

2014-15 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	Parkins Prof W

Contact Hours

2 hour seminar and a 3rd hour as directed 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 'The Old Curiosity Shop', 'David Copperfield', 'Bleak House', 'Great Expectations' and 'A Christmas Carol'. Particular topics to be highlighted will include: changing views of childhood and the family; the city and Victorian modernity; gender and class; genre, narrative form and the narrator.

Learning Outcomes

Students will acquire an informed understanding of the diverse literary achievements of Charles Dickens and of the cross-fertilisation of literary genres in his work

Students will distinguish between different modes of writing and develop critical approaches appropriate to each mode

Students will broaden their knowledge and understanding of the culture of Victorian England, including forms of popular entertainment and contemporary satirical traditions in literature and art

Students will learn to present in written form and in seminar presentations the fruits of their critical reading, and to argue a point of view with cogency and clarity. They should thereby emerge as more discriminating readers and articulate critics.

Preliminary Reading

DICKENS, Charles - 'The Old Curiosity Shop'; '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.

Learning Outcomes

Students will be able to:

- identify the major concerns of contemporary postcolonial writing
- understand their historical and cultural contexts
- understand the significance of how these issues are narrated and resolved

Preliminary Reading

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

S RUSHDIE - 'Midnight's Children'

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EN586 Language and Place in Colonial and Postcolonial Poetry						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convener
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

1 hour lecture and 2 hour seminar per week

Method of Assessment

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

Learning Outcomes

By the end of the course, students will:

- i. Have read the work of at least ten poets from different geographical areas formerly colonised by England;
- ii. Have studied essays by these poets and other critics concerning their aim to create a distinctive national voice and literature;
- iii. Have compared the different problems articulated by these poets and their ways of overcoming them;
- iv. Have analysed a number of poems in detail;
- v. Have made seminar presentations and written essays which allow them to bring together detailed analysis and general and comparative questions.

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

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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	Virtanen Mr J

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 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.

Learning Outcomes

On successful completion of this module the student will be able to demonstrate:

- 11.1 Wide-ranging knowledge of the literature of the post-war American avant-garde, including key works of the period's poetry, fiction and aesthetic theory;
- 11.2 An ability to relate the literature of the period to historical, cultural, philosophical, political and artistic contexts relevant to the American avant-garde;
- 11.3 Sophisticated analytic skills, including close textual analysis
- 11.4 A thorough understanding of critical and theoretical work informing and reflecting on avant-garde work of the post-war period;
- 11.5 An understanding of the American avant-garde's relation to the wider contexts of Modernist and Postmodernist aesthetic experiment.
- 11.6 An ability to relate avant-garde and post-avant-garde literary work to developments in other contemporary art forms.

12. The intended generic learning outcomes

On successful completion of this module the student will be able to:

- 12.1 Apply sophisticated close reading techniques to a range of literary texts and genres and to make productive and complex comparisons between them;
- 12.2 Display strong presentation skills and an ability to actively participate in group discussions;
- 12.3 Show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- 12.4 Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

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

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EN593 English Long Essay

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

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 and notes, but excluding 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.

Learning Outcomes

Students will:

- develop research skills, critical and/or creative skills and learn to plot and structure their own work on a large scale
- develop their abilities to analyse texts critically and make comparisons across a range of reading in literary texts written in English
- develop their command of written and spoken English and their abilities to articulate coherent arguments and/or research questions in a critical or creative form.
- understand and interrogate various critical or creative approaches and the theoretical assumptions that underpin these approaches
- develop their abilities to carry out independent research
- develop their collaborative teamwork skills
- develop their presentational skills

EN594 English Long Essay

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

Synopsis

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

EN597 Postcolonial Long Essay

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

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. The essay should not exceed 8000 words inclusive of quotations and notes, but excluding 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.

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EN598 Postcolonial Long Essay

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

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 and a further 'directed hour' each week

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

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EN623		Native American Literature				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Stirrup Dr D

Contact Hours

1 hour lecture or workshop and 2 hour seminar per week; occasional film screenings

Method of Assessment

The module will be assessed on the basis of a formative essay and a research project. The formative essay of c. 1,000 words (which must be completed in order to proceed), will form the basis for a research project of their own design. That project, which may, if approved, be presented in a form other than an essay, will be the equivalent of c. 5,000 words. The project will account for 90% of the student's grade, with the remaining 10% coming from a seminar performance mark.

Synopsis

The module focuses on the literary production of North America's indigenous peoples, drawing on the historical, cultural, and theoretical contexts of one tribe, the Anishinaabeg, or Ojibwe. Students will be encouraged to explore aesthetic and intellectual developments in Native literature and theory; to examine the nature of indigenous status in relation to both North America and the wider world; and to draw on their understanding of canonical literature and literary theory to isolate points of intersection and divergence between Native American and American literatures. We will cover a wide range of literary forms, from transcriptions of oral traditions, through autobiography, to the postmodern novel; and scrutinize and employ a number of strategies of reading the unfamiliar, from ethnological discourse to tribal literary nationalism.

The relationship between Native American literature and art will be a key feature of lecture/workshop discussion and, where appropriate, film screenings will be offered.

Technology permitting, we will also link up via video conference with Ojibwe writer/scholar Gordon Henry, Jr. and some of his Native American Literature students at Michigan State University.

Learning Outcomes

1. learn to assess a variety of different types of written materials and their relation to political history, tribal aesthetics, and cultural sovereignty, in the course of seminar discussions and interactive lecturer-led presentations.
2. Gain an understanding of the different historical and literary trajectories of Native peoples in the US and Canada.
3. Be able to interpret and apply a range of theoretical, aesthetic, and rhetorical concepts in Native American and First Nations Canadian writing.
4. Develop complex and historically situated approaches to concepts such as race, migration, encounter, colonisation, sovereignty, and nationhood.
5. Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics, history and politics in literature.

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

By the end of this module students will gain:

1. An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them.
2. Development of the skills necessary for participating in group discussions and giving oral presentations.
3. An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. An ability to construct original, articulate and well-substantiated arguments.
5. Gain a sufficient understanding of the different literary traditions and movements out of which the literary texts arise, and how these in turn might be articulated within, and interrogative of, broader national, transnational, postcolonial, and hemispheric frameworks.

Preliminary Reading

ERDRICH, Louise - 'The Plague of Doves'

JOHNSTON, Basil - 'The Manitous'

VIZENOR, Gerald - 'Bear Island: The War at Sugar Point'

TAYLOR, Drew Hayden - 'AlterNatives'

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EN633		Bodies of Evidence: Reading The Body In Eighteenth Century Literature				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Richardson Dr R

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.

Learning Outcomes

Students will develop their abilities to:

- read and respond to eighteenth century literature
- consider the body is a cultural construct
- read the set texts within their relevant historical, literary and cultural contexts
- both apply and interrogate critical and theoretical strategies appropriate to the study of the body in the eighteenth century
- discuss and write about visual culture and consider the relationship between print culture and the visual arts

The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes Students will:

1. develop their abilities to analyse texts critically and make comparisons across a range of reading
2. develop their command of written and spoken English and their abilities to articulate coherent critical arguments
3. understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
4. develop their presentational skills
5. develop their abilities to carry out independent research

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

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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 plus one further hour as directed.

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.

Learning Outcomes

- 1 appreciate the role and importance of the dramatic company, the playhouse, and the audience in the production of early modern drama;
- 2 examine the organisation and development of the Prince Charles' Men, and situate their dramatic repertoire in the context of the dramatic company, playhouse, and audience;
- 3 appreciate the extent of collaborative playwriting in the period, and in particular develop their knowledge of the collaborative work of Thomas Dekker;
- 4 analyse the complexities of the key dramatic genres of comedy, tragedy, and tragi-comedy in the period;
- 5 evaluate the use of language in playtexts of the period;
- 6 consider playtexts in terms of their possible dramatic production in the period;
- 7 engage with and develop thematic approaches to drama (whores, devils, deceit), and make comparisons and contrasts between playtexts accordingly.

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

Students will:

- 8 develop their abilities to analyse texts critically and make comparisons across a range of reading;
- 9 develop their command of written and spoken English and their abilities to articulate coherent critical arguments;
- 10 understand and interrogate various critical approaches and the theoretical assumptions that underpin them;
- 11 develop their presentational skills;
- 12 develop their abilities to carry out independent research.

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)

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

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

Contact Hours

1 hour lecture and 2 hour seminar per week

Method of Assessment

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

Synopsis

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

Learning Outcomes

Students will:

- read and respond to medieval literature and visual culture
- read the set texts within their relevant historical, literary and cultural contexts
- explore and assess different attitudes to visual representation in the Middle Ages
- both apply and interrogate critical and theoretical strategies appropriate to the study of the visual in the Middle Ages
- develop analytical and presentation skills to express their ideas about the relationship between written texts and visual culture both orally and in writing

Students will:

- develop their abilities to analyse texts critically and make comparisons across a range of reading
- develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- develop their abilities to carry out independent research
- develop their presentational skills

Preliminary Reading

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

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

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

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

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

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

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

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EN655	Places and Journeys					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Abu-Manneh Dr B

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, Orhan Pamuk, Iain Sinclair, Che Guevara, Paul Bowles, Gautam Malkani, Edward Said, Patrick Wright. 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%).

Learning Outcomes

Students will reflect on the 'factual' status of narrative 'non-fiction' and interrogate distinctions between fictional and non-fictional prose forms.

2. Students will consider the ideological and formal challenges of travel writing, nature writing and memoir in relation to such critical discourses as post-colonialism, eco-criticism and histories of place.

3. Students will learn to write critically aware prose descriptions of landscape and the built environment.

4. Students will question and perhaps resolve the following precepts in relation to non-fictional writing about places and journeys:

That there is no representation without interpretation

That there is no description without voice

That there is no voice without character

That there is no character without story

5. Students will develop their skills as close readers and will learn to relate these skills to their practice as writers of narrative non-fiction prose.

6. Students will understand some of the connections between literary and cultural history and their own subjectivities as writers.

i. application of the skills needed for academic study and enquiry

ii. ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice; ability to synthesise material from a number of sources in a coherent creative whole

iii. the ability to frame oral criticism of creative work sensitively and constructively and to digest it to good effect

iv. develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency

v. enhance confidence in the efficient presentation of ideas designed to stimulate critical debate

vi. competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work

vii. enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills the ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

Preliminary Reading

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

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

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

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

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

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

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

Contact Hours

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

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.

Learning Outcomes

Students will:

- read and respond to Old English poetry and culture
- read the set texts within their relevant historical, literary and cultural contexts
- explore and assess different attitudes to the translation of Old English verse
- both apply and interrogate critical and theoretical strategies appropriate to the study of Old English poetry
- develop analytical and presentation skills to express their ideas about Old English poetry and culture both orally and in writing
- acquire a basic acquaintance with the distinctive characteristics of Old English poetic language

Students will:

- develop their abilities to analyse texts critically and make comparisons across a range of reading
- develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- develop their presentational skills
- develop their abilities to carry out independent research

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)

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EN657 The Brontes in Context						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Lyons Dr S

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.

Learning Outcomes

On completion of this module students will be able to

- i. Demonstrate an informed understanding of the diverse literary achievements of the Brontë sisters;
 - ii. Demonstrate a knowledge of some of the major issues involved in debates about gender and the 'Woman question' in Victorian literature and culture;
 - iii. Demonstrate a critical awareness of the complex ways in which the Brontës' literary texts engage with their cultural contexts;
 - iv. Demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each;
 - v. Demonstrate an understanding of the processes involved in the Brontë myth.
- Concentrating on the Brontë sisters, this module will offer an intensive focus of a kind designed to balance the broader Core modules in the English programme.
- ii. It will broaden and deepen students' understanding of the relationship between this literature and the age in which it was produced;
 - vi. It will encourage students to reflect upon how authors are made popular by subsequent cultural transformations and to explore the implications of such myth-making;

- i. application of the skills needed for academic study and enquiry
- ii. ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice; ability to synthesise material from a number of sources in a coherent creative whole
- iii. the ability to frame oral criticism of creative work sensitively and constructively and to digest it to good effect
- iv. develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- v. enhance confidence in the efficient presentation of ideas designed to stimulate critical debate
- vi. competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- vii. enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills

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'

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EN658		American Crime Fiction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Virtanen Mr J

Contact Hours

1 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 detective stories of Edgar Allen Poe in the 1840s through the evolution of hardboiled narratives in the early and mid-twentieth century, and on into the 21st century novel. Attention is also paid to developments in film and television which parallel those in fiction, such as the birth of film noir and the contemporary cop series. During the course of the term, our readings of crime fiction will be supported by critical and theoretical texts by Franco Moretti, Tzvetan Todorov and others. Topics we will address include the relationship between high and low culture, how and why genres evolve, and the ways in which crime fiction addresses questions of race and gender

Learning Outcomes

Students will:

- read and respond critically to a range of American crime fiction
- relate their reading to developments in social and political history
- explore a range of theoretical approaches to literary texts
- think critically about the interrelationship of cultural trends in literature, film and television
- sharpen their ability to understand and evaluate narrative form in fiction, film and television
- interrogate distinctions between high and low culture
- develop an ability to interrogate and understand contemporary culture in the twenty-first century

Students will:

- develop their abilities to analyse texts critically and make comparisons across a range of reading
- develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- develop their abilities to carry out independent research
- develop their presentational skills

Preliminary Reading

Anna Katharine GREEN - 'The Leavenworth Case'
Raymond CHANDLER - 'The Little Sister'
Chester HIMES - 'The Real Cool Killers'
James ELLROY - 'The Black Dahlia'
Franco MORETTI - 'Clues'
Tsvetan TODOROV - 'The Typology of Detective Fiction'

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EN659		Contemporary Irish Writing				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Kavanagh Dr D

Contact Hours

10 x weekly two-hour seminars plus a third hour as directed.

Method of Assessment

100% Coursework: 10% seminar performance, 90% two essays of 2,000-2,500

Synopsis

This module will consider a broad variety of Irish writing from about the 1970s to the present, sampling significant developments in poetry, drama and prose. Seminar discussion will focus on recurrent issues addressed in the texts selected for study, such as history, cultural memory, violence and society, gender relations, national and cultural identities, and the negotiation of what the historian Roy Foster has called the 'varieties of Irishness'. Students wishing to take the module are invited to suggest items for the reading list. Please contact the seminar leader early with any ideas you might have.

Learning Outcomes

Students will:

- read and respond critically to a range of Irish poetry, drama and fiction
- learn to situate and discuss literary texts in their historical, cultural, and theoretical contexts
- explore the specific connection between literature and history in Irish writing
- explore a range of theoretical approaches to literary texts, including postcolonial perspectives
- develop an ability to interrogate and understand contemporary Irish culture in the twentieth and twenty-first centuries

Students will:

- develop their ability to analyse texts critically and make comparisons across a range of reading
- develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- develop their abilities to carry out independent research
- develop their presentational skills

Preliminary Reading

Seamus HEANEY - 'North' (1975)

Brian FRIEL - 'Translations' (1980)

Seamus DEANE - 'Reading in the Dark' (1996)

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EN660	Writing Lives in Early Modern England: Diaries, Letters and Secret Selv					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Newman Dr H (EN)

Contact Hours

9 x weekly two-hour seminars plus a third hour as directed.

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.

Learning Outcomes

Students will:

1. Read and respond to a variety of genres of early modern life writing. (A1, A2, A7, A10)
 2. Explore the relationship between writing and identity in the early modern period. (A7, A8, A9, A10, B1, B2, B3, C1, C4, C6, C8)
 3. Read the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts. (A1, A2, A7, A8, A10, B1, B4, C1)
 4. Apply and interrogate critical and theoretical strategies appropriate to the study of early modern texts. (A4, A6, A8, A9, B1, B2, C1, C2, C3, C4, C5,)
-
1. Be able to respond to and initiate group discussion of issues raised, based on precise reference to text and context; (B1, B2, B5, B6, C3, C5, C6, C9, D1, D2, D3, D4, D7, D8, D9, D10)
 2. Analyse texts critically and make comparisons across a range of reading; (B1, B2, B3, B4, B6, C1, C2, C3, C4, C5, C6, D1, D4, D7, D9)
 3. Show a good command of written English, and be able to develop coherent written arguments responding to the texts, contexts and critical issues addressed by the module. (B1, B2, B3, B4, B6, C1, C3, C4, C5, C6, D1, D5, D7, D9, D10, D11)

Preliminary Reading

HINDS et al eds. - 'Her Own Life', (Routledge, 1989)

Stephen GREENBLATT et al eds. - 'The Norton Shakespeare', (1997)

SHARPE, ZWICKER eds. - 'Writing Lives: biography and textuality, identity and representation in early modern England', (OUP, 2008)

DOWD ed. - 'Genre and Women's Life Writing in Early Modern England', (Ashgate, 2007)

Stephen GREENBLATT - 'Renaissance SelfFashioning: From More to Shakespeare', (University of Chicago Press, 1980)

STALLYBRASS et al eds. - 'Subject and Object in Renaissance Culture', (CUP, 1996)

HANNAY et al eds. - 'Domestic Politics and Family Absence: The Correspondence (1588-1621) of Robert Sidney, First Earl of Leicester, and Barbara Gamage Sidney, Countess of Leicester', (Ashgate)

STEEN, ed. - 'The Letters of Lady Arbella Stuart', (OUP, 1994)

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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.

Learning Outcomes

1. Gain an understanding of the changing relationship between nation, narration, and globalisation in the twentieth and twenty-first century novel.
 2. Be able to interpret and apply a range of theoretical concepts surrounding the ideas of 'the stranger' across a variety of regional and historical contexts, and make productive comparisons and distinctions between them.
 3. Develop reasonably complex and historically situated approaches to concepts including nation, empire, the transnational, migration and diaspora, cosmopolitanism, and race over the last century.
 4. Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in modern narrative fiction.
 5. Gain a sufficient understanding of the different literary traditions and movements out of which the novels arise, and how these in turn might be articulated within, and interrogative of, broader transnational and postcolonial frameworks.
-
1. An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them.
 2. Development of the skills necessary for participating in group discussions and giving oral presentations.
 3. An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
 4. An ability to construct original, articulate and well-substantiated arguments.

Preliminary Reading

T MORRISON - 'Beloved' (1987)

A CAMUS - 'The Stranger' (1942)

K ISHIGURO - 'Never Let Me Go' (2005)

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EN663		The Book Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Smith Dr S (EN)

Contact Hours

2 hour seminar or workshop per week plus a third hour as directed.

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.

Learning Outcomes

Students will have:

- developed their capacity for close reading and critical analysis and applied these skills to their practice
- identified, critically evaluated and interrogated particular literary techniques and publishing practices found in modern and contemporary poetry and prose and made use of them in their book publishing project
- reflected on the wide range of stylistic practices open to the contemporary writer and developed an understanding of how these relate to their own practice
- confidently applied advanced poetry and fiction techniques within their work
- understood through practice the value of drafting, editing and publishing
- planned and undertaken a portfolio of poems or prose which demonstrates a developed sense of their relationship between their work and its audience

At the end of the module, students will have:

- developed enhanced creative writing skills and a critical language through problem solving
- learned to apply that language to their own work, through collective and self-criticism, and developed individual critical acumen
- developed, in part through b), sympathy with traditions other than those in which they themselves are working
- communication as a key skill, with a capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- increased confidence and ability to work in group situations, by working with others
- advanced communicative and collaborative skills, which include intellectual work and finely tuned listening skills
- substantial capacity for independent imaginative and practice-based projects and research, and improving their own learning and performance
- learned to gather and evaluate a range of materials from diverse contexts, using information and communication technology

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/>

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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, and two additional workshop 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.

Learning Outcomes

Students who successfully complete this module will have:

- 1) identified 'given' boundaries between poetry and prose, and explored them for creative possibilities
- 2) engaged with elements of the historical and contemporary contexts of prose poetry
- 3) analysed historical and contemporary models of prose poetry for characteristic craft and technique
- 4) investigated the nuances and functions of the reader/writer relationship in cross-boundary writing
- 5) developed their own writing within the spectrum of prose poetry
- 6) begun to make informed decisions about editing their own and others' cross-boundary work

Students who successfully complete this module will have:

- 1) developed their capacity for close reading and critical analysis and made comparisons across a range of their reading
- 2) developed their creative writing skills to an advanced level
- 3) extended their range of critical and creative vocabulary and broadened their conceptual framework
- 4) developed their communication skills, particularly in responding to others' work in the context of the workshop, and in discussion

Preliminary Reading

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)

Patricia DEBNEY - 'Littoral' (Shearsman Books, 2013)

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EN666 From Book to Blog: Geoffrey Chaucer and his Afterlives						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

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 2000 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.

Learning Outcomes

Students will:

- read and respond to the works of Chaucer and his literary successors A1, A2, A7, B1
- assess some of Chaucer's works that speak to his sense of audience and his literary legacy A1, A2, A7, A8, B1
- trace the relationship between Chaucer and the writings/ productions of some of his near contemporary followers, including the poets Hoccleve, Lydgate, Henryson, Dunbar, the writers of Chaucerian apocrypha and the productions of the bibliophile, John Shirley. A1, A7, A10, B1, B3, C3
- explore some of the manuscript and early printed contexts for both Chaucer's major and minor works A7, A10, B1, B3, C8
- investigate later and modern appropriations of Chaucer's works in literature, film and television A7, A8, A9, A10, C8, C9,
- study what such texts say about continuing conceptions about the idea of both Chaucer and 'the Medieval' A7, A8, A9, A10, B1, B3, C2, C8, C9

Students will:

- develop their abilities to analyse texts critically and make comparisons across a range of reading A4, A8, B1, B2, B4, C1, C2
- develop their command of written and spoken English and their abilities to articulate coherent critical arguments A6, B1, B2, B3, B6, C1, C5, C6, D1, D2, D3D6, D8, D10
- understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches A4, A6, A8, A9, B4, C1, C2, C3, D9
- develop their abilities to carry out independent research B1, B6, D10
- develop their presentational skills B4, C7, D1, D2, D5, D10

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)

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EN667 Harlem to Hogan's Alley: Black Writing in North America						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Stirrup Dr D

Contact Hours

One hour lecture or workshop and one two-hour seminar per week

Method of Assessment

100% coursework: 90% two essays totalling 5-6000 words, 10% seminar performance

Synopsis

This module will bring together works of poetry and fiction by a number of black writers in the USA and Canada in the twentieth and twenty-first centuries. With a particular emphasis on migration, music, and urban space, we will explore the intellectual, political, and aesthetic imperatives that drive these writers to address questions of racial and ethnic identity, belonging, representation, poverty, privilege, and trauma.

Beginning in Harlem in the 1920s, the moment when "the Negro was in vogue", students will examine the ways in which black Americans and Canadians have sought to make their impact on the literary landscape, by turns exposing and employing the power structures of the dominant culture. This comparative look at US and Canadian literatures, however, also challenges students to scrutinize the construction of literary and other categories, and to consider the commonality and distinctive difference between black experience north and south of the 49th parallel.

Lectures/workshops will emphasise discussion of key moments and movements in African American / African Canadian art and music—from blues to hip-hop; the significance of linguistic distinctiveness, such as 'ebonics' and street talk; the cultural self-categorisation of Africadian and Halffrican identity; and the rise of African American literary theory.

Learning Outcomes

1. Students will learn to assess a variety of different types of written materials and their relation to verbal, musical, and visual forms, in the course of seminar discussions and interactive lecturer-led presentations. A1, A2, A3, A7, A10, B1, B3, B4, D4
2. Gain an understanding of the different historical and literary trajectories of African Americans in the US, Canada, and to a lesser degree, the Caribbean. A1, A2, A3, A7, A10, C4, C8
3. Be able to interpret and apply a range of theoretical, aesthetic, and rhetorical concepts in African American and African Canadian writing. A4, A7, A9, A10, B1, C8, D9
4. Develop complex and historically situated approaches to concepts such as race, migration, the urban sphere, (literary) mapping, musical forms, and internalisation (of colonialism, racism, and so on). A1, A3, A7, A8, A9, B4, C4, D9
5. Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in literature. A4, A6, A8, A9, A10, B1, C1, C2, C3, C8, D1, D2, D7, D9

- An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them. A4, A6, A8, A9, B1, B2, C1, C2, C3, C4, C5, D1, D2, D3, D7
- Development of the skills necessary for participating in group discussions and giving oral presentations. B1, B6, C3, C6, C9, D1, D2, D4, D5, D7, D8
- An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives. B1, B6, C3, C6, C9, D1, D2, D4, D5, D7, D8
- An ability to construct original, articulate and well-substantiated arguments. B1, B6, C3, C6, C9, D1, D2, D4, D5, D7, D8
- Gain a sufficient understanding of the different literary traditions and movements out of which the literary texts arise, and how these in turn might be articulated within, and interrogative of, broader transnational and hemispheric frameworks. A1, A3, A7, A9, A10, V1, A8, D2, D4, D10

Preliminary Reading

Claude McKAY - 'Home to Harlem' (1928)
Toni MORRISON - 'Jazz' (1992)
C.S. GISCOMBE - 'Giscome Road'. (1998)
Lawrence HILL - 'The Book of Negroes' (2007)

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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	Dustagheer Dr S

Contact Hours

3 hours per week

Method of Assessment

100% coursework: mid-term position paper 1500 words (15%), 1 long essay 4000 words (75%), 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 as they develop their own research questions and essay topic.

This period saw the emergence of the first permanent purpose built playhouses, and the development of the theatre industry. We will consider how the conditions of performance and production – such as playhouse architecture, the reportorial system, printing, censorship and London's changing urban environment – affected playwrights, actors and audiences. Reading a range of playwrights, students will get a sense of the main trends which shaped the drama of the time, contextualising their understanding of canonical writers such as Shakespeare. Students will also engage with the current developments in early modern theatre history and the ways in which thinking about authorship, staging, printing and other key concepts from the period has altered over the last fifty years. As part of this work, we will examine the phenomena of modern 'reconstructed' playhouses such as Shakespeare's Globe, the Sam Wanamaker Playhouse and the American Shakespeare Centre's Blackfriars, asking what - if anything - modern performance in these spaces can tell us about early modern practices.

Office hours will support students in their independent work towards a long essay, whilst weekly two hour seminars will emphasise key moments in the period which will inform the individual interests of all students. Alongside the weekly seminar, the third hour of teaching will be used for workshops, screenings, directed reading/research group meetings and field tips.

Learning Outcomes

Students will:

- read and respond critically to a range of early modern drama A1, A7, C1, C2, C3,
 - engage with issues of canon formation, both early modern and subsequent A1, A7, C3, C8
 - relate their reading to developments in social, political and religious history A2, A7, A10, C8
 - explore a range of theoretical and practical approaches to dramatic texts A4, A7, A8, A9, B1, B2, C1, C2,
 - think critically about the interrelationship between early modern dramatic and non-dramatic texts A4, A7, A8, A9, B1, C1, C2
 - sharpen their ability to understand and evaluate early modern dramatic form A4, A7, A8, A9, B1, C1, C2
 - develop and enhance an ability to use critical thought in conjunction with primary texts A4, A7, A8, A9, B1, C1, C2
 - develop and enhance skills in individual and group-based work B1, B2, B6, C1, C3, C9, D1, D2, D7
-
- application of the skills needed for academic study and enquiry B1
 - ability to synthesise information from a number of sources in order to gain a coherent understanding of critical theory and general methodology B3
 - ability to make discriminations and selections of relevant information from a wide source and large body of knowledge B4
 - exercise of problem-solving skills B5
 - the ability to organise and present research findings B6
 - developed powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency D1
 - enhanced confidence in the efficient presentation of ideas designed to stimulate critical debate D2
 - the ability to assimilate and organise substantial quantities of complex information of diverse kinds D4
 - competence in the planning and execution of project-work D5
 - enhanced capacity for independent thought, intellectual focus, reasoned judgement, and self-criticism; enhanced skills in collaborative intellectual work, including more finely tuned listening skills D7, D8
 - the ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives D9
 - research skills, including scholarly information retrieval skills; IT skills: word-processing, email communication, the ability to access electronic data. D10, D11

Preliminary Reading

Thomas Dekker, 'The Shoemaker's Holiday'

William Shakespeare, 'Hamlet' (Quarto 1)

John Marston, 'Antonio and Mellida'

Barnaby Barnes, 'The Devil's Charter'

Janette Dillon, 'The Cambridge Introduction to Early English Theatre' (Cambridge University Press, 2006)

Richard Dutton, ed., 'The Oxford Handbook of Early Modern Theatre' (Oxford University Press, 2009)

Andrew Gurr, 'The Shakespearean Stage, 1574-1642', 4th ed. (Cambridge UP, 2009)

Glynne Wickham, Herbert Berry and William Ingram, eds., 'English Professional Theatre, 1530-1660' (Cambridge: Cambridge University Press, 2000)

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EN669 Marriage, Desire and Divorce in Early Modern Literature

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

Contact Hours

one-hour lecture/research activity and two-hour seminar per week

Method of Assessment

100% coursework: 65% long essay of 3500 words, 25% research report, 10% seminar participation

Synopsis

This module focuses on the theory and practice of marriage and divorce in early modern England and its treatment in the literature of the period. Examining a wide range of texts (drama, poetry, prose works and domestic handbooks alongside documentary sources such as wills, legal records and letters), it will explore the ways in which representations of marriage and its breakdown both reflected and informed the roles of men and women in early modern society. The relationships between discourses about gender, politics and the historical evidence about men and women's married lives in the period will be explored both through reading in the extensive secondary literature of gender, women's history and masculinity as well as through the study of primary sources such as wills, court records, advice books, popular literature (ballads and pamphlets, for example), literary texts (poems, plays and tracts), diaries and personal memoirs and material objects such as wedding rings and scold's bridles, for example. From Shakespeare and Fletcher's dramas of happy and unhappy marriage and Spenser's poetry of marital bliss, to argument surrounding men and women's roles in marriage in the poetry and pamphlets of Milton and his contemporaries, we will also go in search of the personal accounts of women and men's experiences of marriage and its breakdown and the material artefacts which are testament to them.

Learning Outcomes

On completion of this module students will be able to

- i. Demonstrate an informed understanding of a range of literary and non-literary representations of marriage and divorce in the period be able to evaluate their historical value critically: A1, A2, A7, A8, A10, B1, B2, B3, B4, C1, C3 C8,D4
 - ii. Demonstrate a knowledge of some of the major issues involved in debates about marriage and its breakdown in early modern literature and culture; A7, A10, B3, B4, C8, D9
 - iii. Demonstrate a nuanced understanding of the religious, political, legal and cultural contexts of marriage and divorce in the period; A7, A10, B3, B4, C8, D9
 - iv. Demonstrate an understanding of the nature and significance of gender to early modern English society and culture. A7, A10, B3, B4, C8, D9
 - v. Demonstrate a critical awareness of the complex ways in which texts engage with their cultural contexts;A7, A10, B3, B4, C8, D9
 - vi. Demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each;A1, A2, A4, A6, A9, B2,C1, C2, C4,D7, D9, D10
- i. application of the skills needed for academic study and enquiry B1,
 - ii. ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice; ability to synthesise material from a number of sources in a coherent creative wholeB3
 - iii. the ability to frame oral criticism of diverse sources sensitively and constructively B3, C9, D1, D2, D3, D7, D8,D9
 - iv. develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency D1
 - v. enhance confidence in the efficient presentation of ideas designed to stimulate critical debate D2,
 - vi. competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work D5
 - vii. enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills D8
 - viii. the ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives D9

Preliminary Reading

William SHAKESPEARE - 'The Taming of the Shrew'/'Othello'

Rachel SPEGHT - 'A Mouzell for Melastomus'

William GOUGE - 'Of Domesticall Duties'

John FLETCHER - 'The Tamer Tam'd'

Aemilia LANYER - 'Salve Deus Rex Judaeorum'

John MILTON - 'The Doctrine and Discipline of Divorce'

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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.

Learning Outcomes

1. Gain an understanding of the changing relationship between poetry, narrative and vernacular traditions of song from the eighteenth century to the present day (5.8)
2. Be able to interpret and apply a range of analytical concepts in literary theory and poetics concerning ideas of orality, memory (collective and personal), the voice, the 'phonotext', and narratology (5.9, 5.10)
3. Develop reasonably complex and historically situated approaches to concepts including the institutionalization of vernacular culture, the 'invention of tradition', the politics and sociology of 'the folk'; and to debates about authenticity and the role of the scholar/collector (5.11).
4. Further develop the capacity to structure nuanced arguments centred on the relationship between poetry and vocal performance from the different perspectives of artist and audience (creation and reception), and from historical perspectives that may differ significantly from their own (5.12).
5. To gain a sufficient understanding of the larger history of oral poetry/song and its mediation through literary inscription; also, to understand the larger history of the role of culture in the rise of the nation state (5.11, 5.13).
6. Gain practice in the exploration of printed anthologies and online databases that catalogue the surviving corpus of British and American folk songs.

1. An ability to apply close reading techniques to a range of literary/musical texts and to make complex comparisons between them (3.2, 5.5)
2. Development of the skills necessary for participating in group discussions and giving oral presentations. (3.3)
3. An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives (5.14).
4. An ability to construct original, perspicuous and well-documented arguments, presented to scholarly standards (5.15).

Preliminary Reading

James REED, ed. 'Border Ballads' (Fyfield/Carcanet, 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 Broad-sides 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)

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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 (Coming Through Slaughter); 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.

Learning Outcomes

Students will:

1. Read and respond to a range of contemporary historical fiction.
2. Develop their capacity for close reading and critical analysis and apply these skills to their reading of fiction.
3. Make connections between contemporary critical analysis and the writing of historical fiction.
4. Be able to identify and critically evaluate approaches to the research and writing of historical fiction, and consider the ways in which thematic and theoretical questions might be refracted through a fictional-historical lens.
5. Understand how these techniques can be and have been engaged with in contemporary creative writing practice.
6. Consider the ways in which historical fiction might address and question the ways in which narratives are constructed, both thematically and formally.
7. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
8. Identify their own formal, stylistic and thematic approaches.
9. Develop their own method of research through a variety of approaches.
10. Be able to reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
11. Be able to apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)

Students will:

1. Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
2. Develop their creative writing skills to an advanced level.
3. Extend their range of critical and creative vocabulary and broaden their conceptual framework.
4. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Preliminary Reading

Hilary Mantel, 'Wolf Hall' (2009)
Michael Ondaatje, 'Coming through Slaughter' (1976)
Adam Thorpe, 'Ulverton' (1992)
Sarah Waters, 'The Little Stranger' (2009)
Alan Hollinghurst, 'The Stranger's Child' (2011)

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

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 range of genres such as poetry, novel, short story); political (class conflicts, changing gender roles, ideas of nation and empire); and psychological (representations of sexuality, parent-child relationships, madness, dreams). Students will be made aware of concepts such as modernity and will be encouraged to think about various developments of literary form in the period.

Learning Outcomes

On completion of this module Level I students will be able to

- i. Demonstrate an informed understanding of the English literature of the Victorian period across a number of genres and sub-genres.
- ii. Demonstrate knowledge of some of the major literary, cultural and historical issues that mattered to the writers of the period.
- iii. Demonstrate awareness of some recent developments in the critical understanding of literature in the Victorian period.
- iv. Demonstrate a developing sense of the different forms of writing in this period and a growing capacity to analyse them critically.

Level H students will be able to

- i. Demonstrate a systematic understanding of the English literature of the Victorian period across a number of genres and sub-genres.
- ii. Demonstrate a detailed knowledge of the major literary, cultural and historical issues that mattered to the writers of the period.
- iii. Demonstrate engagement with recent developments in the critical understanding of literature in the Victorian period.
- iv. Demonstrate a developed sense of the different forms of writing in this period and the ability to analyse them critically.

- i. Application of the skills needed for academic study and inquiry
- ii. Ability to synthesise information from a number of sources in order to gain a coherent understanding of texts and contexts; ability to synthesise material from a number of sources in a coherent creative whole
- iii. The ability to frame oral criticism of diverse sources sensitively and incisively
- iv. Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
- v. Enhance confidence in the presentation of ideas designed to stimulate critical debate
- vi. Ability to understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

Preliminary Reading

Charles Dickens, *Our Mutual Friend* (1865)
Elizabeth Gaskell, *Mary Barton* (1848)
Alfred Tennyson 'Maud' (1855)
Robert Browning 'Childe Roland to the Dark Tower Came' (1855)
Christina Rossetti, 'Goblin Market' (1862)

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EN674 Writing Poetry Using Traditional Forms

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Gaffield Mrs N

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.

Learning Outcomes

By the end of the module students will:

1. Read and respond to a range of modernist and post-modernist poetries as technical exemplars of the craft of writing poetry.
2. Identify and evaluate the technical and stylistic choices made by the writer of contemporary poetry.
3. Understand how these choices can be applied to their own writing.
4. Develop their capacities for close reading and editorial scrutiny.
5. Be able to apply these developed skills to the reading of poetry produced by their classmates and by themselves.
6. Begin to be able to identify their own formal, stylistic and thematic approaches.
7. Be able to reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work.

1. Develop their capacities for close reading and editorial analysis.
2. Develop their creative writing skills to an advanced level.
3. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Preliminary Reading

Paul Muldoon, Iain Sinclair, Hannah Silva, Tom Chivers (ed.), *Adventures in Form: A Compendium of Poetic Forms, Rules and Constraints* (2012)
 Peter Sansom, *Writing Poems* (1993)
 Mark Strand, *The Making of a Poem: A Norton Anthology of Poetic Forms* (2001)

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	Collins Dr M

Contact Hours

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

Synopsis

When the Long Island-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
 Short Stories by Edgar Allan 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*

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EN676 Cross-Cultural Coming-of-Age Narratives						
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 *My Beautiful Laundrette* 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)

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EN677		The Contemporary				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Hickman Dr B

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; 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.

Learning Outcomes

On completion of this module Level I students will be able to

- i. Demonstrate an informed understanding of twenty-first century literature across a number of genres and sub-genres.
- ii. Demonstrate knowledge of some of the major literary, cultural and political issues that matter to contemporary writers.
- iii. Demonstrate awareness of some developments in the critical understanding of literature in the contemporary period.
- iv. Demonstrate a developing sense of the different forms of writing in this period and a growing capacity to analyse them critically.

Level H students will be able to

- i. Demonstrate a systematic understanding of twenty-first century literature across a number of genres and sub-genres.
- ii. Demonstrate detailed knowledge of some of the major literary, cultural and political issues that matter to contemporary writers.
- iii. Demonstrate engagement with developments in the critical understanding of literature in the contemporary period.
- iv. Demonstrate a developed sense of the different forms of writing in this period and a growing capacity to analyse them critically.

- i. Application of the skills needed for academic study and inquiry
- ii. Ability to synthesise information from a number of sources in order to gain a coherent understanding of texts and contexts; ability to synthesise material from a number of sources in a coherent creative whole
- iii. The ability to frame oral criticism of diverse sources thoughtfully and incisively
- iv. Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
- v. Enhance confidence in the presentation of ideas designed to stimulate critical debate
- vi. Ability to understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

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*.

Keston Sutherland, *Odes to TL61P*

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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), and *Madame Bovary* (Flaubert), 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 Proust. 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 (Marcus, Eggers), 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.

Learning Outcomes

By the end of the module students will:

1. Read and respond to a range of fictional texts from the late 19th century to the present.
2. Develop their capacity for close reading and critical analysis and apply these skills to their reading of fiction.
3. Understand movements and trends in literature, and how these relate to the contemporary context.
4. Be able to identify and critically evaluate particular formal and stylistic techniques and to identify these with literary-historical contexts.
5. Understand how these techniques can be and have been engaged with in contemporary creative writing practice.
6. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
7. Position themselves as writers within their own context and engage creatively and critically with contemporary and historical movements.
8. Identify their own formal, stylistic and thematic approaches.
9. Be able to reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
10. Be able to apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)

Students will:

1. Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
2. Develop their creative writing skills to an advanced level.
3. Extend their range of critical and creative vocabulary and broaden their conceptual framework.
4. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Preliminary Reading

Flaubert, Gustave *Madame Bovary*
Eliot, George *Middlemarch*
Joyce, James *Ulysses*
Barth, John *Lost in the Funhouse*
Rushdie, Salman *The Satanic Verses*
Smith, Zadie *White Teeth*
Woolf, Virginia *Jacob's Room*
Pynchon, Thomas *The Crying of Lot 49*
Eggers, Dave *A Heartbreaking Work of Staggering Genius*
Marcus, Ben *The Age of Wire and String*
Thayil, Jeet *Necropolis*

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EN680		The Magical Realist Novel				
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.

Learning Outcomes

Students will:

1. Read and respond to a range of magical realist fiction and be able to identify contemporary and twentieth-century examples of writing in this mode.
2. Respond critically and creatively to the term 'magical realism'.
3. Develop their capacity for close reading and critical analysis and apply these skills to both their reading and writing of magical realist fiction.
4. Understand and confidently use a range of magical realist techniques.
5. Consider the ways in which magical realist fiction might address and question the construction of both fictional and non-fictional narratives.
6. Develop methods of research through a variety of approaches, including identification and exploration of the student's own connection to particular folk traditions and mythologies.

Students will:

1. Develop their creative writing skills to an advanced level.
2. Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
3. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
4. Extend their range of critical and creative vocabulary and broaden their conceptual framework.
5. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

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.

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EN681 Novelty, Enlightenment and Emancipation: 18th Century Literature						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	50% Coursework, 50% Exam	Kavanagh Dr 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

Learning Outcomes

Level I Students will:

- Learn to read, respond to and understand a range of literature from the eighteenth century.
- Develop an understanding of the emergence of new genres and the development of old ones during the period 1680-1790.
- Read the set texts within their relevant literary, cultural and theoretical contexts.
- Examine how modern ideas of authorship and modern terms of literary criticism were forged and contested in the period.
- Apply and interrogate some of the critical paradigms within which the literature of the period is understood, such as the discourses of public and private spheres and the separation of popular and polite culture.

Level H students will:

- Engage with, respond to and systematically understand a range of literature from the eighteenth century.
- Demonstrate a sustained understanding of the emergence of new genres and the development of old ones during the period 1680-1790.
- Engage with and respond to the set texts within their relevant literary, cultural and theoretical contexts.
- Demonstrate an engagement with the ways in which modern ideas of authorship and modern terms of literary criticism were forged and contested in the period.
- Apply and interrogate the critical paradigms within which the literature of the period is understood, such as the discourses of public and private spheres and the separation of popular and polite culture.

Students will:

- Be able to respond to and initiate group discussion of issues raised, basing responses on precise reference to text and context
- Analyse texts critically and make comparisons across a range of reading
- Develop a capacity for original thought, and the confidence to criticize received positions
- Be able to lead parts of seminar discussion, demonstrating presentational skills and eliciting engaged responses from the group
- Show a good command of written English and articulate coherent, well documented arguments about the text and contexts

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)

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

Contact Hours

The module will be taught by a weekly two-hour seminar plus a third hour as directed.

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.

Learning Outcomes

Students will:

- Read and analyse some of the most innovative contemporary works of life writing, and get a historical perspective of the genre.
- Develop their capacity for close reading and critical analysis, and apply these skills in their approach to life writing.
- Be able to recognise and evaluate specific methodology and creative choices in writing self-representational text.
- Make connections between contemporary critical analysis and creative writing practice.
- Understand how innovative techniques can be applied in life writing practice.
- Be able to confidently choose and apply advanced writing techniques within their work.
- Be able to plan and execute a sustained piece of life writing.
- Be equipped with theoretical and practical knowledge that will allow them to explore various aspects of writing self-representational non-fiction.

Students will:

- Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
- Learn how to choose among methods and styles in order to better approach their own writing.
- Develop their writing skills to an advanced level.
- Extend their range of critical and creative vocabulary and broaden their conceptual framework.
- Develop their communication skills, particularly in responding to others' work in the context of the workshop.

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
Marjane Satrapi: *Persepolis*; Vintage, 2008

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EN684	Clouds, Waves & Crows: Writing the Natural, 1800 to the Present					
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 10 other hours as directed

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.

Learning Outcomes

Students will

1. develop skills that will enable them to work creatively, theoretically and productively across a variety of 'texts' that engage with ecological issues, - including genres such as autobiography, painting, the novel, film, poetry, and nature writing.
2. develop a conceptual understanding of the different literary traditions and movements out of which the texts arise, and how these in turn might be articulated within, and interrogative of, our relationship with notions of nature and place.
3. develop a systematic understanding of a range of theoretical, aesthetic, and cultural perspectives towards the study of nineteenth-, twentieth-, and twenty-first century nature writing.
4. develop complex and historically situated approaches to concepts such as nature, ecology, evolution, animal, and human, coupled with an appreciation of those terms' uncertainty and ambiguity.
5. further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics, landscape and the body in literature.

1. An ability to apply close reading techniques to a range of literary texts and, to a lesser extent, paintings and films, and to make productive comparisons between them.
2. Development of the skills necessary for participating in group discussions and giving oral presentations.
3. A capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. An ability to construct original, articulate and well-substantiated arguments.

Preliminary Reading

GRAY, John - 'Straw Dogs'
HARDY, Thomas - 'Selected Poetry, 'Return of the Native', 'The Woodlanders'
RUSKIN, John - 'Selected Writings'
FORSTER, EM - 'Maurice'
THOMAS, Edward - 'Selected Prose and Poetry'
WOOLF, Virginia - 'The Waves', 'Selected Essays'
HUGHES, Ted - 'Selected Poetry'
LAING, Olivia - 'To the River'
MACFARLANE, Robert - 'The Old Ways'
CLARE, John - 'Selected Poetry and Prose'
WHITMAN, Walt - 'Leaves of Grass'
MORTON, Timothy - 'Ecology Without Nature'
BATE, Jonathan - 'The Song of Earth'

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EN685		Elements of Fiction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Flusfeder Mr D

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.

Learning Outcomes

By the end of the module students will:

1. Read and respond to a range of short stories and novels as technical exemplars of the craft of fiction writing.
2. Identify and evaluate the technical and stylistic choices made by the writer of contemporary fiction.
3. Understand how these choices can be applied to their own writing.
4. Develop their capacities for close reading and editorial scrutiny.
5. Be able to apply these developed skills to the reading of fiction produced by their classmates and by themselves.
6. Begin to be able to identify their own formal, stylistic and thematic approaches.
7. Be able to reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work.

1. Develop their capacities for close reading and editorial analysis.
2. Develop their creative writing skills to an advanced level.
3. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

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

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EN686 Writing Innovative and Avant-Garde Poetries						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	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 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.

Learning Outcomes

By the end of the module students will:

1. Read and respond to a range of modernist and post-modernist poetries as technical exemplars of the craft of writing poetry.
 2. Identify and evaluate the technical and stylistic choices made by the writer of contemporary poetry.
 3. Understand how these choices can be applied to their own writing.
 4. Develop their capacities for close reading and editorial scrutiny.
 5. Be able to apply these developed skills to the reading of poetry produced by their classmates and by themselves.
 6. Begin to be able to identify their own formal, stylistic and thematic approaches.
 7. Be able to reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
 8. Be able to apply sophisticated writing techniques to their own creative work.
-
1. Develop their capacities for close reading and editorial analysis.
 2. Develop their creative writing skills to an advanced level.
 3. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Preliminary Reading

Carrie Etter (ed.), *Infinite Difference: Other Poetries by U.K. Women Poets*, Shearsman Books, 2010
 Robert Sheppard, *Complete Twentieth-Century Blues*, Salt, 2008
 Harriet Tarlo (ed.), *The Ground Aslant: an Anthology of Radical Landscape Poetry*, Shearsman Books, 2011
 Jeff Hilson (ed.), *The Reality Street Book of Sonnets*, Reality Street Editions, 2008

EN687 Poetry and Crisis, from the First World War to Occupy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
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.

Learning Outcomes

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*

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EN689	Modernism					
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.

Learning Outcomes

1. Developed an understanding of modernist literary forms
2. Become able to relate the set texts to their relevant literary, critical, and historical contexts
3. Learned to apply and interrogate the wider historical narratives within which modernist texts were produced, and within which they have subsequently been commonly read, including theories of modernity and textuality
4. Developed an understanding of the varying literary modes and techniques employed in modernist literature,
5. Be conversant with the seminal critical writing about this period and more recent re-evaluations.

Level H students will have:

1. Engaged with and responded to modernist literary forms
2. Critically assessed the set texts in the context of their relevant literary, critical, and historical contexts
3. Applied and interrogated the wider historical narratives within which modernist texts were produced, and within which they have subsequently been commonly read, including theories of modernity and textuality
4. Demonstrated a systematic understanding of the varying literary modes and techniques employed in modernist literature,
5. Responded to and engaged with seminal critical writing about this period and more recent re-evaluations.

1. Ability to read literature and criticism critically, assessing different critical approaches and the arguments behind them.
2. Ability to structure, develop, and sustain complex arguments, and how to select and use primary and secondary material
3. Ability to present an argument orally, how to defend that argument, and how to use responses to refine their ideas
4. Acquisition of appropriate skills as readers, writers and presenters.
5. Capacity to make connections and comparisons across the range of their reading and the understanding they bring to it.
6. Exercise of confident powers of textual analysis and fluent critical argument, an effective command of written English, together with an appropriate range of critical vocabulary and an understanding of its application.
7. Understanding how to interrogate and apply a variety of theoretical positions and to weigh the importance of alternative perspectives.

Preliminary Reading

Modernism: An Anthology, edited by Lawrence Rainey (Blackwell)

James Joyce, *Ulysses* (Penguin)

OR

James Joyce, *Ulysses: Annotated Students' Edition* (Penguin)

[more expensive but contains helpful notes]

Virginia Woolf, *The Waves* (Oxford University Press)

Jean Rhys, *Good Morning, Midnight* (Penguin)

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EN691	A Throw of the Dice: Gambling, Gaming & Fiction					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	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.

Learning Outcomes

1. Have read and responded to a range of novels and short stories.
2. Have developed their capacity for close reading and critical analysis and apply these skills to the reading and writing of fiction.
3. Have gained experience in the making of connections between historical circumstances and the writing of fiction.
4. Be able to identify and critically evaluate approaches to the writing of fiction, in terms of both theme and form, and consider how these two elements might be necessarily linked.
5. Have investigated the ways in which the themes of gaming, gambling and chance might determine the ways in which narratives are constructed, both thematically and formally.
6. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
7. Identify their own formal, stylistic and thematic approaches.
8. Develop their own style or styles of writing, having considered a variety of approaches.
9. Be able to reflect on the wide range of narrative and formal choices open to the contemporary writer.
10. Be able to apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)
11. Have developed an improved capacity to edit their own work.

Students will:

1. Develop their capacity for close reading and critical analysis and make comparisons across a range of reading.
2. Develop their creative writing skills to an advanced level.
3. Extend their range of critical and creative vocabulary and broaden conceptual framework.
4. Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Preliminary Reading

DOSTOEVSKY, Fyodor - 'The Gambler'
BOLANO, Roberto - 'The Third Reich'
REINHART, Luke - 'The Dice Man'

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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	Cox Dr R

Contact Hours

The module will be taught by ten weekly two-hour seminars and ten weekly one-hour lectures. In addition, there will be study-trips, to Canterbury Cathedral Library and the Museum of London, and the opportunity to participate in weekly play-readings.

Synopsis

This module 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, Donne, Lanyer, Marvell, Milton and Behn. Students will also explore the boundaries of the literary canon, encountering pamphlets, sermons and conduct books, and consider the ways in which literary and non-literary texts both mirror and influence culture and society.

Learning Outcomes

Students will:

- i. read and respond critically to the works of writers of the early modern period
- ii. consider and analyse the concept of the literary in relation to theatrical, political, cultural and social contexts
- iii. develop a critical understanding of the development of literature in the early modern period
- iv. become conversant with current critical approaches and debates to the literature

Students will:

- i. develop their abilities to analyse texts critically and make comparisons across a range of reading
- ii. develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- iii. understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- iv. develop their abilities to carry out independent research
- v. develop their presentational skills to present an argument orally, how to defend that argument, and how to use responses to refine ideas.

Preliminary Reading

Thomas More, *Utopia* (1516)
William Baldwin, *Beware the Cat* (1570)
Edmund Spenser, *The Fairie Queene* (1590), Book 1
John Donne, selected poetry and prose
Aemilia Lanyer, poetry
Andrew Marvell, selected poetry
John Milton, *Paradise Lost* (1667)

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EN693 Writing Violence: The 20th Century, The Holocaust & The Ethics of Repre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	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.

Learning Outcomes

Students will:

- Gain a thorough grounding in the relationship between literature and violence in the 20th century, from second world war poets to the most recent attempts to capture violent episodes in human history in poetry and novels.
 - Be introduced to historiological readings of literature, given examples of some classic historiological approaches to literary criticism, learn to deploy these approaches to the texts we are analysing on this module.
 - Read the work of Georges Sorel, Walter Benjamin, Hannah Arendt and others to develop a deep understanding of the philosophical background to the subject.
 - Build up a picture of the importance of violence as a driving force behind literary innovation from the Futurists to the present.
 - Identify the various techniques by which authors have attempted to capture the chaos of warfare, the suffering of victims
 - Develop an awareness of the critical debate surrounding the representation of violence in art, with specific reference to the Holocaust and Theodor Adorno's claim that "Poetry after Auschwitz is barbaric."
 - Learn how writers of the late 20th/early 21st century have dealt with the ethical demands of responding to a century of violence without participating in that violence.
 - Confidently incorporate one or more of these themes into their own work - whether writing directly about violent warfare or about the more subtle currents of violence that run through daily life in the 21st century.
- Develop skills in close reading and responding to a variety of texts: poetry, fiction and non-fiction.
 - Develop an understanding of the relationship between history, philosophy and literature, and learn to deploy complex concepts such as Benjamin's "Constellation" in their own work.
 - Extend their knowledge of literary criticism; gain insight into techniques of analysis that they may then apply to their own work and that of others.
 - Improve their creative writing skills to an advanced level.
 - Develop their communication skills, particularly in responding to others' work in the context of the workshop.

Preliminary Reading

LEVI, Primo - 'If This is a Man'
SEBALD, WG - 'Austerlitz'
MICHAELS, Anne - 'Fugitive Pieces'
BINET, Laurent - 'HHhH'
COETZEE, JM - 'Waiting for the Barbarians'

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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	Newman Dr H (EN)
1	Canterbury	Spring	I	30 (15)	50% Coursework, 50% Exam	Newman Dr H (EN)

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.

Learning Outcomes

Students will:

- i. read and analyse critically the works of Shakespeare and his contemporary dramatists
- ii. read and understand the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts
- iii. develop a critical understanding of the development of drama in the early modern period
- iv. Become conversant with current critical approaches to and debates about the drama and evaluate their appropriateness to their chosen topics

Students will:

- i. develop their abilities to analyse theatrical texts critically and make comparisons across a range of reading
- ii. develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- iii. understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- iv. develop their abilities to carry out independent research
- v. develop their presentational skills

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)

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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	Gurnah Prof 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.

Learning Outcomes

Level I students will

- i. Gain an historically contextualised understanding of colonial discourse analysis, theories of decolonisation, migration and diaspora.
- ii. Be able to interpret and apply a range of theoretical concepts surrounding postcolonialism across a variety of regions and literatures, and make productive comparisons and distinctions between them.
- iii. Develop a reasonably complex understanding of the relationship between postcolonial literary studies and other critical disciplines.
- iv. Further develop the capacity to structure nuanced arguments centred on the close relationship between aesthetics, culture and politics in a range of literary genres.
- v. Gain a sufficient understanding of the different literary traditions and movements out of which these texts arise, and how these in turn might be articulated within, and interrogative of, broader transnational and postcolonial frameworks.

Level H students will

- i. Develop a detailed historically contextualised understanding of colonial discourse analysis, theories of decolonisation, migration and diaspora.
 - ii. Be able to interpret and apply a range of theoretical concepts surrounding postcolonialism across a variety of regions and literatures, and make productive comparisons and distinctions between them.
 - iii. Demonstrate a systematic understanding of the relationship between postcolonial literary studies and other critical disciplines.
 - iv. Demonstrate the ability to sustain nuanced arguments centred on the close relationship between aesthetics, culture and politics in a range of literary genres.
 - v. Demonstrate a systematic understanding of the different literary traditions and movements out of which these texts arise, and how these in turn might be articulated within, and interrogative of, broader transnational and postcolonial frameworks.
- i. An ability to apply close reading techniques to a range of literary texts and to make complex comparisons between them.
 - ii. Development of the skills necessary for participating in group discussions and giving oral presentations.
 - iii. An increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
 - iv. An ability to construct original, articulate and well-substantiated arguments

Preliminary Reading

E M Forster, *A Passage to India* (1924)
Doris Lessing, *The Grass is Singing* (1950)
Karen Blixen, *Out of Africa* (1937)
Chinua Achebe, *Things Fall Apart* (1958)
Bapsi Sidhwa, *Cracking India* (1991)
Gautam Malkani, *Londonstani* (2006)
Mohsin Hamid, *The Reluctant Fundamentalist* (2007)

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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	Wright Dr C

Contact Hours

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

Synopsis

This module will introduce students to a range of writing from the late medieval period. It will focus on a number of central genres in English literature that emerge between the late fourteenth and early sixteenth centuries (from romance, tragedy and fabliaux through to morality plays and devotional prose) and will explore some key topics and themes in medieval literature, such as authority, gender, sexuality, piety, chivalric identity, narrative and voice, truth and destiny. Geoffrey Chaucer's *Canterbury Tales* will offer an accessible introduction to these core genres and themes, and initiate students in issues that are pertinent to less familiar writers and texts from the period, such as *Sir Gawain and the Green Knight*, Malory's *Le Morte Darthur*, and *The Book of Margery Kempe*. During the course of the module you will also learn about the historical and cultural contexts of the fourteenth, fifteenth and early sixteenth centuries, and how such contexts influenced the literature of the period. The themes and theories covered by the course will vary in response to the lecture programme and the emphasis and research specialisms of individual teachers. Previous topics have included: gender and sexuality; authorship and patronage; history of the book; manuscripts and the printed texts; piety and devotion; iconography; social relations; performance cultures; audience, reading and reception; the body, corporeality and experience.

Learning Outcomes

- (i) Develop a critical understanding of the writings of a range of authors from the later medieval and Tudor period;
 - (ii) develop an understanding of the different kinds of narrative and the ways in which they are written;
 - (iii) identify recurrent topics within and between authors and across periods
 - (iv) establish a sense of the historical and cultural contexts for medieval and Tudor literature.
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- (i) identify and apply appropriate methods and theories;
 - (ii) structure, develop and sustain complex arguments; and select, assimilate and apply primary and secondary sources;
 - (iii) develop independent and collaborative research skills
 - (iv) develop writing skills and use a range of techniques to undertake critical analysis of texts;
 - (v) develop oral communication skills to present an argument orally, how to defend that argument, and how to use responses to refine ideas.

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)

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EN701	The Global Eighteenth Century					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Richardson Dr R

Contact Hours

Ten 2-hour weekly seminars plus a further directed hour.

Method of Assessment

Assessment will be based on two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from seminar performance.

Synopsis

This module will examine the interactions between Britons and the world beyond Europe during the eighteenth century and the different sites of exchange and domination, as well as hybrid cultural articulations, that emerged from these interactions. We will look at a variety of texts that depict non-European people and places, as well as texts that were read by Britons and written by foreign and colonial peoples, to assess critically the transnational and transatlantic understanding and influences of the period. We will explore topics such as "Cosmopolitanism in the Eighteenth Century," "Foreign Influence on British Identity," "The Material Culture of Empire," and "Transatlantic Culture." Students taking this module will gain a firm grounding in the postcolonial study of eighteenth-century literature and the ethical and political implications of these texts and the ways in which we choose to approach them.

Learning Outcomes

On successful completion of this module the student will be able to demonstrate:

- 11.1 in-depth knowledge of the transatlantic and global nature of many eighteenth-century British texts as well as texts produced in eighteenth-century British colonies..
- 11.2 ability to analyse representations of different peoples and parts of the world in various genres from the eighteenth century, including novels, poems, and periodicals.
- 11.3 ability to relate writing about the non-European world to larger historical and political contexts.
- 11.4 highly developed analytical skills, particularly textual analysis.
- 11.5 a thorough understanding of critical approaches to representations of other peoples and cultures.

On successful completion of this module the student will be able to:

- 12.1: apply developed close reading techniques to a range of literary texts and genres and make complex comparisons between them;
- 12.2: display strong presentation and group discussion skills;
- 12.3: possess an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- 12.4: identify appropriate research questions and ability to construct original, clear, well-substantiated arguments.

Preliminary Reading

Aphra Behn, *Oroonoko* (1688)
Richard Steele, 'Inkle and Yarico', *The Spectator* 11 (1711)
Daniel Defoe, *Moll Flanders* (1722)
Samuel Johnson, *The History of Rasselas, Prince of Abyssinia* (1759)
Henry Mackenzie, *The Man of Feeling* (1771)
William Beckford, *Vathek* (1786)
Pastoral Poetry: Thomas Gray, 'Elegy Written in a Country Church-yard'; Oliver Goldsmith, 'The Deserted Village'; Ann Yearsley, 'Clifton Hill'; George Crabbe, 'The Village' (various dates)
Cook's *Voyages* (1768-1779)
"Unca Eliza Winkfield," *The Female American* (1767)
Phillis Wheatley, from *Poems on Various Subjects, Religious and Moral* (1773)
Elizabeth Inchbald, *Nature and Art* (1796)

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EN702		Thomas Hardy				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Lyons Dr S

Contact Hours

This course will be taught by weekly two-hour seminars plus a further directed hour.

Method of Assessment

Two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

Synopsis

This module will explore the range of Hardy's work including his novels, some short fiction poetry, prose, and autobiography, in the light of specifically nineteenth-century concerns such as the emergence of modernity, the impact of science, the beginnings of modernism, and the shift from the rural to the urban. Themes to be explored will include Hardy's changing position as an author throughout his career; his development of forms of narrative; his views on history and philosophy; the representation of class; anxieties about social, cultural and economic change; the status of the human and the animal; his interest in evolutionary theory and its widespread effect; and finally, his career and position as a twentieth-century poet.

Learning Outcomes

On successful completion of this module the student will be able to demonstrate:

- 11.1 Skills that will enable them to work theoretically and productively across a variety of 'texts' by Thomas Hardy - including genres such as autobiography, poetry, short fiction, and novels.
- 11.2 A conceptual understanding of the different literary traditions and movements out of which Hardy's works arise (classic realism, sensation fiction, tragedy, lyric poetry).
- 11.3 A systematic understanding of a range of theoretical, aesthetic, and cultural perspectives towards the study of Hardy's prose and poetry.
- 11.4 Complex and historically situated approaches to concepts such as nature, ecology, evolution, animal, and human, coupled with an appreciation of those terms' uncertainty and ambiguity.
- 11.5 A capacity to structure nuanced arguments centred on the close relationship between aesthetics, landscape and the body in literature.

On successful completion of this module the student will be able to:

- 12.1 Display an ability to apply close reading techniques to a range of literary texts and, to a lesser extent, paintings and films, and to make productive comparisons between them.
- 12.2 Apply the skills necessary for participating in group discussions and giving oral presentations.
- 12.3 Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
- 12.4 Show an ability to construct original, articulate and well-substantiated arguments.

Preliminary Reading

Thomas Hardy –

- Far From the Madding Crowd (1874)- Penguin
- The Mayor of Casterbridge (1886)- Penguin
- The Woodlanders (1887) - Penguin
- Tess of the D'Urbervilles (1891) - Penguin
- Jude the Obscure (1896)- Penguin
- The Complete Poems (2001)- Palgrave

Michael Millgate, Thomas Hardy: A Biography Revisited (2004; updated version of 1982 biography) - OUP

Claire Tomalin, Thomas Hardy (2007) - Penguin

The Life and Work of Thomas Hardy by Thomas Hardy ed Michael Millgate (1985)- Macmillan

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EN703 The 'Real' America: Class and Culture in the American Gilded Age						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Collins Dr M

Contact Hours

Students will be taught in one two-hour seminar per week plus a further directed hour.

Method of Assessment

Students will be assessed on the basis of two pieces of written work of 2500 words each (90%). They will be expected to make substantial contributions to seminars and will be required to give a 15 minute presentation.

Synopsis

What is at stake when artists and writers decide to take the “real world” as the subject of their art? In the later nineteenth century, to depict “reality” in fiction and art became a radical act of social protest and critique. In an endeavour to locate the “truth” behind American society, realists moved well beyond pre-existing societal norms to investigate the squalid living conditions of immigrants in the New York slums, participate in Native American religious ceremonies, and probe the psychosexual neuroses of the middle classes. This module explores the American “ideology of realism” (Michael Elliot) in the late nineteenth- and early- twentieth centuries as expressed in a variety of forms and genres, including: the novel, painting, anthropology and photography. We will discuss the reasons behind the emergence of realism in the later nineteenth century, how it interacted with the new “mass culture”, whether it critiqued or reinforced dominant racial, sexual, ethnic and class-based prejudices, and, finally, why it declined in the twentieth century as the favoured aesthetic of the American avant-garde. On this module we will move far beyond seeing realism as merely a tame, neutral artistic style to investigate how it pointed to a radical “way of seeing” the nineteenth- and early-twentieth-century world. The module includes only 3 longer works (Wharton, Howells, and Mooney).

Learning Outcomes

- 11.1 acquired a rich and nuanced understanding of key issues in discussions of “the real” during the American Gilded Age.
- 11.2 developed interdisciplinary and contextual knowledge of Gilded Age and Progressive Era society that will enhance their critical readings of late-nineteenth-century literature and literary culture.
- 11.3 developed an in-depth understanding of the social and political forces shaping nineteenth- and early-twentieth century American literature beyond that already covered in other areas of the degree.
- 11.4 learned to critique “realist” writers’ claim to objectivity and verisimilitude and question the applicability of notions such as “the real” and “the realistic” to literary texts.

- 11.5 gained a greater depth of knowledge on the transatlantic networks of influence shaping literature and culture in the Gilded Age.

- 12.1 developed the ability to synthesise complex information with precision and subtlety;
- 12.2 acquired enhanced skills at comprehending, analysing, and interrogating a variety of texts and assessing the value of diverse critical approaches and ideas;
- 12.3 gained fluency and confidence in oral communication;
- 12.4 developed their capacity to carry out independent research.

Preliminary Reading

Life in the Iron Mills (1861) – Rebecca Harding Davis (Boston and New York: Bedford Cultural Editions, 1998).
Electronic version available at <http://www.gutenberg.org/files/876/876-h/876-h.htm>
Washington Square (1880) – Henry James (London: Penguin Classics, 2007)
A Hazard of New Fortunes (1890) – William Dean Howells (Toronto: Modern Library Paperback, 2002)
Maggie (1893)– Stephen Crane (London:Norton Critical Editions 1979)
Realist American Paintings and Photography (Thomas Eakins, Mary Cassatt, Ashcan School, Lewis Hine) Access via
http://www.philamuseum.org/micro_sites/exhibitions/eakins/index.html; <http://www.artchive.com/artchive/S/sloan.html#images>;
<http://www.shorpy.com/lewis-hine-photos>
Letters from New York (1880-1891) – José Martí in Jose Marti Selected Writings trans. Esther Allen (London: Penguin Books, 2002)

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EN704 Discord and Devotion: Society & Spirituality in Middle English Literature

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Project	Perry Dr R

Contact Hours

This course will be taught by weekly two-hour seminars plus a further directed hour.

Method of Assessment

- Seminar Performance (10%)
- A short essay of 1500 words (15%)
- Completion of a weekly Research Diary (25%)
- Independent Research Project of 3,000 words (50%)

Synopsis

This module will introduce students to late-medieval models of social order and, against these official representations, explore how established concepts of identity and social status were debated, destabilized and renegotiated. Through analysing texts such as William Langland's *Piers Plowman*, the letters of John Ball, Chaucer's *Canterbury Tales*, selected lyrics and a variety of historiographical texts, the course will investigate the ways in which attempts to control social movement were challenged and contested. In a period in which traditional feudal social structures were being supplanted by an emergent proto-capitalist economy, the lower orders were demanding a new political platform and English literature reveals both social aspirations and reactionary anxieties.

In parallel with the political tumult, the fourteenth and fifteenth centuries also saw a rise in non-official, heterodox forms of spirituality, licensing individual devotional practices that similarly challenged the perceived hegemony of the Church. Investigating works of affective devotion, like *The Book of Margery Kempe*, Julian of Norwich's *Revelations of Divine Love*, and a variety of religious lyrics and plays, in addition to Wycliffite and Lollard sermons, the module will uncover the growing popularity of devotional forms predicated upon a personal relationship with and experience of the divine. These practices (like their political counterparts) decentred spiritual authority and reveal a theological ambition which problematised orthodox religion in multiple ways.

Within these reimagined visions of social and religious structures are the seeds of new ideas that would shape the future of the English nation; in such visions the common man gains power and authority, women are empowered as spiritual leaders, and the authority of Church and State is subject to lay criticism and intervention.

Learning Outcomes

On successful completion of this module the student will be able to:

- 11.1 – read and respond to a range of late-medieval literature
- 11.2 – develop a detailed understanding of the social and religious contexts of late-medieval literary production, and of the ways in which these contexts both shaped, and were shaped by, literary texts
- 11.3 – learn to apply and interrogate critical and theoretical strategies appropriate to the study of late-medieval literature
- 11.4 – understand and critique particular aspects of current research relating to late-medieval literature

On successful completion of this module the student will be able to:

- 12.1 - develop their abilities to analyse texts critically and make comparisons across a range of reading
- 12.2 – understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches
- 12.3 – develop their command of written and spoken English and their abilities to articulate coherent critical arguments
- 12.4 – develop their presentational skills
- 12.5 – develop their abilities to carry out independent research

Preliminary Reading

Primary

The Play of the Sacrament, ed. Sebastian, John T., ed. (Medieval Institute Publications, 2013,)

<http://d.lib.rochester.edu/teams/publication/sebastian-croton-play-of-the-sacrament>

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

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

Julian of Norwich, *Revelation of Love* (in Pearsall)

Kempe, Margery, *The Book of Margery Kempe* (in Pearsall)

Langland, William, *Piers Plowman* (in Pearsall)

Secondary

Aston, Margaret, *Lollards and reformers: images and literacy in late medieval religion* (Hambledon Press, 1984)

Hudson, Anne, *Selections from English Wycliffite Writings* (Toronto University Press, 1997)

Hudson, Anne, *The Premature Reformation: Wycliffite texts and Lollard history* (Clarendon Press, 1988)

Rubin, Miri, *Corpus Christi: the Eucharist in late medieval culture* (CUP, 1991)

Woolf, Rosemary, *The English Religious Lyric in the Middle Ages* (Clarendon Press, 1968)

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EN705 The Contemporary Memoir						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	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.

Method of Assessment

Two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

Synopsis

Why is the memoir such a popular genre in contemporary literature? Are memoirs individualistic, sentimental and voyeuristic (what is often dismissed as “misery literature”) or can they have strong ethical impulses and powerful real-world effects? This course critically examines the significance of the memoir – a first-person account of a part of one’s life, often written by someone not previously known as a writer– in late-twentieth- and early-twenty-first-century literature. Through reading a range of recent memoirs we will examine the themes, techniques and debates that have come to characterise this genre. Drawing on a range of aesthetic, theoretical and cultural perspectives, we will approach these memoirs both as literature – as rich sources for critical analysis and capable of transforming academic criticism – and in terms of their appeal, and sometimes controversial reception, within present-day mass audiences. We will also expand our discussion of memoirs to consider graphic narrative and film.

Learning Outcomes

- 11.1 critically evaluate a variety of contemporary memoirs, primarily from North America, including graphic memoir and docu-memoir (film);
- 11.2 demonstrate a systematic understanding of the literary history of the memoir, its connection to other nonfictional forms (for example, autobiography), and of recent developments/variants of the genre;
- 11.3 closely engage with a range of established theoretical, aesthetic, and cultural perspectives (including interdisciplinary approaches) to scrutinise the aesthetic and cultural work of the genre and its appeal to present-day mass audiences;
- 11.4 develop sophisticated analytical skills, including close textual analysis, to examine the different forms, techniques, and themes (trauma, disability, illness, family relationships, race, sexuality, history) deployed in contemporary memoirs;
- 11.5 consolidate and extend their capacity to structure nuanced arguments about debates concerning the ethics of life writing, questions of truth/authenticity, celebrity and (neo)confessional culture, and how contemporary memoirs reconfigure the relationship between the “private” and the “public”.

On successful completion of this module the student will be able to:

- 12.1 apply sophisticated close reading techniques to a range of texts and to make productive and complex comparisons between them;
- 12.2 display strong presentation skills and an ability to actively participate in group discussions;
- 12.3 show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- 12.4 frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

Preliminary Reading

- Thomas Couser, *Memoir: An Introduction* (2012)
- Barack Obama, *Dreams from My Father: A Story of Race and Inheritance* (1995)
- Jean-Dominique Bauby, *The Diving-Bell and the Butterfly* (1997)
- James Frey, *A Million Little Pieces* (2003)
- Jonathan Caouette, *Tarnation* (2003) [film]
- Azar Nafisi, *Reading Lolita in Tehran: A Memoir in Books* (2003)
- Jackie Kay, *Red Dust Road* (2010)
- Sarah Leavitt, *Tangles: A Story about Alzheimer’s, My Mother and Me* (2010)
- Sonali Deraniyagala, *Wave: A Memoir of Life after the Tsunami* (2013)

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EN707 The British Novel in the 1860s: Sensing Modern Life						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Parkins Prof W

Contact Hours

The module will be taught through 10 x 2-hour weekly seminars plus a further directed hour.

Method of Assessment

The module will be assessed on the basis of two evenly-weighted essays (2,500 words each), accounting for 90% of the module's mark.

The remaining 10% will derive from a seminar performance mark.

Synopsis

The 1860s in Britain was a decade marked by cultural and political transformation as well as by significant developments in the novel such as the rise of sensation fiction and the publication of some of the great works of Victorian realism. This module will examine British novels of this period with a close attention to their literary, cultural and social contexts. Themes to be addressed will include: the rise of sensation fiction in the context of emerging mass culture, Aestheticism and modern consumerism; the realist novel's engagement with issues of public and political concern such as imperialism, democratisation, and social reform; changing representations of gender across different genres over the decade; developments and/or experimentation in form, narrative, characterisation and plot in novels of the 1860s; reading practices and the history of the book in the 1860s.

Learning Outcomes

On successful completion of this module, students will have acquired:

- 11.1 a conceptual understanding of the key forms, themes and genres of major British novels of the 1860s and, specifically, the key features of sensation fiction and classic realism in this period.
- 11.2 knowledge of the social, cultural and political contexts in which the novels were produced (including the rise of Aestheticism, the Second Reform Bill, British foreign crises, the beginnings of modern consumer culture, and campaigns for women's rights).
- 11.3 a greater awareness of concepts and topics subject to debate in the mid-Victorian novel, such as madness, marriage reform, the impact of Darwinian science, and British imperialism.
- 11.4 a conceptual understanding of recent critical perspectives on the novels.
- 11.5 enhanced knowledge of the writing careers and the publication history of the authors studied.
- 11.6 knowledge of the emerging field of 'year studies' as a new approach to the historical study of literary texts and their contexts.

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

- 12.1 apply the methods, techniques and terminology of close reading to a range of novels.
- 12.2 apply understandings of historical context to the interpretation of literary texts.
- 12.3 undertake self-directed research and critically evaluate secondary theoretical or historical perspectives in that research.
- 12.4 construct coherent, articulate and well-supported arguments both in oral presentations and written work.

Preliminary Reading

Wilkie Collins, *The Woman in White* (1860)
George Eliot, *The Mill on the Floss* (1860)
Elizabeth Gaskell, *Wives and Daughters* (1865)
Anthony Trollope, *Phineas Finn* (1869)

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EN708		Virginia Woolf				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Ryan Dr D

Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars plus excursions.

Method of Assessment

The module will be assessed on the basis of two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

Synopsis

This module examines the development of Virginia Woolf's writing across the span of her life. It explores Woolf's most important modernist texts alongside some of her lesser-known writings, and considers a range of literary forms she wrote in (novels, essays, short stories, auto/biography). As well as paying close attention to the distinct style of modernist literature, there will be consideration of various historical, cultural, philosophical, political and artistic contexts that influenced, and were influenced by, Woolf's writing. Students will be introduced to the key critical debates on Woolf, featuring discussion of topics as diverse as feminism, visual art, the everyday, war, sexuality, gender, class, empire, science, nature and animality. With Woolf as its central focus, this module therefore seeks to understand the lasting significance of modernist literature.

This module includes a trip to one or more of the following sites famously associated with Virginia Woolf's life and work: Monk's House (Woolf's home in East Sussex); Charleston (the home of Woolf's sister Vanessa Bell); Knole House (family home of Woolf's friend and lover, Vita Sackville-West); Bloomsbury (the area at the heart of Woolf's life and work in London)

Learning Outcomes

On successful completion of this module the student will be able to demonstrate:

11.1 Wide-ranging knowledge of Virginia Woolf's writing, including her novels, essays, short stories, and auto/biographical texts;

11.2 An ability to relate Woolf's writing to historical, cultural, philosophical, political and artistic contexts relevant to modernism;

11.3 Sophisticated analytic skills, including close textual analysis

11.4 A thorough understanding of critical approaches to Woolf's writing;

11.5 An understanding of Woolf's place in the wider context of modernist literature.

On successful completion of this module the student will be able to:

12.1 Apply sophisticated close reading techniques to a range of literary texts and genres and to make productive and complex comparisons between them;

12.2 Display strong presentation skills and an ability to actively participate in group discussions;

12.3 Show an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;

12.4 Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

Preliminary Reading

Virginia Woolf, *Jacob's Room* (1922)

Virginia Woolf, *To the Lighthouse* (1927)

Virginia Woolf, *Orlando* (1928)

Virginia Woolf, *A Room of One's Own* (1929)

Virginia Woolf, *The Waves* (1931)

Virginia Woolf, *Flush* (1933)

Virginia Woolf, *Between the Acts* (1941)

Virginia Woolf, selection of short stories, essays and autobiographical writings

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EN709	Animals, Humans, Writing					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Ryan Dr D

Contact Hours

30 contact hours over the term, consisting of ten 2-hour weekly seminars plus a further directed hour

Method of Assessment

The module will be assessed on the basis of two essays of 2500 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from a seminar performance mark.

Synopsis

What is the relationship between 'animal' and 'human', and how is this explored through writing? This module seeks to examine creaturely relations by focusing on literature from the 18th century up to the present, alongside key theoretical and contextual material that engages with questions concerning animality and humanity. We will focus on how writers imagine distinct animal worlds as well as how they understand the role of animals in human cultures. A range of novels, short stories and poems will raise questions about how we look at, think with, and try to give voice to animals, and topics covered will include 'Becoming Animal', 'Listening to Animals', 'Touching Animals' and 'Tasting Animals'. Students taking this module will gain a firm grounding in the diverse critical field known as 'animal studies', whilst also considering the broader cultural, philosophical and ethical implications of how we think about the relationship between humans and animals.

Learning Outcomes

On successful completion of this module the student will have demonstrated:

- 11.1 in-depth knowledge of representations of animals in literature across different periods (from the 18th century to the present).
- 11.2 an ability to compare representations of animals in different genres, including novels, short stories and poetry.
- 11.3 an ability to relate writing about animals to broader historical, cultural, philosophical, and political contexts.
- 11.4 sophisticated analytic skills, including close textual analysis;
- 11.5 a thorough understanding of critical approaches to animals in literature.

On successful completion of this module the student will have:

- 12.1 applied sophisticated close reading techniques to a range of literary texts and genres and made productive and complex comparisons between them;
- 12.2 displayed strong presentation skills and an ability to actively participate in group discussions;
- 12.3 showed an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives making use of appropriate scholarly sources;
- 12.4 framed and identified appropriate research questions and to construct original, clear and well-substantiated arguments.

Preliminary Reading

Jonathan Swift, *Gulliver's Travels* (1726)
William Cowper, Robert Burns, selected animal poems (1783-5)
John Clare, poems on birds and other animals (1835-56)
Rudyard Kipling, *The Jungle Book* (1894)
H. G. Wells, *The Island of Doctor Moreau* (1896)
Jack London, *The Call of the Wild* (1903)
D. H. Lawrence, *Birds, Beasts and Flowers; Poems* (1923)
Djuna Barnes, *Nightwood* (1936)
Katherine Mansfield, Virginia Woolf, Elizabeth Bowen, selected stories (1919-39)
J. M. Coetzee, *Disgrace* (1999) and *The Lives of Animals* (1999)
Jonathan Safran Foer, *Eating Animals* (2009)

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EN710		Victorian Aestheticism and Decadence				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Lyons Dr S

Contact Hours

This course will be taught by weekly two-hour seminars plus a further directed hour.

Method of Assessment

Students will be assessed on the basis of two pieces of written work of 2500 words each (worth 45% each). They will also be expected to make substantial contributions to seminars and will receive a mark (worth 10%) for their contribution.

Synopsis

This module is an intensive study of aesthetic and decadent literature in late Victorian Britain. We will explore some of the key literary and critical works that popularised the concept of the 'aesthetic' and the ideal of the aesthetic life, and examine how and why 'art for art's sake' and 'decadence' came to be understood as the watchwords of a countercultural movement. The module also takes in along its way some of the manifestos, scandals, satires, and controversies that made aestheticism and decadence vivid in the public imagination, such as the 'Fleshly School of Poetry' controversy, the notorious periodical *The Yellow Book*, and the three trials of Oscar Wilde. This module pays particular attention to the relationship between the literary and visual arts, and aims to help students gain a sophisticated understanding of the intellectual and imaginative stakes of Victorian aestheticism and decadence, as well as of the social and material contexts from which a 'cult of beauty' arose in late Victorian Britain. We will consider the ways in which Aestheticism and Decadence look backward to Romanticism and forward to Modernism; how they became a means of imagining alternative sexualities, identities, and lifestyles; and how they clarify (or falsify) the relations between art, ethics, and politics.

Learning Outcomes

- 11.1 developed a sophisticated understanding of the key themes, styles, and theoretical foundations of Victorian aestheticism and decadence, including their status as transitional stages between Romanticism and Modernism; their preoccupations with formal beauty, standards of taste, ideals of self-cultivation, and the relationship between the visual and literary arts; and their engagements with (and disengagements from) political and religious questions;
- 11.2 acquired a critical awareness of the social and cultural contexts of Victorian aestheticism and decadence, particularly the scandals and controversies that marked their receptions, their diffusion into popular culture, and their status as counter-cultural movements associated with alternative sexualities, cosmopolitanism, and individualism;
- 11.3 gained the historical knowledge and conceptual tools to reflect critically upon the category of the 'aesthetic' and its implications for their study of literature and their broader engagements with art and culture;
- 11.4 acquired knowledge and appreciation of Victorian literature beyond canonical novels, and enhanced their skills in analysing a diverse range of texts including poetry, short stories, and critical and philosophical prose;
- 11.5 developed their capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural dimensions of Victorian aestheticism and decadence.

On successful completion of this module the student will have:

- 12.1 developed their ability to synthesise complex information with precision and subtlety;
- 12.2 developed their ability to comprehend, analyse, and interrogate a variety of texts and assess the value of diverse critical approaches and ideas;
- 12.3 improved their fluency and confidence in oral communication;
- 12.4 improved their capacity to mount complex arguments lucidly and persuasively in both spoken and written contexts;
- 12.5 developed their capacity to carry out independent research.

Preliminary Reading

- Marie Corelli, *Wormwood: A Drama of Paris* (1890)
- Henry James, *A Portrait of a Lady* (1881).
- Vernon Lee (Violet Paget), *Hauntings and Other Fantastic Tales* (1890).
- William Morris, *News From Nowhere* (1890).
- Walter Pater, *Studies in the History of the Renaissance* (1873).
- Algernon Charles Swinburne, *Poems and Ballads* (1866).
- Oscar Wilde, *The Picture of Dorian Gray* (1890).