of history
- To provide students with an opportunity to develop their intellectual interests in history of modern empires and their skills in researching historical subjects and in communicating their knowledge and ideas, both orally and in writing.
- To expose students to the disciplines of political, social, economic and cultural history.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Students will gain an understanding of history of modern empires in their global context, which will help them to have a better understanding of the modern multicultural world and the global economy.
- The course will test problem solving skills and ability to work both independently and within groups. Students will engage in independent work, using library resources, and will practice and improve their skills in time management, historical research, organisation and analysis of material, oral presentations and essay-writing.
- Students will also engage in group work in seminars, in which they will be encouraged to interact effectively with others and to work cooperatively on group tasks.
- Students will acquire the skill to communicate complex concepts effectively both orally and through written work. They will acquire the ability to further develop skills they have already gained, which will be of use to them in future study or occupations

Method of Assessment

This module will be assessed by:

- Essay 1 (1,500 words) - 20%
- Essay 2 (1,500 words) - 20%
- Oral Mark (7-8 minutes) - 10%
- Examination (2 hours) - 50%

Preliminary Reading

- Brook, Timothy, *Vermeer's Hat: The seventeenth century and the dawn of the global world*, London, 2007
- Canny, Nicholas, *The Oxford history of the British Empire Vol. 1, The origins of empire*, Oxford, 1998.
- Cooper, Frederick. *Africa since 1940: the Past of the Present*, Cambridge, 2002.
- Curtin, Phillip D., *Cross-Cultural Trade in World History*, Cambridge, 1984,
- Darwin, John, *After Tamerlane: the global history of empire since 1405*, London, 2007.
- Das Gupta, Ashin, *Merchants of Maritime India, 1500-1800*, Aldershot, 1994.
- Dunn, Richard S. *Sugar and Slaves; The Rise of the Planter Class in the English West Indies, 1624-1713* (Chappell Hill, 1972/ 2000)
- Elliott, J.H., *Empires of the Atlantic world: Britain and Spain in America, 1492-1830*, New Haven, 2006.
- Hobsbawm, E.J. *The Age of Empire, 1875-1914*, London, 1987.
- Hyam, Ronald, *Britain's Declining Empire: the Road to Decolonisation, 1918-968*, Cambridge, 2006.
- Hyam, Ronald, *Understanding the British Empire*, Cambridge, 2010.
- Magee, Gary and Andrew Thompson, *Empire and Globalisation: Networks of People, Goods and Capital in the British World, c.1850-1914*, Cambridge, 2009.
- Subrahmanyam, Sanjay, *The Portuguese Empire in Asia, 1500-1700: A Political and Economic History*, London New York 1993.
- Taylor, Charles and Amy Gutmann, *Multiculturalism: Examining the Politics of Recognition*, Princeton, 1994

Synopsis *

This course explores the history of empires on a global scale. It challenges students to grasp the history of empires by examining their structures, instruments and consequences. The course will cover the expansion of European empires from the end of the nineteenth to the middle of the twentieth century, in the age of decolonization. Topics include the conquest of Africa in the age of the so-called 'New Imperialism', the French and British Civilizing missions in Africa and Asia, the emergence of modern ideas of race, immigration, freedom struggles in Asia and Africa, and postcolonial cultural and political developments across the world. It will provide students with a critical historical knowledge of imperialism and globalisation and enable them to form a deep understanding of the postcolonial world.

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HI437 War and Diplomacy in Europe c1850-2000						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	
1	Canterbury	Spring	C	15 (7.5)	50% Coursework, 50% Exam	Hall Dr C

Contact Hours

This module will be taught through one 1-hour lecture and one 1-hour seminar each week, with the exception of Enhancement Week and one week that will be dedicated to coursework feedback.

Learning Outcomes

The intended subject specific learning outcomes of this module are that, on completion of this module, students will be able to:

- Students will gain the knowledge and conceptual tools to understand and interpret European history in the late 19th and 20th centuries, especially in relation to the causes and consequences of wars, and key aspects of the diplomatic history of the continent. Students will obtain a knowledge of the most important relevant episodes of the history of the period, and some of the historiographical debates surrounding the subject.
- Students will develop their ability to discuss the issues that are raised in the module, and to present their work in written and oral form. Through exposure to the different characteristics of different countries and regimes, students will gain an enhanced understanding of the diversity of human cultures.
- Students will learn to use and evaluate relevant primary sources relating to the military and diplomatic history of Europe in this period. Through a diversity of sources, students will be exposed to a variety of outlooks and learn about the importance of using a diversity of sources in their research into the past.

The intended generic learning outcomes of this module are that, on completion of this module, students will be able to:

- Through this course, students will develop a range of intellectual and transferable skills, and acquire certain kinds of understanding. They will come to understand the problems that are inherent in the historical record and the limits within which interpretation is possible.
- Students will develop critical thought and independence of mind, the capacity to marshal subtle and sophisticated arguments, and the ability to challenge to received conclusions.
- Students will improve their essay writing and oral presentation skills. They will also learn how to make good use of the relevant library resources and, where necessary, their word processing skills.
- Students will gain transferable skills in the following four areas: communication, improvement in learning, working with others and problem solving.

Method of Assessment

This module will be assessed by:

- Essay 1 (1,500 words) - 20%
- Essay 2 (1,500 words) - 20%
- Seminar Performance - 10%
- Examination (2 hours) - 50%

Preliminary Reading

Baumgart, W., *The Crimean War*
 Crockatt, Richard, *The Fifty Year War*
 Joll, J., *Europe Since 1870*
 Judt, T., *Postwar: a History of Europe since 1945*
 Lieven D., *Russia and the Origins of the First World War*
 Macmillan, Margaret, *Paris 1919*
 Mazower, Mark, *Dark Continent*
 Roberts, J. *Europe: 1880-1945*
 Steiner, Zara, *The Lights that Failed: European International History 1919-1933*
 Thomson, David, *Europe since Napoleon*

Synopsis *

Subjects to be covered will include: The Crimean War; The Franco-Prussian War and German unification; the origins of the First World War; the Treaty of Versailles; the League of Nations; the origins of the Second World War; the Cold War in Europe; the origins of the European Union; from détente in Europe to the fall of Communism.