

| EN507 Narrative Theory and Practice |            |         |       |               |                 |                |
|-------------------------------------|------------|---------|-------|---------------|-----------------|----------------|
| Version                             | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor       |
| 1                                   | Canterbury | Autumn  | I     | 30 (15)       | 100% Coursework | Flusfeder Mr D |

**Contact Hours**

Total contact hours: 30  
 Total private study hours: 270  
 Total module study hours: 300

**Department Checked**

14.2.19

**Learning Outcomes**

The intended subject specific learning outcomes.  
 On successfully completing the module students will be able to:

1. Demonstrate a complex understanding of the conventions of narrative.
2. Be familiar with classical and contemporary terminology in relation to theories of narrative.
3. Identify different modes of narration and different types of narrator.
4. Confidently discuss, and make connections between, the structures and themes of different examples of narrative.
5. Apply the principles of narrative theory to the composition of their own creative work.
6. Apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme).

The intended generic learning outcomes.  
 On successfully completing the module students will be able to:

1. Demonstrate their communication skills, particularly in responding to others' work in the context of the workshop.
2. Demonstrate their independence in critical and creative thought.
3. Make use of a range of critical and creative vocabulary and broaden their conceptual framework.
4. Demonstrate sophisticated critical and creative writing skills.

**Method of Assessment**

100% Coursework:

Plot synopsis (2,000 words) (25%)  
 Work of original fiction (4,500 words) (65%)  
 Seminar and workshop contribution (10%)

**Preliminary Reading**

Course booklet containing extracts from texts from twentieth century and contemporary fiction  
 Aristotle, Poetics, (Oxford: OUP, 2013)  
 Homer The Odyssey, (London: Penguin, 2003)  
 Homes, A.M. Things You Should Know (London: Granta, 2004)  
 Shakespeare Hamlet, (London: Penguin 2005)  
 Thomas, Scarlett, Monkeys with Typewriters (London: Canongate 2012)

**Restrictions**

Not available as Wild

**Synopsis**

This module will introduce key concepts and ideas in theories of narrative, and will provide students with the critical and creative tools they need to construct and understand complex narratives — as writers and critics. Taking as a starting point classic, influential texts, such as Hamlet, Cinderella, and the Odyssey, students will be encouraged to consider how and why stories are written. They will learn how to identify masterplots, recurring structures, heroes, heroines, quests, transformations and other elements of narrative, and to discuss and consider their importance to storytelling today. This module will ultimately encourage students to consider the ways in which reading leads to writing, and to what extent original, contemporary storytelling must always refer to other texts, stories and structures from the past and present.

Seminars will be based around discussion of the works on the reading list and will also include practical writing and reading activities. Students will learn the basics of prose writing, including how to work with voice, tense, register and different types of narrator. They will also focus intensively on narrative structure and experiment with different types of plot, from the Aristotelian to the impressionistic, experimental and postmodern, and begin to consider how artistic and cultural contexts have a bearing on the ways that narrative is structured, read and written.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN580 Charles Dickens and Victorian England</b> |            |         |       |               |                             |               |
|--|------------|---------|-------|---------------|-----------------------------|---------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment                  | Convenor      |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework             | Waters Prof C |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 90% Project, 10% Coursework | Waters Prof C |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

7.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate an informed understanding of the diverse literary achievements of Charles Dickens and of the cross-fertilisation of literary genres in his work
2. distinguish between different modes of writing and develop critical approaches appropriate to each mode
3. demonstrate a deepened understanding of the culture of Victorian England,
4. demonstrate an ability to communicate the results of their critical reading, to argue a point of view with cogency and clarity, and to offer persuasive textual analyses in both written and oral forms of communication.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply the techniques and terminology of close reading to a range of novels
2. apply understanding of historical context to the interpretation of literary texts
3. undertake self-directed research and critically evaluate secondary theoretical and historical perspectives in that research
4. construct coherent, articulate and well-supported arguments both in oral presentations and written work.

### Method of Assessment

100% Coursework.

Two essays (3,000 words each) (90%)  
Seminar Performance (10%)

### Preliminary Reading

Dickens, Charles (1853), Bleak House  
Dickens, Charles (1843) A Christmas Carol  
Dickens, Charles (1850), David Copperfield  
Dickens, Charles (1861), Great Expectations  
Dickens, Charles (1841), The Old Curiosity Shop

### Restrictions

Not available as wild

### Synopsis \*

This module gives an opportunity for intensive study of one of the major novelists of Victorian England. There are many different views and interpretations of Dickens circulating in our culture. He has been dismissed as a writer of cosy sentimentality, celebrated as a radical critic of his age, and admired for his prodigious output and creative innovation.

Studying a selection of his fiction, we will consider a wide variety of interpretations, in the light of the most current literary criticism of Dickens's works. We will analyse Dickens's texts in terms of narrative method, genre, characterisation, imagery and book history and – in the process – we will examine how the novels respond to, or challenge, significant aspects of Victorian culture and society such as class, gender, family, nation, childhood, the city, empire, industrialisation, and modernity.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN583</b> |            | <b>Postcolonial Writing</b> |       |               |                             |            |
|--------------|------------|-----------------------------|-------|---------------|-----------------------------|------------|
| Version      | Campus     | Term(s)                     | Level | Credit (ECTS) | Assessment                  | Convenor   |
| 1            | Canterbury | Autumn                      | H     | 30 (15)       | 100% Coursework             | Ridda Dr M |
| 1            | Canterbury | Autumn                      | H     | 30 (15)       | 90% Project, 10% Coursework | Ridda Dr M |
| 1            | Canterbury | Spring                      | H     | 30 (15)       | 100% Coursework             |            |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

7.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

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

The intended generic learning outcomes.  
On successfully completing the module students will be able to demonstrate:

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.

### Method of Assessment

100% Coursework.

Two essays (3,000 words each) (90%)  
Seminar performance (10%)

### Preliminary Reading

Coetzee, J. M (2004). *Waiting for the Barbarians*. London: Vintage.  
Gordimer, Nadine (1974). *The Conservationist*. Oxford: Cape.  
Ondaatje, Michael (1992). *The English Patient*. London: Bloomsbury.  
Rhys, Jean (1968). *Wide Sargasso Sea*. Harmondsworth: Penguin.  
Rushdie, Salman (1982). *Midnight's Children*. London: Picador.  
Thiong'o, Ngugi wa (1968). *A Grain of Wheat*. London: Heinemann

### Restrictions

Not available as wild

### Synopsis \*

The module raises students' 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN586 Language and Place in Colonial and Postcolonial Poetry</b> |            |         |       |               |                             |          |
|---|------------|---------|-------|---------------|-----------------------------|----------|
| 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             |          |
| 1   | Canterbury | Spring  | H     | 30 (15)       | 90% Project, 10% Coursework |          |

### Contact Hours

1 hour lecture and 2 hour seminar per week

### 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.

### Method of Assessment

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

### 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

### Synopsis \*

This module will focus on a comparative study of twentieth-century poets writing in English from formerly colonised regions (Ireland, Caribbean, India). 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN588 Innovation and Experiment in New York, 1945-2015</b> |            |         |       |               |                 |              |
|---|------------|---------|-------|---------------|-----------------|--------------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor     |
| 3   | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework | Hickman Dr B |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

7.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate 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;
2. Relate the literature of the period to historical, cultural, philosophical, political and artistic contexts relevant to the American avant-garde;
3. Utilise sophisticated analytic skills, including close textual analysis
4. Demonstrate a thorough understanding of critical and theoretical work informing and reflecting on avant-garde work of the post-war period;
5. Demonstrate an understanding of the American avant-garde's relation to the wider contexts of Modernist and Postmodernist aesthetic experiment.
6. Relate avant-garde and post-avant-garde literary work to developments in other contemporary art forms.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply sophisticated close reading techniques to a range of literary texts and genres and to make productive and complex comparisons between them;
- 2 Display strong presentation skills and an ability to actively participate in group discussions;
- 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;
- 4 Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments

### Method of Assessment

100% Coursework.

Two essays (3,000 words each) (90%)  
Seminar Performance (10%)

### Preliminary Reading

Burroughs, W. (1959) *Naked Lunch*, London: Penguin  
Cage, J. (1961) *Silence: Lectures and Writings*. London: Marion Boyars  
Ford, M. (2004) *The New York Poets: An Anthology*. Manchester: Carcanet  
Sontag, S. (1983) *A Susan Sontag Reader*. London: Penguin  
Epstein, A. (2009) *Beautiful Enemies: Friendship and Postwar American Poetry*, Oxford: Oxford University Press  
Nelson, M. (2007) *Women, the New York School, and Other True Abstractions*, Iowa City: University of Iowa Press  
Hickman, B. (2012) *John Ashbery and English Poetry*. Edinburgh: Edinburgh University Press  
Shaw, L. (2006) *Frank O'Hara: The Poetics of Coterie*. Iowa City: University of Iowa Press

### Restrictions

Not available as wild

### Synopsis <span style =

The module is structured around poetry and fiction produced in New York since the Second World War. The emphasis is on 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, early Punk and on to post-modern fiction. Writers to be studied will include John Cage, Barbara Guest, William Burroughs, John Ashbery and Patti Smith.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN593</b> |            | <b>English Dissertation</b> |       |               |                                      |                 |
|--------------|------------|-----------------------------|-------|---------------|--------------------------------------|-----------------|
| Version      | Campus     | Term(s)                     | Level | Credit (ECTS) | Assessment                           | Convenor        |
| 2            | Canterbury | Autumn                      | H     | 30 (15)       | 100% Coursework                      | Abu-Manneh Dr B |
| 2            | Canterbury | Autumn                      | H     | 30 (15)       | 100% Project with Pass/Fail Elements | Abu-Manneh Dr B |

### Availability

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

### Contact Hours

11 hours (to be confirmed) over the term in which the module runs, including group workshops and one-to-one supervisions

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of research methods in appropriate areas of literature, criticism and theory, including: identifying research questions, compiling a convincing bibliography and using appropriate reading strategies;
2. Demonstrate systematic knowledge of some key critical ideas in their chosen topic area;
3. Demonstrate independent critical thinking;
4. Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Formulate research questions and hypotheses of their own in dialogue with other writers and critics;
2. Interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others;
3. Use appropriate technology to retrieve, analyse, and present information;
4. Construct arguments with regard to the intellectual contexts related to their chosen topic;
5. Understand how to use constructive informal feedback from their supervisor and assess their own progress, so as to enhance performance and personal skills;
6. Work in a self-motivated and independent fashion; and to manage time and workload in order to meet personal targets and imposed deadlines.

### Method of Assessment

100% Coursework: Students will be assessed by an annotated bibliography (summative pass/fail component) and a dissertation of 8000 words (inclusive of footnotes but NOT of bibliography).

### Preliminary Reading

To be negotiated by individual dissertation students with their assigned supervisor.

### Restrictions

There is an application process for this module, which takes place before Online Module Registration. Deadline TBC.

Students may take either EN593 or EN594 but not both

Neither EN593 or EN594 is available as wild

### Synopsis \*

This module enables students to devise a research project on a literary topic of their own choosing (subject to the availability of an appropriate supervisor and the viability of the student's proposal, which must be submitted by the specified deadline in the spring term of Stage 2). It is an opportunity for students to formulate their own critical questions and to explore in greater depth an area of literary studies that appeals strongly to them. Students receive a series of group workshops and one-to-one supervisions to guide them in the development of their research skills and in the planning of an extended piece of critical writing. The project must be clearly distinct from work the student has submitted for previous modules, and should reflect the fact that the student has undertaken work equivalent to that demanded by a Special Module. Students will be expected to demonstrate a wide-ranging knowledge of the chosen topic and to situate their own argument in relation to relevant critical debates.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN594</b> |            | <b>English Dissertation</b> |       |               |                                      |                 |
|--------------|------------|-----------------------------|-------|---------------|--------------------------------------|-----------------|
| Version      | Campus     | Term(s)                     | Level | Credit (ECTS) | Assessment                           | Convenor        |
| 2            | Canterbury | Spring                      | H     | 30 (15)       | 100% Coursework                      | Abu-Manneh Dr B |
| 2            | Canterbury | Spring                      | H     | 30 (15)       | 100% Project with Pass/Fail Elements | Abu-Manneh Dr B |

### Availability

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

### Contact Hours

11 hours (to be confirmed) over the term in which the module runs, including group workshops and one-to-one supervisions

### Department Checked

7.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of research methods in appropriate areas of literature, criticism and theory, including: identifying research questions, compiling a convincing bibliography and using appropriate reading strategies;
2. Demonstrate systematic knowledge of some key critical ideas in their chosen topic area;
3. Demonstrate independent critical thinking;
4. Demonstrate an ability to deepen and extend their thinking by prolonged focus on their chosen topic and developing their critical writing at length.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Formulate research questions and hypotheses of their own in dialogue with other writers and critics;
2. Interpret arguments, marshal information from published sources, interpret materials from archives, critically evaluate own research and that of others;
- 3 Use appropriate technology to retrieve, analyse, and present information;
4. Construct arguments with regard to the intellectual contexts related to their chosen topic;
5. Understand how to use constructive informal feedback from their supervisor and assess their own progress, so as to enhance performance and personal skills;
6. Work in a self-motivated and independent fashion; and to manage time and workload in order to meet personal targets and imposed deadlines.

### Method of Assessment

100% Coursework: Students will be assessed by an annotated bibliography (summative pass/fail component) and a dissertation of 8000 words (inclusive of footnotes but NOT of bibliography).

### Preliminary Reading

To be negotiated by individual dissertation students with their assigned supervisor.

### Restrictions

There is an application process for this module, which takes place before Online Module Registration. Deadline TBC.

Students may take either EN593 or EN594 but not both.

Neither EN593 or EN594 is available as wild

### Synopsis \*

This module enables students to devise a research project on a literary topic of their own choosing (subject to the availability of an appropriate supervisor and the viability of the student's proposal, which must be submitted by the specified deadline in the spring term of Stage 2). It is an opportunity for students to formulate their own critical questions and to explore in greater depth an area of literary studies that appeals strongly to them. Students receive a series of group workshops and one-to-one supervisions to guide them in the development of their research skills and in the planning of an extended piece of critical writing. The project must be clearly distinct from work the student has submitted for previous modules, and should reflect the fact that the student has undertaken work equivalent to that demanded by a Special Module. Students will be expected to demonstrate a wide-ranging knowledge of the chosen topic and to situate their own argument in relation to relevant critical debates.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN604</b> |            | <b>The Unknown: Reading and Writing</b> |       |               |                 |             |
|--------------|------------|---|-------|---------------|-----------------|-------------|
| 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 | Wiffen Dr D |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

22.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate wide-ranging knowledge of writings about the unknown;
2. demonstrate an ability to relate the unknown to various forms of knowledge;
3. demonstrate sophisticated analytic skills, including close textual analysis;
4. demonstrate a thorough understanding of critical and creative approaches to writing;
5. demonstrate an understanding of some of creative criticism's effects in the wider context of literature, criticism and theory
6. demonstrate a capacity for creative and inventive use of language

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

### Method of Assessment

100% Coursework+

Two pieces of writing (either a single piece of creative criticism, or a creative piece with a critical introduction of not less than 1000 words) of 3000 words each (45% for each piece)

Seminar performance (10%)

### Preliminary Reading

Dyer, G. (2012), 'Hotel Oblivion' from *Yoga for People Who Can't Be Bothered to Do It*. Canongate. Edinburgh.

Smith, A. (2016), 'The Detainee's Tale' (2016) from *Refugee Tales*. ed. David Herd and Anna Pincus. Comma Press. Kent.

Cixous H. [2003], (2013) 'A Refugee' from *The Animal Question in Deconstruction*, ed. Lynn Turner. Edinburgh University Press. Edinburgh.

Bennett, A. and N. Royle (2016) 'Creative Writing' from *An Introduction to Literature, Literature, Criticism and Theory*. Routledge. London.

Derrida, J. [1988] "'Che cos'è la poesia?'" ["What is poetry?"] from *Between the Blinds: A Derrida Reader*, ed. Peggy Kamuf. Columbia University Press. New York.

### Restrictions

Not available as wild

### Synopsis <span style =

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 read a variety of important literary and critical texts published over the last 200 years – mostly in the last 50 years. You will be asked 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN632 Reading and Writing The Innovative Contemporary Novel</b> |            |         |       |               |                 |                |
|--|------------|---------|-------|---------------|-----------------|----------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor       |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Sackville Ms A |
| 1  | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |                |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Read and respond to a range of innovative contemporary novels.
- 2 Develop their capacity for close reading and critical analysis and apply these skills to their reading of contemporary novels.
- 3 Make connections between contemporary critical analysis and creative writing practice.
- 4 Identify and critically evaluate particular innovative techniques found in contemporary novels.
- 5 Understand how innovative techniques can be applied in creative writing practice.
- 6 Develop an awareness of the structure of the novel from the point of view of the practising creative writer.
- 7 Reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
- 8 Confidently apply advanced writing techniques within their work (e.g. creating extended metaphors, experimenting with non-linear narratives and sustaining themes)
- 9 Plan and execute the beginning of a sustained piece of creative writing.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 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.

### Method of Assessment

100% coursework:

Seminar Participation (10%)  
Critical Outline of 1,500 words (25%)  
Opening Chapters of Novel & Synopsis, 4,500 words (65%)

### Preliminary Reading

Porter, M. (2015) *Grief is the Thing With Feathers* London: Faber  
McBride, E. (2014) *A Girl is a Half-Formed Thing* London: Faber  
Wallace, D. F. (1998) *Brief Interviews with Hideous Men* New York: Doubleday  
Barthes, R (1993) *Image, Music, Text* London: Fontana  
Waugh, P. (1984) *Metafiction: The Theory and Practice of Self-Conscious Fiction* London: Routledge  
Prince, G (1987) *A Dictionary of Narratology* Lincoln: University of Nebraska Press

### Restrictions

Not available as wild

### Synopsis **<span style = "color:red;">\***</span>

This module will investigate the theory and practice of innovation in the contemporary novel. 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 incorporate innovative devices. The module will prompt students to think about the boundaries and limits of fiction and the novel, reading a series of innovative and genre-defying texts including *Grief is the Thing With Feathers* by Max Porter, *A Girl is a Half-Formed Thing* by Eimear McBride, and *Brief Interviews with Hideous Men* by David Foster Wallace. Via other texts on the reading list, students will also consider concepts such as 'metafiction' and 'postmodernism' and interrogate the usefulness of such terms. Other innovative techniques will also be assessed, for example the metafictional use of implausibility (Coe, Ballard) and the existence of 'real' texts within fictional texts (Barker and others).

In the second half of the term the focus will shift as students begin 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. We will also consider the structural choices made by novelists, and compare various methods of putting a text together (David Mitchell, Lucy Ellmann, Paul Auster). We will conclude by considering possible directions in which innovation may develop, and whether such techniques are still useful or relevant for the practising writer today.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN633 Bodies of Evidence: Reading The Body In Eighteenth Century Literature</b> |            |         |       |               |                 |                 |
|--|------------|---------|-------|---------------|-----------------|-----------------|
| 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

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

22.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- 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.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- 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

### Method of Assessment

100% Coursework:

Two 3000 word essays (45% each)  
Seminar performance (10%)

### Preliminary Reading

Batchelor, J. (2005). *Dress, Distress and Desire: Reading the Body in Eighteenth-Century Literature*. Basingstoke: Palgrave Macmillan.

Foucault, M. (1978), *The History of Sexuality: Volume 1 An Introduction*, trans. Robert Hurley. Harmondsworth: Penguin.

McMaster, J. (2003). *Reading the Body in the Eighteenth-Century Novel*. Basingstoke: Macmillan.

Richardson, S. (2002). *Pamela*, Harmondsworth: Penguin

Scott, S. (1995). *Millenium Hall*. Peterborough: Broadview.

Stallybrass, P, and A. White (1986). *The Politics and Poetics of Transgression*. New York: Cornell University Press.

Sterne, L. (2003). *Tristram Shandy*. Harmondsworth: Penguin,

### Restrictions

Not available as wild

### Synopsis **<span style = "color:red;">\***

This module explores the eighteenth century fascination with bodies and the truths (or lies) bodies were supposed to reveal. Our focus will be 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. Efforts to regulate the body (particularly the female, plebeian and racialised body) became the focus of many reformers and philanthropists in the period who sought to recuperate the productive (and reproductive) labour of idle or transgressive bodies to serve the nation's moral and financial economies. Other writers, however, emphasised the body's potential to work against social and cultural norms, focusing on events such as the masquerade, in which women dressed as men and aristocrat's as chimney sweeps.

Through the course of this module we will examine a range of literary representations of the body which seek both the control the body and to celebrate its disruptive potential. We will read texts from a variety of genres including medical literature, misogynist satire, sentimental novels, popular fiction, travel writing and pornography. Primary texts will be read alongside recent critical work by Thomas Lacquer, Michel Foucault, Roy Porter, and Peter Stallybrass and Allon 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 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

### Contact Hours

10 x 3-hour seminars

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Think critically about migration and immigration
- Think historically about migration, immigration, and the postcolonial
- Compare texts from different geographic locations
- Connect historical processes to literary texts

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- application of the skills needed for academic study and enquiry
- 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
- the ability to frame oral criticism of creative work sensitively and constructively and to digest it to good effect
- develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- enhance confidence in the efficient presentation of ideas designed to stimulate critical debate
- competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- 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

In addition, students taking the module by dissertation will be able to:  
marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation

### Method of Assessment

This module can be taken by standard coursework route or by dissertation. NB: students can only take ONE MODULE by dissertation in stage 3.

Module by standard coursework:

100% coursework: seminar performance (10%), two 3000-word essays (45% each).

Module by dissertation:

Assessment will be in the form of:

- 1) a 500-word dissertation proposal (formative assessment and non-marked)
- 2) a dissertation of 6000 words (90%)
- 3) seminar performance mark (in accordance with the criteria published in the School of English Undergraduate Handbook (10%))

### Preliminary Reading

Collins, M. (1988; 2011) *Angel*. Leeds: Peepal Tree  
Djebar, A. (2006) *Children of the New World: A Novel of the Algerian War*. New York: The Feminist Press  
Gurnah, Abdulrazak (1994) *Paradise*. London: Bloomsbury.  
Lindqvist, S. (2012) *Saharan Journey*. Oxford: Granta Books.  
Mahfouz, N. (1945; 2008) *Cairo Modern*. New York: Anchor.

### Restrictions

Not available as wild

### Synopsis \*

This module explores places and journeys shaped by key modern historical processes: migration, travel, immigration, dispossession, colonial conquest, and post-colonial independence. From immigrant arrival and dislocation to national journeys and political fantasy, the course explores connections between journeys, locations, and literary production. The main objective is to think about places and journeys as sites and processes of negotiation and contradiction, convergence and discord, clash and reconciliation. Specific locations include: London, East Africa, and the Caribbean. Writers and texts include: Merle Collins (*Angel*), Naguib Mahfouz (*Cairo Modern*), Jean Rhys (*Voyage in the Dark*), and Sam Selvon (*The Lonely Londoners*).

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN657 The Brontes in Context</b> |            |         |       |               |                 |               |
|-------------------------------------|------------|---------|-------|---------------|-----------------|---------------|
| Version                             | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor      |
| 1                                   | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework | Waters Prof C |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

22.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an informed understanding of the diverse literary achievements of the Brontë sisters;
2. demonstrate a knowledge of some of the major issues involved in debates about gender and the 'Woman question' in Victorian literature and culture;
3. demonstrate a critical awareness of the complex ways in which the Brontës' literary texts engage with their cultural contexts;
4. demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each;
5. demonstrate an understanding of the processes involved in the Brontë myth;
6. demonstrate broader and deeper understanding of the relationship between this literature and the age in which it was produced;
7. reflect upon how authors are made popular by subsequent cultural transformations and explore the implications of such myth-making.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply the skills needed for academic study and enquiry;
2. 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;
3. frame oral criticism of creative work sensitively and constructively and to digest it to good effect;
4. develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency;
5. enhance confidence in the efficient presentation of ideas designed to stimulate critical debate;
6. demonstrate competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work;
7. demonstrate enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills;
8. understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives.

### Method of Assessment

100% Coursework:

Two 3000-word essays (45% each)  
Seminar performance (10%)

### Preliminary Reading

Brontë, Charlotte, (1847) *Jane Eyre*  
Brontë, Charlotte, (1853) *Villette*  
Brontë, Anne, (1848) *The Tenant of Wildfell Hall*  
Brontë, Anne, (1847) *Agnes Grey*  
Brontë, Emily, (1847) *Wuthering Heights and Poems*  
Gaskell, Elizabeth, (1857) *The Life of Charlotte Brontë*

### Restrictions

Not available as wild

### 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 some 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN658</b> |            | <b>American Crime Fiction</b> |       |               |                 |             |
|--------------|------------|-------------------------------|-------|---------------|-----------------|-------------|
| Version      | Campus     | Term(s)                       | Level | Credit (ECTS) | Assessment      | Convenor    |
| 1            | Canterbury | Autumn                        | H     | 30 (15)       | 100% Coursework | Norman Dr W |
| 1            | Canterbury | Spring                        | H     | 30 (15)       | 100% Coursework |             |

### Contact Hours

Total contact hours: 30 hours

Total private study hours: 270 hours

Total module study hours: 300 hours

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 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 abilities to carry out independent research
- 5 develop their presentational skills

### Method of Assessment

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

### Preliminary Reading

Primary Reading

Poe, Edgar Allen, (2000). *Tales of Mystery and Imagination* (London: Wordsworth)  
Greene, Anna Katharine, (2010). *The Leavenworth Case* (London: Penguin)  
Pronzini, Bill and Adrian, J. ed., (1997). *Hardboiled: An Anthology of American Crime Stories* (Oxford: Oxford University Press)  
Chandler, Raymond, (2010). *The Little Sister* (London: Penguin)  
Himes, Chester, (2011). *The Real Cool Killers* (London: Penguin)  
Highsmith, Patricia, (1999). *The Talented Mr Ripley* (London: Vintage)  
Ellroy, James, (2011). *The Black Dahlia* (London: Windmill)  
Locke, Attica, (2010). *Black Water Rising* (London: Serpent's Tale)

Secondary Reading:

Kennedy, Liam, and Shapiro, Steven, eds. (2012). *The Wire: Race, Class and Genre* (Michigan: University of Michigan Press)  
McCann, Sean. (2001). *Gumshoe America: Hard Boiled Crime Fiction and the Rise and Fall of New Deal Liberalism* (Durham: Duke University Press).  
Moretti, Franco. (2005). *Signs Taken for Wonders: On the Sociology of Literary Forms* (London: Verso)  
Naremore, James. (2008). *More Than Night: Film Noir in its Contexts* (Berkeley: University of California Press).  
Smith, Erin. (2000). *Hard-Boiled: Working-Class Readers and Pulp Magazines* (Philadelphia: Temple University Press).  
Todorov, Tzvetan, (2013). "The Typology of Detective Fiction," *Modern Criticism and Theory: A Reader*, ed. Lodge, David and Wood, Nigel, 3rd ed. (London: Routledge), 225-232.

### Restrictions

Not available as wild

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Synopsis \*

This module explores the history and practice of crime fiction in the United States from Edgar Allan Poe in the 1840s through to the present day. Crime fiction will be understood broadly to encompass a range of generic categories such as detective, hardboiled and police procedural novels and stories. Attention will also be paid to developments in cinema and television which parallel those in fiction, such as film noir and the contemporary cop series. Strong emphasis will be placed on historically informed reading and students will be encouraged to relate the close analysis of texts to shifts in narrative form as well as the establishment and transgression of generic conventions.

The study of American crime fiction reaches directly into the heart of many of the key concerns of undergraduate English. Questions about the distinctions between high and low culture, the seductiveness of particular narrative forms, and dialectic relations between literary and social history will all be addressed. Students will have the opportunity to read crime fiction alongside elements of Marxist, narrative and genre theory. Eventually they will be able to consider how crime fiction has evolved in its engagement with questions of race, gender and sexuality in the United States, from the construction of white masculinity in the hardboiled genre to the policing of black communities in the neoliberal city.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN659 Contemporary Irish Writing</b> |            |         |       |               |                 |          |
|---|------------|---------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. develop their ability 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 abilities to carry out independent research
5. develop their presentational skills

### Method of Assessment

100% Coursework:  
Two 3000-word essays (45% each)  
Seminar Performance (10%)

### Preliminary Reading

Eavan BOLAND, 'Outside History' (1990)  
Emma DONOGHUE, 'Room' (2010);  
Louise O'NEILL, 'Asking For It' (2015)  
Oona FRAWLEY, 'Flight' (2014)  
Brian FRIEL, 'Translations' (1980)  
Seamus HEANEY, 'North' (1975)

### Restrictions

Not available as wild

### Synopsis \*

Much Irish writing in the 20th and 21st centuries has been torn between tradition and innovation, between the need to define a national identity in opposition to Britain and the desire to transcend national boundaries and embrace a cosmopolitan modernity. With four nobel laureates in the 20th century (Yeats, Shaw, Beckett, Heaney), modern Irish literature has gained international recognition. In recent years, Irish Literature has undergone surprising changes in theme and content, moving from the insularity of parochialism to the emergence of the 'Global Irish novel'. The charting of this development will provide an important framework for the discussion in this module of recurrent issues in Irish writing, such as history, cultural memory, violence and society, queer sexualities and gender relations, national and cultural identities, and the negotiation of what the historian Roy Foster has called the 'varieties of Irishness'. The module will consider a broad variety of Irish writing from 1975 to 2014: sampling significant developments in poetry, drama and prose.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN660 Writing Lives in Early Modern England: Diaries, Letters and Secret Self</b> |            |         |       |               |                 |          |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor |
| 2  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework |          |
| 2  | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |          |

### Contact Hours

10 x weekly two-hour seminars and 10 weekly 1-hour workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Read and respond to a variety of genres of early modern life writing.
- Explore the relationship between writing and identity in the early modern period.
- Read the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts.
- Apply and interrogate critical and theoretical strategies appropriate to the study of early modern texts.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Be able to respond to and initiate group discussion of issues raised, based on precise reference to text and context;
- Analyse texts critically and make comparisons across a range of reading;
- 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.

In addition, students taking the module by dissertation will be able to:

- marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation

### Method of Assessment

This module can be taken by standard coursework route or by dissertation. NB: students can only take ONE MODULE by dissertation in stage 3.

Module by standard coursework:

100% Coursework:

- 1) shorter exercise of 2000 words, producing an imitation early modern biography (30%)
- 2) extended essay 4,000 words (60%)
- 3) seminar performance (10%),

Module by dissertation:

Assessment will be in the form of:

- 1) a 500-word dissertation proposal (formative assessment and non-marked)
- 2) a dissertation of 6000 words (90%)
- 3) seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

### 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)

### Restrictions

Not available as wild

### Synopsis \*

This module introduces students to the variety of sources which are available for exploring early modern life writing. In a period described as 'early modern' partly because of its perceived development away from medieval notions of identity and towards a properly modern subjectivity, this module offers students an opportunity to explore a theoretical concept through its manifestations in literary and material form. Studying better- against less well-known texts (e.g. Hamlet, Anne Clifford's Diary; early modern wills), and 'literary' works alongside more pragmatic writings, the module will consider such questions as the nature of writing; the status of individuality; the forms which identity might take; and the intended audience for such works in this period. Exploring the nature of early modern private lives, it will examine their key influences, such as literacy, gender and spiritual identity.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN661</b> |            | <b>The Stranger</b> |       |               |                 |               |
|--------------|------------|---------------------|-------|---------------|-----------------|---------------|
| 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 | Padamsee Dr A |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific 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.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

### Method of Assessment

100% Coursework:

Two essays of 3000 words each (45% each)  
Seminar performance (10%)

### Preliminary Reading

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

### Restrictions

Not available as wild

### Synopsis <span style =

This module explores the intersections between nation, narration and globalisation in the twentieth and twenty-first century novel. It will focus this exploration through textual representations of 'the stranger', a figure theorised since the beginning of the twentieth century as symptomatic of modernity in European cultures, and more recently by postcolonial critics as the paradigm through which the effects of globalisation are 'encountered' in contemporary 'multicultural' national and transnational spaces. Students will be encouraged to analyse the historical and conceptual relations between novel and nation and the particular ways in which the body of 'the stranger' has been reified through them. At the same time, they will be invited to consider 'the stranger' as a disorientating embodiment of distance and proximity, and to evaluate how this dynamic constructs and deconstructs the form and boundaries of the novel as a genre, and the surrounding familial, national and racial paradigms of belonging. Through discussions of the theoretical work of writers such as Georg Simmel, Freud, Fanon, Edward Said, Judith Butler, Zygmunt Bauman, and Homi Bhabha, students will be asked especially to consider the mutual effects of estrangement across gendered, racial, and colonial divides. The broad aims of the course are to problematise 'the stranger' as a literary means of orientating the individual and the nation; to situate the twentieth and twenty-first century novel as a symptomatic site for 'strange encounters'; and to understand the extent to which it poses 'strangeness' and 'homeliness' as inseparable, necessary and possible acts of narration.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN663</b> |            | <b>The Book Project</b> |       |               |                 |             |
|--------------|------------|-------------------------|-------|---------------|-----------------|-------------|
| 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 | Peddie Ms K |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Cost

There are some costs involved in the publication of your book, and an example of costs will be made available on the module's Moodle page.  
NB There is no reading list for this module, so costs may be offset by the fact that students will not be required to buy any texts.

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. demonstrate their capacity for close reading and critical analysis and applied these skills to their practice
2. identify, critically evaluate and interrogate particular literary techniques and publishing practices found in modern and contemporary poetry and prose and made use of them in their book publishing project
3. reflect on the wide range of stylistic practices open to the contemporary writer and develop an understanding of how these relate to their own practice
4. confidently apply advanced poetry and fiction techniques within their work
5. understand through practice the value of drafting, editing and publishing
6. plan and undertake a portfolio of poems or prose which demonstrates a developed sense of their relationship between their work and its audience

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

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

### Method of Assessment

100% Coursework:

Portfolio of 12-15 poems (totalling no fewer than 140 lines) or prose pieces of work totalling at least 6000 words (70%)  
Print-on-demand publication, to be presented at the end of term in the class book launch (20%)  
Seminar/workshop performance (10%)

### 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/>

### Restrictions

Not available as wild

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN664 Wrestling with Angels: Writing the Prose Poem</b> |            |         |       |               |                 |             |
|--|------------|---------|-------|---------------|-----------------|-------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor    |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Debney Ms P |
| 1  | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |             |

### Contact Hours

Total contact hours: 32  
Private study hours: 268  
Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

### Method of Assessment

100% Coursework:

Portfolio of 8-10 prose poems (60%)  
Critical appraisal of portfolio (1,500 words) (20%)  
Workshop/tutorial participation (10%)  
Seminar participation (10%)

### 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)  
Carrie ETTER - 'Imagined Sons' (Seren Books, 2014)

### Restrictions

Not available as wild

### Synopsis >\*

This module aims to extend the creative possibilities of students' writing through an exploration of the boundaries between prose and poetry in theory and in practice. The module will consist of an investigation of historical and contemporary models of prose poetry, alongside writing exercises. In addition, the module will provide development of students' own work via writing workshops and tutorials.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN667 Harlem to Hogan's Alley: Black Writing in North America</b> |            |         |       |               |                 |             |
|--|------------|---------|-------|---------------|-----------------|-------------|
| 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 | Hurley Dr C |

### Contact Hours

Total contact hours: 30  
 Private study hours: 270  
 Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
 On successfully completing the module students will be able to:

1. 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.
2. Demonstrate an understanding of the different historical and literary trajectories of African Americans in the US, Canada, and to a lesser degree, the Caribbean.
3. Interpret and apply a range of theoretical, aesthetic, and rhetorical concepts in African American and African Canadian writing.
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).
5. Structure nuanced arguments centred on the close relationship between aesthetics and politics in literature.

The intended generic learning outcomes.  
 On successfully completing the module students will be able to:

1. Apply close reading techniques to a range of literary texts and to make complex comparisons between them.
2. Demonstrate skills necessary for participating in group discussions and giving oral presentations.
3. Undertake self-directed research, and discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. Construct original, articulate and well-substantiated arguments.
5. Demonstrate 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.

### Method of Assessment

100% coursework:

Two 3000-word essays (45% each)  
 Seminar performance (10%)

### Preliminary Reading

Alain Locke, Ed. (1925) *The New Negro* (1925)  
 Zora Neale Hurston, (1937) *Their Eyes Were Watching God* (1937)  
 Toni Cade Bambara, (1972) *Gorilla My Love* (1972)  
 Toni Morrison, (1992) *Jazz* (1992)  
 Wayde Compton, (1999) *49th Parallel Psalm* (1999)  
 Claudia Rankine, (2014) *Citizen: An American Lyric* (2014).

### Restrictions

Not available as wild

### Synopsis \*

Beginning in Harlem in the 1920s and ending in Vancouver at the turn of the 21st century the module will follow a chronological and geographical route from South to North and East to West, exploring a diverse range of literary fiction and poetry that fuses urban black experience and a history of migration. Drawing on material from the US, Canada, and the Caribbean, we will spend time analysing the representation of black identity and experience, aesthetics, and the ethics/politics of literary production. Considering both the material conditions and intellectual challenges faced by different communities, we will examine a rich cultural matrix, from soulful rural folk culture to hard-edged urban cynicism, from the collage and blues aesthetics of the Harlem Renaissance, to the hip-hop vernacular of Vancouver's southwest side.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN668 Discovery Space: Theatres in Early Modern England</b> |            |         |       |               |                 |                 |
|--|------------|---------|-------|---------------|-----------------|-----------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor        |
| 2  | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework | Dustagheer Dr S |

### Contact Hours

Total Contact Hours: 30  
Independent Study Hours: 270  
Total Study Hours: 300

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

- 1 read and critically analyse a range of early modern drama
- 2 engage with complex issues of theatre history, including the modern phenomenon of reconstructed playhouses
- 3 critically situate their reading to developments in social, political and cultural history
- 4 explore in depth a range of theoretical and practical approaches to dramatic texts
- 5 think critically about contemporary performance of early modern plays
- 6 demonstrate ability to understand and evaluate early modern drama and performance
- 7 demonstrate and deploy critical thinking skills in conjunction with primary texts

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

- 1 apply the skills needed for academic study and enquiry in order to organise and present research findings
- 2 demonstrate developed powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- 3 demonstrate enhanced confidence in the efficient presentation of ideas designed to stimulate critical debate
- 4 assimilate and organise substantial quantities of complex information of diverse kinds
- 5 understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives
- 6 demonstrate research skills, including scholarly information retrieval skills; IT skills: word-processing, email communication, the ability to access electronic data.
- 7 develop and enhance communication skills in individual and group-based work

### Method of Assessment

Main assessment methods:

Research Report of 1,500 words (15%)  
Long Essay of 4,500 words (75%)  
Seminar Performance (10%)

### Preliminary Reading

Dillon, Janet, 'The Cambridge Introduction to Early English Theatre' (Cambridge University Press, 2006)  
Dutton, Richard, ed., 'The Oxford Handbook of Early Modern Theatre' (Oxford University Press, 2009)  
Gurr, Andrew, 'The Shakespearean Stage, 1574-1642', 4th ed. (Cambridge UP, 2009)  
Wickham, Glynne, Herbert Berry and William Ingram, eds., 'English Professional Theatre, 1530-1660' (Cambridge: Cambridge University Press, 2000)

### Restrictions

Not available as wild

### 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 phenomenon of the modern reconstructed playhouse 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN669 Marriage, Desire and Divorce in Early Modern Literature</b> |            |         |       |               |                 |          |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Cox Dr R |
| 1  | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |          |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. 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
2. Demonstrate a knowledge of some of the major issues involved in debates about marriage and its breakdown in early modern literature and culture
3. Demonstrate a nuanced understanding of the religious, political, legal and cultural contexts of marriage and divorce in the period
4. Demonstrate an understanding of the nature and significance of gender to early modern English society and culture.
5. Demonstrate a critical awareness of the complex ways in which texts engage with their cultural contexts
6. Demonstrate an ability to distinguish between different modes of writing and a developing capacity for critical analysis of each

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate application of the skills needed for academic study and enquiry
2. Synthesise information from a number of sources in order to gain a coherent understanding of theory and practice, and to synthesise material from a number of sources in a coherent creative whole
3. Frame oral criticism of diverse sources sensitively and constructively
4. Demonstrate powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
5. Show confidence in the efficient presentation of ideas designed to stimulate critical debate
6. Demonstrate competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
7. Demonstrate enhanced skills in collaborative intellectual or creative work, including more finely tuned listening and questioning skills
8. Understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

### Method of Assessment

100% coursework:

Essay of 4000 words (65%)  
Research report of 2000 words (25%)  
Seminar participation (10%)

### Preliminary Reading

More, Thomas, (1516) Utopia  
Shakespeare, William, (1594) The Taming of the Shrew / Othello  
Lanyer, Aemilia, (1611) Salve Deus Rex Judaeorum  
Speght, Rachel, (1617) A Mouzell for Melastomus  
Gouge, William, (1622) Of Domesticall Duties  
Milton, John, (1643) The Doctrine and Discipline of Divorce  
Anon. (1632) The Laws Resolution of Women's Rights  
Astell, Mary, (1703) Some Reflections Upon Marriage

### Restrictions

Not available as wild

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN671 Writing the Past: Approaches to the Historical Novel</b> |            |         |       |               |                 |          |
|---|------------|---------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

10 x two-hour seminars for mini-lectures, discussion, student presentations, group work and writing workshops, plus 10 additional hours for workshops and one-to-one tutorials

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

1. Read and respond to a range of contemporary historical fiction, developing their capacity for close reading and critical analysis and apply these skills to their reading of fiction.
2. Make connections between contemporary critical analysis and the writing of historical fiction.
3. 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, including the ways in which historical fiction might address and question the ways in which narratives are constructed, both thematically and formally.
4. Be able to respond creatively to critical questions and use creative writing as a means of critical enquiry.
5. Identify their own formal, stylistic and thematic approaches.
6. Develop their own method of research through a variety of approaches.
7. Be able to reflect on the wide range of narrative and descriptive choices open to the contemporary writer.
8. Be able to apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

### Method of Assessment

100% coursework: seminar performance (10%), 1,500-word critical outline (25%), 5,000-word Novel Opening and 1,000-word Synopsis (65%)

### Preliminary Reading

Mantel, Hilary, (Fourth Estate, 2009) *Wolf Hall*  
Spufford, Francis. (Faber & Faber, 2016) *Golden Hill*  
Ondaatje, Michael, (Bloomsbury, 2004) *Coming through Slaughter*  
Kang, Han, (Portobello, 2016) *Human Acts*

### Restrictions

Not available as wild

### 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 and forms; the boundaries between fictionalised history and invention; experimental form and voice; the ways in which the past is refigured in the present, and the ways in which the past might speak to the present. 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 and creative approach to independent research, using a variety of research methods and including a research trip 'in the field'.

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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN672 Reading Victorian Literature</b> |            |         |       |               |                          |               |
|---|------------|---------|-------|---------------|--------------------------|---------------|
| Version                                   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment               | Convenor      |
| 1   | Canterbury | Spring  | I     | 30 (15)       | 50% Coursework, 50% Exam | Waters Prof C |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate application of the skills needed for academic study and inquiry
2. 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
3. Frame oral criticism of diverse sources sensitively and incisively
4. Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
5. Demonstrate enhanced confidence in the presentation of ideas designed to stimulate critical debate
6. Understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

### Method of Assessment

50% coursework, 50% examination. 2,500 word close reading assignment (40%), 2,500 word essay (40%), seminar performance (20%);

Two Essays (2,500 words each) (40%)  
Seminar participation (10%)  
Exam 3 hours (50%)

### Preliminary Reading

Dickens, C. (2008) *Oliver Twist*. Oxford: Oxford University Press.  
Browning, R. (2006). 'Childe Roland to the Dark Tower Came.' In S. Greenblatt, et al (Eds.), *The Norton Anthology of English Literature: The Victorian Age*. New York: W. W. Norton & Company, Inc.  
Tennyson, A. (1855). 'Maud.' (in module reader)  
Rossetti, C. (2006). 'Goblin Market'. In S. Greenblatt, et al (Eds.), *The Norton Anthology of English Literature: The Victorian Age*. New York: W. W. Norton & Company, Inc.  
Eliot, G (2008). *Middlemarch*. Oxford: Oxford University Press.  
Stevenson, R. L. (2006). 'Strange Case of Dr Jekyll and Mr Hyde'. In S. Greenblatt, et al (Eds.), *The Norton Anthology of English Literature: The Victorian Age*. New York: W. W. Norton & Company, Inc.

### Restrictions

Not available as wild

### Synopsis <span style =

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

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN674 Contemporary Poetry: Tradition and Innovation</b> |            |         |       |               |                 |            |
|--|------------|---------|-------|---------------|-----------------|------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor   |
| 2  | Canterbury | Autumn  | I     | 30 (15)       | 100% Coursework | Perry Dr E |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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. Apply these developed skills to the reading of poetry produced by their classmates and by themselves.
6. Begin to identify their own formal, stylistic and thematic approaches.
7. Reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Apply sophisticated writing techniques to their own creative work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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.

### Method of Assessment

100% coursework:

Essay (1,500 words) (25%)  
Final Portfolio (120 lines of poetry) (65%)  
Seminar/ workshop participation (10%)

### Preliminary Reading

Attridge, D. (1995) *Poetic Rhythm: an introduction*. Cambridge: Cambridge University Press.  
Bugeja, M. (1994) *The Art and Craft of Poetry*, *Writer's Digest*.  
Greene, R. & Cushman, S. (2012) *The Princeton Encyclopedia of Poetry and Poetics*, New Jersey: Princeton University Press.  
Hollander, J (2001) *Rhyme's Reason: a guide to English Verses*, London: Yale University Press.  
Lehman, D. (2003) *Great American Prose Poems*. New York: Simon & Schuster.  
Muldoon, P. Sinclair, I. & Silva, H. (2012) Tom Chivers (ed.), *Adventures in Form: A Compendium of Poetic Forms, Rules and Constraints* London: Penned in the Margins.  
Sansom, P. (1993) *Writing Poems Northumberland*: Bloodaxe Books.  
Strand, M (2001) *The Making of a Poem: A Norton Anthology of Poetic Forms* New York: W.W. Norton.

### Restrictions

Not available as wild

### Synopsis \*

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

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN675 Declaring Independence: 19th Century US Literature</b> |            |         |       |               |                          |              |
|---|------------|---------|-------|---------------|--------------------------|--------------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment               | Convenor     |
| 1   | Canterbury | Autumn  | I     | 30 (15)       | 50% Coursework, 50% Exam | Caddell Dr J |
| 1   | Canterbury | Spring  | I     | 30 (15)       | 50% Coursework, 50% Exam |              |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an informed understanding of American literature of the 19th century across a number of genres and sub-genres.
- 2 Demonstrate knowledge of some of the major literary, cultural and historical issues that mattered to the writers of the period and that were specific to the development of American literature.
- 3 Demonstrate awareness of some recent developments in the critical understanding of American literature.
- 4 Demonstrate a developing sense of the different forms of writing in this period and a capacity to analyse them critically.

9. The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply the skills needed for academic study and inquiry
- 2 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
- 3 Frame oral criticism of diverse sources sensitively and incisively
- 4 Develop powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction
- 5 Enhance confidence in the presentation of ideas designed to stimulate critical debate
- 6 Understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives

### Method of Assessment

Examination (3 Hours) (50%)  
Close Reading Exercise (2,000 words) (20%)  
Essay (3,000 words) (20%)  
Seminar Contribution (10%)

### Preliminary Reading

Tyler, R (1787) *The Contrast* in Norton Anthology of American Literature Ninth Ed. Vol. A (2017) (London: Norton and Company)  
Brown, C. (2011), *Wieland* (London: Norton and Company)  
Melville, H, (2002) *Moby-Dick* (London: Norton and Company)  
Jacobs, H. (2001) *Incidents in the Life of A Slave-girl* (London: Norton and Company)  
Norris, F. (1997) *McTeague* (London: Norton and Company)  
Chopin, K. (1994) *The Awakening* (London: Norton and Company)

### Restrictions

Not available as wild

### 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 racialised slavery, class conflict and gender inequality.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

### Contact Hours

Total contact hours: 30 hours

Total private study hours: 270 hours

Total module study hours: 300 hours

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 critically evaluate a variety of coming-of-age narratives from the US, Caribbean, Asia, and Europe, including genres such as autobiography, short story sequence, family memoir, young adult fiction, graphic novel, and film;
- 2 demonstrate a systematic 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, the Bildungsroman tradition;
- 3 apply accurately a range of established theoretical, aesthetic, and cultural perspectives to the study of twentieth- and twenty-first century coming-of-age narratives;
- 4 develop sophisticated analytical skills as well as historically situated approaches to key concepts in the field such as race/ethnicity, immigration, diaspora, memory, trauma, space, gender, colonialism, and sexuality over the last century;
- 5 consolidate and extend their capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in literature.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 deploy sophisticated close reading techniques to a range of literary texts and, to a lesser extent, films, to make productive and complex comparisons between them;
- 2 demonstrate further development of the skills necessary for participating in group discussions and giving oral presentations, including communicating ideas to specialist and non-specialist audiences;
- 3 demonstrate 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;
- 4 demonstrate an ability to frame and identify appropriate research questions and to construct original, articulate and well-substantiated arguments).

### Method of Assessment

100% Coursework:

Two essays of 3000 words each (45% for each essay), with the remaining 10% coming from a seminar performance mark.

### Preliminary Reading

Yeziarska, Anzia, (1925) *Bread Givers*

Wright, Richard, (1945) *Black Boy*

Kincaid, Jamaica, (1990) *Lucy*

Kingston, Maxine Hong, (1976) *The Woman Warrior: Memoirs of a Girlhood among Ghosts*

Cisneros, Sandra, (1984) *The House on Mango Street*

Alexie, Sherman, (2007) *The Absolutely True Diary of a Part-Time Indian*

Lahiri, Jhumpa, (2003) *The Namesake*

Satrapa, Marjane, (2000) *Persepolis: The Story of a Childhood and the Story of a Return*

Kassabova, Kapka, (2008) *Street without a Name: Childhood and Other Misadventures in Bulgaria*

Film Screenings:

Stephen Frears, (1985) *My Beautiful Laundrette*

Gurinder Chadha, (2002) *Bend it Like Beckham*

### Restrictions

Not available as wild

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 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*.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply the skills needed for academic study and inquiry;
2. 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;
3. Frame oral criticism of diverse sources thoughtfully and incisively;
4. Demonstrate powers of communication and the capacity to make a case, in spoken and written form, with clarity, organisation and conviction;
5. Enhance confidence in the presentation of ideas designed to stimulate critical debate;
6. Understand, interrogate and pursue a variety of theoretical insights and weigh the importance of alternative perspectives.

### Method of Assessment

50% coursework, 50% examination.

Two Essays (2,500 words each) (40%)  
Seminar Performance (10%)  
Examination (3 hours) (50%)

### Preliminary Reading

Giorgio Agamben. 2009. 'What is the Contemporary?' in What is an Apparatus? Stanford: Stanford University Press.  
Kate Evans. 2017. Threads: From the Refugee Crisis. London: Verso  
Claudia Rankine. 2015. Citizen: an American Lyric. London: Penguin  
Sean Bonney. 2015. Letters Against the Firmament. London: Enitharmon Press  
Arundhati Roy. 2010. Listening to Grasshoppers. London: Penguin  
Zadie Smith. 2013. NW. London: Penguin

### Restrictions

Not available as wild

### Synopsis \*

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

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. Read, respond to and understand a range of literature from the eighteenth century.
2. Develop an understanding of the emergence of new genres and the development of old ones during the period 1680-1790.
3. Read the set texts within their relevant literary, cultural and theoretical contexts.
4. Examine how modern ideas of authorship and modern terms of literary criticism were forged and contested in the period.
5. 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.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

### Method of Assessment

50% coursework, 50% examination.

Two essays (2,500 words each) (40%)  
Seminar Participation (10%)  
Examination (3 hours) (50%)

### Preliminary Reading

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

### Restrictions

Not available as wild

### 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.

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

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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|   |            |        |   |         |                 |                |
|---|------------|--------|---|---------|-----------------|----------------|
| 1 | Canterbury | Spring | H | 30 (15) | 100% Coursework | Todorovic Mr D |
|---|------------|--------|---|---------|-----------------|----------------|

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### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Develop their capacity for close reading and critical analysis and make comparisons across a range of their reading.
- 2 Learn how to choose among methods and styles in order to better approach their own writing.
- 3 Develop their writing skills to an advanced level.
- 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.

### Method of Assessment

100% coursework:  
Interim essay 1,500 words (25%)  
Manuscript 6,000 words (65%)  
Seminar and Workshop contribution (10%)

### Preliminary Reading

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

### Restrictions

Not available as wild

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

### Contact Hours

The module will be taught through 10 x 2-hour seminars and 10 x 'third hour' which will consist of lectures, workshops, and other activities

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

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.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

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.

### Method of Assessment

100% coursework: seminar performance (10%), two 3000-word essays (45% each)

### Preliminary Reading

Cregan-Reid, Vybarr (2016) Footnotes  
Gray, John, (2003) Straw Dogs  
Hardy, Thomas, -(2009) Selected Poetry, (1878) Return of the Native  
Forster, E. M. (1971) Maurice  
Thomas, Edward, - (2013) Selected Prose and Poetry  
Woolf, Virginia, -(1931) The Waves, Selected Essays  
Laing, Olivia, (2011) To the River  
Macfarlane, Robert, (2013) The Old Ways  
Clare, John, (1987) Selected Poetry and Prose  
Morton, Timothy, (2007) Ecology Without Nature  
Bate, Jonathan, (2000) The Song of Earth  
Keiller, Patrick, (dir.) London, (1997) Robinson in Space, Robinson in Ruins

### Restrictions

Not available as wild

### Synopsis \*

For about 2.3 million years of human history there was no such thing as nature writing. Then suddenly, 250 years ago it became one of the most popular literary forms and it has not gone away. Why is this? Why was there a sudden interest in nature that is evidenced in letters, poetry, autobiography, fiction, painting, film and philosophy?

One answer might be that for the first time in the entire history of our species we were becoming estranged from our surroundings. This exciting module will familiarise you with some of the debates this field has generated in its relatively short life. As you acquire experience on the module, and develop new ways of seeing the world around you, you may even, as many students have done before you, have a go at some nature writing yourself as there is an option to write a piece of creative non-fiction as one of the modes of assessment. You will receive guidance and advice on doing this throughout the module.

The reading on the module is chosen and arranged for you to build an expertise in ecological writing and debates, inviting you to look again at nature, 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

### Contact Hours

Total contact hours: 32  
Private study hours: 268  
Total study hours: 300

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 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 Apply these developed skills to the reading of fiction produced by their classmates and by themselves.
- 6 Begin to identify their own formal, stylistic and thematic approaches.
- 7 Reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
- 8 Apply sophisticated writing techniques to their own creative work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

### Method of Assessment

100% coursework:

Seminar Participation (10%)  
Critical Outline, 2,000 words (25%)  
Original Fiction, 4,500 words (65%)

### Preliminary Reading

There will be a course reader, which will include novel excerpts and short stories from among the following:

Ballard, J.G. (2008) *Crash*, London: Harper Perennial  
Barthelme, Donald (2005) *60 Stories*, Harmondsworth: Penguin Classics  
Brontë, Charlotte (2006) *Jane Eyre*, London: Penguin Classics  
Carver, Raymond (1993) *Where I'm Calling From: The Selected Stories*, London: Harvill  
Cheever, John (1990) *Collected Stories*, London: Vintage Classics  
Cortázar, Julio (2004) *Blow-Up & Other Stories*, New York: Pantheon  
Crane, Stephen (2008) *The Red Badge of Courage & Other Stories*, Oxford: Oxford University Press  
Díaz, Junot (2008) *Drown*, London: Faber and Faber  
Scott Fitzgerald, F. (2010) *Flappers & Philosophers: The Collected Short Stories*, London: Penguin  
Hemingway, Ernest (1995) *The First 49 Stories*, London: Arrow  
Jackson, Shirley (2009) *The Lottery & Other Stories*, London: Penguin  
Johnson, BS (2001) *Christie Malry's Own Double-Entry*, London: Picador  
Johnson, Denis (2009) *Jesus' Son*, New York: Picador  
Paley, Grace (1999) *Collected Short Stories*, London: Virago  
Proulx, Annie (2009) *Close Range*, London: Fourth Estate  
Rhys, Jean (2000) *Wide Sargasso Sea*, London: Penguin Modern Classics  
Saunders, George (2007) *The Brief and Frightening Reign of Phil*, London: Bloomsbury  
Waugh, Evelyn (2000) *A Handful of Dust*, London: Penguin Modern Classics  
Yates, Richard (2007) *Revolutionary Road*, London: Vintage Classics

### Restrictions

Not available as wild

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN686 Contemporary Poetry: Context and Innovation</b> |            |         |       |               |                 |             |
|--|------------|---------|-------|---------------|-----------------|-------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor    |
| 2  | Canterbury | Spring  | I     | 30 (15)       | 100% Coursework | Lehane Ms D |

### Contact Hours

Total contact hours: 30

Private study hours: 270

Total study hours: 300

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

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. Apply these developed skills to the reading of poetry produced by their classmates and by themselves.
6. Begin to identify their own formal, stylistic and thematic approaches.
7. Reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
8. Apply sophisticated writing techniques to their own creative work.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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.

### Method of Assessment

100% coursework.

Portfolio of work (120 lines of poetry) (65%)

Essay (1,500 words) (25%)

Seminar Performance (10%)

### Preliminary Reading

There will be a course reader, supported by these texts:

Chivers, Tom (ed), (2012) *Adventures in Form: A Compendium of New Poetic Forms, Rules & Constraints*. London Penned in the Margins.

Critchley, Emily (ed), (2015) *Out of Everywhere 2*. Hastings: Reality Street.

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

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

Sheppard, Robert. (2008) *Complete Twentieth-Century Blues*, Norfolk: Salt.

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

### Restrictions

Not available as wild

### Synopsis <span style =

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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN687 Poetry and Crisis, from the First World War to Occupy</b> |            |         |       |               |                 |          |
|--|------------|---------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

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

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Gain a systematic and detailed understanding of the changing relationship between poetry, political change and social crisis in the twentieth century.
- Be able to critically evaluate interpret and apply a range of theoretical concepts on issues of language, poetic form, lyric voice, and poetic collaboration across a variety of historical and geographical contexts in which poetry has responded to and/or intervened in political crisis, and analyse the complexities, contradictions and tensions inherent in these issues.
- Apply and evaluate historically situated approaches to concepts including class, nation, imperialism, the avant-garde and aesthetic tradition over the last century.
- Further develop and consolidate the capacity to structure nuanced arguments centred on the close relationship between aesthetics and politics in modern poetry.
- Obtain a systematic understanding of the different literary traditions and movements out of which twentieth-century poetry has been forged, and explore in depth what poetic responses our present, twenty-first century crises might call for.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- An ability to apply close reading techniques to a range of poetic texts and to make complex comparisons between them.
- Further develop the skills necessary for participating in group discussions and giving oral presentations.
- A capacity for self-directed research, with a particular emphasis on developing the ability to evaluate texts within their historical contexts.
- An ability to construct original, articulate and well-substantiated arguments deploying secondary critical and theoretical perspectives.
- To further develop convictions about the social role of poetry within and beyond the framework of debates explored in the module.

### Method of Assessment

100% coursework: seminar performance (10%), 2 essays of 2,500 words each (45% each)

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN689</b> |            | <b>Modernism</b> |       |               |                          |              |
|--------------|------------|------------------|-------|---------------|--------------------------|--------------|
| Version      | Campus     | Term(s)          | Level | Credit (ECTS) | Assessment               | Convenor     |
| 1            | Canterbury | Autumn           | I     | 30 (15)       | 50% Coursework, 50% Exam | Ayers Prof D |

### Contact Hours

Total contact hours: 30  
 Private study hours: 270  
 Total study hours: 300

### Department Checked

3/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Demonstrate an understanding of modernist literary forms
- 2 Relate the set texts to their relevant literary, critical, and historical contexts
- 3 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 Demonstrate 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.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Read literature and criticism critically, assessing different critical approaches and the arguments behind them.
- 2 Structure, develop, and sustain complex arguments, and select and use primary and secondary material
- 3 Present an argument orally, defend that argument, and use responses to refine their ideas
- 4 Demonstrate acquisition of appropriate skills as readers, writers and presenters.
- 5 Demonstrate 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 Understand how to interrogate and apply a variety of theoretical positions and to weigh the importance of alternative perspectives.

### Method of Assessment

50% coursework: seminar performance (20%), 2 essays of 2,500 words each (40% each);  
 50% examination - 3-hour paper

### Preliminary Reading

Rainey, L. (ed.), (2005). *Modernism, An Anthology*. Oxford: Blackwell.  
 Joyce, J. (1992). *Ulysses*. London: Penguin.  
 Woolf, V. (2014). *The Waves*. Oxford: Oxford University Press.  
 Rhys, J. (2000). *Good Morning, Midnight*. London: Penguin.  
 Stein, G. (1985). *Picasso*. New York: Dover Publications.

### Restrictions

Not available as wild

### Synopsis \*

This module features key modernist texts, for example the work of Ezra Pound, H.D., T.S. Eliot, Gertrude Stein, Wallace Stevens, James Joyce, Virginia Woolf and Jean Rhys. 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, 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, language and experience, colonialism and modernism, 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.

| <b>EN691</b> |            | <b>A Throw of the Dice: Gambling, Gaming &amp; Fiction</b> |       |               |                 |                |
|--------------|------------|--|-------|---------------|-----------------|----------------|
| Version      | Campus     | Term(s)  | Level | Credit (ECTS) | Assessment      | Convenor       |
| 1            | Canterbury | Autumn   | H     | 30 (15)       | 100% Coursework | Flusfeder Mr D |

### Contact Hours

Total contact hours: 31  
Private study hours: 269  
Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. Read and respond to a range of novels and short stories.
2. Demonstrate developed capacity for close reading and critical analysis and apply these skills to the reading and writing of fiction.
3. Demonstrate experience in the making of connections between historical circumstances and the writing of fiction.
4. 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. Demonstrate 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. 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. Reflect on the wide range of narrative and formal choices open to the contemporary writer.
10. Apply sophisticated writing techniques to their own creative work (e.g. experimental narrative perspective and structure, form appropriate to theme)
11. Demonstrate an improved capacity to edit their own work.

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

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.

### Method of Assessment

100% Coursework:

Interim assignment of 2,000 words (25%)  
Short story for final assignment of 5,000 words (65%)  
Seminar performance (10%)

### Preliminary Reading

Bolaño, R. (2012) *The Third Reich*. London: Picador  
Dostoevsky, F. (2008) *The Gambler* (in *Notes from the Underground, and The Gambler*). Oxford: OUP

### Restrictions

Not available as wild

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN692</b> |            | <b>Literature and Life: c. 1400-1700</b> |       |               |                          |                |
|--------------|------------|--|-------|---------------|--------------------------|----------------|
| Version      | Campus     | Term(s)                                  | Level | Credit (ECTS) | Assessment               | Convenor       |
| 2            | Canterbury | Autumn                                   | I     | 30 (15)       | 50% Coursework, 50% Exam |                |
| 2            | Canterbury | Spring                                   | I     | 30 (15)       | 50% Coursework, 50% Exam | Lawrence Dr TA |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

In addition, there will be at least one study-trip to, for example, Canterbury Cathedral archives, the British Library or Peshurst.

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. read and respond critically to the works of writers of the medieval and early modern period
2. consider and analyse the concept of the literary in relation to life in this period, in terms of theatrical, political, cultural and social contexts
3. develop a critical understanding of the development of literature in the medieval and early modern period
4. become conversant with current critical approaches and debates to the literature

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

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 abilities to carry out independent research
5. develop their presentational skills to present an argument orally, defend that argument, and use responses to refine ideas.

### Method of Assessment

50% coursework, 50% examination.

Seminar Performance (10%)  
Two Essays (2,500 words each) (40%)  
Examination (3 hours) (50%)

### Preliminary Reading

Primary sources:  
Thomas Hoccleve, selected poetry  
Thomas More, Utopia (1516)  
Edmund Spenser, The Faerie Queene (1590)  
John Donne, selected poetry and prose  
Aemilia Lanyer, Salve Deus Rex Judaeorum (1611)  
John Milton, Paradise Lost (1674)

Most texts will be provided in a Module Handbook; other texts will be in relevant published anthologies of primary material (such as Black, Conolly, Flint and el, (2010), The Broadview Anthology of British Literature, Volume 2: The Renaissance and the Early Seventeenth Century. Toronto: Broadview Press.

### Restrictions

Not available as wild

### Synopsis \*

This curriculum offers a survey of medieval and early modern literature from 1400 to 1700. Looking at a wide range of forms including poetry, prose and drama, students will consider the relationship between medieval and early modern life experience and the literary works it produced. 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 writers such as Hoccleve, Donne, Lanyer and their contemporaries. Students will explore the boundaries of the literary canon, encountering pamphlets, petitions, sermons and conduct books, for example and consider the ways in which literary and non-literary texts both mirror and influence culture and society.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN694</b> |            | <b>Shakespeare and Early Modern Drama</b> |       |               |                          |                |
|--------------|------------|---|-------|---------------|--------------------------|----------------|
| Version      | Campus     | Term(s)                                   | Level | Credit (ECTS) | Assessment               | Convenor       |
| 1            | Canterbury | Autumn                                    | I     | 30 (15)       | 50% Coursework, 50% Exam | Lawrence Dr TA |
| 1            | Canterbury | Spring                                    | I     | 30 (15)       | 50% Coursework, 50% Exam | Lawrence Dr TA |

### Contact Hours

Total contact hours 30  
Private study hours 270  
Total study hours 300

In addition, field trips may take place eg to Shakespeare's Globe in London and Canterbury Cathedral Library.

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. read and analyse critically the works of Shakespeare and his contemporary dramatists;
2. read and understand the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts;
3. demonstrate a critical understanding of the development of drama in the early modern period;
4. become conversant with current critical approaches to and debates about the drama and evaluate their appropriateness to their chosen topics.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. demonstrate their abilities to analyse theatrical texts critically and make comparisons across a range of reading;
2. demonstrate 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. demonstrate their abilities to carry out independent research;
5. demonstrate their presentational skills.

### Method of Assessment

50% coursework, 50% examination.

Seminar performance (10%)  
Two essays (2,500 words each) (40%)  
Exam (3 hours) (50%)

### Preliminary Reading

Primary Sources:

Taylor, G., Jowett J., Bourus, T., Egan G., gen. ed. (2016). The New Oxford Shakespeare: Modern Critical Edition. Oxford: Oxford University Press.

Bevington, D., Engle L., Maus, K., Rasmussen, E. ed. (2002). English Renaissance Drama: a Norton Anthology. New York: W. W. Norton & Company.

### Restrictions

Not available as wild

### 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, the status of playing companies within the London theatres, drama's 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 as well as the various cultural, historical and material circumstances that influenced the composition, performance and publication of drama in early modern England.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN695 Empire, New Nations and Migration</b> |            |         |       |               |                          |            |
|--|------------|---------|-------|---------------|--------------------------|------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment               | Convenor   |
| 1  | Canterbury | Spring  | I     | 30 (15)       | 50% Coursework, 50% Exam | Ridda Dr M |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate an historically contextualised understanding of colonial discourse analysis, theories of decolonisation, migration and diaspora.
2. 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.
3. Demonstrate an understanding of the relationship between postcolonial literary studies and other critical disciplines.
4. Demonstrate an enhanced capacity to structure nuanced arguments centred on the close relationship between aesthetics, culture and politics in a range of literary genres.
5. Show 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.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply close reading techniques to a range of literary texts and to make complex comparisons between them.
2. Demonstrate the skills necessary for participating in group discussions and giving oral presentations.
3. Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. Construct original, articulate and well-substantiated arguments

### Method of Assessment

50% coursework, 50% examination:

Two essays (2,500 words each) (40%)  
Seminar Performance (10%)  
Examination (3 hours) (50%)

### Preliminary Reading

Karen Blixen (1937), *Out of Africa*, London: Penguin  
Ngugi wa Thiong'o (1967), *A Grain of Wheat*, London: Penguin  
Ayi Kwei Armah (1968), *The Beautiful Ones Are Not Yet Born*, Oxford: Heinemann  
Edwidge Danticat (2004), *The Dew-Breaker*, New York: Alfred A. Knopf

### Restrictions

Not available as wild

### Synopsis **<span style = "color:red;">\*/</span>**

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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN697 Chaucer and Late Medieval English Literature</b> |            |         |       |               |                          |                |
|---|------------|---------|-------|---------------|--------------------------|----------------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment               | Convenor       |
| 1   | Canterbury | Autumn  | I     | 30 (15)       | 50% Coursework, 50% Exam | Lawrence Dr TA |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. demonstrate a critical understanding of the writings of a range of authors from the later medieval and Tudor period;
2. demonstrate an understanding of the different kinds of narrative and the ways in which they are written;
3. identify recurrent topics within and between authors and across periods
4. establish a sense of the historical and cultural contexts for medieval and Tudor literature.

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

1. identify and apply appropriate methods and theories;
2. structure, develop and sustain complex arguments; and select, assimilate and apply primary and secondary sources;
3. demonstrate independent and collaborative research skills
4. demonstrate writing skills and use a range of techniques to undertake critical analysis of texts;
5. demonstrate oral communication skills to present an argument orally, how to defend that argument, and how to use responses to refine ideas.

### Method of Assessment

50% coursework, 50% examination.

Translation c.20 lines (0% : Formative)  
Close reading exercise (1,500 words) (10%)  
Research Diary (2,000 words) (5%)  
Research Essay (2,500 words) (25%)  
Seminar performance (10%)  
Examination (3 hours) (50%)

### Preliminary Reading

Pearsall, D., ed. (1999) Chaucer to Spenser: An Anthology Oxford: Blackwell.  
Chaucer, G. (2005) The Canterbury Tales, ed. Jill Mann London: Penguin.  
Cawley, A.C. & Anderson, J.J., eds. (1996) Pearl, Cleanness, Patience, Sir Gawain and the Green Knight, London: Dent.

### Restrictions

Not available as wild

### Synopsis \*

This module will introduce students to a range of writing from the late-medieval period. It focuses on a number of central genres in English literature that emerged between the late-fourteenth and early-sixteenth-centuries (romance, tragedy and fabliaux, miracle plays and devotional prose), and will explore some key topics and themes in medieval literature. In previous years, we have explored, for example: authority and the idea of the 'author', politics and social change, gender, sexuality, piety, personal identity, chivalry, free will, legend, historicism, reading technologies and practices, iconography, and medievalism. The themes and theories covered by the course will vary from year to year in response to the lecture programme, and to the emphases made by individual teachers.

Geoffrey Chaucer's Canterbury Tales will offer an accessible introduction to many of 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 and fifteenth centuries, how such contexts influenced the literature of the period, and how modern medievalisms (the versions of 'the medieval' presented in, for instance, film, TV, art and historical novels) have shaped twenty-first-century ideas about medieval life and literature.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN700</b> |            | <b>Metropolis: Writing and Spectacle in Early Modern London</b> |       |               |                 |          |
|--------------|------------|---|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

There will be 10 weekly 2-hour seminars plus a third hour as directed.

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- critically evaluate the works of early modern writers across a broad range of genres
- review, consolidate, extend and apply their knowledge and understanding of the set texts in relation to their relevant literary, theatrical, political, cultural and social contexts
- critically analyse the development of the city in the early modern period through writings about it
- apply the methods and techniques learned from current critical approaches to and debates about urban writing to their research

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- analyse texts critically and make comparisons across a range of genres
- 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

### Method of Assessment

100% coursework: seminar performance (10%), 1-1,500 word Source Review, 4-4,500 word Long Essay (70%)

### Preliminary Reading

John Stowe, Survey of London

Lena Orlin ed., Material London

Griffiths and Jenner eds., Londinopolis

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

Tracey Hill, Pageantry and Power, MUP 2010

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

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

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

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

### Synopsis \*

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

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| EN701   |            | The Global Eighteenth Century |       |               |                 |          |
|---------|------------|-------------------------------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

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

### Learning Outcomes

On successful completion of this module the student will be able to demonstrate the following subject specific learning outcomes :

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

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- apply developed close reading techniques to a range of literary texts and genres and make complex comparisons between them;
- display strong presentation and group discussion skills;
- 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;
- identify appropriate research questions and ability to construct original, clear, well-substantiated arguments.

### Method of Assessment

Assessment will be based on two essays of 3000 words each (45% for each essay, forming a total of 90%), with the remaining 10% coming from seminar performance.

### Preliminary Reading

Aphra Behn, Oroonoko (1688)

Richard Steele, 'Inkle and Yarico', *The Spectator* 11 (1711)

Daniel Defoe, *Moll Flanders* (1722)

Alexander Hamilton, James Madison and John Jay, *The Federalist* (1788)

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)

### Restrictions

Not available as wild

### Synopsis \*

This module encourages exploration of British interactions with the world beyond Europe during the eighteenth century. The so-called Orient and the New World became sites of exchange but also domination. New hybrid cultural forms emerged from these exchanges and appropriations. We will investigate a variety of texts that depict non-European people and places, as well as texts written by foreign and colonial peoples, to arrive at a critical understanding of cross-cultural and transnational influences at home and abroad. We will address and debate such topics as 'Cosmopolitanism in the Eighteenth Century', 'Foreign Influence on British Identity', 'Sympathy and Sensibility', 'The Material Culture of Empire', 'Exoticism', 'Poetics of Slavery', 'The Black Atlantic', 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN702</b> |            | <b>Thomas Hardy</b> |       |               |                 |                    |
|--------------|------------|---------------------|-------|---------------|-----------------|--------------------|
| Version      | Campus     | Term(s)             | Level | Credit (ECTS) | Assessment      | Convenor           |
| 1            | Canterbury | Autumn              | H     | 30 (15)       | 100% Coursework | Cregan-Reid Prof V |
| 1            | Canterbury | Spring              | H     | 30 (15)       | 100% Coursework |                    |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. Demonstrate 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.
2. Demonstrate a conceptual understanding of the different literary traditions and movements out of which Hardy's works arise (classic realism, sensation fiction, tragedy, lyric poetry).
3. Demonstrate a systematic understanding of a range of theoretical, aesthetic, and cultural perspectives towards the study of Hardy's prose and poetry.
4. Demonstrate 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. Demonstrate a capacity to structure nuanced arguments centred on the close relationship between aesthetics, landscape and the body in literature.

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

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.
2. Apply the skills necessary for participating in group discussions and giving oral presentations.
3. Demonstrate an increased capacity for self-directed research and the ability to discuss, evaluate and creatively deploy secondary critical and theoretical perspectives.
4. Show an ability to construct original, articulate and well-substantiated arguments.

### Method of Assessment

Two essays of 3000 words each (45% each)  
Seminar performance mark (10%)

### 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)  
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

### Restrictions

Not available as Wild

### Synopsis \*

Thomas Hardy is one of the most important writers of the last two hundred years. Born into a family that was somewhere below working class, he went on to become one of the most articulate explorers of human emotion and circumstance, whose abilities to describe the natural world are unmatched by any of his peers. In later life, he had achieved so much in the world of letters that even royalty visited him at his home. In his early sixties, he retired from novel-writing and decided to have a go at publishing poetry, unaware that he would go on to have an equally long career as a poet and would become one of the preeminent writers of verse in the twentieth century.

In this module, you will discover why Hardy persists in being one of Britain's most important, modern and relevant writers. It 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| EN703 The 'Real' America: Class and Culture in the American Gilded Age |            |         |       |               |                             |          |
|--|------------|---------|-------|---------------|-----------------------------|----------|
| 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             |          |
| 1  | Canterbury | Spring  | H     | 30 (15)       | 90% Project, 10% Coursework |          |

### Contact Hours

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

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- acquired a rich and nuanced understanding of key issues in discussions of "the real" during the American Gilded Age.
- 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.
- 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.
- 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.
- gained a greater depth of knowledge on the transatlantic networks of influence shaping literature and culture in the Gilded Age.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

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

### 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 (10%).

### 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>

The Gilded Age – Mark Twain and Charles Dudley Warner

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.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)

### 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 Twain).

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN705 The Contemporary Memoir</b> |            |         |       |               |                 |          |
|--------------------------------------|------------|---------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

Total Contact Hours: 30

Private Study Hours: 270

Total Study Hours: 300

### Department Checked

23.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. critically evaluate a variety of contemporary memoirs, primarily from North America, including graphic memoir and docu-memoir (film);
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;
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;
4. demonstrate 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;
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".

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. apply sophisticated close reading techniques to a range of texts and to make productive and complex comparisons between them;
2. display strong presentation skills and an ability to actively participate in group discussions;
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;
4. frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

### Method of Assessment

100% coursework:

Two essays of 3000 words each (45% each)

Seminar performance mark (10%)

### 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)

### Films

*Tarnation*, dir. Jonathan Caouette (2003)

*The Diving-Bell and the Butterfly*, dir. Julian Schnabel (2007)

### Restrictions

Not available as wild

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN706 The Love Poem, from Thomas Wyatt to Charli XCX</b> |            |         |       |               |                 |              |
|---|------------|---------|-------|---------------|-----------------|--------------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor     |
| 2   | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Hickman Dr B |
| 2   | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |              |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. Develop and then deepen an understanding of the relationship between the experience and expression of love and social change.
2. Develop a deep and broad sense of changing literary traditions and poetic form over a period of centuries, describing the complexities, contradictions and tensions inherent in this changing landscape.
3. Explore in depth the role of the love poem in shaping the institution of English-language poetry itself.
4. Interpret and apply a range of theoretical concepts on issues of language, song, representation, lyric address and intertextuality across a variety of historical and geographical contexts across which the love poem has undergone transformations.
5. Historically situate concepts including desire, the Self and Other, gender, spirituality, transgression and the domestic since the sixteenth century

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

1. Apply close reading techniques to a range of poetic texts and made complex comparisons between them.
2. Conceptualise broad and large scale social and literary-historical change.
3. Further develop skills in group discussions and give detailed and original oral presentations.
4. Increasingly undertake self-directed research, with a particular emphasis on developing the ability to evaluate texts within their historical contexts.
5. Construct original, articulate and well-substantiated arguments deploying secondary critical and theoretical perspectives.

### Method of Assessment

100% Coursework:

Two essays (3,000 words each) (45% each)  
Seminar performance (10%)

### Preliminary Reading

McClatchy, J. D. Ed (2001) *Love Speaks its Name: Gay and Lesbian Love Poetry*. London: Everyman  
Ricks, C. (1999) *The Oxford Book of English Verse*, ed. Christopher Ricks. Oxford: Oxford University Press  
Stallworthy, J. Ed. (2003) *The New Penguin Book of Love Poetry*, ed. John Stallworthy London: Penguin

### Restrictions

Not available as wild

### Synopsis \*

The Love Poem will tell a history of English poetry through the lens of its most important and singular genre. Students will interrogate the characteristics of modern poetry itself through an investigation of love, desire, gender and intimacy as they have been articulated through the changing lyrical tradition of the language. The module will examine key canonical writers from the beginnings of the English lyric, including Thomas Wyatt and William Shakespeare, through complications in metaphysical poetry, the ballad and Romanticism, up to present day representations of homosexual love, popular song and avant-garde expression. Poets will be studied alongside theorists such as Alain Badiou, Roland Barthes and Judith Butler, exploring the possible ways in which poetry can be said to challenge dominant modes of love, interact with their social environment through love poetry, and investigate, express and explain the experiences of attraction, attachment and loss.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN708</b> |            | <b>Virginia Woolf</b> |       |               |                 |           |
|--------------|------------|-----------------------|-------|---------------|-----------------|-----------|
| Version      | Campus     | Term(s)               | Level | Credit (ECTS) | Assessment      | Convenor  |
| 1            | Canterbury | Autumn                | H     | 30 (15)       | 100% Coursework | Ryan Dr D |
| 1            | Canterbury | Spring                | H     | 30 (15)       | 100% Coursework |           |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate wide-ranging knowledge of Virginia Woolf's writing, including her novels, essays, short stories, and auto/biographical texts;
2. Demonstrate an ability to relate Woolf's writing to historical, cultural, philosophical, political and artistic contexts relevant to modernism;
3. Demonstrate sophisticated analytic skills, including close textual analysis
4. Demonstrate a thorough understanding of critical approaches to Woolf's writing;
5. Demonstrate an understanding of Woolf's place in the wider context of modernist literature

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply sophisticated close reading techniques to a range of literary texts and genres and to make productive and complex comparisons between them;
2. Display strong presentation skills and an ability to actively participate in group discussions;
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;
4. Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

### Method of Assessment

100% Coursework:

Two essays (3,000 words each) (45% each)  
Seminar performance (10%)

### 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

### Restrictions

Not available as wild

### 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 genres 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN709 Animals, Humans, Writing</b> |            |         |       |               |                 |            |
|---------------------------------------|------------|---------|-------|---------------|-----------------|------------|
| Version                               | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor   |
| 1                                     | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Nagai Dr K |
| 1                                     | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |            |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. Demonstrate nuanced knowledge of representations of animals in literature across different periods (from the early 19th century to the present).
2. Demonstrate an ability to compare representations of animals in different genres, including novels, short stories and poetry.
3. Demonstrate an ability to relate writing about animals to broader historical, cultural, philosophical, and political contexts.
4. Demonstrate sophisticated analytic skills, including close textual analysis;
5. Demonstrate a thorough understanding of critical approaches to animals in literature.

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

1. Apply sophisticated close reading techniques to a range of literary texts and genres and make productive and complex comparisons between them;
2. Display strong presentation skills and an ability to actively participate in group discussions;
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;
4. Frame and identify appropriate research questions and to construct original, clear and well-substantiated arguments.

### Method of Assessment

100% Coursework:

Two essays of (3,000 words each) (45% each)  
Seminar performance (10%)

### Preliminary Reading

James Thomson, John Clare, William Cowper, Samuel Taylor Coleridge, Anna Laetitia Barbauld, selected poems (1730-1815)  
Anna Sewell, *Black Beauty* (1877)  
Rudyard Kipling, *The Jungle Books* (1894-95)  
H. G. Wells, *The Island of Doctor Moreau* (1896)  
Louis MacNeice, *Zoo* (1938)  
Octavia Butler, *Wild Seed* (1980)  
J. M. Coetzee, *The Lives of Animals* (1999)  
Paul Auster, *Timbuktu* (1999)  
Jonathan Safran Foer, *Eating Animals* (2009)  
Helen Macdonald, *H is for Hawk* (2014)

### Restrictions

Not available as wild

### 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 eighteenth 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', 'Animal Autobiography', 'Observing Animals', 'Colonial Creatures', 'Animal Experiments', 'Taming and Training', and 'Questions for 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.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN710 Victorian Aestheticism and Decadence</b> |            |         |       |               |                 |            |
|---|------------|---------|-------|---------------|-----------------|------------|
| 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 | Lyons Dr S |

### Contact Hours

Total Contact Hours: 30  
Private Study Hours: 270  
Total Study Hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. demonstrate 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;
2. demonstrate 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;
3. demonstrate they have 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;
4. demonstrate 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;
5. demonstrate their capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural dimensions of Victorian aestheticism and decadence.

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

1. demonstrate their ability to synthesise complex information with precision and subtlety;
2. demonstrate their ability to comprehend, analyse, and interrogate a variety of texts and assess the value of diverse critical approaches and ideas;
3. demonstrate improved fluency and confidence in oral communication;
4. demonstrate improved capacity to mount complex arguments lucidly and persuasively in both spoken and written contexts;
5. demonstrate their capacity to carry out independent research.

### Method of Assessment

100% Coursework:

Two pieces of written work of (3,000 words each) (45% each).  
Seminar performance (10%)

### Preliminary Reading

Corelli M. (2004) *Wormwood: A Drama of Paris*. Ed. Kirsten McLeod. Peterborough: Broadview Press.  
James, H. (2009). *A Portrait of a Lady*. Ed. Roger Luckhurst. Oxford: OUP.  
Morris, W. (2009) *News From Nowhere*. Ed. David Leopold. Oxford: OUP.  
Pater, W. (2010). *Studies in the History of the Renaissance*. Ed. Matthew Beaumont. Oxford: OUP.  
Wilde, O. (2008). *The Picture of Dorian Gray*. Ed. Joseph Bristow. Oxford: OUP.

### Restrictions

Not available as Wild

### Synopsis \*

This module is an intensive study of the Aesthetic and Decadent movements in late Victorian Britain. The module will proceed thematically rather than chronologically, and will acquaint students with some of the key artistic achievements and critical works associated with both movements, such as Algernon Charles Swinburne's *Poems and Ballads* (1866), Walter Pater's *Studies in the History of the Renaissance* (1873), and Oscar Wilde's *The Picture of Dorian Gray* (1890). We will also examine some of the manifestos, scandals, satires, and controversies that gave aestheticism and decadence shape in the public imagination, such as James McNeill Whistler's 1877 libel suit against Ruskin, the notorious periodical *The Yellow Book*, and the three trials of Oscar Wilde. Students will pay particular attention to the relationship between the literary and visual arts, and develop a sophisticated understanding of the theoretical and imaginative stakes of Victorian aestheticism and decadence, as well as of the social and material contexts from which these movements arose.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN713 The New Woman: 1880-1920</b> |            |         |       |               |                 |          |
|---------------------------------------|------------|---------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. Demonstrate detailed knowledge of New Woman literature as an identifiable sub-genre of literature chiefly in novels and short stories but also evident in journalism and drama in the period 1880-1920.
2. Demonstrate knowledge of the social, cultural and political contexts in which the New Woman phenomenon emerged, focusing on Britain in the period 1880-1920, but with an awareness of the global spread of this phenomenon.
3. Demonstrate a conceptual understanding of how New Woman literature deployed or adapted conventions of literature drawn from realism, decadence and modernism.
4. Demonstrate enhanced understanding of how the New Woman phenomenon has been rediscovered and examined in current literary criticism and cultural history, from the 1990s to the present.
5. Demonstrate enhanced knowledge of the writing careers and the publication history of the authors studied.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Apply the methods, techniques and terminology of close reading to a range of literary texts in different genres.
2. Apply understandings of historical context to the interpretation of literary texts.
3. Undertake self-directed research and critically evaluate secondary theoretical or historical perspectives in that research.
4. Construct coherent, articulate and well-supported arguments both in oral presentations and written work.

### Method of Assessment

100% Coursework:

Two essays (2,500 words each) (40% each)  
Small research project (1,000 words) (10%)  
Seminar participation (10%)

### Preliminary Reading

Primary Texts:

Caird, M. (1989) *The Daughters of Danaus*. New York: CUNY Press.  
Ibsen, H. (2003) *A Doll's House and Other Plays*. Harmondsworth: Penguin.  
Levy, A. (2006) *The Romance of a Shop*. Peterborough, ON.: Broadview.  
Showalter, E. (ed.) (1993) *Daughters of Decadence: Women Writers of the Fin de Siècle*. London: Virago.  
*Votes for Women and The Freewoman* (suffragette newspapers available free online)  
Woolf, V. (2009) *Night and Day*. Oxford: Oxford University Press.

Secondary Texts:

Heilman, A. (2000) *New Woman Fiction: Women Writing First-Wave Feminism*. Basingstoke: Palgrave Macmillan.  
Parkins, W. (2009) *Mobility and Modernity in British Women's Novels, 1850s-1930s: Women Moving Dangerously*. Basingstoke: Palgrave Macmillan.  
(Short stories by Katherine Mansfield, Evelyn Sharp, George Egerton and Vernon Lee will be available in a Course Reader available before the start of term.)

### Restrictions

Not available as wild

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Synopsis \*

The New Woman, a controversial figure who became prominent in British literature in the late nineteenth century, challenged traditional views of femininity and represented a more radical understanding of women's nature and role in society. She was associated with a range of unconventional behaviour – from smoking and bicycle-riding to sexuality outside marriage and political activism. This module will examine some of the key literary texts identified with the New Woman phenomenon including women's journalism in the period. The module's reading will be organised around central thematic concerns such as: sexuality and motherhood; suffrage and politics; career and creativity. We will consider to what extent the New Woman was a media construction or whether the term reflected the lives of progressive women in the period. This module will also examine how the New Woman became a global phenomenon, beginning with the plays of Henrik Ibsen, before spreading to literature produced around the world by writers from Britain (Mona Caird, Amy Levy, Evelyn Sharp) America (Charlotte Perkins Gilman), Australia (George Egerton), and New Zealand (Katherine Mansfield). The module will also consider the legacy of the New Woman into the early modernist period, through studying Virginia Woolf's novel that depicts the suffrage movement, *Night and Day*.

| EN714 Utopia: Philosophy and 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 | Ayers Prof D |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to demonstrate:

1. Analytical knowledge of aspects of the philosophy and theory of utopia from Plato to the present day;
2. An analytical, theoretical, and literary-critical understanding of selected key texts of twentieth-century utopian and dystopian literature;
3. An ability to relate the theoretical and literary texts to the historical pattern of events;
4. An in-depth understanding of the nature of the state and of the role played by speculative thought and imaginative literature in the analysis of the present and preparation for the future.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. Form arguments using philosophical and literary-critical vocabulary;
2. Display strong presentation and group discussion skills;
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;
4. Identify appropriate research questions and demonstrate the ability to construct original, clear, well-substantiated arguments.

### Method of Assessment

100% Coursework:

Two essays (3,000 words each) (45% each)  
Seminar performance (10%)

### Preliminary Reading

Plato (repr. 2008), *The Republic*. Oxford: Oxford World's Classics.  
More, Thomas (repr. 2012), *Utopia*. London: Penguin.  
Hegel (repr. 2004), *Introduction to The Philosophy of History*. Mineola, NY: Dover.  
Huxley, Aldous (repr. 2007), *Brave New World*, London: Vintage.  
Orwell, George (repr. 2013), *1984*. London: Penguin, 2013.  
Atwood, Margaret (repr. 1996), *The Handmaid's Tale*. London: Vintage.

### Restrictions

Not available as wild

### Synopsis \*

The module examines some key texts in the theory and literary presentation of utopia. In the first part of the module we will examine classic early utopian texts (Plato, More) and will set these in the context of the modern theory of historical progress (Hegel) the failure of that progress to materialise (Agamben) and the nature of hope for the future (Bloch). In the second part of the module, we will examine modern classics which look at the failure of the communist utopia (Zamyatin, Huxley, Orwell) and at later texts which revived the genre of utopia (LeGuin, Atwood).

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN716</b> |            | <b>Marxism, Literature and Culture</b> |       |               |                 |          |
|--------------|------------|--|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

10 x 2hr seminars and 10 x 1hr workshops

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- A systematic understanding and detailed knowledge of key texts and issues in Marxist cultural history and theory
- The ability to deploy the techniques of Marxist thought in approaching cultural phenomena, including literature
- The ability to evaluate contemporary and historical examples of cultural criticism on their own terms and in comparative relation to other critical approaches
- A conceptual understanding of Marxist thought that will allow them to devise and maintain coherent arguments about literature and culture

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Ability to use established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis
- Ability to communicate information, arguments, and analysis effectively in written and oral forms
- Ability to use self-direction and autonomy in approaching and completing a critical task
- Understanding of critical theory and its applications within a range of contexts

### Method of Assessment

Students will be assessed on the basis of two pieces of written work of 3000 words each (worth 45% each), and will receive a mark (worth 10%) for their contribution to seminars

### Preliminary Reading

- Karl Marx (repr. 2000), *Selected Writings*, ed. David McLellan. Oxford: Oxford University Press
- Angela Davis (1998), *The Angela Y. Davis Reader*. Oxford: Wiley Blackwell
- Jonathan Crary (2014), *24/7: Late Capitalism and the Ends of Sleep*. London: Verso
- David Harvey (2007), *A Brief History of Neoliberalism*. Oxford: Oxford University Press
- Friedrich Engels (repr 2009), *The Condition of the Working Class in England*. Oxford: Oxford World's Classics
- Theodor Adorno (repr. 2005), *Minima Moralia: Reflections from a Damaged Life*. London: Verso.

### Restrictions

Not available as Wild

### Synopsis <span style = "color:red;">\*/</span>

This module offers students a synoptic perspective on Marxist cultural criticism from the mid-nineteenth century to the present day in Europe, Russia and North America. It begins with an analysis of a selection from Marx's own writings, with the aim of introducing key terms, such as "alienation," "ideology," and "dialectic." Students' understanding of these terms and their critical uses for literary and cultural studies will develop during the course of the module, as they encounter a range of important Marxist thinkers and their writings.

Throughout the module students will be invited to interrogate and transgress the boundaries separating literary from critical texts, and theory from practice. They will be invited to consider creative practice and Marxist criticism in dialogue with one another at particular historical moments. Although anchored in the literary and the textual, the module will also offer opportunities to think critically about the term "culture" itself in its broadest senses, encompassing a range of aesthetic and social practices, such as sport and music. Progressing through the great class conflicts of the early twentieth century, the Frankfurt School, New Left and anti-racist decolonization movements of the postwar period, up to the contemporary neoliberal moment, the module aims finally to offer students a set of tools with which to understand their own cultural encounters in the present as well as to reconfigure and re-evaluate the cultural knowledge they have accumulated in stages one and two of their degree programmes.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| EN717   | The Graphic Novel |         |       |               |                 | Convenor |
|---------|-------------------|---------|-------|---------------|-----------------|----------|
| Version | Campus            | Term(s) | Level | Credit (ECTS) | Assessment      |          |
| 1       | Canterbury        | Autumn  | H     | 30 (15)       | 100% Coursework |          |
| 1       | Canterbury        | Spring  | H     | 30 (15)       | 100% Coursework |          |

### Contact Hours

Ten 2-hour weekly seminars and ten 1-hour weekly lectures/workshop sessions

### Learning Outcomes

On successful completion of this module students will be able to demonstrate the following subject specific learning outcomes:

- Demonstrate an ability to study and critically respond to a range of graphic novels published between 1980s and the present day.
- Relate their reading to developments and debates within wider social, political and historical contexts.
- Explore and analyse a range of theoretical approaches to graphic novels, both in terms of their literary and visual qualities.
- Critically consider and reflect upon the interrelationship of cultural trends and political discourses in graphic novels, as well as film and television adaptations.
- Show an enhanced understanding of structures and conventions in graphic novels and their adaptations.
- Investigate and question the boundaries between art and popular culture in the context of the 20th and 21st centuries.

On successful completion of this module students will be able to demonstrate the following generic learning outcomes:

- Apply critical reading skills, both in terms of close textual analysis and comparative studies, across a wide range of interdisciplinary materials.
- Demonstrate clear and precise presentation skills, as well as an ability to participate actively and constructively in group discussions.
- Display a heightened ability to conduct individual research, including the ability to analyse, discuss and deploy secondary texts (both critical and theoretical) from appropriate scholarly resources.
- Identify and evaluate relevant research questions and to develop clear, reasoned and original arguments.

### Method of Assessment

100% coursework: seminar performance (10%), two essays, 3000 words each (45% for each essay, thus constituting 90% of the final mark)

### Preliminary Reading

Primary reading

Bechdel, A. 2006. *Fun Home: A Family Tragicomic*. London: Jonathan Cape  
Evans, K. 2015. *Red Rosa*. London: Verso  
Kirkman, R. et al. 2010. *The Walking Dead*. Berkeley: Image Comics  
Miller, F. & Johnson, K. 2006 *The Dark Knight Returns*. New York: DC Comics  
Moore, A. & Gibbons, D., 1996. *The Watchmen*. New York: DC Comics  
Satrapi, M. 2008 *Persepolis*. London: Vintage

Secondary reading

Delany, S. R. 1999. *Shorter Views: Queer Thoughts & the Politics of the Paraliterary*. Hanover: Wesleyan University Press.  
McCloud, S. 2001. *Understanding Comics: The Invisible Art*. New York: HarperPerennial  
Wolk, T. 2007. *Reading Comics: How Graphic Novels Work and What they mean*. Cambridge, MA: Da Capo.

### Restrictions

Not available as wild

### Synopsis <span style="color:red;">\*/span>

This module focuses on the exploration of the graphic novel as a visual and literary medium. The module will interpret the term 'graphic novel' broadly, and incorporate discussions of comic books, political cartoons, as well as film and television adaptations as a part of its curriculum. The module will begin with an examination of the more mature aesthetic that became increasingly popular for graphic novels during the late 1980s, and examine how these developments have continued to evolve to the present day. Strong emphasis will be placed on readings informed by sociological and political discourses. Students will be encouraged to relate their close analysis of texts to topics such as the distinctions between art and popular culture, and the connections between literary and social history, as well as contemporary concerns such as identity politics, neo-liberal capitalism, protest, and anarchy. As such, the module will demonstrate how the study of graphic novels directly relates to several key concerns in the study of undergraduate English.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN721 American Modernities: US Literature in the 20th Century</b> |            |         |       |               |                          |             |
|--|------------|---------|-------|---------------|--------------------------|-------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment               | Convenor    |
| 1  | Canterbury | Spring  | I     | 30 (15)       | 50% Coursework, 50% Exam | Hurley Dr C |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

4/1/19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. command a sophisticated understanding of the key themes, styles, and theoretical foundations underpinning the competing visions of American modernity in the twentieth century.
2. grasp with critical awareness the social and cultural contexts of American modernity
3. reflect critically upon the categories of the "modern", the "American", and their implications for the study of literature and culture in the twentieth-century USA.
4. command a knowledge and appreciation of twentieth-century American literature
5. analyse a diverse range of texts including fiction, architecture, visual culture, film, and critical and philosophical prose.
6. consider the importance of historically-grounded and interdisciplinary modes of criticism in the reading of literature and culture in the twentieth century.
7. develop their capacity to construct nuanced, fluent, and well-reasoned arguments focussed on the imaginative, intellectual, and cultural components of American modernism.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

1. evaluate and synthesise complex information with precision and subtlety
2. comprehend, analyse, and interrogate a variety of different kinds of text and assess the value of diverse critical approaches and ideas
3. demonstrate fluency and confidence in oral communication
4. mount complex arguments lucidly and persuasively in prose
5. carry out independent research

### Method of Assessment

50% Coursework, 50% Examination.

Two essays (2,500 words each) (40%)  
Seminar Performance/Presentation (10%)  
Examination (3 hours) (50%)

### Preliminary Reading

Bellow, S. (2007) *Mr Sammler's Planet*. London: Penguin  
Didion, J. (2011), *Play It As it Lays*. London: Fourth Estate  
Ellison, R. (2001) *Invisible Man*. London: Penguin  
Jacobs, J. (1993) *The Death and Life of Great American Cities*. London: Vintage, 1993  
West, N. (2006), *The Day of the Locust*. London: Penguin.  
Wharton, E. (2000) *The House of Mirth*. Oxford: Oxford University Press  
Yamashita, K. T. (1997) *Tropic of Orange*. Minneapolis, MN: Coffee House Press

### Restrictions

Not available as wild

### Synopsis \*

This module is a study of twentieth-century American literature and culture organized conceptually around the idea of modernity. Students will explore the interconnections between modernity in the United States and the literary and philosophical ideas that shaped it (and were shaped by it) from the start of the century to its close. At the core of the module will be a necessary focus on two versions of American modernity, broadly represented by New York and Los Angeles respectively. Novels, works of art and critical texts will be read alongside one another to explore how these major regional hubs of aesthetic and cultural output developed competing conceptions of "modernity", "American culture" and the place of "the urban" in twentieth-century life, with important effects on contemporary perceptions of the USA. Moving beyond a sense of "modernism" as simply an aesthetic challenge to nineteenth-century modes of romanticism and realism, to consider the embeddedness of "modernist" literature within the particularities of its cultural and historical moment, students will be asked to develop a more nuanced approach to critical reading that pays close attention to the role of differing conceptions of modernity in the USA. The rise of mass culture, the L.A. film industry, the importance of Harlem to the history of race, the role of the intellectual, the urban challenges of the automobile, the birth of the modern American magazine, and questions of conservation and "creative destruction" in cities will all be considered through readings of key novels and critical texts from what Time Magazine editor Henry Luce famously called "The American Century".

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN722</b> |            | <b>Global Capitalism and the Novel</b> |       |               |                 |                 |
|--------------|------------|--|-------|---------------|-----------------|-----------------|
| Version      | Campus     | Term(s)                                | Level | Credit (ECTS) | Assessment      | Convenor        |
| 1            | Canterbury | Spring                                 | H     | 30 (15)       | 100% Coursework | Abu-Manneh Dr B |

### Contact Hours

Total contact hours: 30  
Private study hours: 270  
Total study hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

- 1.think critically about global capitalism and the novel
- 2.think historically about the development of the novel form
- 3.compare texts from different geographic locations
- 4.connect politics with aesthetics

The intended generic learning outcomes.  
On successfully completing the module students will be able to:

- 1.apply the skills needed for academic study and enquiry
- 2.synthesise information from a number of sources in order to gain a coherent understanding of theory and practice;
- 3.frame oral criticism of creative work sensitively and constructively and to digest it to good effect
- 4.demonstrate powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency
- 5.demonstrate enhanced confidence in the efficient presentation of ideas designed to stimulate critical debate
- 6.demonstrate competence in the planning and execution of essays and project-work and in the conception, planning, execution and editing of individual creative work
- 7.demonstrate enhanced skills in collaborative work, including more finely tuned listening and questioning skills
- 8.understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives

### Method of Assessment

100% coursework:

Two essays (3,000 words each) (45% each).  
Seminar performance (10%)

### Preliminary Reading

Mike Davis, 2005. Planet of Slums (Verso)  
Arundhati Roy, 2015. Capitalism: A Ghost Story (Haymarket)  
Rohinton Mistry, 1996 A Fine Balance (Faber)  
K. Sello Duiker, 2000. Thirteen Cents (Ohio University Press)  
Katherine Boo (2013), Behind the Beautiful Forevers (Portobello)

### Restrictions

Not available as wild

### Synopsis \*

This module examines the relationship between global capitalism and the novel since the 1980s. By arguing for the centrality of capital and class in the understanding of contemporary post-colonial literature, it reveals how a vibrant global realism has emerged that speaks to the new urban realities of massive rural migration to the city, exploding slum life, and more polarized class inequalities in the global South. It will explore how neoliberal globalization both makes possible and is critiqued by new realist narratives of abjection and resistance from across the global South, especially from India, Nigeria, South Africa, Martinique, Chile, and Egypt.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN723 The Gothic: Origins and Exhumations, 1800 to the Present</b> |            |         |       |               |                 |          |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor |
| 1   | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |          |

### Contact Hours

Ten 2-hour weekly seminars and ten 1-hour weekly workshops.

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the level 6 module students will be able to:

- 1 Demonstrate an ability to study and respond critically to a range of Gothic novels published between 1800 and the present day.
- 2 Explore and analyse the dominant theoretical approaches underpinning trends in Gothic criticism.
- 3 Consider the readings within the social, political and historical contexts that inform the primary texts.
- 4 Consider the developments in Gothic conventions from the 1800s to the present in relation to the corresponding concerns about race, class, gender, sexuality and the law in the British and American contexts.
- 5 Investigate and question the dominant debates in Gothic criticism from the eighteenth century to the present.
- 6 Demonstrate a nuanced understanding of the shifts in generic conventions and forms and their interrelationship to wider political, social and cultural discourses.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Apply critical reading skills in terms of close textual analysis and comparative studies, across a wide range of interdisciplinary materials.
- 2 Demonstrate the ability to synthesise information from a number of sources in order to gain a coherent understanding of theory and practice.
- 3 Display the ability to analyse, discuss and deploy secondary works (both critical and theoretical) from appropriate scholarly resources.
- 4 Develop powers of communication and the capacity to argue a point of view, orally and in written form, with clarity, organisation and cogency and enhance confidence in the presentation of ideas individually and as a group.
- 5 Demonstrate competence in the planning and execution of essays and project-work and identify and develop research questions and arguments.

### Method of Assessment

Assessment will be based on two essays of 3000 words each (45% for each essay, thus constituting 90% of the final mark). The remaining 10% will be based on a seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook.

### Preliminary Reading

Primary reading

Collins, Wilkie, 1859. *The Woman in White* (Oxford World's Classics)  
 Dacre, Charlotte, 1806. *Zofloya, or The Moor* (Oxford World's Classics)  
 Jackson, Shirley, 1959. *The Haunting of Hill House* (Penguin Modern Classics)  
 James, Henry, 1898. *The Turn of the Screw* (Norton Critical Editions, 2nd Revised Edition)  
 Mantel, Hilary, 2005. *Beyond Black* (Fourth Estate)  
 Morrison, Toni, 1987. *Beloved* (Vintage Classics)

Secondary reading

Armitt, Lucy, 2011. *Twentieth-century Gothic* (University of Wales Press)  
 Punter, David, 1996. *The Literature of Terror: A History of Gothic Fiction from 1765 to the present day* (Routledge)  
 Hogle, Jerrold E. (ed.), 2014. *The Cambridge Companion to the Modern Gothic* (Cambridge University Press)

### Restrictions

Not available as wild

### Synopsis \*

This module explores the Gothic from its eighteenth-century origins to its present-day incarnations, examining in particular the conventions that have allowed this diverse and evolving genre to remain at once relevant and recognisable. The course focuses on the elements of terror, hauntings and transgressions and how these conventions are deployed and reworked by writers in key literary and historical moments in the genre's development, such as at the end of the eighteenth century, the fin de siècle, post-war America and the millennium. It asks students to consider the Gothic within the social, political and cultural contexts that inform the novel's various concerns about gender, sexuality, race, class and the law. There will be a strong emphasis on examining and exploring the theoretical discourses underpinning the shifts and developments in the major critical debates and trends. Students will be encouraged to relate textual and critical analysis to topics such as aesthetics, popular culture and literature, religion, social and political history as well as contemporary concerns such as marginalization, queer identity, the body and immigration. The module will demonstrate the ongoing significance of the Gothic as an experimental and evolving form that functions as a vehicle for political and social critiques and, as such, relates to concerns central to the study of undergraduate English and American literature.

| <b>EN724 Holy Lives, Horrid Deaths: Medieval Saints and their Cults</b> |            |         |       |               |                 |          |
|---|------------|---------|-------|---------------|-----------------|----------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor |
| 1   | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework |          |

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Contact Hours

10 x three-hour seminars (some seminars may take place off-campus, e.g. at Canterbury Cathedral)  
Optional field trip to a major shrine or other relevant site

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 – demonstrate a systematic understanding of medieval hagiography, including an appreciation of its scholarly reception
- 2 – deploy key techniques such as close reading and iconographical analysis in order to critically assess primary source materials
- 3 – critically evaluate current scholarship in the field of medieval hagiography
- 4 – utilise primary materials in an interdisciplinary fashion in order to develop coherent independent scholarly arguments that can contribute to the development of the study of medieval hagiography
- 5 – undertake independent research and locate it in relation to wider trends in the field of hagiographic research

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 – make appropriate use of methods and techniques in order to critically assess written and visual materials
- 2 – understand the importance of historical and intellectual contexts when appraising written and visual materials
- 3 – critically evaluate arguments
- 4 – communicate their own arguments clearly and convincingly
- 5 – work independently, taking personal responsibility for setting research parameters, defining research objectives, and producing research outcomes

In addition, students taking the module by dissertation will be able to:

- 6 - marshal complex knowledge and present it clearly and logically in the substantive form of a dissertation

### Method of Assessment

This module can be taken by standard coursework route or by dissertation. NB: students can only take ONE MODULE by dissertation in stage 3.

Module by standard coursework:

Assessment will be in the form of:

- 1) an essay of 3000 words responding to a pack of source materials (45%)
- 2) an independent research essay of 3000 words on a topic of the student's choice (45%)
- 3) seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

Module by dissertation:

Assessment will be in the form of:

- 1) a 500-word dissertation proposal (formative assessment and non-marked)
- 2) a dissertation of 6000 words (90%)
- 3) seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)

### Preliminary Reading

Primary

Bokenham, Osborn, Legendys of Hooly Wummen, ed. Mary S. Serjeantson (London: Oxford University Press, 1938)  
Jacobus de Voragine, The Golden Legend, trans. William Granger Ryan, 2 vols (Princeton: Princeton University Press, 1993)

Secondary

Bernau, Anke, and Eva von Contzen, eds, Sanctity as Literature in Late Medieval Britain (Manchester: Manchester University Press, 2015)  
Minnis, Alastair, and Rosalynn Voaden, eds, Medieval Holy Women in the Christian Tradition, c. 1100 – c. 1500 (Turnhout: Brepols, 2010)  
Morris, Colin, and Peter Roberts, eds, Pilgrimage: The English Experience from Becket to Bunyan (Cambridge: Cambridge University Press, 2002)  
Riches, Samantha, and Sarah Salih, eds, Gender and Holiness: Men, Women, and Saints in Late Medieval Europe (London and New York: Routledge, 2002)  
Salih, Sarah, ed., A Companion to Middle English Hagiography (Woodbridge: D.S. Brewer, 2006)  
Winstead, Karen, Virgin Martyrs: Legends of Sainthood in Late Medieval England (Ithaca: Cornell University Press, 1997)

### Restrictions

Not available as wild

### Synopsis \*

The module provides students with the opportunity to develop their knowledge and understanding of the important medieval genre of hagiography, and to place it within changing contexts of scholarly reception. While the main focus will be upon written saints' lives, students will also be encouraged to consider visual and material evidence (wall paintings, stained glass, manuscript illustrations, the cult of relics). Materials from across Europe (where written, in translation) may be studied for comparative purposes. The module will be structured around a series of themes, which might include: local (Kentish) saints; gender; miracle-working; and patronage. These may vary from year to year.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN725 A Woman's Tale: Writing Female Identity and Experience in Medieval Euro</b> |            |         |       |               |                 |          |
|--|------------|---------|-------|---------------|-----------------|----------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor |
| 1  | Canterbury | Spring  | H     | 30 (15)       | 100% Coursework |          |

### Contact Hours

Total Contact Hours: 30  
Private Study Hours: 270  
Total Study Hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and respond critically to a range of late-medieval writing and material culture
- 2 show a sophisticated understanding of literature in relation to the social, political, and cultural contexts of the period
- 3 show a critical understanding of the history of women's writing in the period and its relationship with other literary cultures
- 4 be conversant with current critical and theoretical approaches to and debates about late-medieval literature by, for and about women.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

### Method of Assessment

100% Coursework:

Seminar Performance (10%)  
Research report (2,000 words) (30%)  
Research project (4,000 words) (60%)

### Preliminary Reading

Barratt, Alexandra, ed. (2010), *Women's Writing in Middle English*, 2nd edn. (Harlowe: Pearson). (Extracts)  
Chaucer, Geoffrey (1987), *The Legend of Good Women*, in *The Riverside Chaucer* (1987), gen. ed. Larry D. Benson (Oxford: OUP).  
William Dunbar (2004), *The Tretise of Twa Mariit Wemen and the Wedo*, in *The Complete Works*, ed. John Conlee (Kalamazoo: Medieval Institute Publications).  
How the Good Wiif Taughte Hir Doughtir (2008), in *Codex Ashmole 61: A Compilation of Popular Middle English Verse*, ed. George Shuffelton (Kalamazoo: Medieval Institute Publications).  
Martin, Joanna, ed. (2015), *The Maitland Quarto*, The Scottish Text Society (Woodbridge: Boydell). (Extracts)  
de Pizan, Christine (1997), *The Selected Writings of Christine de Pizan*, trans. Kevin Brownlee, ed. Renate Blumenfeld-Kosinski (New York & London: Norton & Co) (Extracts).

### Restrictions

Not available as Wild

### Synopsis \*

This module provides students with an opportunity to explore literature written by, for and about medieval women. It will consider women as writers, readers and the subjects of literature; as the consumers, compilers and scribes of books; and as the protagonists and antagonists in a variety of literary and artistic forms produced in England and Europe during late-medieval period. In the course of the module, we will explore how literature reflected, and helped to construct and constrain, women's lives, bodies, sexualities, identities and experiences, and the avenues through which they expressed their thoughts, desires and fears. By examining a range of material, including lyrics and romances, devotional manuals, saints lives, plays, letters, conduct books, sculptures, iconography and the everyday objects owned by women, we will encounter, for example: women as they were and how they were supposed to be; female friendship and same-sex desire; women's diverse roles in society and in the home; how their bodies and relationships were used in polemic and political discourse; their influence on prominent male writers of the period; and the construction and erasure of late-medieval women's voices in the historiography of later ages. The specific topics, materials and the date range covered by the module may alter from year to year to reflect teaching staff's specialisms and interests.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN726 The "End of Empire": Post-Imperial Writing in Britain</b> |            |         |       |               |                 |              |
|--|------------|---------|-------|---------------|-----------------|--------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor     |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Whittle Dr M |

### Contact Hours

This module will be taught by 10 one-hour lectures and 10 two-hour seminars

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 Identify the key concerns that intersect studies of contemporary British and postcolonial writing, such as national belonging, race, gender and neoliberalism;
- 2 Understand the different cultural and historical contexts of post-imperial literatures;
- 3 Interpret a range of formal and aesthetic features relating to the study of poetry and prose;
- 4 Apply theoretical concepts (such as postcolonialism, postmodernism and feminism) to their reading and analysis.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 Construct lucid arguments that draw on a balanced attention to a range of primary and secondary sources;
- 2 Deploy sophisticated close reading skills to allow for complex comparative analyses of literary forms;
- 3 Demonstrate the communication skills needed to lead and contribute to group discussions;
- 4 Conduct self-directed research and the ability to extend discussions undertaken in lectures and seminars through reference to appropriate scholarly sources;
- 5 Interrogate a variety of critical positions, including a precise understanding of relevant theoretical material.

### Method of Assessment

100% Coursework: two 3000 word essays at 45% each, seminar contribution 10%

### Preliminary Reading

Anthony Burgess, *Beds in the East* (1959)\*  
V.S. Naipaul, *The Mimic Men* (1967)  
Grace Nichols, *I Have Crossed an Ocean: Selected Poems* (1984-2006)  
Irvine Welsh, *Trainspotting* (1993)  
Bernadine Evaristo, *Lara* (1997)  
Julian Barnes, *England, England* (1998)  
Abdulrazak Gurnah, *By the Sea* (2001)  
Eavan Boland, *New Selected Poems* (2013).  
Caryl Phillips, *A Distant Shore* (2003)  
Kamila Shamsie, *Home Fire* (2017)

\**Beds in the East* is the last installment of Burgess's *Malayan Trilogy* (the US edition is titled *The Long Day Wanes*). It is only in print as part of the trilogy, but it is not necessary to have read the preceding books.

### Restrictions

Not available as Wild

### Synopsis \*

"The empires of our time were short-lived, but they have altered the world forever; their passing away is their least significant feature" (V.S. Naipaul).

British colonialism changed the world, but it also changed Britain. Since the period known as the 'end of empire' in the 1950s and 60s, Britain has grappled with its loss of imperial power, a loss that has informed contemporary debates about immigration, multiculturalism, and nationalism. This module explores how writers have represented the consequences of imperial decline for British society and culture. Beginning in the midst of the 'end of empire' and ending in the world in which we find ourselves today, we'll explore how some of the core concerns of contemporary Britain are best understood in terms of post-imperiality. These concerns include racism towards migrants and refugees, nostalgia for a romanticised imperial past, and the re-emergence of colonial discourse in debates about the 'War on Terror'. Alongside these, we'll discover how literature can enable an investment in new forms of community and identity. Many of the writers on this module bring the category of 'British' into crisis, and in doing so, enunciate new forms of commonality that actively reject the harmful and exclusionary imperial myths about racial and cultural difference.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN727</b> |            | <b>Early Shakespeare</b> |       |               |                 |          |
|--------------|------------|--------------------------|-------|---------------|-----------------|----------|
| 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 |          |

### Contact Hours

The module will be taught by ten weekly two-hour seminars and five bi-weekly two-hour workshops.

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

- 1 read and respond critically to a range of Shakespeare's earliest works;
- 2 show a sophisticated understanding of Shakespeare's work in relation to the social, cultural and performance contexts of the period;
- 3 show a critical understanding of Shakespeare as a playwright in the first ten years of his career, what an 'early' style might mean, his collaborations with other dramatists and his experiments in performance technique and genre;
- 4 be conversant with current critical and theoretical approaches to early Shakespeare and debates about authorship, co-authorship, Shakespearean theatre history, and performance.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

- 1 analyse texts critically and make comparisons across a range of materials;
- 2 understand and interrogate various critical approaches and the theoretical assumptions that underpin these approaches;
- 3 show a command of written English and an ability to articulate coherent critical arguments;
- 4 display good presentational skills;
- 5 display an ability to carry out independent research.

### Method of Assessment

100% Coursework:

- a) Seminar performance mark in accordance with the criteria published in the School of English Undergraduate Handbook (10%)
- b) A 2,000-word research report, reflecting on research methods and analysis, combining textual and material sources (30%)
- c) Independent research project of 4,000 words on a topic of the student's choice (60%)

### Preliminary Reading

Required Reading:

William Shakespeare, *The New Oxford Shakespeare: Modern Critical Edition*, gen. eds. Taylor et. al. (Oxford: Oxford University Press, 2016)

- Bate, J (2008), *Soul of the Age: The Life, Mind and World of William Shakespeare*. London: Viking Press.
- Bevington, D. (2011), 'Early Shakespeare' in *The Oxford Handbook of Shakespeare*. Oxford: Oxford University Press.
- Honigmann, E. A. J. (1985), *Shakespeare: The 'Lost Years'*. Manchester: Manchester University Press.
- McMillin, S. and S MacLean (1998), *The Queen's Men and Their Plays*. Cambridge: Cambridge University Press.
- Taylor, G. and R. Loughnane (2017), 'The Canon and Chronology of Shakespeare's Works', in *The New Oxford Shakespeare: Authorship Companion*. Oxford: Oxford University Press, 417-602.
- Weis, R (2007), *Shakespeare Revealed: A Biography*. London: John Murray.

### Restrictions

Not available as Wild

### Synopsis \*

This module offers students the opportunity to read and analyse Shakespeare's earliest extant plays and poems and to consider the issue of 'early' writing and style. This module will consider the theatrical, social, historical, and material contexts for the first plays Shakespeare wrote when he migrated from Stratford-upon-Avon to East London. In the course of the module, we will look specifically at Shakespeare's practices of co-authorship with other dramatists in his early career, including Christopher Marlowe, George Peele, and Thomas Nashe. We will also consider such issues as performance spaces, company involvement, touring, patronage, and poetic ambition. Students will have the opportunity to read across genre and form, including canonical plays as *The Taming of the Shrew* and *Richard III*, and less often studied works such as *Edward III* and the plague narrative poems.

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

| <b>EN728 A Knight's Tale: Chivalric Literature and Courtly Love in Premodern Eng</b> |            |         |       |               |                 |            |
|--|------------|---------|-------|---------------|-----------------|------------|
| Version  | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor   |
| 1  | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Perry Dr R |

### Contact Hours

Total Contact Hours: 30  
 Private Study Hours: 270  
 Total Study Hours: 300

### Department Checked

24.1.19

### Learning Outcomes

The intended subject specific learning outcomes.

On successfully completing the module students will be able to:

1. read and respond critically to a range of late-medieval and early modern writings and artworks;
2. show a sophisticated understanding of literature in relation to the social, political, and cultural contexts of the late medieval and early modern period;
3. show a critical understanding of the socio-literary contexts for romance and courtly love literature in the period and its relationship to issues such as gender politics and social aspiration;
4. be conversant with current critical and theoretical approaches to and debates about premodern chivalric and courtly literatures.

The intended generic learning outcomes.

On successfully completing the module students will be able to:

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

### Method of Assessment

100% Coursework:

Seminar performance (10%)

A 10-15 minute presentation/ film/ audio production (20%)

Research project (4,000 words) (70%)

### Preliminary Reading

\*Anderson, J.J. ed. (1996) *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience* (London: Everyman).

\*Bliss, A. J., ed. (1954; rept. 1966) *Sir Orfeo*, second edition (London: Oxford University Press).

Chaucer, Geoffrey, *Troilus and Criseyde*, ed. Barry Windeatt (London: Penguin, 2003).

\*Laskaya, A. and Salisbury, E. eds. (1995) *The Middle English Breton Lays*, Middle English Texts (Kalamazoo, MI: Medieval Institute Publications for TEAMS).

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

\*Schmidt, A. V. C. and Jacobs, N., eds (1980) *Medieval English Romances*, II vols. (London: Hodder and Stoughton).

\*Warrington, John, ed. (1975), *The Paston Letters* (London: Dent).

(\*Texts will be provided in a module Reading Pack).

### Restrictions

Not available as Wild

### Synopsis <span style = "color:red;">\*/</span>

This module will explore arguably the most popular of secular literary forms from late medieval and early modern Europe. The course will explore a range of chivalric romances alongside a variety of other literary, textual and material productions that testify to a cultural fascination with the ideals of knighthood and with courtly values more generally. The module will pay particular attention to the rise of romance literature in the late medieval period, with narratives that were repeatedly translated into English for socially diverse audiences. The module will explore particular tropes within romance literature and courtly lyric poetry, particularly in respect of the portrayal of women. It has long been recognised that romance literature was often read by mixed gender audiences and the module will explore how the genre functioned to guide female behaviour against patriarchal and social norms.

The module will also study how supposedly courtly literatures consistently appealed to 'middling' socially aspirant consumers and not only to society's elite who were so often the protagonists portrayed in such texts. Actual readers, manuscript case studies and England's first generations of printers will be examined to explore the contexts for the middling classes' fascination with chivalric literature.

| <b>EN729 Poetry Beyond Text: Image, Installation, Performance</b> |            |         |       |               |                 |               |
|---|------------|---------|-------|---------------|-----------------|---------------|
| Version   | Campus     | Term(s) | Level | Credit (ECTS) | Assessment      | Convenor      |
| 1   | Canterbury | Autumn  | H     | 30 (15)       | 100% Coursework | Virtanen Dr J |

**Contact Hours**

Contact Hours: 30  
Private Study Hours: 270  
Total Study Hours: 300

**Department Checked**

14.2.19

**Learning Outcomes**

The intended subject specific learning outcomes.  
On successfully completing the module students will be able to:

1. Demonstrate wide-ranging and sophisticated knowledge of interdisciplinary poetry forms from the 20th and 21st centuries.
2. Demonstrate a sophisticated understanding of how the formal concerns of the primary reading relate to, or are informed by, broader artistic, cultural, historical, and philosophical debates and contexts.
3. Develop an enhanced ability to interact with, and respond critically and imaginatively to, a wide range of interdisciplinary and/or non-textual forms of poetry.
4. Conduct their own project research to support their studies, and develop an understanding of writing as a form of research itself.
5. Generate and develop original creative and/or critical work that challenges the notion of 'poetry' as 'poems'.

The intended generic learning outcomes.

- On successfully completing the module students will be able to:
1. Utilize close analysis skills and apply them to a wide-range of interdisciplinary media in order to develop erudite and complex comparisons between them.
  2. Display an advanced ability to devise and develop individual creative and/or critical projects, including the ability to analyse and deploy secondary texts (which may be theoretical) from appropriate scholarly resources.
  3. Reflect upon their own scholarly or creative practices.
  4. Demonstrate their editorial skills through effective and constructive engagement with others in order to improve their own and other's work.
  5. Develop clear and precise skills in devising questions for group discussion, as well as an ability to participate actively and constructively in those discussions.

**Method of Assessment**

100% Coursework:

Critical Commentary of 2,000 words (30%)

Independent Creative or Critical Research Project (60%):

- EITHER a critical essay (4,000 words);
- OR a portfolio of creative work (up to 15 poems, totalling no less than 140 lines);
- OR a combination of the two (subject to seminar leader approval).
- OR a portfolio of performance documentation, with an accompanying critical commentary (subject to seminar leader approval).

(As a formative, non-assessed assignment, students will be asked to submit proposals for their project in time for their seminars in week 8 or 20.)

Seminar and workshop participation (10%)

**Preliminary Reading**

Bergvall, Caroline. 2014. DRIFT. Nightboat Books  
Cobbing, Bob. 1976. Jade Sound Poems. Writers Forum  
Fisher, Allen. 1981. Blood Bone Brain Documents 1-8. Spanner.  
Johnson, Linton Kwesi. 1980. Bass Culture. Island Records  
Pester, Holly. 2016. Common Rest. Test Centre  
Rankine, Claudia. 2009. The Provenance of Beauty: A South Bronx Travelogue. The Foundry Theatre  
Suzuki, Hiromi. 2018. Logbook. Hesterglock Press.

**Restrictions**

Not available as Wild

## 2019-20 Humanities Undergraduate Stage 2 & 3 Module Handbook

### Synopsis \*

In his 1980 essay, 'The Mathematics of Rimbaud', the poet, performer, and painter Allen Fisher observed that – as a consequence of the innovations in artistic practice throughout the 20th century – the idea of "art as objects and poetry as poems" had gradually lost its credibility. In stating this, Fisher not only articulated a compelling summary of the ways in which the study and practice of poetry and art over the last fifty years have consistently challenged the idea that these works are somehow enclosed, autonomous, or didactic units of meaning. He also indicated that sometimes poetry goes beyond text. Whether we think of the developments in the fields of concrete and visual poetry; poetry's interaction with larger art installations; sound poetry; poetry in performance; or any combination of these different practices, contemporary poetry often invites us to think of 'poems' as something more than just words printed on a page.

In this module, you will have the opportunity to explore and engage with a diverse range of poetry beyond text, both on a creative and critical level. The curriculum will cover topics and themes including performance poetry (as well as poetry and performance more broadly), verbal artefacts, and intersections between poetry and sonic, visual and digital arts. Through both theory and practice, including regular creative exercises, the module offers you the opportunity to engage with these interdisciplinary poetry practices from both creative and critical perspectives. The assessment methods will also allow you the opportunity to pursue independent research projects that can be either creative or critical, or a combination of the two. In addition, the module will include 'field trips' to relevant poetry events, either in Canterbury or further afield. Throughout, our studies will help to further enhance your understanding of poetry as a kinetic and mutable form of art.