

Appendix 1

Text of 'Araby'

Araby (from *Dubliners*)

James Joyce

(1) North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbors in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

(2) The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Sir Walter Scott, *The Devout Communicant*, and *The Memoirs of Vidocq*. I like the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes, under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

(3) When the short days of winter came, dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our

shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses, where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street, light from the kitchen windows had filled the areas. If my uncle was seen turning the corner, we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to tea, we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed, and I stood by the railings looking at her. Her dress swung as she moved her body, and the soft rope of her hair tossed from side to side.

(4) Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

(5) Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a *come-all-you* about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little

of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

(6) One evening I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: '*Oh love! O love!*' many times.

(7) At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*. I forgot whether I answered yes or no. It would be a splendid bazaar; she said she would love to go.

(8) 'And why can't you?' I asked.

(9) While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps, and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

(10) 'It's well for you,' she said.

(11) 'If I go,' I said, 'I will bring you something.'

(12) What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar

on Saturday night. My aunt was surprised, and hoped it was not some Freemason affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

(13) On Saturday morning I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hall-stand, looking for the hat-brush, and answered me curtly:

(14) 'Yes, boy, I know.'

(15) As he was in the hall I could not go into the front parlour and lie at the window. I left the house in bad humour and walked slowly towards the school. The air was pitilessly raw and already my heart misgave me.

(16) When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part of the house. The high, cold, empty, gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. The cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

(17) When I came downstairs again I found Mrs Mercer sitting at the fire. She was an old, garrulous woman, a pawn-broker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea-table. The meal was prolonged beyond an hour and still my uncle did not come. Mrs. Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late, as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

(18) 'I'm afraid you may put off your bazaar for this night of Our Lord.'

(19) At nine o'clock I heard my uncle's latchkey in the hall door. I heard him talking to himself and heard the hall-stand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

(20) 'The people are in bed and after their first sleep now,' he said.

(21) I did not smile. My aunt said to him energetically:

(22) 'Can't you give him the money and let him go? You've kept him late enough as it is.'

(23) My uncle said he was very sorry he had forgotten. He said he believed in the old saying: 'All work and no play makes Jack a dull boy.' He asked me where I was going and, when I told him a second time, he asked me did I know *The Arab's Farewell to his Steed*. When I left the kitchen he was about to recite the opening lines of the piece to my aunt.

(24) I held a florin tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a large clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

(25) I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girded at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Café Chantant* were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

(26) Remembering with difficulty why I had come, I went over to one of the stalls and examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

(27) 'O, I never said such a thing!'

(28) 'O, but you did!'

(29) 'O, but I didn't!'

(30) 'Didn't she say that?'

(31) 'Yes, I heard her.'

(32) 'O, there's a . . . fib!'

(33) Observing me, the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

(34) 'No, thank you.'

(35) The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

(36) I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

(37) Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and fear.

Appendix 2

Teaching theoretical orientations: a tutorial

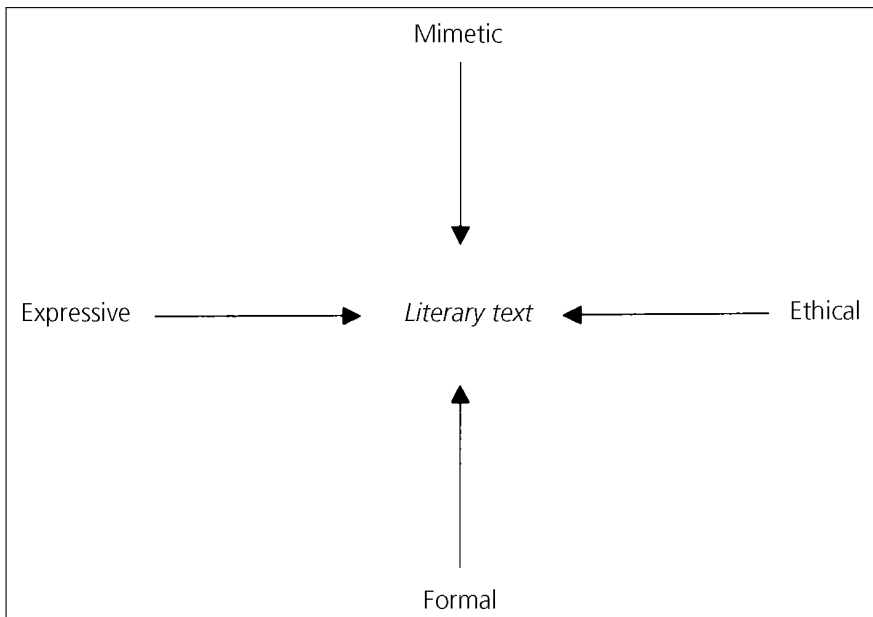


FIGURE 3.2 A map of theoretical orientations.

Just to recap what we covered in the lecture. The *'expressive' theoretical orientation* focuses on relationships between the *literary text and the author*. This is where its *interest* begins, and the payoff is knowledge of how texts show what authors have put into their works about their own lives, and, in reverse, how the content of works sometimes refers

backwards to its origins in the author's experience. In other words, the analytical movement in expressive criticism sometimes goes from author to text, involving an examination of an author's education, relationship with parents and relatives, social class, temperament, sexual orientation, marriages, children, jobs and so on, in the context of his or her times, and the critic looks at these factors for an explanation of themes, concerns, obsessions, topics and moral vision *expressed* in the work. But sometimes the analytical movement goes from text to author, involving examination of the contents of a text for the light they may throw on the author's expressive and creative life. Expressive criticism as an umbrella approach covers all biographical criticism, psychological (including psychoanalytical and Jungian) criticism and criticism based on theories about the creative process. Some contemporary feminist approaches are included here, especially analyses of female authors such as Virginia Woolf or Sylvia Plath, where the focus is on these women's relationship to, struggles with or lifetime history of biological and socially constructed gender roles. Even Lacanian psychology and a good deal of the writings of such feminist critics as Julia Kristeva and Irigaray are different versions of expressive criticism. You probably won't know many of these terms and names yet, but you'll pick them up as you go along.

Student 1: *So if I'm 'standing' inside the expressive orientation, I'm interested in the text's relationship to the author's life, or the author's life in relationship to the text, right?*

Possible response: Right. And as you can see, there are many different versions of this interest and, as you can probably guess, some of them are quite complicated in themselves – the psychoanalytical orientation, for example, requires knowledge of Freudian psychology. But the orientation itself is not a difficult concept to grasp. And once you've got it, you can also see that if you're *not* interested in the text in relation to the author's life, you're going to stand somewhere else, right? – and then many of the things about the text that seemed important (or were foregrounded) from this point of view are not going to seem important or interesting any longer. Make sense?

Student 2: *Yeah, but isn't the text's connection to the author's life always going to be an important source of information for knowing how to interpret the text?*

Possible response: It looks like it at first, and this *is* where people often like to begin, but think for a moment of authors about whose

lives very little is known, especially their lives in that interior sense of knowing and feeling and dreaming and fearing: all those features of internal existence that we think of as the basis of being *expressive*. We know practically nothing, for example, about Shakespeare's or Chaucer's lives in this interior sense, and this lack of knowledge makes it practically impossible to do any expressive criticism going from their lives to their works, and if you try coming from the other direction, from the works to the life, you have to be so speculative that you never know if you're saying anything defensible. On the other hand, a whole lot is known about the lives of such authors as Virginia Woolf, Dylan Thomas, Anthony Burgess and Charlotte Brontë, and going back and forth between the lives and the works can be extremely interesting and illuminating. But am I right that you think everyone would be an expressive critic if enough biographical facts were available?

Student 2: *Well, I guess that's where I always like to start. I like to know something about the person who created the work.*

Possible response: You're certainly not alone. But you are interested in more issues than biographical and expressive ones I imagine. Tell me, for instance, some of the things you often say about a fictional work, whether it's a movie or a TV programme or a work of literature. Surely not everything you say goes back to some interest in the writer of the work?

Student 3: *Well, I suppose I can say a poem is beautiful, for example, and that's not a comment about who wrote it. Or I can say that a certain novel is not one that young children should read, and I'd still make that judgement (I suppose) no matter who wrote the book. And, oh! here's one I say a lot because it's a sore point with me. Especially when I watch movies or TV, I'm all the time saying something like, 'oh, man, that's not realistic; that ending is terrible; that's not how anyone would act in this situation'. So are you saying that all these comments come from some theoretical orientation or other?*

Possible response: You bet they do. Let's focus on this last one a moment or two. When you say that a novel or movie ending is 'not realistic', what do you mean?

Student 3: *I guess I mean that what the story shows is not how people would behave in real life.*

Possible response: And if a work is showing you (or showing you badly) what happens in real life, what is the text's relationship to the world? This is the same as asking you to name the relationship between a portrait and the real person who sat for the portrait.

Student 2: *OK. I guess you're asking us to see that the story and the painting are somehow pieces of the world, or at least copies of the world.*

Possible response: Yes. And if you copy someone else's behaviour in real life – you know, dress as they do, talk like them and so on – what word do you use to describe your copying behaviour?

Student 2: *I'd say that I'm mimicking or imitating them.*

Possible response: Right, and both mimicking and imitation – the notion that art imitates pieces of the world – is one of the oldest, if not *the* oldest, of all theoretical orientations going all the way back to the philosophies of Plato and Aristotle. It's the one you see on the map named 'mimetic', because *mimesis* in Greek means *imitation*. And when you are interested in imitation, you can explore the implications of that orientation pretty fully without ever troubling yourself about the author's life at all, if you want to. You've already got the idea, but let's just recap it more formally, as I did for the expressive orientation.

Let's say that the '*mimetic*' *theoretical orientation* focuses on relationships between the *text and the world*. To some extent every consumer of stories – whether watching movies or TV, reading novels or listening to audio tapes – operates as a mimetic critic whenever the criterion of *realism* gets employed. When we say things like 'her acting is so life-like', or 'the novel lets me know exactly how the central character feels' or 'the ending was terribly unrealistic', we are operating as mimetic critics. Marxist critics, when they talk about literary works as 'representing the laws of history' or 'class conflict', are also operating as mimetic critics, as are feminist critics, ethnic critics and multicultural critics who examine literary works for the accuracy or inaccuracy of their representations of gender roles or ethnic and racial stereotypes.

Student 1: *So when I criticise Disney movies for having unrealistic plots, I'm talking theory?*

Possible response: You bet. Like the man who was surprised to find he had been speaking prose all his life, you have been, as we all are,

a literary critic (to some extent) all your life. All of your evaluations of fiction are based on theoretical notions of some kind or other. You may not be *aware* of them all, but we all have criteria lurking somewhere because we all make judgements and we can't make judgements without having criteria for them. But of course you can't be much of a developed critic if all of your criteria are only implicit and unnamed. The difference between what you do when you engage with stories and what professional critics do is wide, because professional critics use an expert language and because they go into analysis much more deeply than you do, but the basic interests – how literature 'works', how it relates to life, what makes it beautiful, what makes it entertaining, what makes it believable, why people are affected by it, whether people are ever affected for good or ill by it, and so on – are on a continuum with your own interests in literature.

Now that we're sort of familiar with how this conversation is going, let's just go ahead and look at the next orientation.

The '*formal*' *theoretical orientation* focuses on the relationship between the literary work and the interlocking set of aesthetic strategies that make it up. 'Aesthetic strategies' refer to such features of literary art as plot, narrative technique, style, metaphors and other figures of speech, phrase and sentence rhythms, sound values, connotative diction, images, allusions, symbols, tone, genre and so on. In a sense, focusing on the work in relation to the aesthetic strategies that make it up is to focus on the relationship between the *text and itself*. This is a more common-sense notion than it may sound like at first: it's like saying that formal criticism focuses on the work as a whole in relation to its parts, especially how those parts work together to create whatever is distinctive about the work. Formal criticism achieves this inward perspective on literary works by deliberately severing, analytically, the umbilical cord that may be thought of as tying together:

- the work and the artist (this is the interest of expressive criticism);
- the work and the world (this is the interest of mimetic criticism);
- and
- the character of the work with the character of the reader (this is the interest of ethical, or pragmatic, criticism).

In short, formalists are concerned with the literary work as *art*, not as biography or psychology or ethics, and not as a representation of the world.

Student 1: *So, if I'm following all of this, if I talk about a poem being beautiful just as a thing in itself, as I sometimes do, I must be expressing a formalist 'interest'?*

Possible response: Exactly. Formal theory and criticism also has an ancient history, going back to Aristotle's *Poetics*, but it is still an important orientation today. Formalism as embodied in the views and practices of the New Critics – a group of Anglo-American critics associated with the literary wing of the Modernist movement in art – provided a blueprint for 'close reading' that remained *the* standard critical approach for nearly fifty years. In fact, even though no one calls himself or herself a New Critic these days, close reading is still a main way of teaching literature in (probably) a majority of literature classrooms everywhere. Over the centuries, formal critics have developed and deepened a tradition of sophisticated analytical techniques. In Literature the main objects of formal analysis are such aesthetic features as genre, plot, narrative technique and style. Each of these objects unfolds into a long list of nuanced distinctions. Style, for example, may be analysed in many different ways, focusing on metaphor, images, sound values, line rhythms in poetry, clause rhythms in prose, denotations, connotations, irony, sarcasm, tone, description, euphony, alliteration, onomatopoeia – tropes of all kinds.

Student 2: *So, when I was 14 and my teacher had us tracing patterns of grass imagery in some Walt Whitman poems and time imagery in some Shakespeare sonnets, he was asking us to act like formal critics?*

Possible response: Yes indeed. Aristotle's analysis of the strategies that make for good tragedies and the close reading of 'Araby' you did a while back are both examples of formal criticism. Film criticism is sometimes extremely formalistic, concentrating on the techniques of lighting, pacing, perspective, colour filters, use of music, settings, costuming, and so on.

But moving on, finally we need to consider relationships between *the text and the reader*. This theoretical orientation is called the '*ethical*' (and also the affective or pragmatic) because its focus is on *character*, for which the Greek word is *ethos*, from which *ethical* derives.

Student 1: *Wait a minute here. I thought 'ethical' had to do with standards of right and wrong, as in 'ethical standards'. Are you saying that ethical criticism of literature has nothing to do with ethical standards of right and wrong?*

Possible response: No, I'm not saying that ethical criticism is totally unrelated to issues of right and wrong, but I am saying that ethical criticism's interests do *not* include the presumption that all literature should be trying to teach moral standards, or that if it does, it should teach *these* rather than *those* standards. Ethical critics invest a lot of expertise in analysing how the things that literary works make us feel, think and believe are likely to affect who we are and how we behave. They will argue strenuously that if literature does indeed influence the way we make judgements, the way we feel and what we think, then we must conclude that it helps form who we are.

Student 3: *You mean, when I refuse to take my little sister to certain movies because I don't think they'll be good for her – they might give her nightmares or desensitise her to violence – I'm being an ethical critic?*

Possible response: Sure you are. Just think for a moment about what you really mean when you say that some movies might be 'bad' for her. If you think that some movies, for example, might 'desensitise her to violence', as you said, aren't you presuming that your sister's level of sensitivity to violence is part of who she is, that it is one of the components of her personal identity, that, in fact, your sister's level of sensitivity to violence is part of her character, her ethos?

Student 3: *Well, if you put it that way, I guess I am presuming these things. I have to admit that I think people who are prone to violence have something wrong with their character. But does that mean I'm also presuming that there are some better and worse ways for my sister to be? I'm not very comfortable with the idea of passing those kinds of judgements on people. Who am I to say what or how people should be? Isn't such talk an invitation to intolerance and closed-mindedness?*

Possible response: You can't have it both ways. You can't reserve the right to make negative judgements about the character of violent people and then turn around and say that certain *other* negative judgements are invalid because they make you feel uncomfortable. If life has to be lived with standards, then doesn't it follow that we should be thinking hard about *which* standards, not pretending that standards violate tolerance? Doesn't life force us to make ethical judgements all the time? Every time the state puts someone on trial, doesn't it mean that someone has made an ethical judgement about what that person did? Every time you are outraged that someone is dishonest or cruel or stingy, haven't you made a series of ethical

judgements? You're right to be uncomfortable with the idea that you might make such judgements poorly or that you might sometimes be intolerant or lacking in compassion, but it's not accurate, is it, to suppose that life will allow you not to make such judgements at all?

The ethical critic is convinced that literature in general influences the way we make our judgements, and thus influences who we are. Like formalists, ethical critics of literature are highly interested in aesthetic strategies, but, instead of focusing on the role of aesthetic strategies in generating and sustaining artistic unity or integrity internally to the work of art, ethical critics view a work's aesthetic strategies as highly charged mechanisms of invitation for reader responses, which occur along at least the three axes we have been discussing: emotional, intellectual and judgemental.

Student 3: *But if we are all ethical critics much of the time, why does the very term 'ethical critic' make me so uncomfortable?*

Possible response: You've already suggested one reason yourself, in your comment about tolerance and open-mindedness. It's not that ethical standards as such oppose tolerance and open-mindedness, but many people find it easy to identify their preferred ethical codes with absolute truth, and then treat everyone who differs as if they were inferior or plain wrong. Ethical criticism has a bad reputation because it has so often been done in exactly the narrow-minded and bigoted way that makes you squirm when you think about 'ethical criticism'. You should read what the holier-than-thou Reverend Buchanan had to say about poor Dante Gabriel Rossetti in his flagellating review of Rossetti's sonnet sequence *The House of Life*. Buchanan practically foams at the mouth denouncing what he called 'the fleshly school of poetry'. And today, those people who want to rip *Catcher in the Rye* and *Clockwork Orange* and *Huckleberry Finn* from the library shelves are ethical critics.

Part of what makes you uncomfortable is your desire *not* to be like Reverend Buchanan and modern-day book rippers. But what puts you on the same continuum with these people is your shared conviction that believing some of the things that literary works ask you to believe, making the judgements they sometimes ask you to make, and feeling the emotions they elicit and stir up in you can sometimes be good for you and sometimes be bad for you. If you thought fiction made no difference, you wouldn't mind taking your little sister to slasher movies. But you may not agree with the people who want to pull

Catcher in the Rye from your school library. So ethical critics can sometimes disagree really strongly about *which* works are potentially good or bad for us, as well as the reasons *why* they are good or bad for us, and still be operating as ethical critics just like their opponents. The difference between bad ethical critics and good ethical critics is not the shared assumption that what we read and view matters for our character, but what is proposed as a remedy and also what counts as an argument. Bad ethical critics always want to turn to censorship while good ethical critics, keeping in mind that they could be wrong, merely press for a thoroughgoing discussion of the issues; bad ethical critics use slogans which they do not allow to be questioned, good ethical critics make arguments and open them up for discussion and counter-argument.

So that wraps up the four critical orientations on the map for now. The main issue here is not to memorise a bunch of nit-picking details about who said what and when, but to have a general sense of where critical discourse comes from. With this map in your head, you have some ability now to understand that when a critic says 'X-thing' about a literary work, he or she is speaking from an 'X-theoretical orientation', and that this other critic, who says 'Y-thing' about the same literary work, is speaking from a 'Y-theoretical orientation' and is thus not really engaging in the same kind of discussion about the literary work as the first critic.

Student 3: *OK. But now my question is, how do I know when to employ one orientation or another?*

Possible response: Well, you choose one or another because of two reasons, primarily. First, you pick one because something about the work under investigation *invites* one approach more than another, and, second, you pick one approach rather than another because the kind of knowledge it leads to is the kind of knowledge in which you are particularly *interested*.

Student 3: *Can you give an example?*

Possible response: Let's say you wanted to analyse this sonnet of Keats's we've got in front of us, 'When I Have Fears That I May Cease to Be'.

When I have fears that I may cease to be,
Before my pen has gleaned my teeming brain,

Before high-piled books, in Charactry,
 Hold like rich garners the full-ripened grain.
 When I behold upon the night's starr'd face
 Huge cloudy symbols of a high Romance,
 And think that I shall never live to trace
 Their shadows with the magic hand of Chance.
 And when I feel, fair creature of an hour,
 That I shall never look upon thee more
 Never have relish in the fairy power
 Of unreflecting Love, then on the shore
 Of the wide world I stand alone and think
 Till love and fame to nothingness do sink.

Unless you have some *stake* in your analysis, you can't choose between one theoretical orientation or another, not rationally, anyway. But if you do have some deep curiosity about the poem, it can't be the case that this exists with nothing at stake. So, think for a moment: what *interests* you about this poem?

Student 2: *I think the thing that grabs me first is the guy's sense of impending death and how he deals with that feeling. 'Ceasing to be' is a serious issue, and I'm interested, and sympathetic, in how sad it makes him that he thinks he'll never get to fulfil his ambitions about being famous as a poet or being loved as a man. By the way, was he right? Or was he just thinking about how anyone might feel if he thought about his own impending death?*

Possible response: Well, if it were the latter – if he were thinking about how anyone afraid of death might feel – then which orientation would seem to be the most appropriate?

Student 1: *Well, probably the mimetic, because isn't what the poet is doing in this case a matter of imitating how someone would feel?*

Possible response: Exactly right. But suppose you knew as a matter of biographical record that Keats had good reason to think that he was going to die, and suppose you knew that he knew this at age 24 or 25, I forget which. Then which approach would the poem invite you to take?

Student 1: *Whoa! Poor Keats. Is this really what happened? Well, then, clearly in this case I'd be invited to view the poem as a direct expression of the poet's personal feelings about himself, not just his imitation of another*

person's imagined feelings. So I might want to do an expressive analysis: find out all I could about how Keats knew he was going to die, about what illness or whatever it was that took him, what he said to friends in letters, if any, or what he said in his diary, if any, and how all of this fed into the feelings and construction of this poem. Am I on the right track here?

Possible response: Absolutely. In an expressive analysis, your inquiry would go back and forth between the poet's life and the poem. The knowledge you'd make would be how this relationship helped create the particular shape, tone, mood, content and so on of the poem in front of us.

Student 3: *So what would I be concentrating on if I were doing a mimetic analysis?*

Possible response: I think you can answer that question yourself. In getting educated about anything, including literary theory and criticism, you have to toggle back and forth from ignorance to learning until the crust of learning begins to thicken. Now that you know more, it follows that you have more to say, and even that you can work out how to answer some of your own good questions. So what *would* you do in a mimetic analysis?

Student 3: *Well, if I were looking at this poem just thinking of it as a poet's imitation of a young man's fears about an early death . . .*

Possible response: Not so fast. How do you know the speaker of the poem is young? It doesn't say so anywhere in the poem, does it?

Student 3: *No – but he seems to be talking about things that he hasn't had a chance in life to do yet, and that makes him seem like a young man. I guess an old man could feel the same way, but the poet's longing for love, the sort of passionate way he talks about it being a 'faery power' and 'unreflecting' sounds youthful rather than aged. Doesn't it? Am I wrong?*

Possible response: Not at all. That's good textual analysis. I just wanted to see if you knew *why* you knew what you obviously did know. You need to be able to take people back to the textual evidence, as you just did for me. So what about the poem's being a representation of a young man's fears about an early death?

Student 2: *What I'd be looking for is the accuracy of the representation, whether the poet convinces me that this is what a young man might think and how he might feel.*

Possible response: Just so, and it would be fun to go ahead and do that analysis but we don't have time right now. As long as you know *how* to do it, you can do it on your own. But tell me, what might the ethical orientation have to say about this poem?

Student 2: *There you've got me. If I say that the poem invites me to feel as the young man feels, I can't see what to make out of that from the ethical point of view.*

Possible response: Maybe that's because you are thinking of ethics more as a matter of moral codes than as a matter of ethos. Think of it like this for a moment. If you really enter into the young speaker's feelings, what does this lead *you* to do as a person, not just as a reader of the poem? Doesn't the poem invite you to contemplate your own mortality? Keats wasn't the only person to die young. It happens all the time, only the young hardly ever think about it happening, not to them. But accidents and illness are not respecters of the young. So couldn't you say that one ethical effect of this poem, among many others we don't have time to discuss, is to invite you, the reader, to take a serious look at one of life's permanent facts – mortality – and couldn't you go on to say that accepting that invitation is likely to be a good thing for you, that it's likely to make you a bit more mature and thoughtful to have had the experience of really looking at death's possibility for a young person and feeling what the poet feels when *he* looks at it?

Student 1: *I can see what you're saying. If I accept the poem's invitation to think about my own mortality, and to take seriously Keats's responses to his mortality, then probably something does happen to me as a person. It may not be life-changing in a blinding-flash kind of way, but I guess it would be fair to say that the more seriously and concretely I study this poem, the more thoughtful I am likely to become about mortality as a feature of human life in general, and about my own mortality in particular. At least I will have to agree that the poem invites this response, whether I accept it or not. And it does seem to me that I can reject the invitation if I want to, right? I mean, literature can't make me be more thoughtful if I don't want to be more thoughtful, can it?*

Possible response: No it can't, and of course you can reject any of literature's invitations. Literature cannot coerce you, it can only invite. The old-fashioned presumption that literary study was somehow *automatically* elevating and civilising was not only a very dangerous

but a very shallow and ill-thought-out presumption. But even if literary effects are not automatic, it does have effects very often, as we can all verify, and the secret of its effects lies in our usual willingness to accept its invitations, because if we don't, we don't get the payoff of pleasure it offers.

So, you've 'got' the ethical orientation. There's a lot more to say about it, of course, as there is about the expressive and mimetic orientations, but I can see that you've got the idea. Now what about the formal orientation? What can you say here?

Student 1: *Well, I think I actually have the most to say here, at least right off the bat, because this is where I've had the most experience. I didn't know what to call it then, but I now see that many of my school teachers were teaching me how to be a formalist, at least a very beginning formalist, when they taught me about what you have been calling 'literature's aesthetic strategies', stuff like rhyme schemes, and iambic pentameter, and images, and metaphors, and tone, and point of view, and so on. So I can see lots of things that I like about this poem. One thing I like, for example, is that repetition of 'when'. It gives the poem structure, holds it erect, sort of, and I like the metaphors of gleaning and storing for the works the poet wants to write. But I'm especially struck by that image of the poet standing alone on the shore of the wide world, thinking. It's such an odd thing to say, really, because the world doesn't have a shore, but in giving it one, he suddenly makes me realize how small and scared he feels, facing death so young, and so sad about all the things that he won't have time to do and feel.*

Student 2: *But look, aren't the formal considerations starting to bleed into expressive, mimetic and ethical considerations? How can you think about these images, and especially the last one you mentioned, without thinking about what kind of person Keats was? I mean, you suddenly see what a brave person he's being in the midst of his fears and sadness. Lots of young people might be ranting and raving about the injustice of it all, or falling into deep depression, yet here Keats is, scared like anybody else, but writing a poem which shows such control of thought, art and feeling all at once that it's a little breathtaking to contemplate. I mean, here he is facing imminent death, and all his rhymes, metres and images are falling into place as if he had a lifetime to get it right. This is amazing! And if I think of the poem mimetically instead of just expressively, it seems to me that in imitating his own feelings and thoughts in the representations of the poem, he's sort of creating himself in the poem, at least a version of himself, and that's a very interesting thing for someone in his position to be doing. And if I think about*

this ethically, I see that if I accept the poem's invitation to become temporarily at one with the poet, in terms of a temporary identification and sympathy, then I have to admit that I am being invited to be brave and thoughtful, too, along with Keats, in the contemplation of my own mortality, without denying any of the sadness such thoughts must bring.

(Only) Possible response: Wow!

Student 3: *But are the critical orientations always going to bleed into each other as they seem to do here?*

Possible response: They often do but they don't have to. What actually happens in most criticism is that critics in the course of a big argument from, say, a formalist point of view, will make some sub-arguments, or at least references to other critical orientations. A formalist critic is not going to feel embarrassed by making allusions to Keats's life, for example, or to the mimetic or ethical implications of the poem, but in most critical arguments you can generally see that there is what you might call a *major* interest that's being pursued.

If you look at Samuel Johnson's Preface to his edition of Shakespeare's plays, for example, you find him starting out with a mimetic argument. Shakespeare's plays are classics, he says, because Shakespeare knows how to represent the basic passions and motives of human nature better than anyone else. But he also has quite a long passage in which he engages in a formalistic analysis of why Shakespeare should not be criticised for violating what were called 'the Unities' (alleged requirements about how much time and how many places could be represented in plays), and he even gets into a little expressive speculation when he supposes that some of Shakespeare's more obscure passages result from his not having time to revise them before he had to turn the stuff over to his actors. But despite all this mimetic, expressive and formal analysis, it is always clear that Johnson's primary interest is in ethical criticism. His notion that art always has the obligation to make the world a better place and the reader a better person, if it can, is always foremost with him, and that's what I mean about most critical arguments having what you might call an 'orientation-specific' thrust, even if, as the argument advances, skirmishes into mimetic or other orientations are often made. Make sense?

Student 2: *Yes. So, that wraps up the four critical orientations on the map. Now what I want to know is, can we do the really novel thing here and give us the last word rather than you?*

(Only) Possible response: Certainly.

Student 2: *Well, I want to say that I feel a lot more prepared to read critics now than I did when we started this conversation. Now I see that when I read particular critics, such as Marxists or feminists or New Critics or New Historicists or whoever, they will probably fit somewhere on the map you've given us, and that knowing that will help me see what kind of knowledge they want to produce and where they get their criteria of judgement from. I don't know these critical languages well at all, of course, but even with what I've learned so far, I can see that they are not only ways of speaking about literature but ways of learning about it as well. Now that I see so much more than I did in the Keats poem, I get so much more out of it as well.*

We hope you enjoyed the fantasy ending; teacher leaves tutorial room wreathed in smiles.

Appendix 3

Sample curricula

APPENDIX 3(a)

Department of English Literature
Studying Literature: 1901–1945
(Level 1: Semester 2)

Introduction

This module is designed to further develop the skills required to study literature at degree level. It is linked to the work you did last semester in this way, encouraging you to increase your ability to read carefully and critically; to further practise your responses to literature, orally and in writing; to extend your confidence in engaging with a text; to advance your competence as researchers. You will be focusing on the literature of a specific period once more, this time that of 1901–45, so more thought will be given as to the relationships between an age and the literature it produces. Novels, short stories and poetry will all have a share of your attention, and in this way it is hoped that a range of generic, as well as subject-oriented, issues will be addressed. What you will need for all these tasks is concentration. Read closely, taking notes, making comparisons between texts as you encounter them. The basis of the seminars will usually be your study, so make sure you always come prepared to contribute to the discussion. This focus on your own study will be augmented by some group work during the seminars, by the lectures which you must attend if you are to get the most out of this module and by the information I will disseminate.

Course texts

E. M. Forster, *Howards End* (Penguin, 1989)
 Virginia Woolf, *To the Lighthouse* (Penguin, 1992)
 Abrams, M. H. (ed.), *The Norton Anthology of English Literature*,
 Volume 2

You are expected to buy your own copy of these texts, all of which are in the bookshop. Other material may be made available to you throughout the course.

Seminars

The seminars give us the opportunity to practise the skills of reading and criticism. You will thus be expected to express your views, to listen to the views of others, and to say honestly what you think and feel. As I have said above: these seminars are what you make them, so prepare your thoughts carefully before each session. The timetable is as follows.

Week 1	<i>Introduction to the Module:</i>	Joseph Conrad, <i>Heart of Darkness</i>
Week 2	<i>Poetry from the Norton:</i>	T. S. Eliot, 'The Lovesong of J. Alfred Prufrock'; Thomas Hardy, 'The Voice', 'In Time of "The Breaking of Nations"', 'The Darkling Thrush'
Week 3	<i>Poetry of the 1st World War (Norton):</i>	Siegfried Sassoon, 'The Rear-Guard', 'Glory of Women'; Ivor Gurney, 'Towards Lillers'; Wilfred Owen, 'Anthem for Doomed Youth'; Rupert Brooke, 'The Soldier'; May Wedderburn Cannan, 'Rouen'
Week 4	<i>D. H. Lawrence (Norton):</i>	'The Horse Dealer's Daughter'
Week 5	<i>Howards End</i>	
Week 6	<i>Howards End</i>	
Week 7	<i>Yeats' Poetry (Norton):</i>	'Adam's Curse', 'No Second Troy', 'A Coat', 'Easter 1916', 'The Second Coming'

[Vacation]**Week 8** *To the Lighthouse***Week 9** *To the Lighthouse***Week 10** *Katherine Mansfield* 'The Garden-Party', 'The Daughters
(Norton): of the Late Colonel'**Week 11** *Poetry of the 30s*
(Norton)**Week 12** *Poetry of the 30s;*
*Conclusion***Assessment**

The assessment process consists of three separate components. These are as follows:

- 1 oral presentation (30%)
- 1 coursework essay (40%)
- 1 examination (30%).

Oral presentations

The oral presentation happens in groups of two or three. It's up to you to choose your colleagues. The first lecture in this module will be on the subject of presentations, and we will also discuss this form of assessment in detail in the first seminar.

Presentations help you clarify and structure your thoughts on some aspect of the module – you decide which topic to work on – and they make you think about ways and means of expressing yourself orally. Unlike essays, they are a part of the learning experience for the whole group. An effective delivery benefits not only the presentees but also the audience; please bear this in mind as you prepare for this part of your assessment, and read the following basic guidelines carefully too.

- You are expected to take an equal share of the planning and the delivery of your presentation. Accordingly, you will be given a joint mark, unless it is obvious that this is unfair.
- You should aim for a length of 15 minutes. Presentations that are significantly longer or shorter will be penalised.

- You should provide members of the seminar group with an A4 duplicated handout to support your spoken comments. This can be photocopied at the Media Centre, and will be inexpensive between you.
- You are able to use the audio-visual equipment in the seminar rooms. Make sure you book this with me in advance.
- Most of the marks for the presentation are given for content. The minimum expected of the delivery is that it is audible and articulate. The opportunity for questions from the audience will be given.
- When you have chosen the topic for your presentation, and a date has been fixed for it, you will be expected to deliver it on that date. Unexplained failure to do so will be penalised in the same way as late essays.
- The members of the group must make an appointment to see me during the week before the presentation to outline the proposed content.

Coursework essays

Your essays must be about 1,500 words in length (you will be penalised if you write significantly less, or more) and they should be word processed and clearly referenced, in accordance with the details set out in the Departmental Handbook. Make sure if you refer, directly or indirectly, to the thought or work of others, that you attribute this thinking, or work, in a reference.

Please note: Coursework essays are due in by 14th May. This deadline is not negotiable, and it is the last date on which you may submit your essay – please feel free to submit it earlier if you wish.

Essay questions

1. In what ways has Marlow, at the end of *Heart of Darkness*, departed from a 'straightforward world of facts'?
2. Choosing two poems of the First World War that we have studied, assess, in detail, their **particular** contribution to the writing of that period.
3. How does the treatment of either gender, or sexuality, contribute to the success of any one or two of the short stories you have studied on this module?

4. It has been said that *Howards End* 'comprehensively examines the erosion of traditional life and values by a modern materialist world'. At what points in the text is this examination most obvious?
5. How do the characters of *Howards End* increase our understanding of issues related to class and gender?
6. In what ways does the use of symbolism affect our reading of *To the Lighthouse*?
7. Virginia Woolf admired James Joyce for his ability to come 'close to the quick of the mind'. How and why are Woolf's achievements in *To the Lighthouse* related to her analysis of Joyce?
8. Samuel Hynes writes about the 1930s that 'as political awareness grew among educated, middle-class young people, their sense of the need to speak to and for the poor and the workers grew too'. In what ways does this need manifest itself in the poetry of the period? Use two or more poems by two poets in your answer.

Examination

The examination is the final stage of your assessment for this module. The exam will consist of an unseen written paper with a choice of essay questions. It will last for one hour, you will have to answer one question, and it will take place at some point during the assessment period at the end of the semester. Do not worry about it yet!

Conclusion

I hope this course interests and stimulates you. I am sure that you have discovered by now that the harder you work at a module, the more fruitful an experience it is. The same will be true of this semester's work. I am, of course, willing to offer what help I can during your studies. If there is anything which you need to clarify or discuss or ask, you can either make an appointment to see me or catch me at the end of a seminar. My room is X03, and a list of appointment times is always up next to the door.

APPENDIX 3(b)

Department of English Literature
Literature 1830–1901: The Victorians
 (Level 2: Semester One)

Core texts

- The Norton Anthology of English Literature*, volume 2, ed. M. H. Abrams (6th edition). New York & London: W. W. Norton & Co., 1993.
- Charles Dickens, *Great Expectations*, ed. Charlotte Mitchell. Harmondsworth, Middlesex: Penguin, 1996.
- George Eliot, *The Mill on the Floss*, ed. A. S. Byatt. Harmondsworth, Middlesex: Penguin, 1979.
- Thomas Hardy, *Tess of the D'Urbervilles*, ed. Tim Dolin. Harmondsworth, Middlesex: Penguin, 1998.

(The *Norton Anthology* will be used for the study of poetry.)

Programme of seminars

The first seminar of this module will be an introduction to the literature and the context of the Victorian period. The rest of the programme will focus on specific texts: we will be concentrating on three novelists – **Charles Dickens**, **George Eliot** and **Thomas Hardy** – and two poets – **Robert Browning** and **Alfred Tennyson**.

The poetry to be discussed in the seminars is included in the *Norton Anthology*. This anthology features a number of excellent introductions to individual authors and discussions of key aspects of the Victorian period and will be a valuable part of your seminar preparation. It is also always worth reading more poems than are listed for seminar discussion. Although we are restricted by time to looking at relatively few poems during seminars, your understanding and group discussion will be enriched if you have a wider knowledge of the author's work. **It is also vital that you try to read widely among secondary texts on the Victorian period, as contextual knowledge is essential to a good understanding of the literature.**

The classes on Victorian fiction will be based on the assumption that you have read the novels before the timetabled sessions on them. The

three novels are spread out across the semester to give you adequate time to read and prepare for these classes.

Preparation for seminars is important: think about the kinds of questions you would like to address in these sessions and bring a page of notes with you. These notes might include, for example, a list of key themes or problems with the novel/poem or a note of important scenes/stanzas that you believe should be explored in the seminar.

Week 1: Introduction to the Victorian novel: contexts and themes (extracts)

Week 2: *Great Expectations* (1860–61)

Week 3: *Great Expectations*

Week 4: Introduction to Victorian poetry (extracts); Tennyson: selection of poems from the *Norton Anthology*, including 'Mariana', 'The Lady of Shalott', 'Ulysses', 'Tithonus', 'The Epic', 'Locksley Hall'

Week 5: Tennyson: poetry of faith and doubt, *In Memoriam*, A.H.H. (1850); 'Crossing the Bar'; selected poems of Christina Rossetti

[Reading Week]

Week 6: *The Mill on the Floss* (1860)

Week 7: *The Mill on the Floss*

Week 8: Robert Browning (Browning Study Guide)

Week 9: Robert Browning, selection of poems from the *Norton Anthology* and discussion of Browning Study Guide

Week 10: *Tess of the D'Urbervilles* (1891)

[Vacation]

Week 11: *Tess of the D'Urbervilles*

Week 12: Conclusion

Select bibliography: suggested critical reading

What follows is a selection from the enormous amount of critical writing on the literature of the Victorian period. This is not to be viewed as a list of 'required reading', however. Be selective and discriminating and don't let critics swamp your own views.

General books on the literature of the Victorian period

[A list of 21 titles follows.]

Electronic and Internet resources

(For advice on electronic and Internet resources, consult the Arts and Humanities Librarian, in Learning Resources.)

[A list of 4 web addresses/CD ROMs]

Journals

[A list of 7 journals]

Reading lists for individual authors

[Tennyson (8 titles); Browning (13); Dickens (13); Eliot (8); Hardy (11)]

Assessment

Essay (approx. 1,500 words): **40%** – deadline **15 December**; unexplained failure to submit by this deadline will be penalised.

Oral presentation and 500-word commentary: **30%**

Examination (1 hour): **30%**

You will note that there are three assessment components to this module. You must obtain a mark of 40% or higher in at least two of the three components in order to pass the module overall. Attaining a mark of 40% or higher in the module overall without having fulfilled this requirement will result in failure of the module. Students who fail the module in this way will normally be required to be entirely reassessed in the module.

Reassessment

2 × 1,500-word written assignments or equivalent (100%).

In the case of students whose attendance has been negligible or non-existent, repeat assessment *with attendance* may be required.

Coursework essay titles/questions

1. How effectively does Browning present different kinds of obsession in his poetry?
2. 'On the earth the broken arcs; in the heaven, a perfect round'. Why is imperfection valued so highly in Browning's poetry?

3. 'Tennyson's poetry is torn between the medieval and the modern, between the Christian and the scientific'. Do you agree?
4. 'Tennyson's women are disembodied voices, separate from the world and doomed to death'. Is this an adequate reading of Tennyson's presentation of women?
5. '*Great Expectations* is a moral tale told by an amoral narrator'. Discuss this statement with detailed reference to the novel.
6. Comment on Dickens's use of the romantic plot of *Great Expectations* to explore wider social issues.
7. George Eliot wrote that character and action were the result of a 'peculiar combination of outward with inward facts'. Discuss the relationship between 'inward and outward' realms in *The Mill on the Floss* in the light of Eliot's words.
8. 'The greatest benefit we owe to the artist, whether painter, poet or novelist is the extension of our sympathies' (George Eliot). Discuss some of the means by which George Eliot seeks to extend the reader's sympathies in *The Mill on the Floss*.
9. 'In the scheme of *Tess of the D'Urbervilles*, femininity has to be seen as brutally constrained by intractable laws'. Assess this account of the fate of femininity in Hardy's novel.
10. In what ways does Hardy prove himself to be critical of existing social conditions in his novel *Tess of the D'Urbervilles*?
11. Compare and contrast the exploration of difficult moral choices by **two or more** Victorian writers.
12. 'Victorian literature was consistently, even unyieldingly, serious in its treatment of the pressing questions of the age'. Discuss with reference to **at least two** writers of your choice.
13. Compare the representation of religious experience in the work of any **two** writers studied in the module.
14. 'Victorian literature has nothing to teach us about modern life: it is dead art'. Discuss with reference to any **two** authors you have studied in this module.

Please note: You should consult the Department of English Literature Handbook for help when preparing and writing essays.

Oral presentations

Unlike the essay, the presentation is part of the learning process for the rest of the group. You should make every effort, therefore, to

produce informative, useful, interesting presentations. The audio-visual equipment in the seminar room will be available, or you could consult the Media Centre about borrowing equipment such as camcorders or lap-top computers. **(Please refer to the English Department Handbook for help and advice in preparing and delivering oral presentations.)**

The subject of the presentation will normally be some aspect of the poems or of the novels listed for discussion in the weekly schedule (see above). Thus the presentations complement our study of a particular author or text (or part of a text) or topic.

You will be asked to choose the subject of your presentation (i.e. the author/novel, poet/poem(s)) very early on in the module. Please arrange to see me well in advance of the date of your presentation to discuss the precise topic with which you will be dealing.

You should provide a 500-word commentary on the presentation. This should include a brief outline of the stages through which preparation/decision-making progressed; a summary of your content/argument; some rationale regarding your choice of structure/approach and your use of AVAs. **The commentary should be handed in on the day of the presentation.**

Examination

This will take the form of a **one-hour unseen written paper**, taken in common with other Level 2 English students, under examination conditions. There will be a choice of essay-type questions, of which you will be required to attempt one.*

Though you will be allowed to refer in your exam to the *texts* that you have used in your coursework essay and/or oral presentation, you will not be allowed to replicate *material* covered in your coursework assignments. (NB. No texts will be permitted in the examination room.)

If you have any questions relating to any of the information provided in this document, or about matters to do with the course in general, please do not hesitate to ask me for help or advice.

[*See Appendix 4(a) for the examination paper.]

APPENDIX 3(c)

Department of English Literature
Utopias and Dystopias: Science Fiction
 (Level 3: Elective)

Adam Phillips and John Carey in conversation:

Carey: Utopian thinkers are nearly always trying to create just states . . .

Phillips: Utopias are diagnostic, they code people's hopes – they are pictures of what people feel is lacking in the world. Utopian schemes . . . are justice projects . . . In the modern world, if there's no appeal, no monarch, no God, it's an open game. Then how do we judge? What's terrifying about your book on utopias [*The Faber Book of Utopias*] is that it makes you realise that there are going to be certain kinds of power that are going to end up deciding what the future looks like.

Carey: I share that feeling. Do you think that one result might be that private worlds are increasingly important to us? Take . . . a seventeenth-century mystic like Thomas Traherne, who essentially says that if you see the world in the right way it will be heaven on earth. If you can remember as you saw it as a child . . . if you can get back to that, then that is utopia.

(Source: Waterstone's Magazine, No.19)

Introduction

Fictional utopias represent dreams of the good life, or the perfect society; dystopias are imagined nightmares that offer bitter, satirical commentaries on the world. The genre of Science Fiction allows the relationship between these fantasy forms and reality to be explored. Early, and current, writers of the genre are fascinated both by the possibilities presented by scientific development and by the potentially lethal effects of such developments – in physical, emotional and spiritual terms. Through encounters with writers as various as Yevgeny Zamyatin, Margaret Atwood and William Morris, this module will investigate the utopian/dystopian dichotomy in its historical, political, sexual and spiritual dimensions. The emphasis will

fall on the fictional engagement with time and space, imagination and fantasy; the critical challenge will be found in your response to these ideas.

Texts

The **set texts** for the module are as follows – and you are expected to have your own copies of these:

William Morris	<i>News From Nowhere</i> (Penguin)
Doris Lessing	<i>The Marriages Between Zones Three, Four and Five</i> (HarperCollins)
Yevgeny Zamyatin	<i>We</i> (Penguin)
Margaret Atwood	<i>The Handmaid's Tale</i> (Vintage)
Philip K. Dick	<i>Do Androids Dream of Electric Sheep?</i> (Millennium)

General reading

Selecting and reading parts, or all, of works from the list that follows will help you to contextualise the writing that we will study. Those titles that appear on the list are suggestions only, and you would be wise also to do your own investigation in both the . . . Libraries. As you will come to know, . . . [there is] a particularly fine SF collection, much of which will be relevant to you in your study of Utopias and Dystopias.

Peter Nicholls	<i>Science Fiction at Large</i>	(London: 1976)
Mark Rose (ed.)	<i>Science Fiction</i>	(New Jersey: 1976)
Donwerth & Kolmerten	<i>Utopian and SF by Women</i>	(Liverpool: 1994)
David Seed (ed.)	<i>Anticipations</i>	(Liverpool: 1995)
Rosemary Jackson	<i>Fantasy: The Literature of Subversion</i>	(London: 1988)
Ruth Levitas	<i>The Concept of Utopia</i>	(Syracuse: 1990)
Krishan Kumar	<i>Utopia and Anti-Utopia in Modern Times</i>	(Oxford: 1987)
Dominic Baker-Smith	<i>Between Dream and Nature</i>	(Amsterdam: 1987)
Jack Hexter	<i>More's Utopia</i>	(London: 1976)
J. C. Davies	<i>Utopia and the Ideal Society</i>	(Cambridge: 1981)
Frank Manvel (ed.)	<i>Utopias and Utopian Thought</i>	(Boston: 1965)
Karl Kroeber	<i>Romantic Fantasy and SF</i>	(Yale: 1988)

Eric Rabkin	<i>No Place Else</i>	(Illinois: 1983)
Keith Booker	<i>The Dystopian Impulse in Modern Literature</i>	(London: 1994)
John Carey (ed.)	<i>The Faber Book of Utopias</i>	(London: 1999)
Greg Claeys (ed.)	<i>The Utopia Reader</i>	(New York: 1999)

Foundation: The Journal of the SF Foundation

Specific titles

You will see from the course layout that we are pursuing a thematic approach to the texts on this module. It is thus essential (as well as being good practice) that you research topics indicated from the programme in a library . . . The apparent lack of critical information on Zamyatin and Atwood is not as it seems: both writers figure extensively in anthologies on the novel or on SF or on women's writing or on fantasy writing. So **research**: use indexes and bibliographies.

[A list of references for each author follows: *Morris* (6 titles); *Lessing* (7); *Zamyatin* (3); *Atwood* (3); *Dick* (5).]

Course outline

Week One	Utopia and Dystopia: Histories and Definitions
Week Two	Utopia: Narrative Form/Structure
Week Three	Utopia: Fantasy and Reality
Week Four	<i>Visiting Lecturer</i> : University SF Librarian
Week Five	Utopia: The Politics of Utopia
Week Six	<i>Library Research Week</i> – research topics will be set nearer the time
Week Seven	Dystopia: Narrative Form/Structure
Week Eight	Dystopia: Freedom and Control in Dystopic Worlds
Week Nine	Dystopia: The Geography of Dystopia
Week Ten	Ideas of Humanity in SF/Fantasy Texts
Week Eleven	Writing a Utopia/Dystopia: Redefinitions
Week Twelve	Revision

Assessment

There are **three** assessments for this module:

- One 1,500 word **essay** to be submitted on 7 April. This deadline is non- negotiable, and is designed so that you can profit from the marking of your essay before revising for your examination.
- One **oral presentation**, to be performed in groups of three students. This will investigate some aspect of the course in which you develop a particular interest.
- One one-hour **examination**, at the end of the semester. This will take the form of an unseen paper.*

Essay questions

Is *News From Nowhere* more concerned with exhibiting the liberation of the imagination or the desire for political reform?

What does Morris have to say about the process of change in *News from Nowhere*?

Analyse the variety of ways in which Lessing depicts the formation of character in *The Marriages Between Zones Three, Four and Five*.

What part do gender and sex play in the struggle for utopia as constructed by Lessing?

Assess the function of history in Atwood's dystopic vision, *The Handmaid's Tale*.

Analyse the relationship between repression and biology as presented by Atwood.

How far does the dystopic power of *We* reside in its anti-pastoral nature?

Discuss the progression of the narrator's consciousness in *We*.

Dick's work has been described as embodying 'in miniature all the complexities, contradictions, hopes and anxieties of our post World War II world'. How far would you agree with this statement with reference to *Do Androids Dream . . .?*

What, if anything, does Dick suggest can be known as specifically human in *Do Androids Dream . . .?*

[*See Appendix 4(b) for the examination paper.]

And finally

If you want to write on a subject that isn't represented here, come and discuss it with me.

I hope you enjoy the module, and that you find it provocative and stimulating. The more widely you read in preparation for the classes, the more likely you are to be both provoked and stimulated . . .

Appendix 4

Sample exam papers

APPENDIX 4(a)

School of Arts and Humanities: Dept. of English Literature
Bachelor of Arts (Combined Subjects) with Honours:
Level Two Examination

Literature 1830–1901: The Victorians

ONE HOUR: Candidates should attempt **one** question.

1. 'The intention is no doubt that the older Pip shall show up the younger one's moral shortcomings; the actual effect is to make the younger Pip show up the older one's moral achievements'. Is Pip-the-narrator, rather than Pip-the-protagonist, the true hero of *Great Expectations*?
2. 'The novel is unique among [Dickens's] fiction in that its real subject is not a specific social abuse, or a series of related abuses, but nothing less than civilisation itself'. Discuss this statement in relation to the treatment of children **OR** women **OR** crime **OR** class in *Great Expectations*.
3. Discuss the different kinds of history in *The Mill on the Floss*.
4. 'This small mistake of nature' (*The Mill on the Floss*, chapter 2). What does this description tell us of Maggie Tulliver, and does it remain true?
5. Tess has been described as a striking embodiment 'of the woman realised both as object and as consciousness'. Consider the validity of this statement, with close reference to the text.

6. 'Tess's downfall is determined by a myriad of events, actions, forces and coincidences; overall, her history is to blame'. Support, or refute, this analysis of the text.
7. Does Tennyson engage with his time, or is his the voice of the individual exiled from his society?
8. 'Browning's poetry celebrates ambiguity and it never reveals his own moral convictions'. Discuss with reference to **at least two** of Browning's poems.
9. 'Victorian novelists rarely challenge the dominant ideas, beliefs and systems of the day'. Discuss with reference to **at least two** Victorian novels.
10. Explore the representation of childhood in **at least two** Victorian novels.
11. Discuss the significance of the past for **one or two** Victorian poets.
12. Examine the use of personae in Browning's **and/or** Tennyson's poetry.
13. Compare and contrast the presentation of women's histories in **two** of the novels you have studied.

APPENDIX 4(b)

School of Arts and Humanities: Dept of English Literature
Level 3 Module: Utopias and Dystopias: Science Fiction

ONE HOUR

Candidates must answer **one** question. Candidates must refer to **two or more** texts in the answer to each question.

1. In what variety of ways, and for what reasons, do the writers of utopias challenge or extend notions of reality?
2. 'Equality, science and reason' have been described as principles of progress. Assess the significance of their roles in the utopias studied on this course.
3. 'But there is trouble in Paradise, and that trouble is sex'. Discuss the function of sex in utopian texts.
4. How far would you agree with Zamyatin's analysis of utopian texts as characteristically 'static' and 'descriptive'?

5. 'The known world of concrete acts and familiar experience is a crucial part of the dystopian vision'. Discuss.
6. How far do the dystopian texts you have read represent an attack on idealism?
7. Assess the comparative success of one utopian and one dystopian text in providing a social and political critique.
8. To what extent do the authors of utopias **and/or** dystopias rely on myth and symbol to communicate their meaning?

Appendix 5

Generic and graduate skills

English graduates will be able to relate specific analyses to a general picture and understand particular issues in their widest application. The key transferable and cognitive skills which English graduates should possess are:

- advanced literacy and communication skills and the ability to apply these in appropriate contexts, including the ability to present sustained and persuasive written and oral arguments cogently and coherently;
- the capacity to analyse and critically examine diverse forms of discourse;
- the capacity to adapt and transfer the critical methods of the discipline to a variety of working environments;
- the ability to acquire substantial quantities of complex information of diverse kinds in a structured and systematic way involving the use of the distinctive interpretative skills of the subject;
- competence in the planning and execution of essays and project work;
- the capacity for independent thought and judgement;
- skills in critical reasoning;
- the ability to comprehend and develop intricate concepts in an open-ended way which involves an understanding of purpose and consequences;
- the ability to work with and in relation to others through the presentation of ideas and information and the collective negotiation of solutions;

- the ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives;
- the ability to handle information and argument in a critical and self-reflective manner;
- research skills, including scholarly information retrieval skills, involving the ability to gather, sift and organise material independently and critically, and evaluate its significance;
- information-technology skills such as word-processing, and the ability to access electronic data;
- time-management and organisational skills, as shown by the ability to plan and present conclusions effectively.

(QAA, 2000: 4)

Appendix 6

Sample course assessment designs

APPENDIX 6(a)

Unit: The Origins of the Novel, Level 2

Assessment design: Research exercise (30 per cent), group presentation (30 per cent), 2,500–3,000 word essay (40 per cent)

Procedure

Students work collaboratively in groups of four or five in preparation for their presentation. Each group selects one from a choice of three novelists. For the presentation itself each student produces a brief piece of writing in the style of the chosen author (one side of A4). Each piece of writing is written in collaboration with other members of the group, so the entire writing effort is the result of collaborative effort. Each member of the group then produces an analytical commentary explaining the reasons behind the choice of devices in his/her sample. This is delivered orally and in writing.

Each seminar presentation sub-group elects a spokesperson to organise the presentation on the day. This student delivers an introduction. They also field questions and comments from the wider seminar group. After the seminar, sub-group members meet to produce a brief commentary and self-evaluation. The commentary should show how the group decided on division of labour and how collaborative work proceeded, and indicate how the students felt the presentation went on the day.

Since the seminar presentation is a collaborative effort each member of the sub-group receives the same mark (unless the group has good reason for requesting a different procedure) . . .

One week after the actual oral presentation, the sub-group submits written documentation. This includes the script of the presentation, the pieces of writing in the relevant styles plus the individual commentaries on those pieces, the global commentary prepared by the students . . . The students also hand in the collaborative commentary in which they evaluate the whole and assess the effectiveness of the oral presentation . . .

Students are reassured by the amount of written documentation that is required. The public nature of the actual presentations ensures that fairness of marking can be discussed openly. Difficulties arise when the odd member of a sub-group fails to pull his/her weight. This seldom occurs, but when the danger does loom, discussions with the group as a whole can be productive. One year discussion led to different marks for different sub-group members. This was to everyone's satisfaction . . .

. . . good guidance is crucial to the success of this assessment practice.

[There follows 2 pages of 'Notes on Seminars' that are given to students.]

Equally important as the notes for students are clear and comprehensible assessment criteria.

Assessment criteria for seminar presentations

In addition to demonstrating your skill in writing pieces of prose in the styles of various authors, the presentation is meant to test skills in communicating ideas to a group and being responsive to that group of fellow students and staff. Students should aim to:

- (a) Present materials (total time should not be more than ten minutes per person [this means making a careful, coherent selection from your written materials]).
- (b) Present ideas succinctly and clearly.
- (c) Use quotations and/or illustrations as appropriate.
- (d) Show an ability to listen and respond non-defensively to discussion from the group.

- (e) Make efforts to ensure that all members of the group are engaged with the issues.
- (f) Make good use of the time, which will involve raising aspects that are being lost in discussion. Balance this against the need for flexibility and allow the group to make its own responses. Allow some time towards the end of the session to review the discussion.

The seminar presentation is weighted as 30 per cent of your overall mark for the unit. The passing mark is forty (out of one hundred). A mark below thirty will normally result in failure of the unit as a whole.

Criteria for grading pieces of work

For grades of 70 and above

A piece of work which shows clear evidence of command of the relevant historical and intellectual issues; of independence of thought, such that complex arguments and concepts can be defended or questioned; and which displays a high level of skill in extended written expression or, in the case of seminar presentation, in the oral expression of ideas.

For grades 60–69

A piece of work in which the student engages with the relevant issues in depth and consistently attempts to elaborate ideas for him/herself, and displays a well-developed skill in extended written expression or, in the case of seminar presentation, in the oral expression of ideas.

For grades 50–59

A piece of work which displays evidence of competent handling of the relevant intellectual issues and of engagement with them. Students should show some ability to think for themselves, and should be able to express ideas clearly in extended writing or in short oral presentations.

For grades 40–49

A piece of work which provides evidence of an elementary grasp of the relevant intellectual issues and a basic competence in extended written expression or in the oral presentation of issues.

For grades 30–39

A piece of work which shows only a rudimentary ability to conduct an extended argument in writing or to express ideas orally, but provides evidence of an elementary grasp of the relevant intellectual ideas.

The full range of marks within the seventies and low eighties should be used in order to distinguish between a first and a good to very good first, and the full range of marks below the pass mark of forty should also be used.

Marks may be deducted if students fail to follow the guidelines and directives about the content and modes of presentation for specific pieces of work, as in the case of providing bibliographies, footnotes, written commentaries to projects and seminar presentations, etc.

APPENDIX 6(b)

Course title: American Modernisms, Level 2

Assessment design: essay (70 per cent), presentation (30 per cent)

Guidance for class papers

The class papers not only examine your presentation skills but also provide you with an opportunity to prepare for your essay. Your close reading can be used to develop an argument in response to one of the essay questions or, if you find that your presentation is leading you in an alternative direction you can produce your own essay question (though you will need to consult your tutor if you do this). When choosing your extract try to select the text you might want to write an essay on. While you do not have to develop your close reading into an essay, you will save yourself much time and energy if you do so.

Class papers should include

- The examination, in detail, of either a poem or an extract from one of the texts being studied on the course.
- You should pay particular attention to the ways in which the piece is written. This should not simply be a summary of the plot.
- You should try to identify the key characteristics of the piece in terms of narrative or poetic technique.

- Your presentation should coincide with the seminar session devoted to the text you are analysing. This is very important since your presentation will provide the class with an important basis for further discussion.

Criteria for assessment

- Clear expression.* You should make sure that the paper is presented clearly so that the audience can appreciate your argument.
- Coherent structure.* Even though you are looking at an extract, there should be a sense of a beginning, a middle and an end. The introduction should outline your argument, the middle section should explicate the argument and the conclusion should provide a summation of the main points and further questions the paper raises.
- Critical analysis.* This is very important. You should be looking critically at a particular extract or poem in order to analyse the way in which it produces a particular way of seeing or saying. I am looking for attention to detail but also a sense of why these details are significant in the context of American modernism.
- Time management.* All papers will be timed and if they exceed twelve minutes or come under seven minutes, marks will start to be deducted. You should be aiming to speak for ten minutes.
- Awareness of and engagement with your audience.* Try to avoid reading the paper out verbatim. You may use notes but if you familiarise yourself with the material sufficiently you will be able to look up and talk directly to your audience when you need to.

APPENDIX 6(c)

Course title: Shakespeare and Performance: Level 2/3

Assessment design

Close linguistic analysis of a chosen extract from Shakespeare (10 per cent)

Editing a short passage from primary sources (10 per cent)

Portfolio of three or four short pieces of work, including a review of performance; creative writing; programme notes for actual or invented

productions; essay on some aspect of the history of the chosen play – total 4,000 words (50 per cent)

2,000 word essay comparing the dramatic techniques utilised in a Shakespeare play and any other play related to it (30 per cent).

Using peer assessment to improve student understanding of bibliographical transmission

This two-semester course focuses on the relationship between the written text of Shakespeare and performance (including issues of bibliographical transmission). Both the linguistic analysis and editing exercise are peer assessed and the student's mark depends partly on the level of insight and help displayed in marking their partner's work.

The tutor asks his/her students to complete a review in order to encourage the concept of drafting and redrafting in the light of criticism. This review is peer-assessed and briefly 'marked' but the mark is not recorded. The students are at liberty to revise this review in the light of all comments received and to submit it (or not) as part of their portfolio.

APPENDIX 6(d)

Course title: Period of English Literature: Level 2/3, one year

Assessment design: portfolio (made up of three 2,000 word essays) and unseen exam, 100 per cent.

Portfolio work

... Students are encouraged to view their academic writing and seminar work as part of a seamless continuous learning process by being required to submit essays individually and as a portfolio and recording their contribution to seminars.

The added advantage of the portfolio method is that it permits students' contributions to seminars to be assessed as well as their written work.

Students complete three essays for the course, each with a maximum length of 2,000 words. These are handed in to the tutor on set dates.

Each essay is given a mark out of 100 and returned to the students with the top copy of the completed essay record sheet. On an appointed date in the summer term students submit the three essays again, together with a portfolio report form which contains a seminar report. On this form the tutor assigns a mark for written work, modified by up to ten marks either way on the basis of the seminar report.

APPENDIX 6(e)

Online assessment design

'Applications of IT in Open and Distance Education' (UKOU): Masters level, 60 points.

Assignment 1

An essay based on issues debated in the online tutor group.

Marks awarded for:

- extent to which messages contribute to online debate – students must include five messages and quote/comment on key points made by others;
- use of course resources;
- coherence of argument;
- style and presentation.

Assignment 2

This is based on two group activities: an investigation of the rationale for using web search procedures as learning processes and of the design, development and delivery of web-based courses.

One option is to produce a hypertext guide to work from the set book on web-based instruction, with commentaries on the various sources.

Individual marks awarded for:

- explicitness and coherence of rationale for selection of sources;
- design of guide;
- quality of comments.

Assignment 3

Design and produce a simple multimedia program to illustrate an educational package.

Marks awarded for:

- evidence of drawing on online discussions and other sources;
- use of analytical and reasoned approach.

Assignment 4

An extended essay which assesses the role of technology in mediating learning, to draw on material from all parts of the course.

Marks awarded for:

- demonstrating an understanding and critical use of materials;
- argumentation;
- analysis of online interactions, personal experience;
- style and written presentation.

(Adapted from Macdonald et al., 2000)

Appendix 7

Electronic sources

E-JOURNALS

- **Early Modern Literary Studies** – a refereed journal serving as a formal arena for scholarly discussion and as an academic resource for researchers:
<http://www.shu.ac.uk/emls/emlshome.html>
- **Into the Blogosphere** – the first peer-reviewed scholarly collection focused on blog as rhetorical artefact:
<http://blog.lib.umn.edu/blogosphere/>

E-MAIL LISTS

- **HUMANIST** – an international electronic e-mail seminar on the application of computers to the humanities. Its primary aim is to provide a forum for discussion of intellectual, scholarly, pedagogical and social issues and for exchange of information among members. Humanist is allied with the Association for Computers and the Humanities and the Association for Literary and Linguistic Computing:
<http://www.kcl.ac.uk/humanities/cch/humanist/> (UK) or
<http://www.princeton.edu/humanist/> (world)
- **SHAKSPER** – an international electronic e-mail conference for Shakespearean researchers, instructors and students:
<http://www.shaksper.net/index.html>
- **JISCmail** – <http://www.jiscmail.ac.uk/> – a mailing list service sponsored by the JISC for the UK higher and further education

communities, enabling members to stay in touch and share information by e-mail or via the web. Lists for literature include:

- C18-STUDIES@JISCMail.AC.UK
Information and research network for any aspect of eighteenth-century culture, literature, history, philosophy.
- ENGLIT-VICTORIAN@JISCMail.AC.UK
Forum for discussion of research topics in Victorian Literature and related fields.
- COMPARATIVE-LITERATURE@JISCMail.AC.UK
Comparative-literature intends to provide a forum for all who are interested in the study of literature without confinement to national or linguistic boundaries, and in relation to other disciplines.
- DUET@JISCMail.AC.UK
The Project for the Development of University English Teaching – an interdisciplinary development project: a teaching project organised on a workshop basis whose staff offer training in the teaching of English, including workshops on language, literature, creative writing and gender studies.

GENERAL SEARCHING

- **Google**
<http://www.google.com/> – general web search
<http://scholar.google.com/> – scholarly literature search
- **Vivisimo**
<http://vivisimo.com/>
- **Altavista**
<http://www.altavista.com/>
- **Search engines** (meta level)
<http://searchenginewatch.com/>

PORTALS AND LIBRARIES

- **UK Higher Education Academy** – promotes high-quality learning and teaching through the development and transfer of good practices in all disciplines. The HEA network consists of 24 Subject Centres. The Academy also aims to shape the thinking of policy-makers and provide higher education communities with a stronger voice in national debates and discussions:
<http://www.heacademy.ac.uk/>

– **English Subject Centre:**

<http://www.english.heacademy.ac.uk/>

- **Humbul** – The Humbul Humanities Hub is a service of the Resource Discovery Network funded by the Joint Information Systems Committee and the Arts and Humanities Research Board, and is hosted by the University of Oxford. Humbul’s catalogue of online English Studies resources:
<http://www.humbul.ac.uk/english/>
- **Voice of the Shuttle** – a website for humanities research maintained by a development team in the University of California, Santa Barbara, English Department:
<http://vos.ucsb.edu/>
- **The Australian E-Humanities Gateway** – linked to the Australian e-Humanities Network, serves as a clearing house for information and a brokerage house for potential collaboration in digital humanities projects; offers a discussion forum and newsletter, and a searchable database of projects
www.ehum.edu.au
- **Women Writers Project** – a long-term research project devoted to early modern women’s writing and electronic text encoding. Subscribers have access to a wealth of resources:
<http://www.wwp.brown.edu/>
- **The Orlando Project** – a collaborative undertaking, involving participants from universities in Canada, the United States, the UK and Australia. It is writing the first full scholarly history of women’s writing in the British Isles:
<http://www.ualberta.ca/ORLANDO/>
- **Moving Image Gateway** – a service that collects together websites that relate to moving images and sound and their use in higher and further education. Maintained by the British Universities Film and Video Council (BUFVC). BUFVC also runs a television recording back-up service on behalf of UK universities and colleges through which it is possible to get recordings of current UK TV programmes for use in teaching. Also the home of the Television and Radio Index for Learning and Teaching (TRILT). A comprehensive online listings service for UK television and radio, the TRILT database carries complete schedules for around 300 UK channels.
<http://www.bufvc.ac.uk/gateway/>
<http://www.trilt.ac.uk/>

- **The British Library**
<http://www.bl.uk/>
- **ROUTES** – a UKOU Library service providing quick and easy access to quality-assessed Internet sites tailored for students studying Open University courses (although open to all):
<http://routes.open.ac.uk>
- **Project Gutenberg** – the oldest producer of free electronic books (e-Books or etexts) on the Internet. A collection of more than 13,000 e-Books produced by volunteers. Mostly older literary works in the public domain. All may be freely downloaded and read and redistributed for non-commercial use:
<http://www.gutenberg.net>
- **Centre for Computing in the Humanities (CCH)** – The primary objective of the CCH is to foster awareness, understanding and skill in the scholarly applications of computing:
<http://www.kcl.ac.uk/humanities/cch>
- **Institute for Advanced Technology in the Humanities (IATH)** – IATH's goal is to explore and expand the potential of information technology as a tool for humanities research:
<http://www.iath.virginia.edu>
- **OPAC** – Online Public Access Catalogue – Most university libraries provide OPAC facilities, i.e. their collection catalogues are searchable online by the public, although detailed abstracts etc. may be limited by access protection (e.g. Athens).
- **Athens, etc.** – Access management system providing users with single sign-on to numerous web-based services throughout the UK and overseas.

LONE RANGER SITES

(websites created by individuals)

- **King Alfred's Grammar Book** – an online guide to the Old English language devised by Michael D. C. Drout, Wheaton College and Dedham, Mass., US:
<http://acunix.wheatonma.edu/mdrout/GrammarBook/KAGrammar.html>
- **Shakespeare's Sonnets** – with a descriptive commentary together with explanations of unfamiliar words and phrases:
<http://www.shakespeares-sonnets.com/>

- **Hypertext Gardens** – a resource for hypertext writers and hypertext writing:
<http://www.eastgate.com/garden/Enter.html>
- **Thinking About Delillo's White Noise** – designed as part of an experiment in online teaching for a course in the Department of English at the University of Basel:
<http://www.cx.unibe.ch/ens/delillo/whitenoise/index.htm>

MUDs/MOOS, ONLINE CHAT, ETC.

- **Lingua MOO** – a computer environment that allows multiple users to connect via the Internet to a shared database of rooms and other objects and to interact with each other and the database in synchronous time:
<http://lingua.utdallas.edu/>
- **trAce** – online writing community:
<http://trace.ntu.ac.uk/>

BLOGS

Web-enabled publication tool that enables the creation of new types of resource and 'information experiences' tuned to delivery via the online media. Blogs take the form of a web-enabled diary or journal with date-ordered entries that can support hyperlinks to other websites and often allow readers to add comments.

- http://members.cox.net/vmontecino/blog_showcase/index.html
- <http://kairosnews.org/book/view/3452>
- <http://blog.lib.umn.edu/blogosphere/>

RESOURCES AND TOOLS

- **JISC TechDis** – provides an advice and information resource aimed at improving provision for disabled staff and students in the UK further, higher and specialist education sectors:
<http://www.techdis.ac.uk/>
- **The Arts and Humanities Research Council** – supports research within a huge subject domain from traditional humanities subjects, such as history, modern languages and English literature to

the creative and performing arts. It funds research and postgraduate study within the UK's higher education institutions:

<http://www.ahrc.ac.uk/>

- **ICT4LT** (Information and Communications Technology for Language Teachers) – source of information on concordance use and software:
http://www.ict4lt.org/en/en_mod2-4.htm
- **The Victorian Literary Studies Archive** – allows interactive concordances to be run on various British, Irish and American Victorian authors (plus Shakespeare and the Bible) via a webpage:
<http://victorian.lang.nagoya-u.ac.jp/concordance/>
- **Textalyser** – online text analysis tool provides various statistics about supplied text including word count and frequency, sentence length, readability score, etc.:
<http://textalyser.net/>
- **TACT** (Text Analysis Computing Tools) – a suite of programmes for text-retrieval and analysis of literary works, originally developed in the 1980s and 1990s but still available and used. Also TACTweb – a web-based demonstration:
<http://www.chass.utoronto.ca/tact/index.html>
<http://tactweb.humanities.mcmaster.ca/>
- **TextArc** – presents visual representations of a text. A combination of an index, concordance, and summary, it uses the viewer's eye to help uncover meaning:
<http://www.textarc.org/>