

Module Specification: A230A&B (Reading and Studying Literature)

1. Factual information			
Module title	A230A&B: Reading and Studying Literature	Level	5
Module tutor	Dr. Banan Draiseh	Credit value	16 credit hours
Module type	Taught	Notional learning hours	2 hours / week

2. Rationale for the module and its links with other modules	
<p><i>Reading and Studying Literature</i> builds on the introductory modules, <i>The Arts Past and Present</i> (AA100), and <i>Literary Appreciation and Critique</i> (EL121). It will introduce you to the study of English literature by looking at a selection of texts from the Renaissance to the present day. The module offers a stimulating mix of classic texts and less well-known works from a range of genres, including drama, poetry and prose fiction as well as autobiography and travel-writing. An overarching concern of the module is the uses we make in the present of the literature of the past.</p> <p>Like other level 5 courses, this module will provide a broad overview of the study of the discipline of literature. As well as strengthening the curriculum in English, A230 makes some links with other courses, and serves to lead students through from level 4 to level 6.</p>	

3. Aims of the module	
<p>A230 aims to provide a clear and steady progression from Level 4 to Level 6. The module builds on the knowledge and skills acquired on AA100 and EL121. The module is designed to start with a gentle introduction to the discipline and to become gradually more challenging as it progresses, so that by the end of the module students will be prepared to move on to the study of English Literature at Level 6. In an effort to enhance the students' sense of their progression from Level 4 and Level 6, it takes care to identify the specific study-skills being taught at different stages of the module. The assessment will invite students to reflect on their own experience of learning as they progress through the module.</p> <p>A230 adopts a chronological approach to the study of English Literature, introducing students to the six principal literary periods – the Renaissance, the Long Eighteenth Century, the Romantic period, the Victorian Age, and the early and late Twentieth Century. Each of these has a corresponding block of study lasting four weeks which focuses on a few representative literary texts of the period. This clear and logical</p>	

3. Aims of the module

structure will further contribute to students' sense of progression as well as providing them with a solid grounding in the study of English Literature. Each block of study will also introduce students to particular study skills and to a particular theoretical concept which will aid them in making the transition to the Department's Level 6 modules.

4. Pre-requisite modules or specified entry requirements

EL121: Literary Appreciation and Critique

5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to show knowledge and understanding of :</i></p> <p>A1: the formal characteristics of the principal genres and sub-genres of literature (novel, short story, plays, romance and realist novel, novel of growth, tragedy, comedy, life-writing, travel-writing, letters, film, popular fiction, and writing for children);</p> <p>A2: a range of writers, male and female, coming from many cultural backgrounds, including English, Irish, Scottish, French, German, American, African, and Caribbean writers;</p> <p>A3: how literary texts have been written and received within literary, cultural and socio-historical contexts from the Renaissance to the present;</p> <p>A4: theoretical concepts such as 'literature', textuality, the nature of context and inter-text, the idea of the author, the history of reading and the book;</p> <p>A5: the problematic nature of a literary history conceived in terms of period and nation, and the development of the concept of 'literatures';</p>	<p>The module is delivered through a blended open learning system, which – according to the AOU regulations – consists of two complementary modes:</p> <ol style="list-style-type: none">1. face-to-face interactive tutorials, constituting 25% of course credit hours, and;2. interactive online learning delivered through specially designed teaching and support materials that are conducive to self-learning, constituting 75% of course credit hours. <p>Learning and teaching strategies:</p> <ul style="list-style-type: none">- Pre-class preparation and reading of assigned texts- In-class discussion by making inter-textual connections.- Analysing texts from different theoretical point of views- Reading critical articles pertinent to the literary work under discussion- Post-reading activities to allow students to deepen and expand their understanding- Researching some relevant material through the e-library, the internet, etc...- Giving short presentations expressing their views on the work studied.

A. Knowledge and understanding	Learning and teaching strategy
	<ul style="list-style-type: none"> - Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. - Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and literary works discussed in the course.

B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module learners will be expected to:</i></p> <p>B1. work with a novel, play or a critical text that is the product of a culture other than that of the reader, and to appreciate the historical changes with reference to issues like gender, race, culture, nation;</p> <p>B2. construct an argument, comparing and contrasting two or more literary texts (novels, plays, characters, themes);</p> <p>B3. engage with literary criticism of the assigned texts;</p>	<ul style="list-style-type: none"> - In-class discussion by making inter-textual connections. - Analysing texts from different theoretical point of views - Reading critical articles pertinent to the literary work under discussion - Researching some relevant material through the e-library, the internet, etc - Giving short presentations expressing their views on the work studied. - Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. - Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and literary works discussed in the course.

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p>	<ul style="list-style-type: none"> - In-class discussion by making inter-textual connections.

C. Practical and professional skills	Learning and teaching strategy
<p>C1. be able to keep to the focus of a question while answering;</p> <p>C2. write an essay in the correct format, with proper beginning, and in logical and coherent development;</p> <p>C3. use correct language: syntax, grammar, spelling, punctuation and quotation marks;</p> <p>C4. use word processing skills effectively, to present a typed answer in a format that aids understanding, using different fonts, highlighting devices, margins and indentations;</p> <p>C5. use secondary sources ethically by avoiding plagiarism.</p>	<ul style="list-style-type: none"> - Analysing texts from different theoretical point of views - Reading critical articles pertinent to the literary work under discussion - Researching some relevant material through the e-library, the internet, etc. - Giving short presentations expressing their views on the work studied. - Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. - Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and literary works discussed in the course.

D Key transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. be able to write in an appropriate academic register, using scholarly conventions, like acknowledging borrowings from other sources, like audio video, the internet, and relevant critics, with proper referencing;</p> <p>D2. be able to read and synthesize from a large range of texts;</p> <p>D3. develop listening strategies, especially in relation to audio video course material, and to gain an extended understanding of narrative and dramatic texts;</p> <p>D4. make effective use of feedback from a tutor to improve performance continually.</p>	<ul style="list-style-type: none"> - In-class discussion by making inter-textual connections. - Analysing texts from different theoretical point of views - Reading critical articles pertinent to the literary work under discussion - Researching some relevant material through the e-library, the internet, etc. - Giving short presentations expressing their views on the work studied. - Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the course. - Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts,

D Key transferable skills	Learning and teaching strategy
	theories, and literary works discussed in the course.

6. Indicative content.

This module is made up of 6 blocks:

Block 1 Love and Death in the Renaissance features a pair of plays, William Shakespeare's *Othello* and John Webster's *The Duchess of Malfi*. It is designed to introduce students to the Renaissance as a period dominated by and still best known for its drama. Chapters will focus on the linked portrayal of love and death in these two plays, putting it into cultural context and linking it to generic and poetic conventions. The theoretical concept featured in this block is 'text'. Chapters will therefore deal with the relation of text to performance practice past and present, while also considering modern investments in these texts. Print material will be supported by an audio-visual discussion of different performances of *Othello* and an interactive lecture on *The Duchess of Malfi* as a performance text.

Block 2 Travels in the Long Eighteenth Century explores the origins of prose fiction in relation to travel-writing, through fictional and non-fictional texts, to provide both European views on the rest of the world, and views of Europe from the outside. The block features writers such as Aphra Behn, Voltaire's, and the letters of the ex-slave Ukawsaw Gronniosaw. Contemporary reflection upon journeys of exploration is provided through a concluding case-study of the mutiny on the Bounty, which considers the original documents alongside twentieth-century film versions of the story. The theoretical concept of the week is 'context' and this will be explored in relation to the question of how and why texts might be contextualised.

Block 3 Romantic Lives approaches European romanticism by considering the evolution of the idea of the romantic author, and more generally, of the romantic inner life. It is shaped by a sense that contemporary culture is still living with and through the idea of the romantic life. The Block deals with authors such as Wordsworth and Shelley and then juxtaposed with authors such as de Quincey, Pushkin and E.T. Hoffman. The featured theoretical concept is 'the author'.

Block 4 Victorians at Home and Abroad organises its exploration into Victorian culture through a reading of Victorian representations of 'home' and 'abroad'. Emily Brontë's *Wuthering Heights* (1847) and its version of domesticity troubled by an outsider. Students will also be reading Arthur Conan Doyle's *The Sign of Four* and R.L.Stevenson's 'The Beach at Falesà' from *South Sea Tales*. The theoretical concept for this block is 'books and readers', and there will accordingly be an emphasis upon the 19C and 20C publication, reception, and cross-media adaptation of both *Wuthering Heights* and *The Sign of Four*.

6. Indicative content.

Block 5 Twentieth-Century Cities is a consciously cosmopolitan block that concentrates upon depictions of the city in the literature of modernism and its aftermath, travelling from Dublin, to New York, and to a dystopian city of the future. Texts featured include James Joyce's *Dubliners* (1914), Fritz Lang's silent film *Metropolis* and a collection of poems and prose associated with New York by Langston Hughes and McKay published between the twenties and forties. The theoretical concept of this block is 'period', and so chapters and activities will address the problem of constructing literary history through appeal to the concept of 'period'.

Block 6 Migration and Memory looks at the expansion of English into Englishes and the rethinking of national traditions within a newly global sensibility. The texts in this block all deal in different ways with the experience of being severed from the past and the persistence and uses of memory with authors such as Elizabeth Bishop, Brian Friel's play *Translations* (1980), W.G. Sebald's semi-autobiographical set of fictive memoirs, *The Emigrants* (1993, trans. 1996), and Sam Selvon's novella *The Lonely Londoners* (1956). The theoretical concept for this block is 'literatures'.

7. Assessment strategy, assessment methods and their relative weightings

- **TMA** (related to chapters that the students already covered and representing 20 per cent of the overall continuous assessment score [OCAS]). TMA will assess the students' ability to perform a close reading using genre-appropriate methodology in the analysis of a literary text as well as the skills of critical evaluation and argumentation.
- **One two- hour Mid-Term Assessment (MTA)**
- **One three- hour FINAL EXAM** at the end of the course.

The balance between components of assessment is shown in the following table:

Components	Form of Assessment & Marks	%
CONTINUOUS ASSESSMENT	TMA	20
	MTA	30
FINAL ASSESSMENT	FINAL EXAM	50
GRAND TOTAL		100

8. Mapping of assessment tasks to learning outcomes																		
Assessment tasks	Learning outcomes																	
	A 1	A 2	A 3	A 4	A 5	B 1	B 2	B 3	C 1	C 2	C 3	C 4	C 5	D 1	D 2	D 3	D 4	
TMA				X	X		X	X	X	X	X	X	X	X	X	X	X	X
MTA	X	X	X	X	X	X	X	X	X		X			X	X			
Final	X	X	X	X	X	X	X	X	X	X	X							

9. Teaching staff associated with the module / Potential tutors		
Tutor's name	Contact details	Contact hours
Dr. Banan Draiseh	banan@aou.edu.kw	NOT AVAILABLE YET

10. Key reading list				
Author / Editors	Year	Title	Publisher	ISBN or location
Anita Pacheco and David Johnson (eds)	2012	<i>The Renaissance and Long Eighteenth Century</i>	Bloomsbury Academic	9781849666145
Nicola J. Watson and Shafquat Towheed (eds)	2012	<i>Romantics and Victorians</i>	Bloomsbury Academic	9781849666244
Sara Haslam and Sue Asbee (eds)	2012	<i>The Twentieth Century</i>	Bloomsbury Academic	9781849666213
Aphra Behn	2003	<i>Oroonoko</i>	Penguin Classics	9780140439885
Emily Brontë	2009	<i>Wuthering Heights</i>	Oxford World's Classics	9780199541898
Arthur Conan Doyle	2010	<i>The Sign of Four</i>	Broadview Press	9781551118376
Brian Friel,	1990	<i>Dancing at Lughnasa</i>	Faber and Faber	9780571144792
James Joyce	2000	<i>Dubliners</i>	Penguin	978014118245
W.G. Sebald	2002	<i>The Emigrants</i>	Vintage	9780099448884
William Shakespeare	2008	<i>Othello</i>	Oxford World's Classics	9780199535873
Voltaire	2005	<i>Candide, or Optimism</i>	Penguin Classics	9780140455106

10. Key reading list				
Author / Editors	Year	Title	Publisher	ISBN or location
John Webster	2009	<i>The Duchess of Malfi</i>	Pearson Longman	9780582817791

11. Other indicative text (e.g. websites)
<p>A230 places a great deal of emphasis on information literacy skills, through the use of an online Study Guide that recommends relevant websites and Library electronic resources. Students will be provided with a number of supplementary assets, such as revision quizzes (one per block) and interactive tutorials on aspects of literary analysis such as supporting audio, video and interactive electronic exercises possibly sited together on DVD rom; alternatively as cds, dvds or on website (equivalent to 8 CDs, 2 DVDs as specified in Level 2 model)</p>