

HPEN5012 /6012 *The Welsh Writing Wales: Narratives & Nation States*

TIME	FOCUS	TEXT	SECONDARY MATERIAL
WEEK ONE :Writing difference			
Monday	Introduction –questions of nation, language, class and the writing of poetry and fiction	Inscribing Other Worlds range of poems, short stories etc	Benedict Anderson, <i>Imagined Communities</i> ,
		<u>For Tuesday</u> read ‘Be This Her Memorial’ & ‘Lamentations’ (<i>My People</i>)	Michael Billig, <i>Banal Nationalism</i>
Tuesday	Language and fictional models Welsh language and English language texts: the cultural frame of industrial fiction. Consider its foci. Then watch <i>How Green Was My Valley</i> after class	Caradoc Evans <i>My People</i> (extracts) leading to industrial fiction from <i>We Live to The Citadel</i>	Jane Aaron, <i>Welsh Gothic</i>
		<u>For Tuesday</u> Read ‘Oscar’	
Thursday	Industrial fiction – public The outsider in a masculine world defined by vertical strata of power	Gwyn Thomas, ‘Oscar’ <i>Dark Philosophers</i>	Deleuze and Guattari, ‘Towards an Minor Literature’
		<u>For Friday</u> Read ‘Simeom’	
Friday	Industrial fiction – private The outsider in a masculine world defined by vertical strata of power	Gwyn Thomas, ‘Simeon’ <i>Dark Philosophers</i>	Frederic Jameson, <i>Cultural Logic Of Late Capitalism</i>
		<u>For Monday</u> Read <i>Shifts</i>	

WEEK TWO: Questions of history and identity			
Monday	Novel of deindustrialisation questions of history, language, class, gender and the writing of fiction.	Christopher Meredith <i>Shifts</i>	Walter Benjamin 'Theses on a Philosophy of History'
		<u>For Tuesday</u> Read <i>Country Dance</i>	
Tuesday	Historiographical fiction, Complicating rural /industrial divisions set preindustry, rural rather than industry. Questions of gender and the nature of history- from 1930s depression	Margiad Evans, <i>Country Dance</i>	Linda Hutcheon, 'Historiographic metafiction' (i)
		<u>For Thursday</u> Read <i>The Hiding Place</i>	Jerry Brotton <i>A History of the World in Twelve Maps</i> '
Thursday	Historiographical fiction - identity and origins Questions of gender and authority, the necessity of fiction and the nature of history- from a transforming capital Double time frame	Trezza Azzopardi, <i>The Hiding Place</i>	Elaine Scarry <i>The Body in Pain</i>
		<u>For Friday</u> Read <i>The Element of Water</i>	Richard Haslam, 'A Race Bashed in the Face': Imagining Ireland as a Damaged Child'
Friday	Historiographical fiction -identity and origins Complicating national boundaries The implication of self in history Triple time frame	Stevie Davies, <i>The Element of Water</i>	Linda Hutcheon, 'Historiographic metafiction' Cynthia Cockburn, <i>The Space Between Us: Negotiating Gender and National Identities in Conflict</i> ,
		FOR MONDAY : Work on presentations	

WEEK THREE: QUESTIONS OF SPACE AND SELF			
Monday	PRESENTATIONS		
Tuesday	SUBMIT TUESDAY NIGHT		
Wednesday		<u>For Thursday</u> Read <i>The Tower</i>	
Thursday	The instability of place and time 1 Linked short stories (the rural gothic, the microcosm in a globalised world)	Tristan Hughes, <i>The Tower</i> ,	Guy Debord Introduction to a Critique of Urban Geography John Tomaney, ‘Parish and universe: Patrick Kavanagh's poetics of the local’
		<u>For Friday</u> Read <i>Stillicide</i>	
Friday	Inscribing Other Worlds The instability of place and time 2 (writing for radio/ environmental dystopia)	Cynan Jones, <i>Stillicide</i> ,	(Contemporary Dystopia)
		<u>For Monday</u> Read <i>Deep Field</i> ,	
WEEK FOUR: Questions of language and identity			
Monday	The space inside – communication	Philip Gross, <i>Deep Field</i> ,	Adrienne Rich, ‘Someone is Writing A Poem’
Tuesday	Essay discussion - texts, structure, frames		
Thursday	WRITING ESSAY		
Friday			
Sunday	SUBMIT ESSAY		