

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 03 School of English

#### EN549      Reading and Writing Poetry: Form and Anti-Form

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Montefiore Prof J

#### Contact Hours

3 hours per week

#### Pre-requisites

None, although potential students may be required to submit a short piece of work for consideration. Admission to the module will be subject to the module convenor's discretion. Further information will be circulated prior to module registration.

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two written assignments (60% Poetry Portfolio, 30% Prose Essay)

#### Synopsis

The sounds and patterns of words and lines are a crucial aspect of writing poetry. Since Ezra Pound recommended in 1916 that the rhythm of a poem should be the sequence of a musical phrase instead of the tick-tock of a metronome, English-speaking poets have polarised into formalists who work with (and sometimes modify) ordered patterns, and the anti-formalists, often American, who break up traditional sequences. Through close-reading seminars, occasional lectures and poetry workshops, this course investigates the meaning and purpose of form as practised both in traditional modes (e.g. sonnet, sestina), and in poetry that breaks convention so as to open up the play of language, perception and association. By collaborative practice in workshops and tutorials, students are enabled to experiment with and investigate form in their own writing, and encouraged to locate where their own poetic voices lie in relation to form.

#### Preliminary Reading

DONALD ALLEN ed. - 'The New American Poetry 1945-1960' (University of California Press, 1999)

JAMES FENTON - 'An Introduction to English Poetry' (Viking, 2000)

JOHN FULLER ed. & intro - 'The Oxford Book of Sonnets' (Oxford University Press, 2000)

DON PATERSON ed. & intro - '101 Sonnets: from Shakespeare to Heaney' (Faber, 1999)

CHARLES OLSON - 'Projective Verse' (1950). (This essay is reproduced in the Allen anthology part vi 'Poetics'. It is also available online.)

#### EN555      Medieval and Tudor Literature

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	James Dr S

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

50% Coursework: 10% seminar performance, 40% 2 essays; 50% Examination, 3-hour paper

#### Synopsis

The module falls into two distinct but connected phases:

(I) Medieval: English literature exploded into existence in the late 1300s. Chaucer was its most influential representative, but his contemporaries are no less impressive. The unknown author of *Gawain and the Green Knight*, for example, wrote an enthralling narrative poem set in the days of King Arthur that stands comparison with the *Canterbury Tales*. It was also a time when alternative voices were heard in, say, *The Book of Margery Kempe* or Langland's *Piers Plowman*. Taken together, these texts provide the modern reader with an exhilarating introduction to key genres (e.g. romance, lyric) and modes of expression (e.g. allegory, satire) that were to become landmarks of the literary landscape.

(II) Tudor: The 1500s saw a new kind of beginning. Writers such as Wyatt, and Sidney recognised their debt to the middle ages, but they also stand at the threshold of the Renaissance, introducing new forms of expression, such as the sonnet, into an English context, and developing the possibilities of prose (e.g. More's *Utopia*). Nor are the voices of protest silenced, for the court exercised an influence that male and female writers found at once enabling and frustrating. The themes and theories covered by the module will vary in response to the lecture programme and to the emphases made by individual teachers, but they will be based on such topics as authorship, patronage, gender, sexuality, iconography, piety, personal identity, imagination, historicism, legend, medievalism, representation, audience, manuscript to print.

#### Preliminary Reading

AC CAWLEY & JJ ANDERSON (eds.) - *Gawain and the Green Knight*, Pearl, Dent, 1998

J BURROW - 'Medieval Writers and Their Work', Oxford University Press, 1982

D PEARSALL (ed.) - 'Chaucer to Spenser: A Critical Reader', Blackwell, 1999

D PEARSALL (ed.) - 'Chaucer to Spenser: An Anthology', Blackwell, 1999

A BARRETT (ed.) - 'Women's Writing in Middle English', Longman, 1992

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN556 Early Modern Literature (c.1590-1660)

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Cox Dr R

#### Contact Hours

1 hour Lecture and 2 hour Seminar per week

#### Method of Assessment

50% coursework: 10% seminar performance, 40% 2 essays; 50% examination, 3-hour paper

#### Synopsis

This module introduces a selection of literature from the period 1590-1660, including poetry and prose. From the love poetry of Shakespeare and Donne, the essays of Francis Bacon and Edmund Spenser's mighty, epic project *The Faerie Queene* at the start of the period, to Milton's extraordinary epic *Paradise Lost* at the end, early modern literature explores a remarkable range of themes – desire, gender, politics, rebellion, sin, salvation, language, and authorship. In turn, there are many voices to be heard in literature of the period 1590-1660: men and women, professional writers, natural philosophers, courtiers, politicians, and the clergy brought different agendas to their writing, and used literature in diverse ways for both private and public circulation. The texts and topics covered by the course will vary in response to the emphases made by individual teachers, while the lecture programme will devote critical attention to individual major authors and develop thematic links between texts, while providing explanations of the doctrinal and ideological turmoil out of which much of early modern writing comes.

#### Preliminary Reading

A FOWLER (ed.) - 'Milton, *Paradise Lost*', 2nd ed, (London: Longman, 2006)

K DUNCAN-JONES, (ed.) - 'Shakespeare, *Sonnets*', (Arden 3)

The Broadview Anthology of 17th Century Verse

E SPENSER - 'Book 1 of *The Faerie Queene*', (Module handbook, School of English)

### EN580 Charles Dickens and Victorian England

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

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two essays

#### Synopsis

The module will take a chronological, developmental path through Dickens's career, including 'Oliver Twist', 'Dombey and Son', 'David Copperfield', 'Bleak House', 'Great Expectations', 'A Christmas Carol'. Particular topics to be highlighted will include serialisation; illustration; political satire and propaganda; ideas of childhood; London; comedy and melodrama. Weekly lectures will provide much of the contextual information as well as suggest approaches to the particular texts to be studied in the seminar programme. The module includes a day's excursion to 'Dickens's London'.

#### Preliminary Reading

C DICKENS - 'Oliver Twist'; 'Dombey and Son'; 'David Copperfield'; 'Bleak House'; 'Great Expectations'; 'A Christmas Carol'

### EN583 Postcolonial Writing

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Gurnah Prof A

#### Contact Hours

3 hour seminar per week

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two essays

#### Synopsis

The module raises your awareness of contemporary issues in postcolonial writing, and the debates around them. This includes a selection of important postcolonial texts (which often happen to be major contemporary writing in English) and studies their narrative practice and their reading of contemporary culture. It focuses on issues such as the construction of historical narratives of nation, on identity and gender in the aftermath of globalisation and 'diaspora', and on the problems associated with creating a discourse about these texts.

#### Preliminary Reading

Ngugi wa Thiong'o - 'A Grain of Wheat'

S RUSHDIE - 'Midnight's Children'

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN586 Language and Place in Colonial and Postcolonial Poetry

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two (out of a possible 3) essays

#### Synopsis

This module will focus on a comparative study of twentieth-century poets writing in English from formerly colonised countries. Writers studied will include W B Yeats, Seamus Heaney, Derek Walcott, A K Ramanujan and Lorna Goodison. The aim of the course will be to evoke the complex relationship between local historical contexts, the effects of globalisation and the changing postcolonial aesthetics of their poetry. Particular attention will be paid to the role of poetry in shaping, as well as questioning, national consciousness and in the articulation of concepts of individual, gendered and cultural autonomy.

#### Preliminary Reading

Seamus HEANEY - 'New Selected Poems 1966-1987', Faber, 1990

Derek WALCOTT - 'Collected Poems 1948-84', Faber, 1992

Lorna GOODISON - 'Guinea Woman: New and Selected Poems', Carcanet, 2000

### EN593 English Long Essay

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Anthony Ms S

#### Restrictions

Only available to single-honours English students.

#### Availability

This module is available in either the Autumn term (code EN593) or the Spring term (code EN594)

#### Synopsis

The long essay is a piece of independent work undertaken over one term under individual supervision. The Literature Long Essay should not exceed 8000 words inclusive of quotations, notes and bibliography. The Creative Writing Long Essay will usually be a piece of fiction totalling 8000 words, or a collection of 12-15 poems.

Long Essays must be submitted by the end of term deadline. Students will receive three supervisions during the course of the term. Students must submit an application beforehand, details of which will be circulated by email before module registration. If the application is successful they will be allocated a supervisor prior to the term in which the module is to be taken. No student will be able to register for this module unless their application has been approved by the School of English.

### EN594 English Long Essay

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Anthony Ms S

#### Synopsis

This module is available in either the Autumn term (code EN593) or the Spring term (EN594). For further details about the module please see entry for EN593.

### EN597 Postcolonial Long Essay

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Anthony Ms S

#### Restrictions

Only available only single-honours English students.

#### Availability

This module is available in either the Autumn term (code EN597) or the Spring term (EN598).

#### Synopsis

Postcolonial Long Essay

The Postcolonial long essay is a piece of independent work undertaken over one term under individual supervision. It is available only to single honours English students. The essay should not exceed 8000 words inclusive of quotations, notes and bibliography, and must be submitted by the end of term deadline. Students will receive three supervisions during the course of the term. Students must submit an application beforehand, details of which will be circulated by email before module registration. If the application is successful they will be allocated a supervisor prior to the term in which the module is to be taken. No student will be able to register for this module unless their application has been approved by the School of English.

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN598 Postcolonial Long Essay

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Anthony Ms S

#### Synopsis

This module is available in either the Autumn term (code EN597) or the Spring term (EN598). For further details about the module please see entry for EN597.

### EN600 Reading and Writing Short Fiction

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Flusfeder D

#### Contact Hours

2 hour seminar per week

#### Pre-requisites

Prerequisites: None, although non Creative Writing students are required to submit a short piece of work for consideration. Admission to the module will be subject to the module convenor's discretion. Further information will be circulated prior to module registration.

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two assignments

#### Synopsis

The line of short story development which can be traced from Chekhov through Katherine Mansfield to Raymond Carver is frequently seen as particularly searching and inspiring. This module will look at that acknowledged vein of influence from the point of view of the practising contemporary writer. We will make a close study a small selection of stories by each author with a view to gaining inspiration and technical expertise in our own work. The emphasis of the module will be analytical and practical: Seminar discussions and writing clinics will be interspersed with workshops for the constructive criticism of students' own stories in progress.

#### Preliminary Reading

RE MATLAW ed. - 'Chekhov's Short Stories (anthology)', Norton, 1979

K MANSFIELD - 'Selected Stories', OUP, 2002

R CARVER - 'Where I'm Calling From: The Selected Stories', Harvill, 1995

### EN604 The Unknown: Reading and Writing

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Wood Dr S

#### Contact Hours

One 2-hour seminar

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two pieces of work. These may be creative-critical or creative with a critical introduction.

#### Synopsis

The Unknown asks you to think creatively and analytically and to learn by a combination of careful reading and experimental writing. You will be able to use the skills of critical analysis and close reading developed elsewhere in your degree in new ways and to take a fresh look at the study of literature. The course draws on the ideas writers have about writing, as well as on psychoanalysis, literary theory, fiction, poetry, drama and film. It asks you to think deeply about how, and why, you read and write.

#### Preliminary Reading

EA POE - 'The Tell-Tale Heart', Selected Tales, Penguin, 1994

C LISPECTOR - 'The Stream of Life', 1973, University of Minnesota Press, 1989

E BOWEN - 'Out of a Book', The Mulberry Tree, Vintage 1999

H CIXOUS - 'Writing Blind', Stigmata: Escaping Texts, Routledge, 2005

S FREUD - 'Negation' (1925), Standard Edition XIX, Vintage, 2001

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN613 Reading and Writing the Self

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	Debney Ms P

#### Contact Hours

2 hour seminar per week

#### Method of Assessment

100% coursework: 20% interim assignment, 60% creative work; 10% Workshop/tutorial participation, 10% seminar participation.

#### Synopsis

This module introduces students to a range of ways in which real life can be incorporated into creative writing. Students will read a variety of autobiographical texts and will be encouraged to ask questions about the relationship between fiction and truth, and the relationship between the writer and the contemporary world. As well as considering contemporary approaches to memoir, students will also be encouraged to consider other forms of writing the self, such as psycho-geography.

#### Preliminary Reading

A ASHWORTH - 'Once in a House on Fire' (Picador, 1998)

BE ELLIS - 'Less Than Zero' (Picador, 1986)

D NAGRA - 'Look We Have Coming to Dover' (Faber, 2007)

B BRYSON - 'Notes on a Small Island' (Black Swan, 1996)

### EN614 Individual Writing Project

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Sackville Ms A

#### Contact Hours

2 hour seminar per week plus tutorials

#### Method of Assessment

100% Coursework: 20% statement/ manifesto, 10% seminar participation, 10% presentation, 60% project

#### Synopsis

This module allows students to focus on the development of one major project throughout the term, in either prose fiction or poetry. Students will be encouraged to read a wide range of contemporary writing, including poetry, short stories, manifestos, novels and novellas. Group discussions of this material and about the mechanics of writing, combined with writing exercises and the production of a short statement/manifesto, will all inform the student's final project. At the end of the module each student will give a presentation based either on the statement/manifesto, or on the larger writing project. Students are expected to work independently, but to consult the tutor about their work according to need.

#### Preliminary Reading

M MILLS - 'All Quiet on the Orient Express' (Harper Perennial, 2004)

G SAUNDERS - 'Pastoralia' (Bloomsbury, 2001)\*

L MOORE - 'The Collected Stories' (Faber, 2007)\*

B COLLINS - 'Taking Off Emily Dickinson's Clothes' (Picador, 2000)\*

A SMITH - 'The Accidental' (Penguin 2005)

\* Extracts will be made available on Moodle for students to print off. You will be expected to read more than this: your tutor will advise you at the start of the module.

### EN623 Native American Literature

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)		

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

100% coursework: 10% seminar performance, 90% two (out of a possible 3) essays

#### Synopsis

Drawing on a range of materials, the module will introduce you to writing both by and about Native American peoples. You will become familiarized with a variety of different narrative techniques, as well as learning how to contextualise the written material in terms of the social and political history of the US and literary history in general. The module will introduce you to understandings of Native identity, building on theories of otherness, domestic dependent nationhood, and self-determination, situating primary materials in the contexts of both their contemporary reception and their subsequent scholarly treatment. We will pay particular attention to ideas of mediation and representation, assessing the relationships of power, image, and possession that dominate white-Indian relations and initially determine the nature and 'authenticity' of Native self-expression. Ultimately, you will be encouraged to develop a double strand of both politico-historical and literary contexts, and to consider alternatives to the traditional American canon.

#### Preliminary Reading

A course booklet will be available along with selected readings on Moodle. In addition to this you will be required to purchase several novels, to be confirmed.

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN628 Early American Literature 1630-1880

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Padamsee Dr A

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

50% Coursework: 10% seminar performance, 40% 2 essays; 50% Examination, 3-hour paper

#### Synopsis

This module focuses exclusively on nineteenth century American literature. Taking the idea of the Writing of America as our principal line of enquiry, the course assesses the importance and impact of the Transcendentalist movement, and various responses to it through Edgar Allan Poe, Nathaniel Hawthorne and Herman Melville. We will spend time on the classic novels, *The Scarlet Letter* and *Moby-Dick* by Hawthorne and Melville, asking questions of the impact of America's intellectual history on its major writers, and the relationship between tradition and experiment. We will, throughout the course, encourage students to engage actively with the relationship between form and content. Students will be asked to consider the importance of form itself to writing American/Americanness, through early archetypes such as the Jeremiad, to more 'universal' forms such as the autobiography, the essay, the short story, the novel, the epic poem – each of which has been laid claim to as being quintessentially American and yet each of which derives from models in European writing. In the second half of the course, these conversations will continue in relation to the slave narrative, the poetry of Walt Whitman and Emily Dickinson and the late-nineteenth century novelist Henry James.

#### Preliminary Reading

H MELVILLE - 'Moby Dick'

N HAWTHORNE - 'The Scarlet Letter'

### EN630 Modern American Literature

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Claridge Mr G

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

50% Coursework: 10% seminar performance, 40% 2 essays; 50% examination, 3-hour paper

#### Synopsis

Modern American Literature is rich, diverse and extensive. The module proceeds chronologically, beginning with the distinctive achievement of American modernist poets Robert Frost, Wallace Stevens, and William Carlos Williams, in the first three decades of the twentieth century, and the equally distinctive achievement in fiction of Willa Cather, William Faulkner and Ralph Ellison. Ellison's 'Invisible Man', in particular, will give us a point of entry into twentieth-century African-American literature (something students might want to develop in their own researches). Post-World War II American poetry is represented by the writings of Frank O'Hara, Sylvia Plath and Adrienne Rich. E. L. Doctorow's 'The Book of Daniel' is a rare (but major) 'excursion' into the world of the political novel by a contemporary novelist, whilst Leslie Marmon Silko's *Ceremony* will introduce students to the possibilities of Native American writing. The module will guide students through the questions of form, community, nationhood and identity that have defined American writing of the twentieth century. It will hinge on two compulsory texts, each of which has at its centre an argument about the demands of tradition and the necessity of innovation, here construed largely through the complexities of race: Faulkner's 'Light in August' and Ellison's 'Invisible Man'. In the final exam students will be required to answer a question making reference to one of these books.

#### Preliminary Reading

W FAULKNER - 'Light in August'

E.L.DOCTOROW - 'The Book of Daniel'

R 'ELLISON' - 'Invisible Man'

Willa CATHER - 'My Antonia'

### EN632 Reading and Writing The Innovative Contemporary Novel

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Sackville Ms A

#### Contact Hours

One two-hour seminar per week

#### Method of Assessment

100% Coursework: 90% writing project, 10% seminar contribution

#### Synopsis

In this module students will study several contemporary and recent novels that are in some way notable for innovative style or content. Students will be encouraged to explore their own unique writing styles and to consider their work as part of an ongoing exploration of contemporary postmodern culture. At the end of the term students will have written the opening chapters of a novel and a synopsis (3000-4000 words). The mid-term assignment will be an analytical proposal (1500-2000 words).

#### Preliminary Reading

M Mills - 'The Restraint of Beasts' (Harper Perennial, 2004)

D Mitchell - 'number9dream' (Sceptre, 2002)

K Vonnegut - 'Slaughterhouse 5' (Vintage Classics, 2008)

A Smith - 'Hotel World' (Penguin 2002)

M Atwood 'Oryx and Crake' (Virago 2004)

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN635      Eighteenth Century Literature, 1660-1750

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	Bullard Dr P

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

50% Coursework: 10% seminar performance, 40% 2 essays; 50% Examination, 3-hour paper

#### Synopsis

This module explores the development of literary genres across the late seventeenth and early eighteenth century. The growth of the literary marketplace in this period led to a dramatic expansion in print culture. At the same time as major developments occurred in the English poetic tradition, wider reading communities (including more women and the labouring classes) enjoyed increased access to fiction, travel writing, journalism and biographical writing. This democratisation of literary culture raised issues about the effects of reading on those who had not traditionally had access to literary works.

The module concentrates on poetry and prose narratives written between 1660 and 1750, celebrating the variety and innovations that characterise this period. It will highlight such issues as the development of poetic form; gender, sensibility and sexuality; the myth and reality of Grub Street; coffee houses and the public sphere; genres, readership and reception. We will also explore and interrogate some of the most influential approaches that have framed readings of early eighteenth-century literature, such as the country and the city, the decline of romance, the rise of the novel and emergence of domesticity as a dominant cultural ideal. Reading is likely to include satirical, lyrical and narrative poetry (Swift, Pope, Duck and Collier), anti-slavery writing ('Oroonoko'), journalism including extracts from the 'Tatler' and 'Spectator', Enlightenment satire (Jonathan Swift), sentimental fiction (Samuel Richardson), travel (Lady Mary Wortley Montagu), and pornography (John Cleland).

#### Preliminary Reading

John CLELAND - 'Memoirs of a Woman of Pleasure'; or 'Fanny Hill' (1749-9)

Daniel DEFOE - 'Moll Flanders' (1722)

Samuel RICHARDSON - 'Pamela' (1740)

Jonathan SWIFT - 'Gulliver's Travels' (1726)

### EN636      Eighteenth Century Literature, 1750-1830

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	Landry Prof D

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

50% Coursework: 10% seminar performance, 40% 2 essays; 50% Examination, 3-hour paper

#### Synopsis

This module explores the richness and diversity of the literature and culture of the later eighteenth century. Students will be introduced to texts from a wide range of genres including travel writing, the novel (still a new and experimental literary form in this period), antislavery texts, pastoral and georgic poetry, the gothic and the political novels of the 1790s.

The course begins with Samuel Johnson's influential 'History of Rasselas', an oriental tale and moral fable, which attempted to map out new directions for the novel. In the following weeks, we will explore a number of other experiments with fictional form, including the sentimental (or domestic) novel and the oriental tale, and will reflect on how these different modes of writing served to uphold, challenge, or satirise culturally constructed notions of gender, race and class. In the second half of term, we delve more deeply into the questions surrounding nation and empire, otherness and hybridity we first encountered in 'Rasselas' in our reading of autobiography, 'The Interesting Narrative'. In the final weeks our attention turns to the 1790s and the radical fictions produced by supporters of the French Revolution such as Mary Wollstonecraft. This course will, among other things, provide students with an opportunity to consider questions of gender, race, nature, sexuality, custom and education – questions that preoccupied eighteenth century culture as much as they preoccupy our own.

#### Preliminary Reading

William BECKFORD - 'Vathek', (1786)

Frances BURNEY - 'Evelina', (1778)

Olaudah EQUIANO - 'The Interesting Narrative', (1789)

Samuel JOHNSON - 'The History of Rasselas', (1759)

Henry MACKENZIE - 'The Man of Feeling', (1771)

Mary WOLLSTONECRAFT - 'The Wrongs of Women; or Maria', (1798)

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN637 Unruly Women and Other Insubordinates: the dramatic repertoire of the Q

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	O'Connor Dr M

#### **Contact Hours**

2 hour seminar per week

#### **Method of Assessment**

100% Coursework: 10% seminar performance, 90% two (out of a possible 3) essays

#### **Synopsis**

The Jacobean period is renowned for producing some of the most incisive, inventive, and interrogative drama in the English language -- plays which both delve into the darker corners of human experience (lust, temptation, sin, revenge) and affirm positive values for humanity (love, compassion, tolerance). In this challenging module we will study a selection of plays in the context of the dramatic company that performed them, Queen Anna's Men. In so doing we will engage with immediate contexts of dramatic production in the period: the organisation, work, and role of the dramatic company; the impact of playhouses and their audiences; the often collaborative nature of playwriting (particularly the work of Thomas Heywood, but also that of John Day, Thomas Dekker, William Rowley and John Webster). We will also pay attention to the 'literary' qualities of these plays, especially their complexities of genre (comedy, tragedy, tragi-comedy) and subtleties of language. Combining literary analysis with an attention to the specific work of one dramatic company, this module offers an innovative approach to Jacobean drama that enables reach fresh readings of both familiar and neglected plays in the period.

#### **Preliminary Reading**

Thomas HEYWOOD - 'A Woman Killed with Kindness'

Thomas HEYWOOD - 'The Wise Woman of Hoxton'

John WEBSTER - 'The White Devil'

Arthur F KINNEY, ed., - 'Companion to Renaissance Drama' (Blackwell, 2002)

Andrew GURR - 'The Shakespearean Stage 1574-1642', 3rd edition (Cambridge UP, 1992)

Alexander LEGGATT - 'Jacobean Public Theatre' (Routledge, 1992)

### EN640 Nineteenth Century Literature

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	Wood Dr S

#### **Contact Hours**

1 hour lecture and 2 hour seminar per week

#### **Method of Assessment**

50% Coursework (essay requirements: one close-reading exercise on a selected poem or passage of fiction and one essay of 2000-3000 words; each for 20% of the course mark. Seminar performance will count for 10% of the course mark), 50% Examination (3 hours)

#### **Synopsis**

This course introduces students to key texts and literary ideas in the nineteenth century and provides students with a critical vocabulary to reflect on those ideas. Taking as a starting point a variety of classic works of fiction and poetry, such as Middlemarch, Goblin Market, and Hard Times, students will be encouraged to consider and respond to literary language and to explore the ways in which that language relates to culture and to history.

Within this broad framework individual teachers are likely to emphasise different things: literary and critical terms such as realism, romance, narrative voice, narration, temporality, setting, motif, symbol, register. They will also be likely to explore the relations between literature and desire, power, social life, sexual difference, individual consciousness, history and God.

#### **Preliminary Reading**

The NORTON Anthology of English Literature: The Victorian Age

George ELIOT - 'Middlemarch', Oxford World's Classics, 1998

Charles DICKENS - 'Hard Times', Oxford World's Classics, 1998

Robert Louis STEVENSON - 'Dr Jekyll and Mr Hyde', 1998

Oscar WILDE - 'The Importance of Being Earnest', Norton Anthology

Thomas HARDY - 'Jude the Obscure', Oxford World's Classics, 2002

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN641                      Modernism

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	Mildenberg Dr A

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

50% Coursework: 10% seminar performance, 40% 2 essays; 50% examination, 3-hour paper

#### Synopsis

This module features key modernist texts, for example the work of Ezra Pound, T.S. Eliot, Gertrude Stein, Wallace Stevens, James Joyce, Virginia Woolf and D.H. Lawrence. It also makes substantial reference to key philosophical theories of modernity and textuality. The literary works are taken mostly from a restricted period 1910-1930. One focus in the module will be the notion of the artist as applied to the writer as an art-practitioner. Other texts which might form part of the curriculum may include a limited selection of works by Mina Loy, Djuna Barnes, Wyndham Lewis, H.D., Elizabeth Bowen, F.T. Marinetti, André Breton, Samuel Beckett, Georg Lukács, Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Walter Benjamin, Theodor W. Adorno, Jacques Derrida and Paul De Man. Other topics include modes of representation, textuality and identity, war and democracy, class and politics, cosmopolitanism and bohemianism, sex, morality and city life. This material requires both theoretical and historical orientation, as well as skill in distilling significance from complex literary artefacts with regard to the network of mediations which both bind such works to their apparent context and appear to dislocate them.

#### Preliminary Reading

Lawrence RAINEY (ed.) - 'Modernism, An Anthology'

James JOYCE - 'Ulysses'

Virginia WOOLF - 'Mrs Dalloway'

Virginia WOOLF - 'To the Lighthouse'

DH LAWRENCE - 'Lady Chatterley's Lover'

### EN646                      Image, Vision and Dream: Medieval Texts and Visual Culture

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	James Dr S

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

10% seminar performance, 30% academic, creative or reflective essay, 50% project; 10% project presentation

#### Synopsis

This module explores the complex relationships between written and visual culture, the latter including both artefacts such as paintings and sculpture, and the products of visual imagination such as dreams and visions. We will ask questions such as: Can images really be innocent representations, or are they always replete with social, political and ideological significations? In what ways might we 'read' images in order to recover those significations? Where text and images appear together, is the relationship between them hierarchical, or are other kinds of relationship possible? How might we blur the boundaries between text and image, for example in the case of narrative images, or descriptive and imagistic texts? The rich textual and visual culture of the Middle Ages is used as a starting point, a lens through which you will have the opportunity to explore these questions from a range of angles, including the semiotic theories developed by Barthes as well as more traditional art-historical approaches. We will explore texts from a variety of genres, including dream poetry and religious vision, alongside images in manuscripts, wall paintings, stained glass and sculpture. The project element of the assessment offers you the opportunity to undertake independent research on any aspect of the module you choose (whether medieval or not); topics chosen in recent years have ranged from an exploration of meaning in medieval maps to a study of the iconography employed by Lady Gaga in videos and other publicity materials.

#### Preliminary Reading

Guillaume DE LORRIS & Jean DE MEUN - 'The Romance of the Rose', trans. Frances Horgan, OUP, 1994

JULIAN OF NORWICH - 'A Revelation of Love', Exeter UP, 1993

ASTON Margaret - 'Lollards and Reformers: Images and Literacy in Late Medieval Religion', Hambledon, 1984

BARTHES Roland - 'Image, Music, Text', trans. Stephen Heath, Collins, 1977

DIMMICK Jeremy, et al - 'Images, Idolatry and Iconoclasm in Late Medieval England', OUP, 2002

DUFFY Eamon - 'The Stripping of the Altars', Yale UP, 1992

HEFFERNAN James A W - 'Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery', Chicago UP, 1993

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN647      The Literature of Terror, 1850-1914

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Cregan-Reid Dr V

#### **Contact Hours**

1 hour lecture and 2 hour seminar per week

#### **Method of Assessment**

100% Coursework: 10% seminar performance, 90% two essays

#### **Synopsis**

This module explores an exhilarating time in the history of the novel by contextualising the ways that popular fiction explored the nature of Victorian terror. Terror takes many forms in Victorian culture and derives its potency from social, scientific, political, aesthetic, imperial and sexual anxieties that were unique to the period. Interrogating a series of novels published between 1850 and 1914, placing them in their historical and formal context, this module will engage with the many forms of the Victorian fear of degeneration. You will begin with an investigation of models of fear and terror in and around the period (the uncanny and the sublime) and go on to concentrate on the exploration of Victorian fear, through both critical and primary texts such as: the terror of the primitive and the fall of empire (*The Moonstone*); the fear of disease and contagion (*Dracula*); the degeneration of the human race (*The Water-Babies*, *The Lifted Veil*); the decline of sexual productivity (*The Picture of Dorian Gray*); the fear of revolution (*A Tale of Two Cities*); the emergence of terrorism; and finally, the fear of the future (*The Time Machine*).

#### **Preliminary Reading**

G ELIOT - 'The Lifted Veil' (1859)  
M E BRADDON - 'Lady Audley's Secret' (1862)  
B STOKER - 'Dracula', OUP, (1998)  
C KINGSLEY - 'The Water-Babies', Wordsworth, (1994)  
O WILDE - 'The Picture of Dorian Gray', OUP, (2006)

### EN650      Elizabethan Drama

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Richardson Dr C

#### **Contact Hours**

1 hour lecture and 2 hour seminar per week

#### **Method of Assessment**

50% Coursework; 10% seminar performance, 40% 2 essays or equivalent; 50% 3-hour Exam

#### **Synopsis**

This is the start of English commercial theatre – the plays of Shakespeare, Marlowe and Kyd, for instance, were strikingly different to their medieval heritage, and those plays are still being performed, adapted and filmed today. This is where the genres of comedy, tragedy and history were developed, and where dramatists began to experiment with writing roles for women, for kings, for identical twins, or for frustrated lovers. We will look at a rich range of crowd-pleasing plays and other entertainments, considering them in their literary, theatrical, historical, social and cultural contexts, through textual analysis, video, class outings and perhaps the occasional performance.

#### **Preliminary Reading**

Core Text:  
GREENBLATT Stephen et al (eds.) - 'The Norton Shakespeare' (1997)  
Core Text:  
KINNEY Arthur (ed.) - 'Renaissance Drama, An Anthology of Plays and Entertainments', Second Edition (2004)  
  
BRAUNMULLER A R and Michael HATTAWAY (eds.) - 'The Cambridge Companion to English Renaissance Drama', Second Edition (2002)  
BRIGGS Julia - 'This Stage-play world: Texts and Contexts, 1580-1625', Second Edition (1997)  
WIGGINS Martin - 'Shakespeare and the Drama of his Time' (2000)  
KINNEY (ed.) - 'Companion to Renaissance Drama' (2002)  
SULLIVAN, GARRET, P CHENEY & A HADFIELD (eds.) - 'Early Modern English Drama: A Critical Companion' (2006)

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN651      Jacobean Drama

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Richardson Dr C

#### Contact Hours

1 hour lecture and 2 hour seminar per week

#### Method of Assessment

10% seminar performance, 40% 2 essays; 50% Examination: 3-hour paper

#### Synopsis

Jacobean drama (the term refers to the drama written and performed during the reign of James I, who ruled England from 1603 to 1625) is strikingly different from the drama of the previous reign. Shakespeare wrote some of his best and most famous tragedies. Playwrights like Ben Jonson, John Webster and Thomas Middleton (all studied on the module alongside Shakespeare) introduced a darker, more satirical and more violent mood to the drama of the day. In this module we will look at a selection of vibrant and engaging Jacobean plays, which we will consider in their literary, theatrical, historical, social and cultural contexts. Discussion will focus on topics such as revenge, gender and sexuality, witchcraft, colonialism, and representations of religion.

#### Preliminary Reading

S GREENBLATT et al. (eds.) - 'The Norton Shakespeare', Second Edition (2008)

AF KINNEY (ed.) - 'Renaissance Drama: An Anthology of Plays and Entertainments', Second Edition (2004)

AR BRAUNMULLER and M HATTAWAY (eds.) - 'The Cambridge Companion to English Renaissance Drama', Second Edition (2002)

J BRIGGS - 'This Stage-play World: Texts and Contexts 1580-1625', Second Edition (1997)

### EN652      John Milton

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

#### Contact Hours

2 hour seminar per week

#### Method of Assessment

100% Coursework: 90% 2 essays, 10% seminar performance

#### Synopsis

The course allows for in-depth study of the works of John Milton in relation to the political, religious and literary culture of the seventeenth century. In a period of unprecedented conflict and upheaval in which literature and society were transformed in previously unimaginable ways, Milton's writings demonstrate the powerful and inexorable links between literature and the contexts – cultural, political, social, religious – from which it emerges and with which it engages. Reading Milton's major poetry and searing works of political prose alongside non-literary texts and sources of all kinds (political, historical, philosophical etc), we will examine the ways in which, as a writer of revolution, Milton both reflects and shapes his society in a "world turned upside down".

The course is structured around those ideas and discourses with which Milton engages and to which he contributes throughout his works, both poetry and prose. Taking a thematic approach to Milton's writings and their contexts, we will consider ideas of imitation and inspiration, education, gender and marriage, authorship and authority, kingship and rule, terrorism and political activism, reading Milton's writings alongside a range of textual and visual material which is intended to represent the diversity of contemporary thought.

#### Preliminary Reading

S ORGEL & J GOLDBERG (ed) - 'John Milton: The Major Works', (Oxford, 1991)

Thomas HOBBS- 'Leviathan' (1651)

L HUTCHINSON - 'Order and Disorder' (1679)

G WINSTANLEY - 'The Law of Freedom on a Platform' (1652)

C BROWN - 'John Milton: A Literary Life' (Macmillan, 1995)

T CORNS (ed.) - 'A Companion to Milton', (Blackwell 2001)

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN655 Places and Journeys

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Landry Prof D
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

#### Contact Hours

10 x 2 hour seminars and occasional film screenings

#### Method of Assessment

100% Coursework: 10% seminar performance, 10% reading journal, 80% one 3,500 word essay

#### Synopsis

This module explores what fascinates travellers and writers about both familiar and far-flung places. London, Istanbul, Cairo; roads, railways, and rivers; oceans, deserts, and deepest England: each place or mode of travel will be investigated as a source of inspiration, fantasy, and desire. How do invention and authenticity jostle for precedence in fictional as well as factual travel? Does travel writing reveal more about the places visited or the subjectivities of the writers? We will focus on modern writers with glances back to historical precursors. Writers studied should include Jack Kerouac, Isabelle Eberhardt, Orhan Pamuk, Iain Sinclair, Joan Didion, Che Guevara, Paul Bowles, Gautam Malkani, Edward Said, Patrick Wright, Jonathan Raban. Each week you will be invited to write one postcard relating to the week's theme, which will form the basis for a reading journal (10%). The final assessment will consist of a project of your own design, roughly 3,500 words, offering some combination of critical and creative approaches to questions of places and journeys (80%) alongside a seminar performance grade (10%).

#### Preliminary Reading

Iain SINCLAIR - 'Hackney, That Rose-Red Empire: A Confidential Report' (Penguin, 2010)

Orhan PAMUK - 'Istanbul: Memories of a City' (Faber and Faber, 2006)

Rachel CUSK - 'The Country Life' (Picador, 2008)

Gautam MALKANI - 'Londonstani' (Harper Perennial, 2007)

Isabelle EBERHARDT - 'The Nomad' (Summersdale Publishers, 2002)

Jack KEROUAC - 'On the Road' (Penguin Modern Classics, 2007)

Alaa AL ASWANY - 'The Yacoubian Building' (Harper Perennial, 2007)

### EN656 Heroes and Exiles: An Introduction to Old English Poetry

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	James Dr S

#### Contact Hours

9 x weekly two-hour seminars. In addition there will be two one-hour sessions focusing on language. This module will not be available in 2010/11.

#### Method of Assessment

100% Coursework: 10% seminar performance, 50% extended essay of 2,500-3,000 words, 40% presentation related to subject of extended essay

#### Synopsis

In July 2009 a treasure-hunter unearthed the most significant hoard of Anglo-Saxon artefacts ever discovered in the British Isles: the Staffordshire Hoard. The size and diversity of this treasure promises to reveal new insights into Anglo-Saxon life and culture. But artefacts alone do not tell us everything; to get closer to the minds of those who made and used such items we need to recover the words of the Anglo-Saxons themselves, and this module, with its focus on the small but rich corpus of Old English Poetry, does exactly that. This is a culture in which pagan and Christian ideals were melded together in ways quite unexpected to the modern mind. We will discover a preoccupation with heroic deeds of warfare, and a desire to be remembered across the generations for feats of courage; we will also encounter a fear of being isolated from God, and the terrible sense of loss and longing of those who find themselves exiled from their lands and loved ones. We will read a range of Old English poetry in modern English translations, setting it alongside manuscripts and images of artefacts to consider the ways in which the poetry both reflected and helped to shape Anglo-Saxon culture. There will be the opportunity to engage at a very introductory level with the Old English language (no previous experience necessary), in order that we can explore the challenges of translating this complex and dazzling poetry into modern English. The importance attached to the presentation element of assessment reflects the oral nature of Anglo-Saxon poetic culture. Throughout the term you will receive help and advice on preparing for the presentation, and there will be opportunities to practise and develop your presentations skills informally.

#### Preliminary Reading

'Anglo-Saxon Poetry', ed. S.A.J. Bradley (London: Everyman, 1995)

'Beowulf', trans. Seamus Heaney (London: Faber & Faber, 1999)

M GODDEN and M LAPIDGE (eds) - 'The Cambridge Companion to Old English Literature' (Cambridge: CUP, 1991)

BC RAW - 'The Art and Background of Old English Poetry' (London: Hodder and Staughton, 1978)

J VANSINA - 'Oral Tradition: A Study in Historical Methodology' (Harmondsworth: Penguin, 1973)

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN657      The Brontes in Context

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

#### Contact Hours

2 hour seminar per week, plus 1 hour for screenings/informal lecture

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two essays

#### Synopsis

While the so-called 'Brontë myth' remains potent in popular culture today, the lives-and-works model associated with it continues to encourage readers to seek partially concealed Brontë sisters in their fictions. Beginning and ending with the problematic of mythmaking – its origins in Gaskell's 'Life of Charlotte Brontë' and its subsequent perpetuation in film and other rewritings - this module will restore attention to the rich literary contribution made by the sisters through an intensive focus on their novels and selected poetry in the context of Victorian debates about gender and the woman question. Situating the Brontë myth in relation to other forms of mythmaking in the period (for example, ideologies of class, gender and empire), it will consider a small selection of film adaptations and go on to examine the Brontës's experiments with narrative voice and form, their variations upon the novel of education, the tensions between romance and realism in their writing and their engagement with the political, economic and social conditions of women in mid-Victorian culture.

#### Preliminary Reading

Anne BRONTE - 'The Tenant of Wildfell Hall' and 'Agnes Grey'

Charlotte BRONTE - 'Jane Eyre' and 'Villette'

Emily BRONTE - 'Wuthering Heights' and 'Poems'

Elizabeth GASKELL - 'The Life of Charlotte Brontë'

### EN658      American Crime Fiction

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Norman Dr W

#### Contact Hours

2 hour lecture/workshop or screening and 2 hour seminar per week

#### Method of Assessment

100% Coursework: 2 equally weighted essays of 2500-3000 words each (90%) and seminar performance (10%)

#### Synopsis

This module explores the history and practice of crime fiction in the United States from the early detective stories of Edgar Allan Poe in the 1840s through the development of hardboiled and procedural genres to postmodernism and beyond. Attention is also paid to developments in cinema and television which parallel those in fiction, such as film noir and the contemporary cop series. During the course of the term we will use our reading of key theoretical texts by Sigmund Freud, Walter Benjamin and others as a critical framework for examining crime narratives. Issues we will address include the relationship between high and low culture, how historical change relates to the development of new genres, and the way crime fiction engages with questions of gender and race.

#### Preliminary Reading

Anna Katharine GREEN - 'The Leavenworth Case'

Raymond CHANDLER - 'The Little Sister'

James ELLROY - 'The Black Dahlia'

Attica LOCKE - 'Black Water Rising'

Theodor ADORNO and Max HORKHEIMER - 'The Dialectic of Enlightenment'

Tsvetan TODOROV - 'The Poetics of Prose'

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN660 Writing Lives in Early Modern England: Diaries, Letters and Secret Self

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

#### Contact Hours

9 x weekly two-hour seminars. This module will not be available in 2010/11.

#### Availability

NOT AVAILABLE 2011/2012

#### Method of Assessment

100% Coursework: 10% seminar performance, 30% shorter exercise of 1,000-1,500 words, producing an imitation early modern biography, 60% extended essay of 3,500-4,000 words

#### Synopsis

Who wrote about their lives while Shakespeare was writing his plays and Queen Elizabeth was on the throne? Why did they do it, how and by whom did they intend their writing to be read, and what sort of things did they think were interesting about their lives? This module introduces you to the variety of sources available for exploring early modern life writing. Studying better-against less well-known texts (e.g. Anne Clifford's Diary and Shakespeare's plays; early modern wills, letters and recipe books), and literary works alongside more pragmatic writings, the module will offer you an opportunity to investigate the private thoughts of the men and women of this crucial period of English history. Writing Lives is for anyone who has ever thought, even briefly, about keeping a diary – it encourages you to consider big questions like the nature of writing; the status of individuality; the forms which identity might take; but also stranger questions such as how the way you wrote a letter might have related to Hamlet's 'To be or not to be' speech.

#### Preliminary Reading

HINDS et al eds. - 'Her Own Life', (Routledge, 1989)  
 Stephen GREENBLATT et al eds. - 'The Norton Shakespeare', (1997)  
 SHARPE, ZWICKER eds. - 'Writing Lives: biography and textuality, identity and representation in early modern England', (OUP, 2008)  
 DOWD ed. - 'Genre and Women's Life Writing in Early Modern England', (Ashgate, 2007)  
 Stephen GREENBLATT - 'Renaissance SelfFashioning: From More to Shakespeare', (University of Chicago Press, 1980)  
 STALLYBRASS et al eds. - 'Subject and Object in Renaissance Culture', (CUP, 1996)  
 HANNAY et al eds. - 'Domestic Politics and Family Absence: The Correspondence (1588-1621) of Robert Sidney, First Earl of Leicester, and Barbara Gamage Sidney, Countess of Leicester', (Ashgate)  
 STEEN, ed. - 'The Letters of Lady Arbella Stuart', (OUP, 1994)

### EN661 The Stranger

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)		

#### Contact Hours

3 hours per week

#### Method of Assessment

100% Coursework: 10% seminar performance, 90% two essays of 2-3,000 words

#### Synopsis

This module takes the figure of 'the stranger' as a starting point for exploring the different ideas and contexts of belonging that have shaped the novel over the last century. Contexts will include modernity and the Holocaust, race and gender in modern America, and contemporary fictions of exile and encounter. Among the writers considered will be Joseph Conrad, Toni Morrison, and J M Coetzee. The course will also draw on a variety of twentieth-century cultural, social and psychological conceptions of belonging, from the work of Sigmund Freud through to the more recent ideas of Homi Bhabha, Stuart Hall and Zygmunt Bauman.

#### Preliminary Reading

T MORRISON - 'Beloved' (1987)  
 A CAMUS - 'The Stranger' (1942)  
 K ISHIGURO - 'Never Let Me Go' (2005)

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN662 Literature and Revolution

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Ayers D Prof

#### Contact Hours

two-hour seminar per week

#### Method of Assessment

100% Coursework: 10% seminar performance, 60% one essay (3,000 words), 30% research diary (2,000 words)

#### Synopsis

This module looks at the relationship between cultural texts and moments of sudden and violent social change. Each year we will look at moments of violent change – or defeat – from the last three hundred years – events such as the '45 (Jacobite uprising of 1745), the Paris Commune (1871), the Russian Revolution (1917) – and look at a specific text which either attempts to describe that situation (in retrospect) or attempts to intervene in it or even prepare for it – Walter Scott's 'Waverley', Zola's 'The Debacle', Trotsky's 'Literature and Revolution'. The emphasis of the course is on research, context, and theoretical narrative. We intentionally tackle moments of history which are at the limit of what we implicitly know, often in languages and contexts of which we have a limited understanding, and ask what tools we need to understand these unfamiliar historical moments, and whether we can link these moments in a broad understanding of the historical process of modernity, and of the nature and function of literature – and other cultural activities – within modernity. The module is examined by a long essay accompanied by a weekly research diary. The point of the work is to learn how to shape difficult research questions and to approach such questions systematically. The self-activity of the student within the group is of great importance, there will be strong emphasis on communicating with the group as a research community engaged in a common project, the research diary will give a detailed account of weekly research activities and intellectual processes, and the long essay will tackle a selected topic in the light of the collective work of the class. This module is intended, in microcosm, to simulate some of the real problems which researchers in the humanities face when they attempt to step outside of their historical and linguistic specialisations.

### EN663 The Book Project

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Smith Mr S

#### Contact Hours

2 hour seminar or workshop per week

#### Method of Assessment

100% Coursework: 10% seminar performance, 70% portfolio of 12-15 poems (totally no fewer than 140 lines) or prose pieces of work totalling at least 6000 words, 20% work in print-on-demand format to be presented at the end of term in the class book launch

#### Synopsis

Ever wanted to write and publish a work of fiction or poetry? 'The Book Project' is your chance to have as close an experience as possible of what it might be like to publish a small book of creative writing in a genre of your choice. The main emphasis will be on producing a body of creative work through workshop and background readings, where we will look at all sorts of topics current in publishing, from vanity publishing to the web. We will then publish your work using professional print-on-demand technology to create your own book with full-colour cover, for the launch of these publications at an end of term launch event.

#### Preliminary Reading

BLAKE, WILLIAM - 'The Complete Illuminated Books'

PRICE, RICHARD 'Greenfields'

JOHNSON, B.S. 'The Unfortunates'

ELIOT, T.S. - 'The Waste Land' Facsimile Edition

PROJECT BLAKE <http://projectblake.org/>

BLURB <http://www.blurb.com/home/1/>

## 2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN664 Wrestling with Angels: Writing the Prose Poem

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Debney Ms P

#### Contact Hours

10 x two-hour sessions

#### Method of Assessment

100% Coursework: 60% portfolio of 8-10 prose poems, 20% critical appraisal of portfolio (1,500 words), 10% workshop/tutorial participation, 10% seminar participation

#### Synopsis

This module is for poets, prose writers, and those who can't decide! Through an exploration of the boundaries between prose and poetry in theory and in practice, it aims to extend the creative possibilities of your writing. Along the way we will analyse rhythm, voice and character, imagery, symbol and metaphor, the role of the reader -- and how all these work in and out of poetic and prose conventions. Through exercises, workshops and tutorials you will be encouraged to experiment with writing your own cross-boundary work and to produce a portfolio of prose poems for assessment. The first half of the module will consist of an investigation of historical and contemporary models of prose poetry, alongside writing exercises. The second half of term will be devoted to the development of your own work via writing workshops and tutorials.

#### Preliminary Reading

Patricia DEBNEY - 'How to Be a Dragonfly' (Smith/Doorstop Books, 2005)

Stuart FRIEBERT and David YOUNG eds. - 'Models of the Universe: an Anthology of the Prose Poem (Oberlin College Press, 1995

Luke KENNARD - 'The Solex Brothers' (Redux) (Salt, 2007)

Rupert LOYDELL and David MILLER, eds. - 'A Curious Architecture: A Selection of Contemporary Prose Poems (Stride, 1996)

Michael ROSEN - 'Carrying the Elephant: A Memoir of Love and Loss (Penguin, 2002)