

Negotiating Fables SCH5460

MA/PGDip/PGCert Poetics of Imagination

Module Leader: **Dr Martin Shaw**

Other Module Staff: - **Dr Tracey Warr, Dr Bram Arnold, Emma Bush**



Ancient Akkadian cylindrical seal depicting the goddess Inanna/Ishtar and her sukkal Ninshubur. The seal originates from the Akkad Period and was created sometime circa 2334-2154 B.C. This seal is currently housed in the Oriental Institute at the University of Chicago.

Contents

Welcome and Introduction	3
Teaching and Assessment Team	4
Module Aims	5
Module Assessed Learning Outcomes	5
Teaching and Learning Strategy	5
Scheme of Work	7
Late Work/Extenuating Circumstances	9
Sources of Guidance and Support	9
Referencing Protocols and Academic Offences	10
Reading List; Recommended Texts/Support Materials	10
Module Feedback	10

Welcome and Introduction

Welcome to the Negotiating Fables (SCH5460) module. This module considers the arrival of literacy and tracks a divide between the ambitions of state and shaman. It explores how cultures reveal their attitudes to the unknown, the exiled, and the Otherly through the stories they tell. It contemplates the monsters invented by particular cultures, and what happens when the gods start to carry appearances rather like our own.

Stories and texts studied include Inanna and Gilgamesh, The Birth of Hermes, Orpheus in the Underworld, Orphic Hymns, The Bacchae, Psyche and Eros. Complementary tensions between literacy and orality are studied. The module considers women in the Icelandic sagas and the voices of the female skalds.

Studio sessions and workshops enable you to reflect on your critical engagement with ancient stories through creative practice. Workshops focus on Sumerian artefacts, very early medieval artists such as the nun Ende and the Gerona Beatus, and other pertinent, early visual and material culture.

Future fiction reading group sessions study writers such as Ursula LeGuin, Jeanette Winterson, Doris Lessing, J.G. Ballard and Russell Hoban and consider these texts alongside the ancient stories under consideration.

Professional Practice workshops will engage with topics such as the public performance of story, publication, the production of a student-led online journal and blogging as means of critical self-reflection on your work and ways of engaging with audiences.

Teaching and Assessment Team



Programme Leader: Dr Martin Shaw
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Module Tutor: Dr Bram Arnold
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Module Tutor: Emma Bush
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Personal Tutors: Dr Martin Shaw and Dr Tracey Warr

Module Moderators: Dr Jo Joelson,
Programme Lead, MA Arts and Place

Module Aims

- a) To track the move from animism to civilisation, and the stopping points along the way.
- b) To observe the changing ambitions of writing in relation to story, and its relationship to wildness and domesticity.
- c) To develop research, critical reading and writing and creative practice skills.
- d) To develop performance and presentation skills.

Module Assessed Learning Outcomes

(Numbers relate to Learning Outcomes detailed in the Programme Specification in the Handbook.)

At the end of the module the learner will be expected to be able to:

1. Articulate the differing nuance between oral and literate cultures, its implications, opportunities and losses.
2. Display a coherent appreciation of the difference between an epic story and a wonder, folk or tribal tale.
3. Communicate changes of ambition in the genre, but also areas where some essential thread is maintained.
4. Demonstrate field research and documenting skills.
5. Demonstrate performance/presentation skills.

See the Module Records in the Programme Handbook for further details.

Teaching and Learning Strategy

SUMMARY OF TEACHING AND LEARNING		
Scheduled Activities	Hours	Comments/Additional Information
Lectures	16	4 x face to face and 4 online lectures delivering the module introduction and critical presentations on the module topic and materials
Supervised time in the studio/workshop	6	Creative practice work
Practical classes and workshops	6	Performance/presentation skills workshops
Seminars	12	2 x face to face and 4 online reading groups

Fieldwork	12	Two fieldtrips
Tutorials	1	Online tutorials on essays and supplementary task with tutor
Peer Group Tutorial	2	Student-led peer group tutorial
Guided independent study	245	Students will be expected to spend significant time during the module, and in the completion of their projects studying independently
Total	300	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)

Students are expected to take full responsibility for their learning, **attend all** scheduled sessions, read appropriate indicated readings, and work on set exercises (formative and summative assessment).

Based on previous experience; students who failed to attend sessions are likely to be unsuccessful or show poor performance. Please ensure that you are engaging with the content and learning activities relating to this module.

Note that there are amendments to teaching delivery in this academic year due to the coronavirus crisis.

Students are responsible for ensuring that you have the necessary computer equipment, software and wifi signal to participate fully with online teaching.

Scheme of Work

See the Module Timetables on the Negotiating Fables DLE site. Please note that this schedule may be subject to alteration.

The Programme Handbook and this Module Guide are available at: <https://www.dartington.org/about/learning/resources-for-students/>

Online teaching is delivered via the University of Plymouth DLE.

University of Plymouth Library: <https://www.plymouth.ac.uk/student-life/your-studies/library>

You will receive a Dartington Library card and introduction in Module 2 if you are working on site then, or whenever you arrive on site.

The Module Assessment Feedback Form is on the Negotiating Fables DLE site.

This module will be assessed by:

Element of Assessment	Module Weighting	Component	Link to Assessed Learning Outcomes
Coursework	Portfolio comprising 3,000-word essay (on one of the set question options) with documentation and critical reflection on creative work pursued during the module	100%	All

Essay

Choose **one** of the following and write a 3,000 word essay with references and bibliography.

1. Compare and contrast the stories of Inanna and Gilgamesh.
2. Discuss ambiguity and clarity in the character, myths and cult of Dionysus.
3. What do we discover of the Underworld in this module's stories, and how do other cultures (rather than just the Greek or Sumerian) represent this realm? Please note, you can choose just one of the module's stories if you wish, or examples from several.
4. Select a subject from Jules Cashford's lecture on Gaia and the Eleusinian Mysteries to expand upon.
5. Consider the impacts and evidence for the translation of oral traditions into written texts in a selection of Viking literature.
6. Discuss two of the ancient and early medieval female stories or female artists considered in this module.
7. Drawing on your study of stories in this module, write a commentary on any of the examples of visual and material culture covered in module two.

Creative Work

Upload your PebblePad portfolio and a short (1 page) critical reflection on your creative work to the DLE.

Assignment Deadline is 12 noon Thursday 17 December.

Marks (provisional until confirmed by a Subject Assessment Panel in June) and feedback are available to you on Thursday 21 January 2021 on the DLE.

Your assignment should be uploaded to the DLE.

Marking Rubric for SCH5460 – Negotiating Fables

LO1: Articulate the differing nuance between oral and literate cultures, its implications, opportunities and losses.			
LO2: Display a coherent appreciation of the difference between an epic story and a wonder, folk or tribal tale.			
LO3: Communicate changes of ambition in the genre, but also areas where some essential thread is maintained.			
LO4: Demonstrate field research and documenting skills.			
LO5: Demonstrate performance/presentation skills.			
Fail: 0 – 49%	Pass: 50 – 59%	Merit: 60 – 69%	Distinction: 70 – 100%
Does not demonstrate sufficient understanding.	Demonstrates partial understanding and engagement with the areas of the learning outcomes.	Demonstrates a sound understanding and engagement with the areas of the learning outcomes.	Demonstrates excellent critical understanding and engagement, drawing from relevant discourses.

Late Work/Extenuating Circumstances

If your participation in an examination or assessment has been affected by an extenuating circumstance, then you can ask the University to take this into consideration. You can submit a claim for extenuating circumstances to cover late submission of work, non-submission of work or non-attendance at a time specific assessment, such as an examination, test presentation or performance, or field class.

Information regarding the Extenuating Circumstances policy and how and where to submit Extenuating Circumstance Claims are available

here: <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/extenuating-circumstances>

Where there are no valid extenuating circumstances, the following regulations will automatically apply:

- Work submitted after the deadline date/time but within 24 hours of it, will be capped at the pass mark 50%.
- Work submitted 24 hours after the deadline will receive a mark of

zero.

Please notify the programme and module leader of any extenuating circumstances as soon as possible.

Sources of Guidance and Support

Please contact your personal tutor, in the first instance, if you have any concerns and worries both of an academic or personal nature and they will be able to assist you with academic concerns and direct you to support for other issues.

The Student Support Officer is Oona Wagstaff oonawagstaff@dartington.org

Please notify the programme and module leader of any modified assessment provision required as soon as possible.

Referencing Protocols and Academic Offences

Dartington Arts School uses the Harvard referencing system. Guidance is in the Student Handbook.

When writing a report or an essay you are expected to fully reference the materials you have used. The report or essay should be your own work, in your own words.

Plagiarism is an offence under the University regulations on examination and assessment offences. It is important that you familiarise yourself with what constitutes plagiarism, and academic offences. Further information can be found:

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/regulations/plagiarism>

And <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/examination-offences>

Reading List; Recommended Texts/Support Materials

Please read the following key texts:

Illich, I. (1996) *Inside the Vineyard of the Text*, Chicago: University of Chicago.

Jesch, J. (2003) *Women in the Viking Age*, Woodbridge: Boydell.

Jesch, J. (2013) *Viking Poetry of Love and War*, London: British Museum.

Mitchell, S. (2004) *Gilgamesh*, London: Profile Books.

Wolkstein, D. & Kramer, S. N. (1983) *Inanna: Queen of Heaven and Earth*, London: Perennial Library.

Module Feedback

We value what our students say; you share your feedback, we act upon it. Part of the feedback process includes Module Evaluation. The Module Evaluation Form is on the DLE.