

Three Year Report – ENG337/337L  
Compiled by Julia King and Joe Tabbi

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Three Year Report: ENG337

Julia King

Joe Tabbi

ENG337 is a special topics course for MA students. Topics and instructors vary from year to year. A general emneplan can be found at the following link:

<https://www.uib.no/en/course/ENG337>

Between 2019 and 2021, this course was offered five times, with the following instructors:

2019: Robert Stark

2020: Zeljka Svrljuga / Joe Tabbi

2021: Julia King / Joe Tabbi

#### Follow-up of previous evaluations of the course code within the last three years

Previous instructor evaluations of the course are appended to this report. In general, they reflect the need for an understanding of the different needs of the Lektorutdanning students, who consistently report challenges in adapting to the course's focus on masters-level literary analysis. In part, this has been addressed by splitting ENG337 into sections designated for L-students and for MA students in literature. Several instructors also noted the need to provide more structure in the development of paper topics and benchmarking assignments e.g. annotated bibliographies. These activities show more student success in the final assessment when they are considered obligatory.

#### Student evaluations and other relevant evaluations

Student evaluations (attached) have been mixed for ENG337, which is to be expected given the rotation of course topic and of instructor. It should also be noted that participation in these surveys is not consistent – ranging from only 2 respondents in 2020 (MA-variant) to 11 for in 2019 (mixed). In general, students responded well to high levels of structure, and struggled with the high reading load, new theories and methodologies, and unstructured discussion portions of the course. Students in the L-section also were sensitive to the course's applicability to their future work in teaching. Four sections (2020 MA/L; 2021 MA/L) were affected by the COVID-19 pandemic and associated campus closures; as time wore on students became increasingly dissatisfied with Zoom lectures, though many acknowledged that this was beyond the university's control.

#### Experiences from those contributing to the teaching of the course

See attached statement from Joe Tabbi, who has taught two sessions of ENG337 including the most recent in 2021, and Julia King, who taught a session of ENG 337 in 2021.

#### Failure rate

See attached grade distributions.

2019: 1/15 students did not complete. No failures.

2020: 5/29 students did not complete. 1 failure (4%).

2021: 4/29 did not complete. 1 interruption. No failures.

### Assessment of the correspondence between learning outcomes and actual assessment methods

Stated learning outcomes for ENG337 were as follows:

The student

- will have further developed his/her general knowledge of the discipline.
- will have acquired specialised knowledge of the topics treated in the course.
- will have become familiar with recent research in the field treated in the course.
- will be able to discuss topics on English literature and culture on an analytical basis, taking both critical and theoretical perspectives into account.
- will be capable of working on specific theoretical and methodological problems over a relatively substantial period of time.
- will have developed further his/her ability to express academic ideas in English, both in writing and orally.

The assessment takes the form of a 4000-word supervised paper. It is up to the instructor what form they would like this supervision to take. In recent years there has been a tendency to assign several benchmarking assignments e.g. an annotated bibliography. Both King and Tabbi have remarked that when this bibliography is completed, student paper quality is much higher. It is therefore important that these benchmarking events be allowed to be assigned as “obligatory”, whether as part of the supervision component or as stand-alone assignments. It is worth noting that in pre-2019 iterations of ENG337 there has been a strong tradition of such “required” assignments as part of the required supervision, with success. It may therefore be useful to have an agreed-upon set of assignments developed by instructors so there is continuity, even if it does not need to be reflected in the formal course description.

By completing a research paper to a satisfactory standard, students will achieve each of these learning outcomes. However, based on student evaluations, it is clear that sometimes students do not make the connection between the course material and supervision structure and the stated outcomes of developing their ability to analytically discuss new theories or why grammar and writing style is still something that is corrected through instructor feedback. Presenting the students with further clarity about what the course is and isn't, and what it does and doesn't intend to do would probably enhance student buy-in to the course objectives.

### Assessment of correspondence between progress and structure of course with programme goals

The plan for MA-English can be found here: <https://www.uib.no/en/studier/MAHF-ENG/plan>

This course maps very well with the stated program goals, including furthering specialized knowledge, developing independence through theoretical and methodological training, and

having knowledge of newer research in different subject areas. The assessment of an independently developed 4000 word research paper is a good stepping stone to the development of an independent thesis topic. However, as stated above and in individual reflections by course instructors, it is important that students receive more mandatory structured instructor support (e.g. feedback on scaffolding assignments) in order to successfully gain the research independence that the program requires.

### **Comments from Julia King, instructor ENG337**

My experience with ENG 337 was largely positive, which is reflected in the student evaluations and feedback. My concerns and recommendations are largely similar to those of other instructors – I feel that students would benefit from more required structure and worry that they are entering the course without adequate writing or research skills. As I see it, there are two things that can massively improve the course offerings without having to make large structural changes:

- 1) Like Joe, I believe that having a structured benchmarking approach to the final paper would improve student quality in the final paper. These assignments should be considered mandatory – though I recommend that instructors take advantage of the capaciousness of the term ‘mandatory supervision’ so that they can flexibly adjust these assignments based on student and course needs. I also agree with his suggestion that we emphasize original research and what it means vis a vis topic choice and development.
- 2) I also am concerned that students struggle with flexibility when encountering new or unknown teaching methods, literary theories, or methodologies. I found the best thing to do in this case was to acknowledge that material was new, or that students were unlikely to have seen it before, and confirm that yes, it was challenging. This seems very simple but was relatively effective in convincing students to accept that sometimes things were not in their comfort zones. In general, I recommend that instructors offer students some extra information or clarity about course aims and assignments in order to increase buy-in of course material.

It should be noted that my version of the course was run very non-traditionally, with a significant hands-on collaboration with the Special Collections at UiB libraries. This collaboration allowed the students to grasp some of the significance of the new theory/methodology in the course. I highly recommend anybody who is interested to investigate similar sorts of collaboration, since the students really responded well to it.

### Comments from Joe Tabbi, Instructor ENG337L:

I have completed the grading for the Autumn meeting of the ENG337(L) seminar. This was the second time I taught this course. The 18 final papers were generally solid, and the distribution of grades was normal: **six** A grades, **five** Bs, **four** Cs, **three** Ds. Three enrolled students did not submit papers. Although the seminars were conducted via Zoom over a period of four weeks, most of the students benefitted from detailed written responses to two sets of annotated bibliographies (on secondary, scholarly writing) and to draft versions of their final papers. Two of these papers were original and creative in their approach.

The previous year (2020), the course ran over eight weeks, and twelve students were enrolled.

My primary recommendation, in this course as with most of our seminars, is that written and structured feedback, weeks in advance of the first draft deadline, should be obligatory. It gives students the needed time (weeks, not days) to familiarize themselves with scholarly best practices, to access relevant library resources, and to recognize weaknesses in their writing abilities. Such written response, together with the in-class conversation (and questioning) is also personalized and focused, regardless of whether a class is conducted via Zoom or live. Hence, a second recommendation is that all future seminars will require in-class presentations by each student for the entire group, with a commentary assigned to another student.

We should respond here to complaints registered in the course evaluations. Students in the (L) seminar wanted more formal guidance and clearer specifications about expectations. Several this year ignored the instructor's suggestions (during the brief, 4-week period when we were meeting) to draft annotated bibliographies about possible paper topics. These topics emerged during our lectures and discussions, which is how seminars work generally (though not so well online as in a classroom). Topics needn't be assigned in advance: they should *emerge* from the student's sustained reading and seminar discussions. In all future sessions of all my 300 level classes, I will make sure that students recognize that it is *their* responsibility, in discussion with the Seminar leader, to identify topics of interest. I will also make sure that each student is assigned an in-class presentation, which can be a basis for their research topic. Other topics can be brought in by the respondent, and by each and every student that has completed and received responses to the annotated bibliographies.

The A students, most of them, took note of themes and observations that emerged from our shared, two-hour long in-class discussions. These emerging themes and concepts became the focus for their final papers. But most students apparently were not accustomed to this seminar-oriented mode of scholarly discussion and critical writing. Care will be taken in future seminars to state in writing that annotated bibliographies and in-class presentations are necessary, if the final papers are to be accepted.

The more rigorous specifications should avoid some of the problems that occurred in the L section. As instructor for this section, I was a bit taken aback, for example to see so many C

and D papers addressing pat themes such as “Isolation and Obsession in Mary Shelley’s *Frankenstein*.” These topics, and titles were likely picked up from sites like study.com, Gradesaver, and Norway’s Brage system where new students look at previous student’s papers. Going forward, we will not explicitly forbid students to use these sites. Instead, we will indicate in the syllabus that a seminar is an occasion for *original* research and first-hand knowledge of scholarly work in any given field. We will also make it clear that paper topics will emerge *in discussion* among the seminar as a whole. We ourselves will then summarize and remind students, at the start of each seminar, of topics that were introduced in the previous class. Breakout rooms (on Zoom or in class) will be avoided.

Students at the undergrad and masters level here in Bergen are given very little guidance in composition, rhetoric, or scholarly writing. Part of the reason for my emphasis on annotated bibliographies is to offer a chance for a focused correction to this institutional neglect. Hence my primary recommendation that written assignments leading up to finals need to be made obligatory. And seminars should be places where ideas emerge *in conversation with all seminar participants*, through feedback by the seminar leader, or individual students who are assigned to respond to papers and presentations that each student brings to the seminar as a whole.

# ENG337 Selected Topic in English Literature and/or Culture VII / 2021V

There will be two different seminars in ENG337 in the spring semester 2021. 1) ENG337L - Thinking with (and in)

Literature: the Cognitive Turn in Contemporary American and British Fiction - Course Instructor: Joseph Tabbi\* \*

This course is for teacher training students (L-students) 2) ENG337 - The Once and Future Book - Course

Instructor: Julia King

**Course Code:** 2021V-ENG337-0 **Course Name:** Masteremne i engelskspråklig  
litteratur/kultur VII **Course Year:** 2021

**28 items in 2 sections**

[Til pensumlisten](#)

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## ENG337 The Once and Future Book

What is a book? Is a scroll a book? How about a scan of a book, or an e-pub downloaded from Amazon or Norli? How about a book with no words, or words with no book? In this course, we will look at some really old books and some really new books, all in order figure out what makes a book a book. We will read Chaucer's

fourteenth-century Canterbury Tales and decide what the difference really is between reading it from a medieval manuscript and reading it in a modern online version. We'll find out what long-dead authors and readers scribbled in their books, and why these traces are an important part of literary history. We will also discuss common book

historical approaches to studying literature by reading the foundational theoretical works in the discipline of book history, and consider the digital turn in publishing and its implications for how traditional publishing has changed to

suit the new market. We will read and re-think classics of British literature like the Old English riddles, Geoffrey Chaucer's Canterbury Tales, William Shakespeare's A Midsummer Night's Dream, Margaret Cavendish's Blazing

World, Thomas Gray's 'Elegy Written in a Country Churchyard, Jane Austen's Persuasion, and Charles Dickens's A Christmas Carol. To supplement our discussions, we will have the special opportunity to touch and analyze rare

books, manuscripts, and letters from the Special Collections at the UiB library. Exam format: Supervised term paper

[Til seksjonen](#)

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[The Riddle Ages: Old English Riddles, Translations and Commentaries](#)



**Forfatter:** Anon., edited by Megan Cavell, with Victoria Symons and Matthias Ammon **Type:** Blogg **Utgivelsesår:** 2013 - **Tagger:** Kjernelitteratur **Noter:** Students should read both riddle and commentary for riddles 7, 12, 25, 26, 45, 47 before revealing the answers that are blacked out on the blog. **Offentlig kommentar:** Please read Riddles 7, 12, 25, 26, 45, 47 with commentary. Do not look at the answer to the riddles until you've read it all and made a guess! :)

[Til referansen](#)

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### [A New Model for the Study of the Book](#)

**Bidragster/medforfatter:** Nicolas Barker **Type:** Bokkapittel **Kapitelforfatter:** Thomas R. Adams and Nicholas Barker **Boktittel:** A Potencie of life : books in society: the Clark lectures 1986-1987 **ISBN:** 0712347208 **Utgiver:** The British Library **Utgivelsessted:** London **Utgivelsesår:** 1993 **Totalt antall sider:** 206 **Sider:** 5-43 **Tagger:** Litteraturkiosken, Kjernelitteratur

[Til referansen](#)

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### [The Wife of Bath's Prologue and Tale](#)

**Forfatter:** Geoffrey Chaucer, trans. Sheila Fisher **Type:** Bokkapittel **Kapitelforfatter:** Geoffrey Chaucer, trans. Sheila Fisher **Boktittel:** The Selected Canterbury Tales: A New Verse Translation **Bokforfatter:** Geoffrey Chaucer, trans. Sheila Fisher **ISBN:** 9780393341782 **Utgiver:** W. W. Norton & Company **Utgivelsesår:** 2012 **Sider:** 284-365 **Tagger:** Litteraturkiosken, Kjernelitteratur **Offentlig kommentar:** Read "The Wife of Bath's Prologue and Tale", with the translation (it will be easier than just the Middle English), pp 284-365

[Til referansen](#)

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### [The Hengwrt Chaucer](#)

**Forfatter:** De Hamel, Christopher **Type:** Bokkapittel **Kapitelforfatter:** Christopher De Hamel **Boktittel:** Meetings with remarkable manuscripts **Bokforfatter:** De Hamel, Christopher **Kapittelnummer:** 10 **ISBN:** 978-0-241-00304-6 **Utgiver:** Allen Lane **Utgivelsessted:** [London] **Utgivelsesår:** 2016 **Totalt antall sider:** V, 632 s. **Sider:** 426-465 **Tagger:** Litteraturkiosken, Kjernelitteratur **Offentlig kommentar:** Make sure you also take a look at all the pictures! I have a copy of this for scanning if necessary. **Tilgjengelig fra:** Bibliotek for humaniora UBBHF 745.67 Deh; Spesialsamlingene UBBSPEs Msref 745.67 Deh

[Til referansen](#)

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## [A midsummer night's dream](#)

**Forfatter:** Shakespeare, William **Bidragster/medforfatter:** Foakes, R.A. **Type:** Bok **ISBN:** 9780521532471; 9780521825405; 0521532477; 0521825407 **OCLC-nummer:** (WOACT)0000010620; (NO-TrBIB)031197957; 031197957-47bibsys\_network **Utgiver:** Cambridge University Press **Utgivelsessted:** Cambridge **Utgivelsesår:** 2003 **Sider:** XII, 156 s. **Utgave:** Updated ed. **Tagger:** Kjernelitteratur **Noter:** 1st ed. 1984 **Tilgjengelig fra:** Bibliotek for humaniora UBBHF S 13 Sha

### [Til referansen](#)

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## ["Introduction", "Overview", "Looking at Books"](#)

**Forfatter:** Sarah Werner (forfatter) **Type:** Bokkapittel **Kapitelforfatter:** Sarah Werner **Boktittel:** Studying early printed books, 1450-1800 : a practical guide **Bokforfatter:** Sarah Werner (forfatter) **Kapittelnummer:** Introduction, Part 1, Part 4 **ISBN:** 9781119049975 **Utgiver:** Wiley Blackwell **Utgivelsessted:** Chichester **Utgivelsesår:** 2019 **Sider:** 1-25; 102-116- **Tagger:** Litteraturkiosken, Kjernelitteratur **Noter:** Includes bibliographical references and index. **Offentlig kommentar:** Please read pp 1-25, 102-117.

### [Til referansen](#)

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## [What is the History of Books?](#)

### [Daedalus](#)

**Forfatter:** Robert Darnton **Type:** Artikkel **Utgivelsesår:** 1982 **Sider:** 65-83 **Årgang/Volum:** 111 **Tagger:** Kjernelitteratur

### [Til referansen](#)

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## [Introduction, Selection from 'The Blazing World'](#)

**Forfatter:** Margaret Cavendish Newcastle Duchess of **Bidragster/medforfatter:** Sara Heller Mendelson **Type:** Bokkapittel **Kapitelforfatter:** Margaret Cavendish **Boktittel:** Paper bodies : a Margaret Cavendish reader **Bokforfatter:** Margaret Cavendish Newcastle Duchess of **Kapittelnummer:** Introduction, Part 3.1 **ISBN:** 155111173X **Utgiver:** Broadview Press **Utgivelsessted:** Peterborough, Ont **Utgivelsesår:** 2000 **Totalt antall sider:** 332 **Sider:** 9-23; 151-162- **Tagger:** Litteraturkiosken, Kjernelitteratur **Offentlig kommentar:** We are only reading the first ten pages of A Blazing World, please make sure you read the introductory text from 1-34 and the selected text from 151-162, up until the line 'tender'd her all the veneration and worship due to a Deity'.

### [Til referansen](#)

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[Looking for a radically open digital landscape](#)

**Forfatter:** Sarah Werner **Type:** Konferansebidrag **Utgiver:** Humanities Commons **Utgivelsesår:** June 23, 2016

**Tagger:** Kjernelitteratur

[Til referansen](#)

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[Persuasion \(Second Edition\) \(Norton Critical Editions\)](#)

**Forfatter:** Jane Austen, Patricia Meyer Spacks Ph.D. **Type:** Bok **ISBN:** ISBN-10 : 0393911535 **Utgiver:**

Publisher : W. W. Norton & Company **Utgivelsesår:** March 29, 2012 **Utgave:** Second Edition **Tagger:**

Kjernelitteratur **Offentlig kommentar:** Please read the novel and the alternate ending!

[Til referansen](#)

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[The Professional Woman Writer](#)

**Forfatter:** McMaster, Juliet ; Copeland, Edward **Bidragsyter/medforfatter:** Copeland, Edward ; McMaster, Juliet

**Type:** Bokkapittel **Kapitelforfatter:** Jan Fergus **Boktittel:** The Cambridge Companion to Jane Austen

**Bokforfatter:** McMaster, Juliet ; Copeland, Edward **Kapittelnummer:** 1 **ISBN:** 0521746507 **Utgiver:** Cambridge

University Press **Utgivelsesår:** 2010-12-23 **Sider:** 1-20 **DOI:** 10.1017/CCO9780521763080 **Tagger:**

Kjernelitteratur

[Til referansen](#)

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[A Christmas Carol: A Ghost Story of Christmas](#)

**Forfatter:** Dickens, Charles ; Leech, John **Type:** Bok **OCLC-nummer:** 1044942211 **Utgiver:** Lerner Publishing

Group **Utgivelsessted:** Minneapolis **Utgivelsesår:** 2016 **Tagger:** Kjernelitteratur **Offentlig kommentar:** This version is available online through UiB, but I don't care which edition you read as long as it is the original text (not abridged).

[Til referansen](#)

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[Arranging the Self: Literary and Archival Perspectives on Writers' Archives](#)

Archivaria

**Forfatter:** Jennifer Douglas and Heather MacNeil **Type:** Artikkel **ISSN:** 1923-6409 **Utgivelsesår:** Spring 2009

**Sider:** 25-39 **Årgang/Volum:** 67 **Tagger:** Kjernelitteratur

[Til referansen](#)

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## [Grafting "A Christmas Carol"](#)

[Studies in English Literature, 1500-1900](#)

**Forfatter:** Michael Hancher **Type:** Artikkel **Utgivelsesår:** Autumn, 2008 **Sider:** 813-827 **Årgang/Volum:** 48

**Hefte:** 4 **Tagger:** Kjernelitteratur

[Lenke \(eu01.alma.exlibrisgroup.com\)](#)

[Til referansen](#)

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## [Elegy Written in a Country Churchyard](#)

**Type:** Bokkapittel **Kapitelforfatter:** Thomas Gray **Boktittel:** Norton Anthology of English Literature, The Major Authors. **ISBN:** 9780393955637 **Utgiver:** WW Norton & Co **Utgivelsessted:** United States **Utgivelsesår:** 1987

**Sider:** 1466-1469 **Tagger:** Kjernelitteratur **Offentlig kommentar:** I cite here the poem in the Norton Anthology used for UiB Literature survey courses - if you have the poem available in a different edition, you are free to use it.

[Til referansen](#)

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## ["Poetics" and "Book Use or Book Abuse?"](#)

**Forfatter:** Jackson, H. J **Type:** Bokkapittel **Kapitelforfatter:** H. J. Jackson **Boktittel:** Marginalia: Readers Writing in Books **Bokforfatter:** Jackson, H. J **ISBN:** 9780300088168 **OCLC-nummer:** 923593585 **Utgiver:** Yale University Press **Utgivelsessted:** New Haven **Utgivelsesår:** 2001 **Sider:** 204-258 **Tagger:** Kjernelitteratur

[Til referansen](#)

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## [The Enkindling Reciter: E-Books in the Bibliographical Imagination](#)

[Book History](#)

**Forfatter:** Alan Galey **Type:** Artikkel **Sider:** 210-247 **Årgang/Volum:** 15 **Tagger:** Kjernelitteratur

[Til referansen](#)

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## [How to interpret literature : critical theory for literary and cultural studies](#)

**Forfatter:** Parker, Robert Dale. **Type:** Bok **ISBN:** 9780199331161 **OCLC-nummer:** (NO-TrBIB)143258591; 143258591-47bibsys\_network **Utgiver:** Oxford University Press **Utgivelsessted:** New York **Utgivelsesår:** cop. 2015 **Sider:** XII, 400 s. **Utgave:** 3rd ed. **Tagger:** Kjernelitteratur **Offentlig kommentar:** We will read Chapter 6 (Feminism), Chapter 9 (Historicism), and Chapter 11 (Reader Response) **Tilgjengelig fra:** Bibliotek for humaniora UBBHF 801.950904 Par

[Til referansen](#)

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# ENG337L - Thinking with (and in) Literature

In both science and the arts, we tend to assume that our ways of knowing have advanced over the years and through many past periods and eras. Like those who came before us, we like to think that our collective decisions in the present can determine possible (and perhaps preferable) futures. Our narratives, too, be they literary or the everyday stories we tell ourselves about ourselves, can reinforce a futuristic orientation. It may be time to rethink these forward looking, Humanist dispositions., As literary theorist N. Katherine Hayles has shown over the course of a career long engagement with current scientific explorations in the realm of human cognition, there are many parts of our own “knowing” that remain unknown to us; cognitive components and ecological contexts that are larger than consciousness. Real world outcomes, if we pause for a moment to look back in time and around in space, have been not at all like the futures we foretold in our literary fictions. In this seminar, we will be considering alternative strains in contemporary world literature that cast doubt on our ability to construct and inhabit the futures we conceive of, at any given moment in time. Even as our ways of knowing and narrating are each shaped by our conscious awareness, there are larger, ecological and systemic factors that inevitably constrain, and often disrupt our projects, and projections for the future. Hayles is not alone in adopting this perspective. Stanislaw Lem, a speculative novelist (and creative essayist), has also developed a body of work that inhabits our ways of unknowing (or Unthought, to cite the title of Hayle’s 2019 critical work, that will be the primary theoretical text for this course). “Civilization,” Lem writes, “lacks knowledge that would allow it to choose a path knowingly from the many possible ones, instead of drifting in random tides of discoveries.” With a selection of works published (and set) in several timeframes, we will encounter random tides more than conventional narratives of innovation and advancement. We find this already in Mary Shelley’s *Frankenstein* (1817). And we will observe similar thought streams in more recent experimental and speculative fictions by Tom McCarthy (*Remainder* (2005), Kim Stanley Robertson (*Aurora*, 2015), and Claire-Louise Bennett (*Pond* 2016).

### [Til seksjonen](#)

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#### [Of Modern Poetry](#)

**Forfatter:** Wallace Stevens **Type:** Dikt

#### [Til referansen](#)

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#### [Unthought : the power of the cognitive nonconscious](#)

**Forfatter:** Hayles, N. Katherine **Type:** Bok **ISBN:** 9780226447889; 9780226447919 **LCCN:** 2016036767

**OCLC-nummer:** 19229665; (LIBRIS)20558537 **Utgiver:** The University of Chicago Press **Utgivelsessted:**

Chicago London; Chicago London **Utgivelsesår:** 2017 **Sider:** XI, 250 sider **Tilgjengelig fra:** Bibliotek for samfunnsvitenskap, musikk og psykologi UBBSMP 154.2 Hay

[Til referansen](#)

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#### Selected Poems

**Forfatter:** Emily Dickinson **Type:** Dikt **Offentlig kommentar:** "The Brain is Wider than the Sky" "Tell All the Truth, But Tell it Slant"

[Til referansen](#)

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#### Cognition

**Forfatter:** Encyclopedia Britannica **Type:** Elektronisk artikkel

[Til referansen](#)

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#### Remainder

**Forfatter:** McCarthy, Tom **Type:** Bok **ISBN:** 9780307278357; 0307278352 **OCLC-nummer:** 113803648-47bibsys\_network; (NO-TrBIB)113803648 **Utgiver:** Vintage Books **Utgivelsessted:** New York **Utgivelsesår:** 2007 **Sider:** 308 s. **Tilgjengelig fra:** Bibliotek for humaniora UBBHF S 13 Mcc

[Til referansen](#)

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#### Pond

**Forfatter:** Bennett, Claire-Louise **Type:** Bok **ISBN:** 9780399575907; 9780399575891 **LCCN:** 2016002762 **Utgiver:** Riverhead Books **Utgivelsessted:** New York **Utgivelsesår:** 2016 **Sider:** 195 sider **Utgave:** First American edition **Tilgjengelig fra:** Bibliotek for humaniora UBBHF S 13 Ben

[Til referansen](#)

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#### [How to interpret literature : critical theory for literary and cultural studies](#)

**Forfatter:** Parker, Robert Dale. **Type:** Bok **ISBN:** 9780199331161 **OCLC-nummer:** 143258591-47bibsys\_network; (NO-TrBIB)143258591 **Utgiver:** Oxford University Press **Utgivelsessted:** New York **Utgivelsesår:** cop. 2015 **Sider:** XII, 400 s. **Utgave:** 3rd ed. **Tilgjengelig fra:** Bibliotek for humaniora UBBHF 801.950904 Par

[Til referansen](#)

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[Cyberiad](#)

**Forfatter:** Lem **Type:** Bok **ISBN:** 978-1522609056

[Til referansen](#)

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["Language after humans: on the disembodied language of Joseph McElroy's Plus](#)

[Science Fiction Studies](#)

**Forfatter:** Pulizzi, James **Type:** Artikkel **ISSN:** 00917729

[Til referansen](#)

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[Point Omega : a novel](#)

**Forfatter:** DeLillo, Don **Type:** Bok **ISBN:** 9781439169957; 1439169950 **OCLC-nummer:**  
100533108-47bibsys\_network; (NO-TrBIB)100533108 **Utgiver:** Scribner **Utgivelsessted:** New York

**Utgivelsesår:** 2010 **Sider:** 117 s. **Tilgjengelig fra:** Bibliotek for humaniora UBBHF S 13 Del

[Til referansen](#)

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UiB Institutt for fremmedspråk  
ENG 337: The Once And Future Book (Spring 2021)

Instructor: Julia King | [Julia.King@uib.no](mailto:Julia.King@uib.no) | HF-209  
Office hours: By request

Meetings: 12:15-2:00, HF-400 or Manuskript- og Librarsamlingen, Universitetsbiblioteket i Bergen

\*Please note that in case of government-mandated shutdowns, this course will move online. Zoom meetings will take place at our normally scheduled time.

What is a book? Is a scroll a book? How about a scan of a book, or an e-pub downloaded from Amazon or Norli? How about a book with no words, or words with no book? In this course, we will look at some really old books and some really new books, all in order figure out what makes a book a book. We will read Chaucer's fourteenth-century *Canterbury Tales* and decide what the difference really is between reading it from a medieval manuscript and reading it in a modern online version. We'll find out what long-dead authors and readers scribbled in their books, and why these traces are an important part of literary history. We will also discuss common book historical approaches to studying literature by reading the foundational theoretical works in the discipline of book history, and consider the digital turn in publishing and its implications for how traditional publishing has changed to suit the new market. We will read and re-think classics of British literature like the Old English riddles, Geoffrey Chaucer's *Canterbury Tales*, William Shakespeare's *A Midsummer Night's Dream*, Margaret Cavendish's *Blazing World*, Thomas Gray's 'Elegy Written in a Country Churchyard', Jane Austen's *Persuasion*, and Charles Dickens's *A Christmas Carol*. To supplement our discussions, we will have the special opportunity to touch and analyze rare books, manuscripts, and letters from the Special Collections at the UiB library.

**Exam format:** Supervised term paper

### **21 January/Week 3: Introduction/Old English Riddles**

Guest speaker: Alexandros Tsakos, Faglig leder, Manuskript- og Librarsamlingen

Reading:

Anon. Selected Riddles (7, 12, 25, 26, 45, 47) from The Exeter Book (10<sup>th</sup> century), with commentary.  
<https://theriddleages.wordpress.com/riddles-by-number/>

Thomas R. Adams and Nicholas Barker, "A New Model for the Study of the Book", in *A Potencie of Life: Books in Society; The Clark Lectures 1986-1987*

**\*Digitization project: Introduction of Charles Dickens digitization project**

### **28 January/Week 4: Medieval Manuscripts and Mediation**

Guest speaker: Ekaterina Pasnak, Konservator



Reading:

Chaucer, Geoffrey. "The Wife of Bath's Prologue and Tale", from *The Canterbury Tales* (14<sup>th</sup> century), with facing translation, in *The Selected Canterbury Tales: A New Verse Translation* trans. Sheila Fisher pp. 284-365.

Christopher De Hamel, "The Hengwrt Chaucer", in *Meetings With Remarkable Manuscripts*, pp 426-465

Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*, Ch. 9: Historicism

**4 February/Week 5: Printing, Shakespeare, and the Early Modern Book**

Guest demonstration: Pedro Vasquez, Bookbinder

Reading:

Shakespeare, William. *A Midsummer Night's Dream*, in *New Cambridge Shakespeare*, ed. R. A. Foakes.

Sarah Werner, "Introduction", "Overview", "Looking At Books" in *Studying Early Printed Books: 1450-1800* pp 1-25, 102-117

**11 February/Week 6: Politics of Digitization**

Guest lecture: Marianne Passche, Senior konsulent, Fagressurser

Reading:

Cavendish, Margaret. Selections from *A True Relation of my Birth, Breeding, and Life* and *The Description of a New World, Called The Blazing World* (1666), from *Paper Bodies: A Margaret Cavendish Reader*, eds. Sylvia Bowerbank and Sara Mendelson, pp 41-63; 151-154; 250-251

Sarah Werner, "Looking for a Radically Open Digital Landscape" (Plenary Lecture, Rare Books and Manuscripts Section of the American Library Association Conference 2016)  
<https://hcommons.org/deposits/item/mla:761/>

Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*, Ch. 6 Feminism

**Digitization project: choose your material, sign up for digitization appointment**

**DUE THIS WEEK:** Paper Proposal and Abstract (see Mitt UiB)

**18 February/Week 7: Jane Austen and the Book Trade**

Guest lecture: Ekaterina Pasnak, Konservator; Gina Dahl, Førstebibliotekar

Reading:

Austen, Jane. *Persuasion* (1818), plus alternate ending. Norton Critical Edition ed. Patricia Meyer Spacks

Robert Darnton, "What is the History of Books?" *Daedalus* 111(3): 65-83.

Jan Fergus, "The Professional Woman Writer", in *The Cambridge Companion to Jane Austen* (2010)

Digitization project: Entering data in MARCUS (by appointment)

**25 February/Week 8: Author's Papers, Charles Dickens, and Copyright**

Reading:

Dickens, Charles. *A Christmas Carol* (1843) – this is available for free in many places, including a nice e-book through the Library of Congress here: <http://www.read.gov/books/christmas-carol.html> and a text version here: [https://en.wikisource.org/wiki/A\\_Christmas\\_Carol\\_\(Dickens,\\_1843\)/Stave\\_1](https://en.wikisource.org/wiki/A_Christmas_Carol_(Dickens,_1843)/Stave_1) (edited from the 1843 first edition)

Jennifer Douglas and Heather MacNeil. "Arranging the Self: Literary and Archival Perspectives on Writers' Archives." *Archivaria* 67 (Spring 2009): 25-39.

Michael Hancher, "Grafting 'A Christmas Carol'" *Studies in English Literature 1500-1900* 48:4 813-827

Digitization project: First presentations to the class

**4-11 March/Weeks 9-10 WINTER BREAK**

**18 March/Week 11: Marginalia**

Viewing of Ola Søndena's exhibit *The Meaning of Marginalia: various examples from the Manuscript and Rare Book Collection*.

Reading:

Gray, Thomas. "Elegy Written in a Country Churchyard" (1751), in *Norton Anthology of Literature: The Major Authors*, ed. Stephen Greenblatt vol. 1 p. 1466-1469

H. J. Jackson. "Poetics", "Book Use or Book Abuse?" in *Marginalia: Readers Writing in Books* pp 204-258.

Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*, Ch. 11: Reader Response

**DUE THIS WEEK:** Annotated Bibliography (see Mitt UiB)

**25 March/Week 12: E-books and Publishing**

Reading:

Alan Galey, "The Enkindling Reciter: E-Books in the Bibliographical Imagination", *Book History* 15 (2012), pp. 210-247

**Digitization project: Public Presentation**

**DUE THIS WEEK:** Sign up for supervision

**Weeks 16-17: Supervision Meetings**

**27 May/Week 21: Final Paper Due (submitted on Inspera)**

**ENG 337**

**Thinking in (and with) literature – Course Outline**

**Spring 2020**

**Professor Joseph Tabbi**

**Week 1**

Wallace Stevens, "Of Modern Poetry"

<https://www.poetryfoundation.org/poems/43435/of-modern-poetry>

Emily Dickinson, "The Brain is Wider Than the Sky," "Tell All the Truth, But Tell it Slant"

<https://www.poetryfoundation.org/poets/emily-dickinson>

Encyclopedia Britannica: "Cognition"

<https://www.britannica.com/topic/cognition-thought-process>

Daniel Dennett, *Consciousness Explained* (handout)

**Week 2**

N Katherine Hayles, *Unthought: The Power of the Cognitive Nonconscious*. Part I: The Cognitive Nonconscious and the Cost of Consciousness

**Week 3**

Tom McCarthy, *Remainder*

**Week 4**

Claire-Louise Bennett, *Pond*

**Week 5**

Parker, Robert Dale, *How to Interpret Literature*, chapters on Structuralism and Psychoanalysis

Joseph McElroy, *Plus* (opening chapter)

**Week 6**

McElroy, continued

Stanislaw Lem, *Summa Technologiae* (excerpts will be handed out)

**Week 7**

N Katherine Hayles, *Unthought: The Power of the Cognitive Nonconscious*, from Part II: Cognitive Assemblages (chapters 7 and 8)

Colson Whitehead, *The Intuitionist*

**Week 8**

Colson Whitehead, *The Intuitionist*

## Egenvurdering på emne- og programnivå

Emnenivå: Fylles ut av emneansvarlig

Programnivå: Fylles ut av programstyreleder (fagkoordinator)

Emne/program	ENG337 L
År	Vår 2020
Emneansvarlig/ Programstyreleder (fagkoordinator)	Zeljka Svrljuga
Samlet vurdering av gjennomføringen av emnet/programmet	<p>Opprinnelig skulle undervisningen bestå av 10 forelesninger/seminarer på 2 timer hver, men antall timer ble økt med 4 enkelttimer da studentene ikke klarte å mestre pensumet på 5 uker og trengte mer diskusjon/forberedelser til å skrive sine semesteroppgaver (for de fleste deres første veiledete oppgave i litteratur). Semesteret i forveien fikk studentene anledning til å velge ett av tre foreslåtte emner, som var noe mer teoretisk utfordrende enn studentene hadde forventet seg. Undervisningen fungerte bra, og oppmøte likeså. Av 19 registrerte studenter i kurset deltok 12-17 studenter i undervisningen hver gang. Deres forberedelsesnivå varierte veldig fra gang til gang. Av 19 registrerte studenter gjennomførte 18 sine obligatoriske krav; 16 studenter leverte sine semesteroppgaver våren 2020, mens 2 andre gjorde seg ferdig høsten 2020.</p>
Emne: Er emnet student-evaluert? Hva kom i så fall fram der?	<p>Emnet er studentevaluert, både fortløpende (gjennom samtaler med studentrepresentanter) og i en skriftlig studentevaluering. Dessverre leverte kun 8 studenter sine evalueringsskjemaer.</p>
Program: Funn i eventuelle programsensorrappporter sist år.	<p>Studentene er delte når det gjelder intensiv undervisning over 5 uker, dvs. før deres skolepraksis. Å komme seg gjennom pensumet ble dermed vanskelig for de fleste, selv om studentene ble varslet på forhånd at kursmaterialet var omfattende og at de skulle lese minst den første primærtekst før semesterstart.</p> <p>Ifølge evalueringen er en av utfordringene at lektorutdanningsstudenter ikke har nok erfaring med analyse av og skriving om litteratur, og halvparten av gruppen hadde ingen erfaring med skriving av veiledet semesteroppgave i feltet. Studentene ga forskjellig respons på veiledning på Zoom, men flertallet var fornøyd med prosessen.</p>

	<p>De fleste ble også tilfreds med pensumet, men etterlyser mer relevante emner for deres profesjonsstudium.</p> <p>For studenter med lite erfaring med litteraturanalyse og teori var pensumet overdimensjonert, som kan lett korrigeres skulle man fortsette med intensiv undervisning over kort tid. Men det er delte meninger hvor godt et slikt opplegg fungerer med veiledet semesteroppgave som eksamensform. Mens skrivetrening er det som studentene etterlyser, blir det vanskelig å fokusere på den i deres travle praksisuker.</p>
<p>Var det noe som ikke fungerte godt nok? Er det behov for å foreta justeringer eller sette inn tiltak for å forbedre emnet/programmet? Hvilke?</p>	<p>Fordi kurset gikk over fem uker med to samlinger per uke og relativt mye lesing, var det utfordrende for studentene å komme forberedt til timen. Dette ble tatt opp i samtalen med studentrepresentanter, som etterlyste mer aktiv læring og gruppearbeid, og dukket igjen opp i sluttevalueringen. Mens studentene likte pensumet veldig godt, mente de at det teoretiske stoffet var for vanskelig og at pensumets gjennomgang gikk for fort.</p> <p>Da hovedbolken av undervisning var ferdig før stengningen av universitetet, ble Zoom-undervisningen/veiledningen mottatt forskjellig av forskjellige studenter. For mange var det en forbedring mht. adgang til underviser, for andre ble det for vanskelig, men også tungt pga. isolasjon.</p> <p>Når studentene er delt i sin vurdering av emnet som «ikke relevant» og «veldig interessant, men også veldig utfordrende» er det tegn at emnet ti valgte av foreslåtte tre forslag ikke er det beste for lektorutdanningsstudenter.</p>
<p>Andre kommentarer eller innspill</p>	<p>Siden antall lektorutdanningsstudenter stadig øker bør man vurdere å tilby mer lektorutdanningsorienterte emner med en overordnede kultur- og/eller samfunnsrelevante temaer.</p>

## Annual self-assessment – course level

### Department of Foreign Languages

Fra [systembeskrivelsen](#):

«The person with course responsibility submits a brief annual self-assessment of the course to the programme board. The self-assessment should briefly describe the teaching plan for the course, what worked or did not work in the teaching situation and what is being done to follow this up, as well as any other circumstances of significance to the quality of the course. »

### Filled out by course instructor

Course code	ENG337
Year	2021 (Spring)
Course instructor	Julia King
General evaluation of the course – how did the course go?	<p>This course was on a whole successful: the choice of topic (book history) was challenging yet accessible for the students, the collaboration with the Special Collections Library was extremely successful, and grades were relatively high (distribution was 2 As, 1 B, 4 Cs, 7 out of 8 students submitted).</p> <p>The high point of the course was a semester-long collaboration with the Special Collections. Throughout the lecture portion of the class, guest experts in conservation, book historical research, library science and rare materials presented on topics related to the day's theme and used examples from ManLib's collections to demonstrate. Students visited the library to participate in a hands-on digitization project involving the extremely rare Charles Dickens collection which resulted in an online exhibit that they helped to write. Students learned not only about course material, but about potential future careers in the cultural sector, and now have an exhibit credit they can put on their CVs. I'd note that this kind of teaching isn't done regularly anywhere else in Norway, and although the digitization project was not mandatory, all students chose to participate.</p> <p>The course itself was affected by COVID-19 pandemic restrictions and as such a lot of time was spent making sure that online classes and in-person meetings could happen safely when permissible.</p> <p>The assessment for this course (a 4000 word supervised paper) is fair, but it is essential that instructors be able to scaffold assignments. I asked students to submit a paper proposal/abstract, an annotated bibliography, and a 3000 word first draft, each spaced out about a month from each other. Students required a lot of help for each of these steps, since it was their first or second time writing a paper of this nature. Without this, they would have struggled even more and I suspect the completion rate would have been much worse.</p>

<p>Did the course have a student evaluation? If so, what did it say?</p>	<p>Course evaluation was overall positive, below are selected comments:</p> <ul style="list-style-type: none"> <li>• Julia's encouragement and availability throughout the course was a huge help in preparing for the term paper.</li> <li>• Great seminars with good information, discussions and a very helpful professor that motivated in these hard times.</li> <li>• Julia gave really good feedback throughout. It was very motivating to be able to go to the special collections at the library and see the stuff we were talking about in person.</li> <li>• Engaging lectures, interesting material and subject matter, enthusiastic lecture</li> <li>• Julia is an amazing teacher who is very good at spreading her own enthusiasm for the material we have been working with. The guest presentations have also been very good. Working on the essay with good feedback along the way has also been a good learning experience.</li> <li>• Julia has a very good way of explaining things in a way that helps us (or me, at least) understand what she is trying to say. She takes a concept and finds a way to tie it into knowledge we already have, and simplifies the big concepts into something tangible so that we have a base knowledge when talking about them.</li> </ul> <p>Students would have preferred more in-person instruction, but overall 1 student rated the course 4/5 and 5 students rated the course 5/5. Students also requested slightly more attention to types book historical methodologies at the beginning of the course – so if this topic is taught again, make sure that they are very clear on this before leaping into the course material.</p>
<p>Were there any aspects of the course that did not work satisfactorily? Would you say that there is a need to make adjustments or take measures, and if so, which ones?</p>	<p>As was to be expected, constantly changing advice from the government and from UiB about university closures and online teaching made scheduling the course and the mandatory supervisions extremely challenging.</p> <p>I am not sure measures need to be taken as long as the “mandatory supervision” component continues to be understood very generously. Without the ability to make the scaffolding assignments (proposed title/abstract; annotated bibliography; first draft and one-on-one supervision) mandatory, I am sure that essay quality would have suffered accordingly.</p>
<p>Other comments and suggestions</p>	<p>The collaboration with UiB Special Collections was easily the standout portion of the course. More such collaborations would probably be very successful – and the library has indicated to me that on their end, they feel the same way.</p>



## Annual self-assessment – course level

### Department of Foreign Languages

Fra [systembeskrivelsen](#):

«The person with course responsibility submits a brief annual self-assessment of the course to the programme board. The self-assessment should briefly describe the teaching plan for the course, what worked or did not work in the teaching situation and what is being done to follow this up, as well as any other circumstances of significance to the quality of the course. »

### Filled out by course instructor

Course code	ENGL337L
Year	2021
Course instructor	Joseph Tabbi
General evaluation of the course – how did the course go?	The 18 paper drafts submitted were generally solid. Most of them benefitted from the detailed responses that were received, formally in my response to drafts. Two or three were original and creative in their approach.
Did the course have a student evaluation? If so, what did it say?	Students wanted more formal, written guidance. Several ignored my suggestions (during the brief, 4-week period when we were meeting) to draft annotated bibliographies about possible paper topics. These topics emerged during our lectures and discussions, which is how seminars work generally (though not so well online as in a classroom). The topics were not assigned in advance, and students apparently were not accustomed to this seminar oriented mode of scholarly discussion and critical writing.
Were there any aspects of the course that did not work satisfactorily? Would you say that there is a need to make adjustments or take measures, and if so, which ones?	Going forward, I will be more explicit about specifying (in writing, on the course syllabi for each of my seminars) that the Annotated Bibliography exercises are 'obligatory.' Also, I will specify that draft papers need to be submitted for review (and written response), some weeks before submission.
Other comments and suggestions	One of the students mentioned in their evaluation my correction of 'grammar' in the paper. I may have indicated some of this along the way but my written corrections tend to be more stylistic and conceptual. The use of 'this' or 'it' without clear antecedents is particularly problematic in papers that require clear development of concepts (not just setting out of information or observations). Repetition and the use of pat phrasing is frequent. As I will say in my 3-year

	<p>assessment, students here at the undergrad and masters level are given very little guidance in Composition and scholarly writing. Part of the reason for my emphasis on annotated biblios is to offer a chance for a focused correction to this institutional neglect. As I will also mention in the longer-term assessment: written assignments leading up to finals need to be made obligatory.</p>
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**FS580.001 Resultatfordeling**

Eksamen: ENG337 0 O 2019 VÅR

Masteremne i engelskspråklig litteratur/kultur VII - Oppgave

Karakterregel: A-F

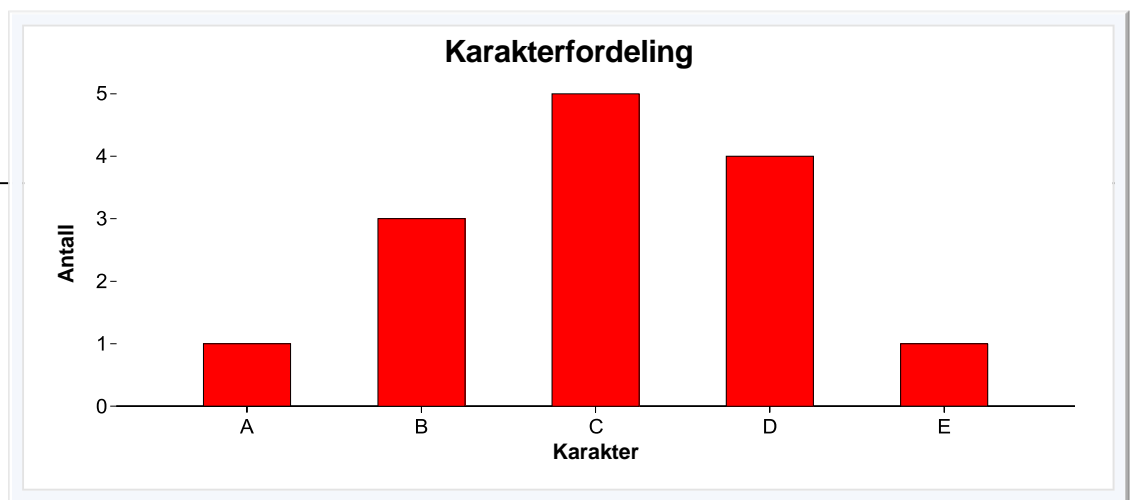
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	Totalt
Antall kandidater (oppmeldt):	15
Antall møtt til eksamen:	14
Antall bestått (B):	14
Antall stryk (S):	0 0%
Antall avbrutt (A):	0
Gjennomsnittskarakter:	C
Antall med legeattest (L):	0
Antall trekk før eksamen (T):	0

**Karakter Antall**

E	1
D	4
C	5
B	3
A	1



**FS580.001 Resultatfordeling**

Eksamen: ENG337 0 O 2020 VÅR

Masteremne i engelskspråklig litteratur/kultur VII - Oppgave

Karakterregel: A-F

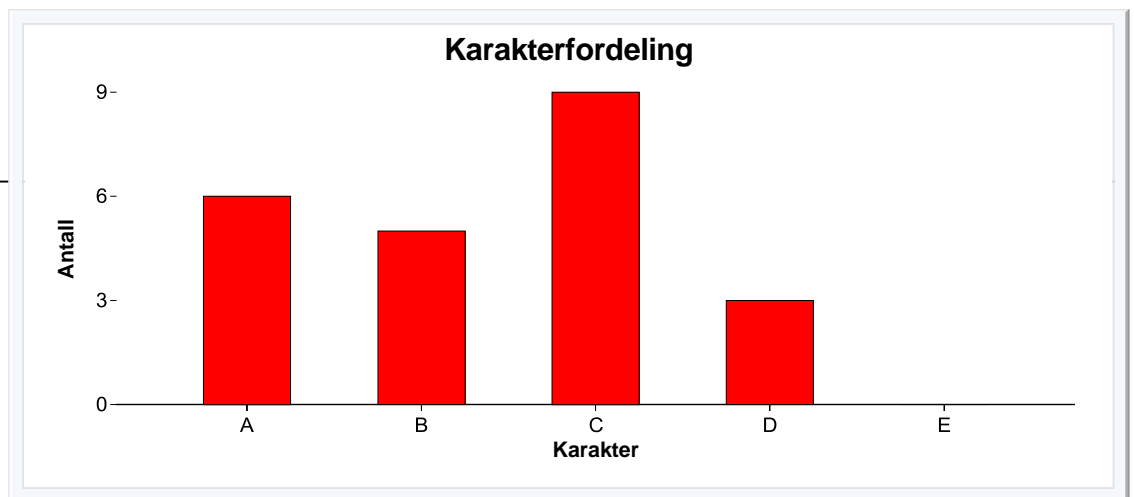
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	Totalt
Antall kandidater (oppmeldt):	29
Antall møtt til eksamen:	24
Antall bestått (B):	23
Antall stryk (S):	1 4%
Antall avbrutt (A):	0
Gjennomsnittskarakter:	B
Antall med legeattest (L):	0
Antall trekk før eksamen (T):	0

**Karakter Antall**

E	0
D	3
C	9
B	5
A	6



**FS580.001 Resultatfordeling**

Eksamen: ENG337 0 O 2021 VÅR

Masteremne i engelskspråklig litteratur/kultur VII - Oppgave

Karakterregel: A-F

10,0sp

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	Totalt
Antall kandidater (oppmeldt):	29
Antall møtt til eksamen:	26
Antall bestått (B):	25
Antall stryk (S):	0 0%
Antall avbrutt (A):	1
Gjennomsnittskarakter:	B
Antall med legeattest (L):	0
Antall trekk før eksamen (T):	0

**Karakter Antall**

E	0
D	3
C	8
B	6
A	8

