

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 03 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	Parkin Ms W

#### 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'

EN586 Language and Place in Colonial and Postcolonial Poetry						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)		Padamsee Dr A

#### 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 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

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN588	Innovation and Experiment in New York, 1945- 1995					
-------	---	--	--	--	--	--

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

### Contact Hours

3 hours per week made up of a one hour lecture and two hour seminar.

### Method of Assessment

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

### Synopsis

The module is structured around poetry and fiction produced in New York since the war. The emphasis is primarily upon New York's experimental and avant-garde traditions, and one organising principle is the inter-connectedness of the arts in New York. The module introduces students to some of the main areas of culture in the city, from the New York school of poetry through Abstract Expressionism, and on to post-modern fiction. Writers to be studied will include John Cage, William Burroughs, John Ashbery and Paul Auster.

### Preliminary Reading

M FORD (ed.) - 'The New York Poets: An Anthology', Carcaret, 2004

P AUSTER - 'The Music of Chance', Faber, 1990

W BURROUGHS - 'Naked Lunch', Fourth Estate

EN593	English Long Essay					
-------	--------------------	--	--	--	--	--

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

### 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	

### 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.

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN597 Postcolonial Long Essay

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

#### 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.

### EN598 Postcolonial Long Essay

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

#### 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.

### 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

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

L CARROLL - 'Alice's Adventures in Wonderland and Through the Looking-Glass', Oxford University Press, 2009

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN633 Bodies of Evidence: Reading The Body In Eighteenth Century Literature

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

#### **Contact Hours**

3 hours per week

#### **Method of Assessment**

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

#### **Synopsis**

This module explores the eighteenth-century fascination with bodies and the truths (or lies) bodies were supposed to reveal. The course focuses on the ways in which the body is read and constructed in eighteenth-century literature and how these readings and constructions reflect various concerns about class, race, gender and sexuality. Through the course of this module we will examine a range of literary representations of the body which seek both to control the body and to celebrate its destructive potential. We will read texts from a variety of genres, including medical literature, misogynist satire, sentimental novels, popular fiction, travel writing and pornography alongside recent critical work by Thomas Lacqueur, Michel Foucault, Roy Porter, Stallybrass and White, which illuminate the ideological stakes writers played for when writing about the body. Topics for discussion will include disability and deformity, race, the sentimental body, dress and the body, the body as a text and the relationship between the body and the body politic. The primary focus of this option will be literature, but we will also examine visual representations of the body in caricature and satire as well as in the portraiture.

#### **Preliminary Reading**

Mary EDGEWORTH - 'Belinda', 1801

Alexander POPE - 'The Rape of the Lock', (1712)

Sarah SCOTT - 'Millenium Hall' (1762)

Mary SHELLEY - 'Frankenstein', (1818)

Laurence STERNE - 'Tristram Shandy', 1759 – 1767

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

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	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 essays

#### **Synopsis**

Unruly Women & Other Insubordinates: The Dramatic Repertoire of the Queen Anna's Men (1604-1625)

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)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN655</b>		<b>Places and Journeys</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Bugeja Dr N

### Contact Hours

10 x 2 hour seminars and occasional film screenings

### 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

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

<b>EN656</b>		<b>Heroes and Exiles: An Introduction to Old English Poetry</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	James Dr S

### Contact Hours

10 x weekly two-hour seminars. In addition there will be two one-hour sessions focusing on language.

### 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

'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)  
 'The Earliest English Poems', ed. Michael Alexander (Harmondsworth: Penguin, 1991)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN657</b>		<b>The Brontes in Context</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Parkin Ms W

### 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'

<b>EN658</b>		<b>American Crime Fiction</b>				
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'

## 2013-14 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	Richardson Dr C

### Contact Hours

9 x weekly two-hour seminars.

### 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

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)

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)

EN661	The Stranger					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Padamsee Dr A

### 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)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN663		The Book Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	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/>

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)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN666 From Book to Blog: Geoffrey Chaucer and his Afterlives

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

#### Contact Hours

10 x weekly two-hour seminar and up to ten additional one-hour sessions

#### Method of Assessment

100% coursework: 60% project (4000 words), 20% research diary (approximately 1500 words), 10% seminar performance, 10% presentation

#### Synopsis

This module will trace the development of Chaucer's literary reputation from his own attempts to forge an authorial legacy to his posthumous instantiation as 'The Father of English Poetry'. Some of the works of a generation of fifteenth-century followers who addressed Chaucer as a pioneer in vernacular poetry will be read alongside their adaptations of Chaucerian texts and literary techniques. The module will also explore the Chaucerian apocrypha, and assess what these additions to Chaucer's literary corpus tell us about the author's fifteenth-century reception. The module will go on to follow some of the history of Chaucer in print, before assessing more modern appropriations of Chaucer in cinema, television and online media.

#### Preliminary Reading

John BOWERS - 'The Canterbury Tales: Fifteenth-Century Continuations and Additions'

'Chaucer to Spenser: An Anthology of Writings in English 1375-1575' ed. Derek Pearsall (Oxford: Blackwell, 1999)

Geoffrey CHAUCER - 'Troilus and Criseyde', 'The Book of the Duchess', 'The Parliament of Fowls' and 'The House of Fame' and selected minor poems in 'The Riverside Chaucer', ed. Larry D Benson 3rd edn (Oxford: OUP 1987)

### EN668 Discovery Space: New Theatres in Early Modern England

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

#### Contact Hours

1 x 2hr meeting weekly plus consultation hours

#### Method of Assessment

100% coursework: 1 long essay (4000 words), 90%, plus seminar performance, 10%

#### Synopsis

This module introduces students to the drama of Shakespeare's time, thinking in particular about the new theatrical buildings and the discoveries they made possible. The module encourages independent study and is consequently built around student interests: performance, politics, language and developing concepts of literature may all form part of our focus.

This period saw the emergence of a kind of authorship as well as the development of the early novel and printed literary miscellanies. It also produced a body of works which are now celebrated under Shakespeare's name as the greatest in world literature. A major focus of the module will therefore be the idea of canon, and we will use other major playwrights from the period to think about alternative histories of early modern drama. The Oxford Collected Works of Middleton, for example, was the first attempt to collect that writer's works, and published four centuries after the equivalent Shakespeare volume: we will think about the consequences for such collections on authorial and literary reception. We might therefore read *Macbeth*, *Measure for Measure* and *Timon of Athens* as Middleton plays, rather than Shakespearean ones, and we may read *As You Like It* as a dramatisation of Thomas Lodge's best-selling and therefore very familiar *Rosalind*, rather than taking *Rosalind* as the negligible source for a better play.

But these are all suggestions for a module which will ultimately be built around student interests. Additional office hours will support students in their independent work towards a long essay, whilst seminars will emphasise key moments in the period which will inform the individual interests of all students.

#### Preliminary Reading

CHAPMAN, George - 'A Humorous Day's Mirth'

FLETCHER, John and BEAUMONT, Francis - 'The Maid's Tragedy'

GASCOIGNE, George - 'The Adventures of Master FJ'

JONSON, Ben - 'The Alchemist'

LYLY, John - 'The Woman in the Moon'

MIDDLETON, Thomas - 'Women Beware Women'

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN670 Lyric, Ballad and Popular Song

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

#### Contact Hours

one two-hour seminar per week, plus one one-hour session of lecture/archive/performance work

#### Method of Assessment

100% coursework: 90% two essays (2000-2500 words each) with the option of submitting a portfolio of creative or performance material as an alternative to second essay, 10% seminar performance

#### Synopsis

This course looks at how British and American popular song has been collected and transformed by literary professionals (particularly poets and academics) from the eighteenth century to the present day. The focus of the module is on poetry that has its origins in vernacular traditions of ballad singing, but its purview takes in all sorts of writings that are apt to be sung, or that have the vocal/lyrical medium as a significant element of their textual identity. The course is structured as a historical survey, tracing succeeding attempts by collectors, academics, poets and singers to preserve and to adapt such songs. It progresses from eighteenth-century and romantic-period ballad collectors such as Thomas Percy and Walter Scott, through revivalists such as Francis James Child, Lady Gregory, Lucy Broadwood and Cecil Sharp, to contemporary popular musicians who draw on oral sources, such as Bob Dylan and P.J. Harvey. Students will be encouraged to consider how the figure of the singer and the act of singing have been used by poets (Gray, McPherson, Wordsworth, Dickinson, Hardy, Yeats, Gurney, Auden, Bishop) in figurative representations both of the inherited component of literary culture, and of the sublime (or otherwise ineffable) component of their particular art, poetry. Through discussions of theoretical texts students will be encouraged to consider the contrasting functions of poetic language from the perspectives of speech, lyric, narrative and vocalized song. The broad aims of the course are to help students find a critical idiom through which to describe the textual interdependence of inscribed, vocalized and musical articulations; to trace historical changes in that relationship; and to understand the ideological contexts of those changes in succeeding ages of nation-building, of empire, of world war, and of globalization.

#### Preliminary Reading

James REED, ed. 'Border Ballads' (Fyfield/Carcenet, 2003)

Maureen N. McLANE, 'Balladeering, Minstrelsy, and the Making of British Romantic Poetry' (CUP, 2008)

Britta SWEERS - 'Electric Folk: The Changing Face of English Traditional Music' (OUP, 2005)

Patricia FUMERTON, and Anita GUERRINI, eds., 'Ballads and Broadsides in Britain, 1600-1800' (Ashgate, 2010)

David C RUBIN - 'Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-Out Rhymes' (OUP, 1998)

Bob DYLAN - 'Chronicles' (Simon and Schuster, 2004)

### EN671 Writing the Past: Approaches to the Historical Novel

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

#### Contact Hours

Weekly two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for tutorials and/or workshops

#### Synopsis

This module will investigate the theory and practice of writing contemporary historical fiction. For the first half of the term students will be exposed to a variety of stimulating contemporary novels and encouraged to make connections between them and assess the ways in which they engage with the historical period(s) in which they are set, and the ways in which history is (re)presented. We will analyse approaches to research; the use and incorporation of other texts and the engagement with historical prose styles; the difference between fictionalised history (Wolf Hall), fiction with an historical setting (Ulverton, The Stranger's Child, The Little Stranger), and fiction which incorporates real historical figures into a fictional world (Ragtime); the ways in which the past is refigured in the present, the ways in which the past might speak to the present, and the boundaries between fiction and history. Students will be asked to consider the ways in which authors use form and voice to interrogate the possibility of representing history, and the limitations of the attempt to do so. We will consider how postmodernism has impacted on questions of narrative and historiography. Alongside these theoretical and critical questions, students will be encouraged to develop a robust approach to research.

In the second half of the term students will build upon the writing exercises and research of the first half, to work on the introductory chapters to their own novels. Regular writing workshops will encourage students to share ideas and work in progress; and technical skills sessions will encourage them to experiment with punctuation, metaphor, voice and viewpoint, as well as considering how they might incorporate their research into their writing. We will consider different structural approaches and students will be encouraged to find innovative ways to address their chosen historical material.

#### Preliminary Reading

Hilary Mantel, Wolf Hall

E L Doctorow, Ragtime

Adam Thorpe, Ulverton

Sarah Waters, The Little Stranger

Alan Hollinghurst, The Stranger's Child

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN672		Reading Victorian Literature				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Wood Dr S

### Contact Hours

Students will be taught in 3 contact hours a week, comprising a lecture and a 2 hour seminar.

### Synopsis

This module aims to introduce students to a wide range of Victorian literature. It will equip students with critical ideas that will help them become more skilful and confident readers of texts in and beyond this period. Students will be encouraged to read texts in a number of contexts: environmental (for example, considering the effects of urbanisation and the Industrial Revolution); imaginative (examining a variety of genres: for example fable, dream-vision, novel); political (class conflicts, changing gender roles, ideas of nation and empire); and psychological (representations of growing up, courtship, sibling and parent-child relationships, dreams and madness). Students will be made aware of such critical concepts as realism and allegory and will be encouraged to think about various developments of literary form in the period.

### Preliminary Reading

Robert Browning 'Childe Roland to the Dark Tower Came' (1855)  
Alfred Tennyson 'Maud' (1855)  
Elizabeth Gaskell, North and South (1855)  
Charles Dickens, Little Dorrit (1855-7)  
Christina Rossetti, Goblin Market (1862)  
Joseph Conrad, Heart of Darkness (1903, serialised 1899)

EN673		Reading Victorian Literature				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	Wood Dr S

### Contact Hours

Students will be taught in 3 contact hours a week, comprising a lecture and a 2 hour seminar.

### Synopsis

This module aims to introduce students to a wide range of Victorian literature. It will equip students with critical ideas that will help them become more skilful and confident readers of texts in and beyond this period. Students will be encouraged to read texts in a number of contexts: environmental (for example, considering the effects of urbanisation and the Industrial Revolution); imaginative (examining a variety of genres: for example fable, dream-vision, novel); political (class conflicts, changing gender roles, ideas of nation and empire); and psychological (representations of growing up, courtship, sibling and parent-child relationships, dreams and madness). Students will be made aware of such critical concepts as realism and allegory and will be encouraged to think about various developments of literary form in the period.

### Preliminary Reading

Robert Browning 'Childe Roland to the Dark Tower Came' (1855)  
Alfred Tennyson 'Maud' (1855)  
Elizabeth Gaskell, North and South (1855)  
Charles Dickens, Little Dorrit (1855-7)  
Christina Rossetti, Goblin Market (1862)  
Joseph Conrad, Heart of Darkness (1903, serialised 1899)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN674      Writing Poetry Using Traditional Forms

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

#### **Contact Hours**

1 weekly two-hour seminar, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for workshops and/or tutorials.

#### **Synopsis**

This module will expose students to a wide range of contemporary English language poetries, which use traditional prosodies as their organising principles. Techniques and writing strategies covered will include the wide range of verse forms and will include the sonnet, the quatrain, the couplet as well measures such as the iambic pentameter amongst others. One of these forms for writing poetry (and others as appropriate) will be the starting point for discussion each week. These discussions will be supported with writing exercises week by week. Each teaching session will incorporate a writing workshop.

#### **Preliminary Reading**

W.H. Auden, *Collected Poems* (2004)

Eavan Boland, *New Collected Poems* (2005)

Wendy Cope, *If I Don't Know* (2001)

J.V. Cunningham, *The Poems of J.V. Cunningham* (2008)

Sophie Hannah, *Pessimism for Beginners* (2007)

Seamus Heaney, *Opened Ground: Poems 1966-1996* (2002)

Paul Muldoon, Iain Sinclair, Hannah Silva, Tom Chivers (ed.), *Adventures in Form: A Compendium of Poetic Forms, Rules and Constraints* (2012)

Paul Muldoon, *Poems 1968-1998* (2001)

Don Paterson, *Orpheus* (2007)

Peter Sansom, *Writing Poems* (1993)

Frances Stillman, *Poet's Manual and Rhyming Dictionary* (1979)

Mark Strand, *The Making of a Poem: A Norton Anthology of Poetic Forms* (2001)

Yvor Winters, *The Collected Poems* (1978)

### EN675      Declaring Independence: 19th Century US Literature

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

#### **Contact Hours**

The course will be taught via 10 2-hour seminars and up to 10 1-hour lectures.

#### **Synopsis**

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

In this module we will explore how American writers in this period tried in numerous, diverse ways to locate an original literary voice through which to express their newfound independence. At the same time, the module includes the work of writers who had legitimate grievances against the developing character of a new nation that still saw fit to cling to such "Old World" traditions as racialized slavery, class conflict and gender inequality.

#### **Preliminary Reading**

Royall Tyler, *The Contrast*

*The Declaration of Independence*

A range of transcendentalist writings (principally poetry)

Short Stories by Edgar Allen Poe, Nathaniel Hawthorne, and Frederick Douglass

Fanny Fern, *Ruth Hall*

Herman Melville, *Moby-Dick*

Walt Whitman (pre- and post civil war)

Emily Dickinson, selected poetry

Mark Twain, *Huckleberry Finn*

Kate Chopin, *The Awakening*

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN676 Cross-Cultural Coming-of-Age Narratives</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Bolaki Dr S

### Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars and a total of 5 two-hour workshops and/or film screenings.

### Synopsis

If the Bildungsroman has been criticised for being outmoded and conservative, how do contemporary writers interrogate and expand its scope and importance? Are coming-of-age narratives merely private stories or can they be read in ways which highlight their social functions, and what kind of theoretical, aesthetic and cultural perspectives can we apply to scrutinise these functions? This module will bring together a range of texts and films from the twentieth and twenty-first centuries that can be read within and against the literary tradition of the Bildungsroman or the coming-of-age narrative. Drawing on material from the US, the Caribbean, Asia and Europe, we will spend time analysing the representation of the coming-of-age experience in terms of content and form and assess the ideological functions of the Bildungsroman in a cross-cultural context. Particular attention will be given to questions of racial and ethnic identity, migration, colonialism, memory, trauma, belonging and sexuality. We will also explore the connection of the Bildungsroman with genres such as autobiography, family memoir, young adult fiction, graphic novel, and film. Writers studied in this module include Richard Wright, Jamaica Kincaid, Sandra Cisneros, Sherman Alexie, Jhumpa Lahiri, Marjane Satrapi, and we will watch films including *East is East* and *Bend It Like Beckham*.

### Preliminary Reading

Anzia Yezierska, *Bread Givers* (1925)  
 Richard Wright, *Black Boy* (1945)  
 Jamaica Kincaid, *Lucy* (1990)  
 Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (1976)  
 Sandra Cisneros, *The House on Mango Street* (1984)  
 Sherman Alexie, *The Absolute True Diary of a Part-Time Indian* (2007)  
 Jhumpa Lahiri, *The Namesake* (2003)  
 Marjane Satrapi, *Persepolis: The Story of a Childhood and the Story of a Return* (2000)  
 Kapka Kassabova, *Street without a Name: Childhood and Other Misadventures in Bulgaria* (2008)

<b>EN677 The Contemporary</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Herd Prof D

### Contact Hours

Students will be taught in 3 contact hours a week, comprising a weekly one-hour lecture and a 2 hour seminar.

### Synopsis

This module aims to introduce students to a wide range of contemporary literature written in English, where 'contemporary' is taken to refer to twenty-first century work. It will equip students with critical ideas and theoretical concepts that will help them to understand the literature of their own time. Students will consider examples of a range of genres: poetry, fiction, creative non-fiction and the essay. They will also be selectively introduced to key ideas in contemporary theory and philosophy. Over the course of the module, students will be encouraged to read texts in a number of contexts. They will consider writers' responses to, for instance, questions of migration, environmental change, and financial crisis. They will also consider a range of aesthetic developments and departures, for example: new conceptualism and the claim to unoriginality; archival poetics; the turn to creative non-fiction; the re-emergence of the political essay. The module will not focus on a given national context. Instead it will set contemporary writing against the background of identifiably international issues and concerns. In so doing it will draw attention to non-national publishing strategies and audiences. Overall, the module will aim to show how writers are responding to the present period, how their work illuminates and reflects current cultural concerns. The module will alternate, week by week, between thematic and formal concerns.

### Preliminary Reading

Giorgio Agamben, 'What is the Contemporary?'  
 Teju Cole, *Open City*  
 Colson Whitehead, *Zone One*  
 Steve Collis, *The Commons*  
 Arundhati Roy, *Listening to Grasshoppers*  
 Don DeLillo, *Cosmopolis*.

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN678		The Contemporary				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	Herd Prof D

### Contact Hours

Students will be taught in 3 contact hours a week, comprising a weekly one-hour lecture and a 2 hour seminar.

### Synopsis

This module aims to introduce students to a wide range of contemporary literature written in English, where 'contemporary' is taken to refer to twenty-first century work. It will equip students with critical ideas and theoretical concepts that will help them to understand the literature of their own time. Students will consider examples of a range of genres: poetry, fiction, creative non-fiction and the essay. They will also be selectively introduced to key ideas in contemporary theory and philosophy. Over the course of the module, students will be encouraged to read texts in a number of contexts. They will consider writers' responses to, for instance, questions of migration, environmental change, and financial crisis. They will also consider a range of aesthetic developments and departures, for example: new conceptualism and the claim to unoriginality; archival poetics; the turn to creative non-fiction; the re-emergence of the political essay. The module will not focus on a given national context. Instead it will set contemporary writing against the background of identifiably international issues and concerns. In so doing it will draw attention to non-national publishing strategies and audiences. Overall, the module will aim to show how writers are responding to the present period, how their work illuminates and reflects current cultural concerns. The module will alternate, week by week, between thematic and formal concerns.

### Preliminary Reading

Giorgio Agamben, 'What is the Contemporary?'  
 Teju Cole, *Open City*  
 Colson Whitehead, *Zone One*  
 Steve Collis, *The Commons*  
 Arundhati Roy, *Listening to Grasshoppers*  
 Don DeLillo, *Cosmopolis*.

EN679		Writing Fiction: Tradition and Context				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Sackville Ms A

### Contact Hours

1 weekly two-hour seminar for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for workshops and/or tutorials.

### Synopsis

This module will explore movements in fiction from the nineteenth century to the twenty-first through a range of primary texts and critical material, and consider how these precedents might feed into students' creative practice. For the first part of the term students will be taken through a chronological overview, focusing on key and influential examples. Extracts from *Middlemarch* (Eliot), *Madame Bovary* (Flaubert), and *Anna Karenina* (Tolstoy) will introduce key 'realist' techniques and also raise the question of international influence. The rise of modernism(s) will be considered through an examination of the manifesto-making culture of the early twentieth century, as well as texts by Joyce, Woolf, and Beckett. Postmodernism in its various permutations will be considered in the work of John Barth and Thomas Pynchon, and in terms of critical theory. This first part of the term will conclude with a discussion of contemporary texts, both those which pursue formal and stylistic innovation (Art Spiegelman, Rushdie, Egan), and those who have sought to return to more traditional modes (Zadie Smith). Students will consider how useful these terms are, and the difference between a retrospectively applied label and a willfully adopted or invented one.

### Preliminary Reading

Flaubert, Gustave *Madame Bovary*  
 Tolstoy, Leo *Anna Karenina*  
 Eliot, George *Middlemarch*  
 Joyce, James *Ulysses*  
 Beckett, Samuel *Texts for Nothing*  
 Barth, John *Lost in the Funhouse*  
 Rushdie, Salman *The Satanic Verses*  
 Spiegelman, Art *The Complete Maus*  
 Smith, Zadie *White Teeth*  
 Woolf, Virginia *Jacob's Room*  
 Pynchon, Thomas *The Crying of Lot 49*  
 Egan, Jennifer *A Visit from the Goon Squad*

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN680 The Magical Realist Novel</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Thomas Ms S

### Contact Hours

Weekly two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for tutorials and/or workshops.

### Synopsis

Magical realism is a mode (not a 'genre' in the commercial sense) of writing in which unreal or implausible elements are incorporated within an otherwise recognisably real, even 'realist', world, which is disrupted or challenged – and therefore better understood – as a result. Magical realist fiction provides a particularly interesting site for the exploration of (among others) postcolonial, political, satirical, feminist, philosophical, postmodern, transgressive, and spiritual themes and concerns. Magical realist fiction breaks down or challenges a number of the usual ontological, temporal, geographical and material 'realities', boundaries and conventions of realist fiction.

Students will spend the first part of the term considering and responding critically to examples of magical realist novels, and exploring terminology and ideas connected with this mode of fiction. They will also begin to develop their own plans for researching and writing their own magical realist novels. Early in the module students will be encouraged to identify their own 'folk traditions' and non-realist beliefs, knowledge and experience (for UK students this may include nursery rhymes, fairy tales, elements of Christmas, Halloween, maypoles, wishing wells, 'tempting fate', herbal remedies, local custom and folklore etc.). Students will be expected to identify serious themes they intend to explore in their writing, and consider how these themes might be enhanced by magical realist techniques. Each student will then hand in a detailed analytical proposal for a contemporary magical realist novel. In the second part of the term the focus will shift as students begin serious work on these novels.

### Preliminary Reading

Allende, Isabel. 1986. *The House of the Spirits*. London: Black Swan.  
 Bulgakov, Mikhail. 2010. *The Master and Margarita*. London: Vintage Classics.  
 García Márquez, Gabriel. 2007. *One Hundred Years of Solitude*. London: Penguin.  
 Martel, Yann. 2012. *Life of Pi*. Edinburgh: Canongate.  
 Obrecht, Téa. 2011. *The Tiger's Wife*. London: Phoenix.

<b>EN681 Novelty, Enlightenment and Emancipation: 18th Century Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Landry Prof D

### Contact Hours

There will be ten weekly two-hour seminars and ten weekly one-hour lectures.

### Synopsis

Before 1660 there was no English novel, and by the end of the eighteenth century there was Jane Austen. This module asks how such a literary revolution was possible. It investigates the rise of professional authorship in an increasingly open marketplace for books. With commercial expansion came experiment and novelty. Genres unheard of in the Renaissance emerged for the first time: they include the periodical essay, autobiography, the oriental tale, amatory fiction, slave narratives and, most remarkably, the modern novel. Ancient modes such as satire, pastoral and romance underwent surprising transformations. Many eighteenth-century men and women felt that they lived in an age of reason and emancipation – although others warned of enlightenment's darker aspect. Seminar reading reflects the fact that an increasing number of women, members of the labouring classes, and African slaves wrote for publication; that readers themselves became more socially varied; and that Britain was growing to understand itself as an imperial nation within a shifting global context. It asks students to reflect, as eighteenth-century writers did, upon the literary, cultural and political implications of these developments.

### Preliminary Reading

Alexander Pope, *The Rape of the Lock* (1714)  
 Lady Mary Wortley Montagu, *Letters from the Ottoman Embassy* (1717-18)  
 Jonathan Swift, *Gulliver's Travels* (1726)  
 Samuel Richardson, *Pamela* (1740)  
*The Gothic Novel: Horace Walpole, Castle of Otranto* (1764), *Clara Reeve, Old English Baron* (1778)  
 Frances Burney, *Evelina* (1778)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN682 Novelty, Enlightenment and Emancipation: 18th Century Literature</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	Landry Prof D

### Contact Hours

There will be ten weekly two-hour seminars and ten weekly one-hour lectures.

### Synopsis

Before 1660 there was no English novel, and by the end of the eighteenth century there was Jane Austen. This module asks how such a literary revolution was possible. It investigates the rise of professional authorship in an increasingly open marketplace for books. With commercial expansion came experiment and novelty. Genres unheard of in the Renaissance emerged for the first time: they include the periodical essay, autobiography, the oriental tale, amatory fiction, slave narratives and, most remarkably, the modern novel. Ancient modes such as satire, pastoral and romance underwent surprising transformations. Many eighteenth-century men and women felt that they lived in an age of reason and emancipation – although others warned of enlightenment's darker aspect. Seminar reading reflects the fact that an increasing number of women, members of the labouring classes, and African slaves wrote for publication; that readers themselves became more socially varied; and that Britain was growing to understand itself as an imperial nation within a shifting global context. It asks students to reflect, as eighteenth-century writers did, upon the literary, cultural and political implications of these developments

### Preliminary Reading

Alexander Pope, *The Rape of the Lock* (1714)  
 Lady Mary Wortley Montagu, *Letters from the Ottoman Embassy* (1717-18)  
 Jonathan Swift, *Gulliver's Travels* (1726)  
 Samuel Richardson, *Pamela* (1740)  
 The Gothic Novel: Horace Walpole, *Castle of Otranto* (1764), Clara Reeve, *Old English Baron* (1778)  
 Frances Burney, *Evelina* (1778)

<b>EN683 Passport to Oblivion: Writing Self into History</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Todorovic Mr D

### Contact Hours

The module will be taught by a weekly two-hour seminar

### Synopsis

Memory is the point in which time, place and the Self intersect. Since all three elements are in constant movement, memories are neither permanent nor reliable. Why, then, write down our memories? Is it an effort to turn them into accurate points that should mark the locus of a certain plateau in our consciousness? Is it an attempt to write the (private) Self into (collective) history? By writing memory, and adding personal perspective—are we creating another layer of distortion, or are we peeling the onion? When we delegate our memory to paper, do we reinforce it or do we abdicate our responsibilities? Is memoir just another name for passport to oblivion?

During the first half of the term students will delve into several major works, which should give them historical perspective and show them some of the possible approaches to writing private history.

They will be introduced to different kinds of autobiographical writing: from works written by the protagonists of major historical events, to recollections of the non-famous people; from texts rich in political connotations and critique of the regime, to celebrity memoirs and the escapism they offer; from traditional forms of memoirs to fragmentary writing, writing in instalments, and graphic narratives. Students will learn about memoirs as political weapons and how they have been used through history. They will also be encouraged to critically evaluate and examine the most recent forms of life writing, such as blogging and micro-blogging, and social media.

In the second half of the term, students will work on a major piece of life writing. They will be expected to produce a manuscript dealing with a specific experience or part of their lives.

### Preliminary Reading

St Augustine: *The Confessions*; Oxford Paperbacks, 2008  
 Nadezhda Mandelstam: *Hope Against Hope*; Harvill Press, 1999  
 David B.: *Epileptic*; Jonathan Cape, 2006  
 Dubravka Ugrešić: *The Museum of Unconditional Surrender*; Phoenix, 1998  
 Paul Auster: *The Invention of Solitude*; Faber and Faber, 2005  
 Frank McCourt: *Angela's Ashes*; Harper Perennial, 2005

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN684 Clouds, Waves &amp; Crows: Writing the Natural, 1800 to the Present</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Cregan-Reid Dr V

### Contact Hours

The module will be taught through 10 x 2-hour weekly seminars and a total of 5 two-hour film screenings/workshops.

### Synopsis

This module will look at a variety of texts, in a variety of forms, from the early nineteenth century to the present. The poems, essays, novels, films, paintings and autobiographies all engage with and question our relationship to the world around us. They sometimes look at nature, but more often ask what it is, what do we use it for, what is our relationship to it, what does it mean for us, what do we make it mean and to what ends, or what is the role that language plays in creating or representing our role in the world? Moreover, while nature may be seen to be something 'out there' the module seeks to ask how it is connected to our understanding of identity, history, or sexuality.

The module is not arranged around primary creative texts, and their theoretical accompaniments, but has a more ecological approach to the idea of the creative/critical boundary which means that some weeks' core texts may be theoretical ones (such as John Gray's *Straw Dogs*). This approach is reflected in the modes of assessment where students are invited to produce either two essays, or one traditionally critical one, and one work of creative non-fiction that may encompass aspects of memoir, poetry, psychogeography or philosophy.

### Preliminary Reading

John Gray - *Straw Dogs*  
 Thomas Hardy - *Selected Poetry*, *Return of the Native*, *The Woodlanders*  
 John Ruskin - *Selected Writings*  
 E. M. Forster - *Maurice*  
 Edward Thomas - *Selected Prose and Poetry*  
 Virginia Woolf - *The Waves*, *Selected Essays*  
 Ted Hughes - *Selected Poetry*  
 Olivia Laing - *To the River*  
 Robert Macfarlane - *The Old Ways*  
 John Clare - *Selected Poetry and Prose*  
 Walt Whitman - *Leaves of Grass*  
 Timothy Morton - *Ecology Without Nature*  
 Jonathan Bate - *The Song of Earth*

<b>EN685 Elements of Fiction</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Preston Mr A

### Contact Hours

1 weekly two-hour seminar for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for workshops and/or tutorials

### Synopsis

This module will concentrate on, as it says, *The Elements of Fiction*. The elements that will be covered are: point-of-view; characterisation; dialogue; plot; structure and planning; voice and tone; description and imagery; location and place; editing and re-editing; theme. Each week, there will be a different technical theme, exemplified by prior reading. Students will discuss the set texts, as exemplars of writerly craft. These discussions will be supported and illustrated by writing exercises. As the term progresses, the focus will shift more on to the students' own work; and writing workshops will be an integral part of the seminars.

### Preliminary Reading

J.G. Ballard, *Crash*, Harper Perennial 2008  
 Donald Barthelme, *60 Stories*, Penguin Classics 2005  
 Charlotte Brontë, *Jane Eyre*, Penguin Classics 2006  
 Raymond Carver, *Where I'm Calling From: The Selected Stories*, Harvill 1993  
 John Cheever, *Collected Stories*, Vintage 2009  
 Julio Cortázar, *Blow-Up & Other Stories*, Pantheon 2004  
 Stephen Crane, *The Red Badge of Courage & Other Stories*, Oxford, 2008  
 Junot Díaz, *Drown*, Faber & Faber 2008  
 F. Scott Fitzgerald, *Flappers & Philosophers: The Collected Short Stories*, Penguin 2010  
 Ernest Hemingway, *The First 49 Stories*, Arrow 1995  
 Shirley Jackson, *The Lottery & Other Stories*, Penguin, 2009  
 BS Johnson, *Christie Malry's Own Double-Entry*, Picador 2001  
 Denis Johnson, *Jesus' Son*, Picador (USA) 2009  
 Grace Paley, *Collected Short Stories*, Virago 1999  
 Annie Proulx, *Close Range*, Fourth Estate, 2009  
 Jean Rhys, *Wide Sargasso Sea*, Penguin Modern Classics 2000  
 George Saunders, *The Brief and Frightening Reign of Phil*, Bloomsbury 2007  
 Evelyn Waugh, *A Handful of Dust*, Penguin Modern Classics 2000  
 Richard Yates, *Revolutionary Road*, Vintage Classics 2007

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN686</b>		<b>Writing Innovative and Avant-Garde Poetries</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Smith Mr S

### Contact Hours

1 weekly two-hour seminar, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for workshops and/or tutorials.

### Synopsis

This module will expose students to a wide range of contemporary English language poetries, which don't use traditional prosodies as their organising principles. Techniques and writing strategies covered will include 'chance' procedures; cut-up; 'field' poetics; Oulipo; 'concrete' poetry; radical feminist poetics; the avant-garde lyric; 'radical landscape' poetries, amongst others. One of these approaches to writing poetry (or others as appropriate) will be the starting point for discussion each week. These discussions will be supported with writing week by week. Each teaching session will incorporate a writing workshop.

### Preliminary Reading

Carrie Etter (ed.), *Infinite Difference: Other Poetries by U.K. Women Poets*, Shearsman Books, 2010

J.H. Prynne, *Poems*, Bloodaxe Books; Freemantle Arts Centre Press, 2005

Denise Riley, *Selected Poems*, Reality Street, 2000

Robert Sheppard, *Complete Twentieth-Century Blues*, Salt, 2008

Harriet Tarlo (ed.), *The Ground Aslant: an Anthology of Radical Landscape Poetry*, Shearsman Books, 2011

<b>EN687</b>		<b>Poetry and Crisis, from the First World War to Occupy</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Hickman Dr B

### Contact Hours

The course will be taught through weekly two-hour seminars and weekly one-hour lectures

### Synopsis

Poetry and Crisis will tell a history of twentieth-century poetry through the lens of the major political events that have shaped it. Addressing key social issues including economic crisis, class, nation, war and postcolonialism, the module will investigate both key figures in the history of mainstream poetic tradition (W. B. Yeats, Ezra Pound, W. H. Auden and Derek Walcott) and more experimental and collaborative movements such as proletarian realism, Language Poetry and art associated with the Occupy movement. Within these traditions, students will explore the possible ways in which poetry can be said to articulate, respond to and intervene in political crisis.

### Preliminary Reading

Michael Schmidt (ed.), *Harvill Book of 20th Century Poetry in English*

Cary Nelson (ed.), *Anthology of Modern American Poetry*

Jerome Rothenberg (ed.), *Revolution of the Word*

John Cook (ed.), *Poetry in Theory*

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

<b>EN688</b>		<b>The Avant-Garde Sonnet</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Smith Mr S

### Contact Hours

Weekly two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for tutorials/workshops etc.

### Synopsis

This module will start with examples which are pre-twentieth century, and which break or challenge the traditional sonnet form including Shakespeare's Sonnet 126, Elizabeth Barrett Browning's 'Sonnets from the Portuguese,' and some contemporary translations of sonnets by Mallarmé, amongst others. We will then move on to consider the renaissance in the sonnet form, which has taken place internationally in English since 1945. We will begin with the American New York poet Edwin Denby and come right up to date with poets now working who are in their twenties from across the globe. The core text will be The Reality Street Book of Sonnets. We will look at how poets over the last seven decades have repeatedly challenged and re-invented the sonnet form, using it as vehicle to explore the visual and sound in poetry; documentary; argument; the serial poem; prose poetry; 'found' texts; voice; and the lyric. We will explore through example and practice the breaking of conventions of this most venerable of forms, and the creation of new conventions. Through exercises, workshops and tutorials students will be encouraged to experiment with writing their own boundary-breaking work and to produce a portfolio of sonnets for assessment. The first half of the module will consist of this investigation of historical and contemporary models of the sonnet, alongside writing exercises. The second half of term will be devoted to the development of student work via writing workshops and tutorials.

### Preliminary Reading

Elizabeth Barrett Browning, *Aurora Leigh and Other Poems* (1996)

Ted Berrigan, *The Collected Poems of Ted Berrigan* (2005)

Edwin Denby, *The Complete Poems* (1986)

Jeff Hilson (ed.), *The Reality Street Book of Sonnets* (2008)

Tom Raworth, *Collected Poems* (2003)

<b>EN689</b>		<b>Modernism</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Mildenberg Dr A

### Contact Hours

one-hour lecture and two-hour seminar weekly

### 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, Wyndham Lewis, H.D., Elizabeth Bowen, F.T. Marinetti, 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, 'To The Lighthouse'

Samuel BECKETT, 'Murphy'

Gertrude STEIN, 'Picasso'

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN690		Modernism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	Mildenberg Dr A

### Contact Hours

Weekly one hour lecture and two hour seminar

### 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, Wyndham Lewis, H.D., Elizabeth Bowen, F.T. Marinetti, 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, 'To The Lighthouse'  
 Samuel BECKETT, 'Murphy'  
 Gertrude STEIN, 'Picasso'

EN691		A Throw of the Dice: Gambling, Gaming & Fiction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

### Contact Hours

Weekly two-hour seminars, plus 10 additional hours for workshops/tutorials etc

### Synopsis

This module will look at fiction that has taken games, gaming and/or gambling as a subject, as well as fiction that has used elements of these pursuits to develop a system of rules to determine its own form. At the heart of all this is a dualism of game and play; or, to put it another way, law and freedom.

For the first half of the term students will be exposed to a variety of novels and short stories, and will be encouraged to assess the ways in which these fictions incorporate the subject matter of gaming and gambling and chance in the context of contemporary society and ideology; and, how authors have employed these elements for, for example, plot points and character development. We will begin in the nineteenth century (Heathcliff wins the deeds to Wuthering Heights in a game of cards; in The Queen of Spades, Pushkin's theme of the arrogance of a player who thinks he can triumph over the game being inevitably punished by madness and death is one that would be later explored by Nabokov) and move through to the present day. We will look at experiments with narrative and form and take in computer-game narrative along the way.

In the second half of the term students will build upon the writing exercises and reading of the first half, to work on producing their own fiction. Regular writing workshops will encourage students to share ideas and work in progress; and technical skills sessions will encourage them to experiment with grammar, structure, voice and theme, working, if not along the lines of, at least in the light of, the different thematic approaches and investigations of the work they have been reading.

### Preliminary Reading

Fyodor DOSTOEVSKY, 'The Gambler'  
 Georges PEREC, 'Life: A User's Manual'  
 Luke REINHART, 'The Dice Man'

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN692		Early Modern Literature 1500-1700				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Kesson Dr A

### Contact Hours

The module will be taught by ten weekly two-hour seminars and ten weekly one-hour lectures. In addition, there will be at least one study-trip to, for example, Canterbury Cathedral archives, the British Library or Penshurst

### Synopsis

This curriculum offers a survey of early modern literature from 1500 to 1700. Looking at a wide range of literature including poetry, prose and drama, students will consider the relationship between literary debate and form on the one hand, and political change, social identity and religious transformation on the other. We will consider how important debates surrounding political, social, gender and religious identity inflect and are reflected in the literature of the period, including works by Baldwin, Shakespeare, Donne, Lanyer, Marvell, Milton, Katherine Phillips, Behn and Pepys. Students will explore the boundaries of the literary canon, encountering pamphlets, petitions, sermons and conduct books, for example and consider the ways in which literary and non-literary texts both mirror and influence culture and society.

### Preliminary Reading

Thomas More, *Utopia* (1516)  
 William Baldwin, *Beware the Cat* (1561)  
 Edmund Spenser, selected poetry and prose  
 Francis Meres, *Palladis Tamia* (1598)  
 John Donne, selected poetry and prose  
 Aemilia Lanyer, poetry  
 Andrew Marvell, selected poetry  
 John Milton, selected poetry and prose

EN693		Writing Violence: The 20th Century, The Holocaust & The Ethics of Repre				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Preston Mr A

### Contact Hours

Weekly two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus up to 10 additional hours for tutorials and/or workshops

### Synopsis

Early in her long essay 'On Violence,' Hannah Arendt says "no one engaged in thought about history and politics can remain unaware of the enormous role violence has played in human affairs, and it is at first glance rather surprising that violence has been singled out so seldom for special consideration." In the more than three decades since the publication of her book, much has been done to remedy this omission. Violence is everywhere now. As we look back on the wreck of the twentieth century, we see it as Benjamin's Angel of History perceived it: as a chaotic constellation of human man's brutality against man. Whether in the direct representation of warfare - in the poetry of Owen, Brooke and Sassoon, the prose of Norman Mailer, Keith Douglas and Joseph Heller - or in those authors who have chosen to reflect on the ethical demands thrown upon authors responding to the wreckage of the 20th century, this module will immerse students in the critical and literary currents surrounding the subject of violence.

Initially, students will be given a critical and theoretical framework for understanding the subject, drawing particularly on the work of Walter Benjamin and Hannah Arendt and looking at Michael Wood's reading of violence in Yeats as an example of a critical response to the subject. They will then read a selection of works from the early 20th century to the present day which exemplify the themes we are discussing. Finally, we will look at the specific example of the Holocaust and how writers have dealt with the horrifying legacy of that blackest hour of history. We will read Primo Levi's *If this Is a Man*, WG Sebald's *Austerlitz*, the poems of Paul Celan and other key critical writings about the subject to consider how a writer can respond ethically to extreme episodes of human violence.

Students will produce a piece of prose fiction in response to the ideas and issues raised over the course of this module.

### Preliminary Reading

Selections from) *Poems of the Great War 1914-1918*  
 (Selections from) Leo Tolstoy - *War and Peace*  
 (Selections from) Norman Mailer - *The Naked and the Dead*  
 Virginia Woolf - 'Time Passes' from *To the Lighthouse*  
 (Selections from) Jonathan Littell - *The Kindly Ones*  
 (Selections from) John Boyne - *The Boy in the Striped Pyjamas*  
 (Selections from) Olivia Manning – *The Balkan Trilogy*  
 (Selections from) Paul Celan - *Complete Poems*

Primo Levi - *If This is a Man*  
 Art Spiegelman - *The Complete Maus*  
 WG Sebald - *Austerlitz*  
 Marta Hillers – *A Woman in Berlin*  
 Kevin Powers - *The Yellow Birds*

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN694		Shakespeare and Early Modern Drama				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Richardson Dr C
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Richardson Dr C

### Contact Hours

The module will be taught by ten weekly two-hour seminars and ten hourly 'lecture' slots.

### Synopsis

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

### Preliminary Reading

Arthur Kinney ed., *Renaissance Drama, An Anthology of Plays and Entertainments* Second Edition (2004)  
 Greenblatt, Stephen et al eds., *The Norton Shakespeare* (1997)

### Secondary sources:

Braunmuller, A.R. and Michael Hattaway (eds), *The Cambridge Companion to English Renaissance Drama* (sec. ed. 2002)  
 Briggs, Julia *This Stage-play World: Texts and Contexts, 1580-1625* (sec. ed. 1997)  
 Greenblatt, Stephen *Renaissance Self-fashioning*, (1980)  
 Gurr, Andrew *Playgoing in Shakespeare's London* (third ed. 2004)  
 Kinney ed., *Companion to Renaissance Drama* (2002)  
 Sullivan, Garret, Patrick Cheney and Andrew Hadfield (eds), *Early Modern English Drama: A Critical Companion* (2006)  
 Wiggins, Martin *Shakespeare and the Drama of his Time* (2000)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN695 Empire, New Nations and Migration						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Padamsee Dr A

### Contact Hours

The course will be taught through one weekly two-hour seminar; and an additional weekly one-hour lecture.

### Synopsis

This course will introduce students to the field of postcolonial literature, focusing on the period from the late nineteenth century to the present day. The module will be divided into three consecutive areas: empire and colonisation (three weeks); liberation movements and the processes of decolonisation (either three or four weeks); and migration and diaspora (either three or four weeks). Centred primarily on canonical British colonial texts, the first part of the course may also involve comparison with other less familiar texts and contexts, such as those of Zionist nationalism and settler colonialism, or more popular twentieth-century imperial fantasy and adventure genres. The texts in the second part of the module will be drawn primarily from Africa, the Caribbean, the Middle East, and South Asia. The intention is to allow students to bring these disparate regions and texts into a productive dialogue with each other by reflecting on their shared history of decolonisation and their common engagement with colonial and liberation discourses. The course further aims to sketch a narrative of empire and decolonisation that is in part relevant to contemporary postcolonial Britain, to which the final section on migration and diaspora then returns. Some brief extracts from theoretical material on colonial discourse analysis, decolonisation, postcoloniality and migration will be considered alongside a single primary text each week. Students will be introduced to key ideas from the work of (among others) Edward Said, Frantz Fanon, Homi Bhabha, Stuart Hall and Gayatri Spivak. Together with a broad primary textual arc stretching from the British empire to postcolonial Britain, the course will thus give students a cohesive intellectual narrative with which to explore changing conceptions of culture, history, and postcolonial identity across the modern world.

### Preliminary Reading

#### Empire

John Buchan, *Greenmantle* (1916)  
E M Forster, *A Passage to India* (1924)  
Doris Lessing, *The Grass is Singing* (1950)  
Zelda Popkin, *Quiet Street* (1951)

#### New Nations

Chinua Achebe, *Things Fall Apart* (1958)  
Tsitsi Dangarembga, *Nervous Conditions* (1988)  
Bapsi Sidhwa, *Cracking India* (1991)  
Aravinda Adiga, *The White Tiger* (2008)  
Derek Walcott, *Omeros* (1991)  
Pauline Melville, *The Ventriloquist's Tale* (1997)  
Adhaf Soueif, *Map of Love* (1999)  
Susan Abdulhawa, *Mornings in Jenin* (2010)

#### Migration

Sam Selvon, *The Lonely Londoners* (1956)  
Hanif Kureishi, *The Buddha of Suburbia* (1990)  
Salman Rushdie, *East, West* (1994)  
Gautam Malkani, *Londonstani* (2006)  
Mohsin Hamid, *The Reluctant Fundamentalist* (2007)  
Abdulrazak Gurnah, *By the Sea* (2001)  
Nadifa Mohamed, *Black Mamba Boy* (2010)  
Brian Chikwava, *Harare North* (2009)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

EN696	Empire, New Nations and Migration					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	Padamsee Dr A

### Contact Hours

The course will be taught through one weekly two-hour seminar; and an additional weekly one-hour lecture.

### Synopsis

This course will introduce students to the field of postcolonial literature, focusing on the period from the late nineteenth century to the present day. The module will be divided into three consecutive areas: empire and colonisation (three weeks); liberation movements and the processes of decolonisation (either three or four weeks); and migration and diaspora (either three or four weeks). Centred primarily on canonical British colonial texts, the first part of the course may also involve comparison with other less familiar texts and contexts, such as those of Zionist nationalism and settler colonialism, or more popular twentieth-century imperial fantasy and adventure genres. The texts in the second part of the module will be drawn primarily from Africa, the Caribbean, the Middle East, and South Asia. The intention is to allow students to bring these disparate regions and texts into a productive dialogue with each other by reflecting on their shared history of decolonisation and their common engagement with colonial and liberation discourses. The course further aims to sketch a narrative of empire and decolonisation that is in part relevant to contemporary postcolonial Britain, to which the final section on migration and diaspora then returns. Some brief extracts from theoretical material on colonial discourse analysis, decolonisation, postcoloniality and migration will be considered alongside a single primary text each week. Students will be introduced to key ideas from the work of (among others) Edward Said, Frantz Fanon, Homi Bhabha, Stuart Hall and Gayatri Spivak. Together with a broad primary textual arc stretching from the British empire to postcolonial Britain, the course will thus give students a cohesive intellectual narrative with which to explore changing conceptions of culture, history, and postcolonial identity across the modern world.

### Preliminary Reading

#### Empire

John Buchan, *Greenmantle* (1916)  
E M Forster, *A Passage to India* (1924)  
Doris Lessing, *The Grass is Singing* (1950)  
Zelda Popkin, *Quiet Street* (1951)

#### New Nations

Chinua Achebe, *Things Fall Apart* (1958)  
Tsitsi Dangarembga, *Nervous Conditions* (1988)  
Bapsi Sidhwa, *Cracking India* (1991)  
Aravinda Adiga, *The White Tiger* (2008)  
Derek Walcott, *Omeros* (1991)  
Pauline Melville, *The Ventriloquist's Tale* (1997)  
Adhaf Soueif, *Map of Love* (1999)  
Susan Abdulhawa, *Mornings in Jenin* (2010)

#### Migration

Sam Selvon, *The Lonely Londoners* (1956)  
Hanif Kureishi, *The Buddha of Suburbia* (1990)  
Salman Rushdie, *East, West* (1994)  
Gautam Malkani, *Londonstani* (2006)  
Mohsin Hamid, *The Reluctant Fundamentalist* (2007)  
Abdulrazak Gurnah, *By the Sea* (2001)  
Nadifa Mohamed, *Black Mamba Boy* (2010)  
Brian Chikwava, *Harare North* (2009)

## 2013-14 Humanities Undergraduate Stage 2 & 3 Module Handbook

### EN697 Chaucer and Late Medieval English 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

The course will be taught by an interactive one-hour lecture and a two-hour seminar per week.

#### Synopsis

This course will introduce the students to a range of writings from the late medieval and Tudor period and focus on a number of central genres in English writing that emerge between the late fourteenth and early sixteenth centuries. The course will focus on Romance, Fabliaux, satirical and varieties of religious writing, as well as introducing epistolary/ biographical literature relating to real people, in the Boke of Margery Kempe, the Paston letters and the Testimony of William Thorpe. In respect of the literary texts the course is designed to introduce a genre or theme with reference to Geoffrey Chaucer's *Canterbury Tales* and his other writings, especially his lyrics and shorter poetry. The course will thus allow this accessible author to initiate the students in issues that will be pertinent in respect of less familiar writers and writings, such as Malory's *Morte d'Arthur*, William Langland's *Piers Plowman*, the writings of the Pearl Poet, and a range of lyrics and poetry including works by Charles D'Orleans, Thomas Wyatt and John Skelton.

The themes and theories covered by the course will vary in response to the lecture programme and to the emphases made by individual teachers, but they will focus on such topics as authorship, reading, patronage, translation, gender, sexuality, iconography, piety, personal identity, imagination, historicism, legend, medievalism, representation, audience, and the move from manuscript to print.

#### Preliminary Reading

Derek Pearsall, ed., *Chaucer to Spenser: An Anthology* (Blackwell, 1999)

Geoffrey Chaucer, *The Canterbury Tales*, ed. Jill Mann (Penguin, 2005)

AC Cawley & JJ Anderson, eds., *Pearl, Cleanness, Patience, Sir Gawain and the Green Knight*, (Dent: London, latest edition)

### EN700 Metropolis: Writing and Spectacle in Early Modern London

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

#### Contact Hours

There will be 9 weekly 2-hour seminars. In place of the tenth seminar, there will be an additional day-long study trip to London

#### Synopsis

London became a metropolis in the sixteenth century – it grew wildly in size and its 'big city' status made it the entertainment capital of England. This module analyses the relationship between a developing city and an expanding cultural life in the reigns of Elizabeth and James. It considers the increase in playhouses, shopping, street life, religious life and public shaming. It explores the dynamics between urban life and writing – the way Londoners wrote about their city, the way satirists punctured its self-image, the way courts recorded its crimes and the way entertainment was scripted. It investigates the interplay between spontaneous popular culture and structured civic entertainment, and between court culture and prostitution. Topics to be covered include 'mapping the city: Stowe's Survey'; 'working London: street cries and the water poet'; 'street performances: sermons and book burnings'; 'women on the margins: cony catching and prostitution'; and 'shopping in London: the new exchange and its plays'.

#### Preliminary Reading

John Stowe, *Survey of London*

Lena Orlin ed., *Material London*

Griffiths and Jenner eds., *Londinopolis*

Amanda Bailey and Roze Hentschell eds., *Masculinity and the Metropolis of Vice, 1550-1650*

Tracey Hill, *Pageantry and Power*, MUP 2010

Dieter Mehl, Angela Stock, Anne-Julia Zwierlein, *Plotting Early Modern London: New Essays on Jacobean City Comedy*, Ashgate 2004

Bernard Capp, *The World of John Taylor the Water-Poet, 1578-1653*

Gurr, Andrew *Playgoing in Shakespeare's London* (third ed. 2004)

Darryll Grantley, *London in early modern English drama*, Palgrave, 2008