

## Glorious Distortions SCH5461

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### MA/PGDip/PGCert Poetics of Imagination

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Module Leader: **Dr Martin Shaw**

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



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## Welcome and Introduction

Welcome to the Glorious Distortions (SCH5461) module. This module considers the historical move to an internalised position. In a hunter-gatherer culture we dwelt within psyche, but by the 12th century, psyche frequently dwelt within us. We trace this move and consider the influence of Islamic thought on the Arthurian Grail romances, and cultural cross-pollination in the courtly schools of Eleanor of Aquitaine. We consider how these influences have shaped us today.

This module draws on Bachelard's philosophy of imagination as an affective distortion of reality or valorization. The module considers historical shifts in understanding of the self and relationships ranging from hunter-gatherer cultures, to medieval romances and poetry, to contemporary understandings of the self and an internalised position. It addresses medieval cultural cross-pollination between Western and Islamic traditions.

The literature studied will include the romances of *Culhwch and Olwen*, *The Pursuit of Dermot and Grainne*, and *Tristan and Isolde*. A key supporting text is Leonard Lewisohn's *Hafiz and the Religion of Love in Classical Persian Poetry*. Other texts studied are *The Mabinogion* (trans. Davis), Dhuoda's *Manual for her Son*, *The Trotula*, the poetry of the troubadours and trobairitz, and letters written by medieval noblewomen.

Other writers and texts discussed are likely to include the chronicles of medieval historians, C.S. Lewis, Paul Kingsnorth, Catherine Leglu, Gaston Bachelard, Amanda Jane Hingst, Peter Dronke.

Creative practice workshops on the medieval book and contemporary artists' books will consider the book as object.

## Teaching and Assessment Team



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Module Leader: Dr Martin Shaw



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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 analyse the scholarly, imaginative and metaphysical relationship to love, both divine and earthly that underpins the Arthurian and courtly romances of the 12th and 13th centuries.
- b) To emphasise the influence of Persian thought (through the examples of Hafez and Rumi) on the Romance tradition.
- c) To develop research, critical reading and writing and creative practice 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. Identify the move from the mythological to the psychological in the arc of the stories examined. To compare and contrast narrative motives.
2. Coherently demonstrate the diffusion of both Celtic and Persian influences within the study materials.
3. Articulate the heretical tensions between societal conduct and the romantic urgings of the troubadours.
4. Demonstrate field research and documenting skills
5. Demonstrate creative practice 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	Research methods workshop
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
<b>Total</b>	<b>300</b>	(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 Timetable on the Glorious Distortions 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 Glorious Distortions 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. Contrast and compare the three Romances of Culhwch and Olwen, Dermot and Grainne, Tristan and Isolde. What unites them, what makes them distinct from one another? What are their intentions?
2. Explore the dynamic of betrayal-as-ritual in the module three stories. You can focus on one tale or use examples from several.
3. Create a commentary on any of the stories explored in module three.
4. Examine the relationship of Celtic heroines or heroes with the Otherworld. You can pick one or several, and a heroine or hero could qualify as a supernatural figure.
5. Track the importance of the hunt in Celtic myth, including practical and metaphysical standpoints.
6. Write a commentary on Dhuoda's *Handbook for my Son*.
7. What, if anything, do the troubadour and trobairitz songs tell us about early medieval aristocratic women and the world in which they lived?
8. Discuss troubadour and/or trobairitz poetry in relation to the notions of individuality and romantic love.

9. 'Know that things did not happen as I have written them, but that everything could have happened thus' (Adalbero of Laon, 10<sup>th</sup> c. historian). With reference to the work of one or two medieval historians (such as Orderic Vitalis, William of Malmesbury, Geoffrey of Monmouth, Henry of Huntingdon) consider the relationship between history and story.
10. Discuss a medieval text of your choice in relation to selected medieval artefacts. What light do they throw on one another?

### **Creative Work**

Your creative work in progress is assessed through your work in progress during the module, presented in your PebblePad portfolio and accompanied by a one page critical reflection.

**Assignment Deadline is 9am Monday 1 March 2021.**

Marks (provisional until confirmed by a Subject Assessment Panel in June) and feedback are available to you on Thursday 1 April 2021 on the DLE.

Your assignment should be uploaded to the DLE.

### **Marking Rubric for SCH5461 – Glorious Distortions**

LO1. Identify the move from the mythological to the psychological in the arc of the stories examined. To compare and contrast narrative motives.			
LO2. Coherently demonstrate the diffusion of both Celtic and Persian influences within the study materials.			
LO3. Articulate the heretical tensions between societal conduct and the romantic urgings of the troubadours.			
LO4. Demonstrate field research and documenting skills			
LO5. Demonstrate creative practice skills			
	Fail: 0 – 49%	Pass: 50 – 59%	Merit: 60 – 69%
	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.

## **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](mailto: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

Blackburn, P. & Economou, G. (trans.) (2017) *Proensa: An Anthology of Troubadour Poetry*, New York: New York Review of Books.

[There are quite a few anthologies of troubadour poetry in translation. Another option is Paden, W.D. & Paden, F.F. (trans.) (2014) *Troubadour Poems from the South of France*, Martlesham: D.S. Brewer.]

Bogin, M. (2013) *The Women Troubadours*, New York: Norton.

Davis, S. (trans.) (2018) *The Mabinogion*, Oxford: Oxford University Press.

De Hamel, C. (2016) *Meetings with Remarkable Manuscripts*, London: Allen Lane.

Hingst, A.J. (2009) *The Written World: Past and Place in the Work of Orderic Vitalis*, Indiana: University of Notre Dame. [If you can find a second-hand reasonably priced copy.]

Neel, C. (trans.) (1999) *Dhuoda, Handbook for William*, Washington, D.C.: Catholic University of America Press. [It can be fairly hard to get hold of this 9<sup>th</sup> century text. You should be able to find a free PDF online.]

Heaney, M. (1995) *Over Nine Waves: Books of Irish Legends*, London: Faber & Faber.

Markale, J. (1987) *Women of the Celts*, Rochester: Inner Traditions Bear & Company.

Shaw, M. & Hoagland, T. (2020) *Cinderbiter: Celtic Poems*, Minneapolis: Graywolf Press.

## 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.