

MODULE DESCRIPTOR

TITLE	Experimental Writing
SI MODULE CODE	77-6922-00S
CREDITS	20
LEVEL	6
JACS CODE	W800, Q300, Q310
SUBJECT GROUP	English
DEPARTMENT	Humanities
MODULE LEADER	Dr Harriet Tarlo

MODULE STUDY HOURS (based on 10 hours per credit)*			
Scheduled Learning and Teaching Activities	Placement (if applicable)	Independent Guided Study	Total Number of Study Hours
36		164	200

**to be used for Key Information Sets - see Module Descriptor guidance notes*

MODULE AIM

To introduce students to the concept, literary analysis and creative practice of experimental writing in all genres or hybrid genres of writing.

MODULE LEARNING OUTCOMES (up to 4 LOs max)

By engaging successfully with this module a student will be able to

1. identify and analyse avant-garde, innovative or experimental practices in a range of literary work from the recent past.
2. develop his or her own experimental practice in one or more genres or hybrid genres.
3. use key skills developed on the wider degree programme to generate their individual creative writing portfolio in relation to the aims of the module.
4. write an accompanying reflective essay exploring the nature of the avant-garde and explaining why their work can be defined as experimental or innovative.

INDICATIVE CONTENT

The module focuses on the experimental tradition of writing from modernism to the present day and relates this to the theory of the avant-garde. It is designed to encourage students to extend and experiment with their writing styles and techniques and to relate these to the theory and tradition of experimental writing. Examples are drawn from British and American sources. The phenomenon of the avant-garde movement

is explored with reference to Modernism and beyond. A range of anthologised modernist and contemporary experimental poetry is studied. Innovative techniques in stage and prose are explored through the work of writers such as Eugene Ionesco and Harold Pinter; Angela Carter and Italo Calvino. The module pays particular attention to writers whose work could be defined as multi-generic or trans-generic, such as Gertrude Stein and Ntozake Shange. We shall also consider experimental work in new media forms, such as cyber poetry. Workshop exercises grow out of this literary study and involve sustained experimentation with language and structure. Group workshops and tutorials focus on individual students developing their own relationship to the tradition in their favoured genres and/or multi-generic form. Students take part in a mini-conference where they will hear an invited speaker talk about the experimental, present their own work and receive feedback from the guest speaker.

LEARNING, TEACHING AND ASSESSMENT - STRATEGY AND METHODS

Students will be supported in their learning, to achieve the above outcomes, in the following ways

This module will be delivered through a combination of complementary lectures on relevant theories, authors and forms, seminar discussions and writing workshops. There will be at least one informal student presentation included within the seminars. Most sessions will involve both critical and creative work. There will also be opportunities to refine students' own creative work in response to these ideas via workshops of student work and individual tutorials. Materials produced by staff and students will be posted on the Blackboard site in order to support the module.

ASSESSMENT TASK INFORMATION

The module will be assessed by two pieces of coursework incorporating a 3000 word or equivalent portfolio of writing in one or more forms of experimental writing studied (from which 60% of the overall mark will be derived) and a reflective essay of 1500 words on how we define the experimental which will incorporate a commentary on their own work (40%). Here students should cover what they feel they have learned over the semester with specific focus on their writing process, revising their work in accordance with tutor and student feedback, and their strengths and weaknesses. Both pieces of work will be assessed by internal markers and a sample by the external examiner in Creative Writing. Module specific assessment criteria will appear in the Module Handbook and on the Blackboard site.

Task No.*	Short Description of Task	SI Code EX/CW/PR	Task Weighting %	Word Count or Exam Duration*	In-module retrieval available
1	ESSAY	CW	40%	1500	N
2	PORTFOLIO	CW	60%	3000 words or equivalent	N

*Assessment task limit of a max of **two** tasks per 20 credits, and a max of **three** tasks for a module larger than 20 credits

** Timetabled examinations - duration must be whole numbers of one, two or three hours and ten minutes of reading time will be added on to this as standard.

FEEDBACK

Students will receive feedback on their performance in the following ways

Ongoing tutorials with the tutor on both tasks.

Feedback from peers and tutor in writing workshops.

Feedback from visiting speaker at mini conference.

Written feedback from the tutor on reflective essay and portfolio.

LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

The module is supported by a Resource List Online

<http://resourcelists.shu.ac.uk/lists/ACE8EDEB-9434-FEE8-3BD0-37DEB27532B0.html>

Examples of Primary Texts

Italo Calvino, *If on a Winter's Night a Traveller* (1981) trans. William Weaver, London: Vintage Classics (1992)

Ionesco, Eugene, *The Chairs* (1958), trans. Martin Crimp, London: Faber, 1997.

Shapton, Leanne, *Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, including Books, Street Fashion, and Jewelry* London: Bloomsbury, 2009.

Stein, Gertrude, *Lifting Belly*, ed. Rebecca Mark, Tallahassee, FL: Naiad Press, 1989 or reprinted in *The Yale Gertrude Stein / selections*, ed. and intro. Richard Kostelantz, New Haven; London: Yale University Press, 1980.

Rothenberg, Jerome, *Poems for the Millennium; the University of California Book of Modern and Postmodern Poetry*, Vol. 2 (*From Postwar to Millenium*), Berkeley, California and London: University of California Press, 1998:

Beehive: the hypertext/hypermedia literary journal [online]. AT URL:

http://beehive.temporalimage.com/bee_core/index.html

Electronic Book Review [online]. At URL: <http://www.electronicbookreview.com/>

Light & Dust Anthology of Poetry <http://www.thing.n/~grist/l&d/lighthom.htm>

Selection of multi-media poetry to accompany **Hazel Smith's *Writing Experiment*** at <http://www.allenandunwin.com/writingexp/multimedia.htm> (texts are discussed in the book)

UbuWeb, <http://ubuweb.com/>

Other anthologies and websites of interest (not set texts):

- Bok, Christian, ed. *Groundworks: Avant-Garde for Thee*, Toronto, Ontario: house of Anansi Press, 2002. (Canadian short experimental fiction).
- Frost, Elisabeth A. and Hogue, Cynthia, *Innovative Women Poets: An Anthology of Contemporary Poetry and Interviews* University Of Iowa Press, 2006.
- Jacket magazine, edited by Australian, John Tranter this is an excellent free international online magazine featuring poetry, articles, reviews and creative prose: <http://jacketmagazine.com/00/home.shtml>
- Timothy MacSweeney's Internet Tendency – like the McSweeney's anthologies, this is edited by David Eggers. Go to the archive section for some amusing short fiction: <http://www.mcsweeney.net/>

Secondary Texts

- Bradbury, Malcolm. & McFarlane, James, eds., *Modernism 1890-1930*, London: Penguin, 1976.
- Bondanella, Peter, "Italo Calvino and Umberto Eco" in *The Cambridge Companion to the Italian Novel*, Cambridge University Press, 2003.
- Bray, Joe, Gibbons, Alison and McHale, Brian, *The Routledge Companion to Experimental Literature*, Routledge 2012. ELECTRONIC BOOK:** <http://catalogue.shu.ac.uk/record=b1717307~S1a>
- Bürger, Peter, *Theory of the Avant-Garde*, trans. Michael Shaw, Minneapolis: University of Minnesota Press, 1984.
- Connor, S. *Postmodernist Culture: An Introduction to Theories of the Contemporary*, Oxford: Blackwell 1997.
- Davidson, Ian, *Ideas of Space in Contemporary Poetry*. Basingstoke, Hampshire and New York: Palgrave Macmillan, 2007.
- Dekoven, Marianne, *A Different Language: Gertrude Stein's Experimental Writing*, Wisconsin 1983.
- Dencker, K. P., "From Concrete to Visual Poetry, with a Glance into the Electronic Future", <http://www.thing.net/~grist/l&d/dencker/denckere.htm>
- Everett, P. 1997. 'F/V: Placing the Experimental Novel', *Callaloo*, Vol.22, No.1 (Winter): 18–23. [Available through JSTOR]
- Glazier, Loss Pequeño, [Epilogue. Between the Academy and a Hard Drive: An E-cology of Innovative Practice](#)" OL3: open letter on lines online (2000), ed. Darren Wershler-Henry UbuWeb Papers: <http://www.ubu.com/papers/ol/glazier.html>
- *Digital Poetics: The Making of E-Poetries*. Tuscaloosa and London: The University of Alabama Press, 2002.

- Gundel, T. 1981. 'The Double Articulation of Experimental Writing', *MLN*, Vol.96, No.3, German Issue (April): 580–603. [Available through JSTOR]
- Huk, Romana, *Assembling Alternatives: Reading Postmodern Poetries Transnationally*, Middletown, Connecticut: Wesleyan University Press, 2003.
- Hutcheon, Linda. *The Politics of Postmodernism*, London: Routledge, 1989.
- Frost, Elisabeth, *The Feminist Avant-Garde in American Poetry*, University of Iowa Press, 2003.
- Krauss, Rosalind E., *The Originality of the Avant-Garde and other Modernist Myths*, Cambridge, Mass.; London, England: MIT Press, 1985.
- Kolocotroni, V., Goldman, J. and Taxidou, O., eds., *Modernism: An Anthology of Sources and Documents*, Edinburgh University Press, 1984.
- Kostelanetz, Richard, *The Dictionary of the Avant-Gardes*, Pennington, N.J.: A Cappella Books, 1993.
- Kristeva, Julia, *Revolution in Poetic Language*, trans. Margaret Waller, New York: Columbia University Press, 1984.
- Lodge, David, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*, London: Edward Arnold, 1977.
- Mathews, Harry and Brotchie, Alastair eds., *Oulipo compendium*, London: Atlas Press, 2005.
- McGann, J. 2001. *Radiant Textuality: Literature after the World Wide Web*. Hampshire and New York: Palgrave Macmillan.
- Nicholls, Peter, *Modernisms: A Literary Guide*, London, Macmillan, 1995.
- Perloff, Marjorie, *The Dance Of The Intellect: Studies in the Poetry of the Pound Tradition*, Evanston, Illinois: Northwestern University Press, 1996.
- ... *Poetic License: Essays on Modernist and Postmodernist Lyric*, Evanston, Illinois: Northwestern University Press, 1990.
- ... *21st-century Modernism: The "New" Poetics*, Blackwell Manifestos, Wiley and Blackwell, 2001.
- Poggioli, Renato, *The Theory of the Avant-Garde*, trans. Gerald Fitzgerald, Cambridge,(Mass.); London: Belknap Press, 1981.
- Smith. Hazel, *The writing experiment: strategies for innovative creative writing***, Crows Nest, N.S.W., Northam : Allen & Unwin, Roundhouse, 2005.
- Suleiman, Susan R., *Subversive Intent: Gender, Politics, and The Avant-Garde*, Cambridge, Mass.; London : Harvard University Press, 1990.

SECTION 2 MODULE INFORMATION FOR STAFF ONLY**MODULE DELIVERY AND ASSESSMENT MANAGEMENT INFORMATION****MODULE STATUS - INDICATE IF ANY CHANGES BEING MADE**

NEW MODULE	N
EXISTING MODULE - NO CHANGE	Y
Title Change	N
Level Change	N
Credit Change	N
Assessment Pattern Change	N
Change to Delivery Pattern	N
Date the changes (or new module) will be implemented	09/2015

MODULE DELIVERY PATTERN - Give details of the start and end dates for each module. If the course has more than one intake, for example, September and January, please give details of the module start and end dates for each intake.

	Module Begins	Module Ends
Course Intake 1	09/2015	01/2016
Course Intake 2	DD/MM/YYYY	DD/MM/YYYY
Course Intake 3	DD/MM/YYYY	DD/MM/YYYY

Is timetabled contact time required for this module?	Y
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Are any staff teaching on this module non-SHU employ	N
If yes, please give details of the employer institution(s) below	
What proportion of the module is taught by these non-SHU staff, expressed as a percentage?	

MODULE ASSESSMENT INFORMATION

Indicate how the module will be marked	
*Overall PERCENTAGE Mark of 40%	Y
*Overall PASS / FAIL Grade	N

*Choose one only – module cannot include both percentage mark and pass/fail graded tasks

SUB-TASKS

Will any sub-tasks (activities) be used as part of the assessment strategy for this module?	N
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If sub-tasks / activities are to be used this must be approved within the Faculty prior to approval. Sub-task / activity marks will be recorded locally and extenuating circumstances, extensions, referrals and deferrals will not apply to sub-tasks / activities.

FINAL TASK

<p>According to the Assessment Information shown in the Module Descriptor, which task will be the LAST TASK to be taken or handed-in? (Give task number as shown in the Assessment Information Grid in Section 1 of the Descriptor)</p>	<p>Task No. 2</p>
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NON-STANDARD ASSESSMENT PATTERNS

<p>MARK 'X' IN BOX IF MODULE ASSESSMENT PATTERN IS NON STANDARD, eg MODEL B, ALL TASKS MUST BE PASSED AT 40%.</p> <p>NB: Non-standard assessment patterns are subject to faculty agreement and approval by Registry Services - see guidance. notes.</p>	
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REVISIONS

Date	Reason
August 2015	Minor Modification DB2HU01-1415
July 2017	Operational change approved by Humanities Departmental Board 21/06/17