



Fact or Fiction? Literature and History (HPHI7008)

Introduction to the module

Week/Date	Topic/Reading	Lecturer
1. Wednesday 2 February, 3pm	Introduction to Module/Theories of Literature and History	Alex Scott
2. Wednesday 9 February, 3pm	How to Tell a True War Story: Tim O'Brien's <i>The Things They Carried</i>	Alex Scott
3. Wednesday 16 February, 3pm	The Last Prince of Wales? (Elegy to Llywelyn by Gruffudd ab yr Ynad Coch 1282; 'Cilmeri' and 'My Country' by Gerallt Lloyd Owen on investiture of Charles 1969)	Jane Cartwright
4. Wednesday 23 February, 3pm	William Shakespeare's <i>The Tempest</i>	Peter Mitchell

Week/Date	Topic/Reading	Lecturer
5. Wednesday 2 March, 3pm	Relics of St Winefride (C12th Life and modern novel <i>A Morbid Taste for Bones</i>)	Jane Cartwright
6. Wednesday 9 March, 3pm	King Arthur: Fact or Fiction?	Jane Cartwright
7. Wednesday 16 March, 3pm	Voltaire's <i>Candide</i>	Lester Mason
8. Wednesday 23 March, 3pm	WG Sebald's <i>On the Natural History of Destruction</i>	Lester Mason
Weeks commencing 28 March, 4 April, 11 April	EASTER BREAK	NO LECTURES (but coursework deadline)

Week/Date	Topic/Reading	Lecturer
Weeks commencing 28 March, 4 April, 11 April	EASTER BREAK	NO LECTURES (but coursework deadline)
Sunday 3 April, 23:59	COURSEWORK DEADLINE 1: 3000-word critical analyses (on a text assigned in class)	CRITICAL ANALYSIS DUE IN
9. Wednesday 20 April, 3pm	Memories and the City: Orhan Pamuk's Istanbul	Alex Scott
10. Wednesday 27 April, 3pm	Research and Creative Practice Workshop	Sarah Reynolds
Sunday 16 May, 23.59	COURSEWORK DEADLINE 2: 4500-word essay (on independent research topic of students' choice)	ESSAY DUE IN

Critical Analysis Coursework

1 x 3000-word Analysis

Students will be given a choice of extracts from required readings assigned by the different module lecturers. Students should choose **ONE** of these and conduct an in-depth **CRITICAL ANALYSIS** of the assigned text which **situates the text in relation to other relevant texts from/about the historical era/theme/topic depicted in it**. The analysis should include discussions of:

- The language and/or literary techniques used by the author(s)
- Contextual information about the author and their authorial intent
- Contextual information about the historical era/theme/topic depicted in the text
- The significance of the assigned extract in relation to the rest of the assigned text (e.g. novel, play, etc.)
- The significance of the assigned extract in relation to other comparable examples of literature from/about the historical era/theme/topic depicted in it
- Relevant academic scholarship and theories for interpreting examples of historical literature.

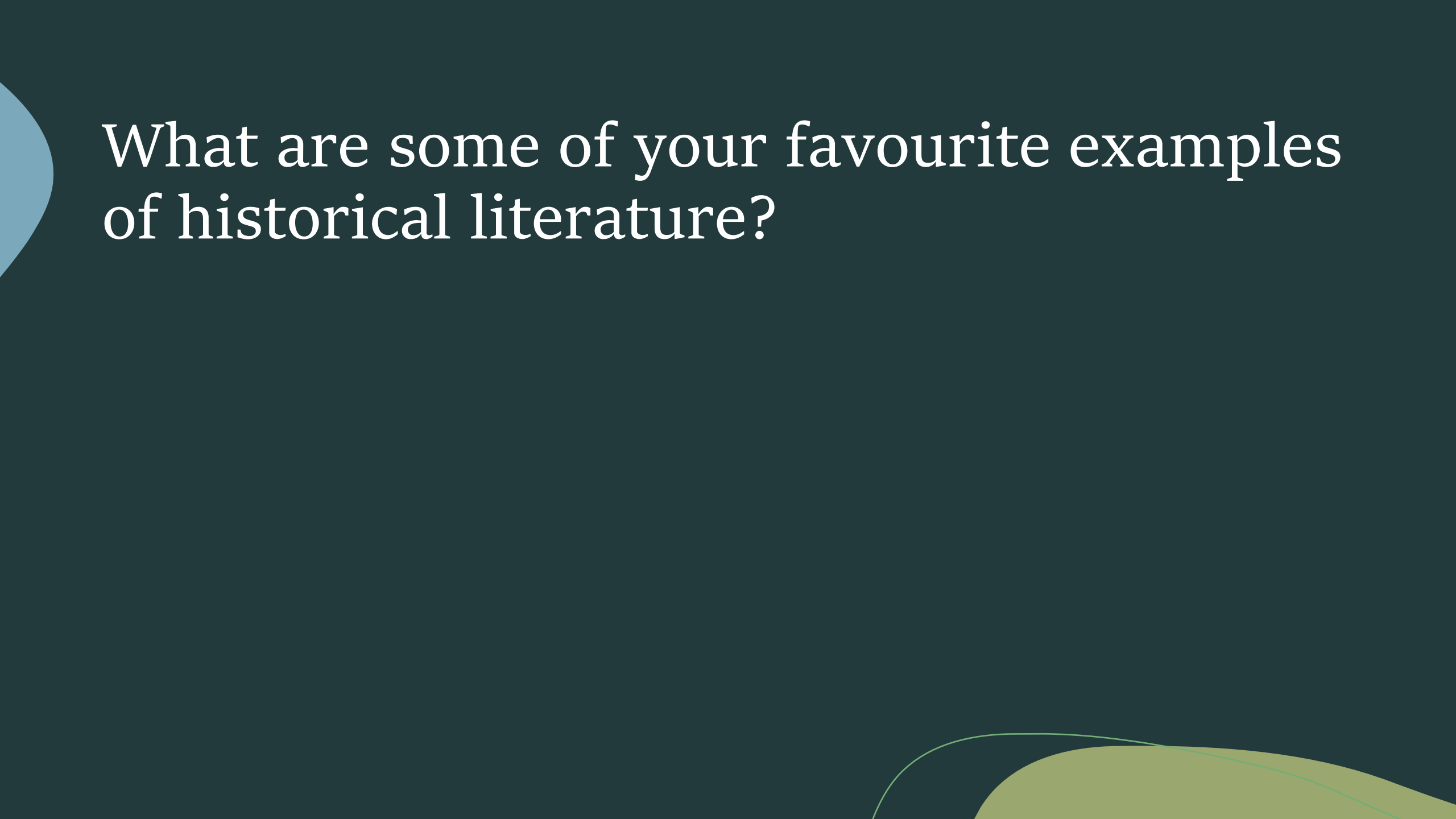
Critical Analyses: e.g. extract from Orhan Pamuk's *Istanbul*

To see the city in black and white is to see it through the tarnish of history: the patina of what is old and faded and no longer matters to the rest of the world. Even the greatest Ottoman architecture has a humble simplicity that suggests an end-of-empire gloom, a pained submission to the diminishing European gaze and to an ancient poverty that must be endured like an incurable disease. It is resignation that nourishes Istanbul's inward-looking soul. To see the city in black and white, to see the haze that sits over it and breathe in the melancholy its inhabitants have embraced as their common fate, you need only to fly in from a rich western city and head straight to the crowded streets; if it's winter, every man on the Galata Bridge will be wearing the same pale, drab, shadowy clothes. The Istanbulers of my era have shunned the vibrant reds, greens, and oranges of their rich, proud ancestors; to vibrant reds, greens, and oranges of their rich, proud ancestors; to foreign visitors, it looks as if they have done so deliberately, to make a moral point. They have not—but there is in their dense gloom a suggestion of modesty. This is how you dress in a black-and-white city, they seem to be saying; this is how you grieve for a city that has been in decline for a hundred and fifty years.

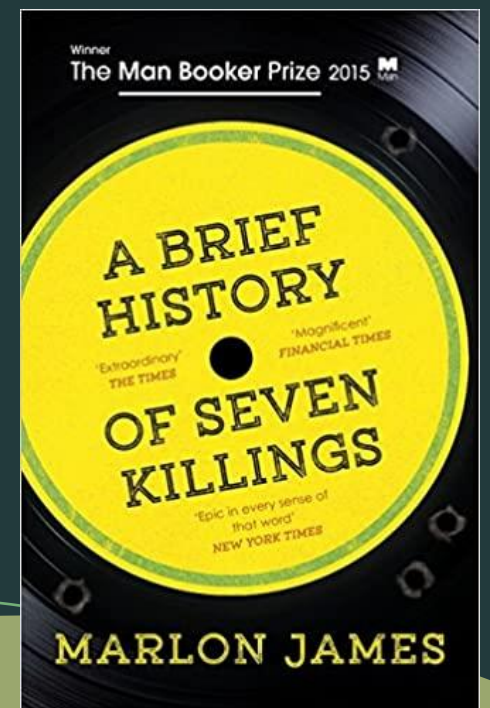
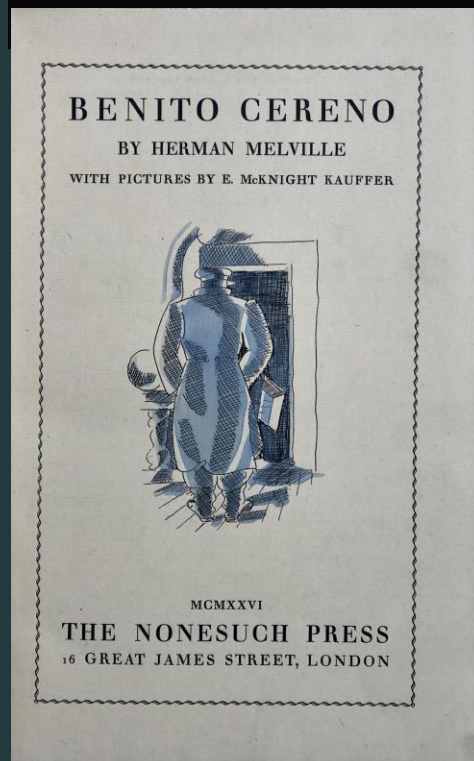
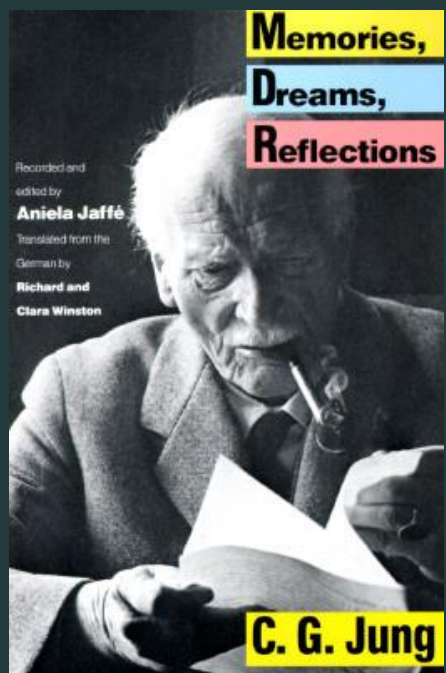
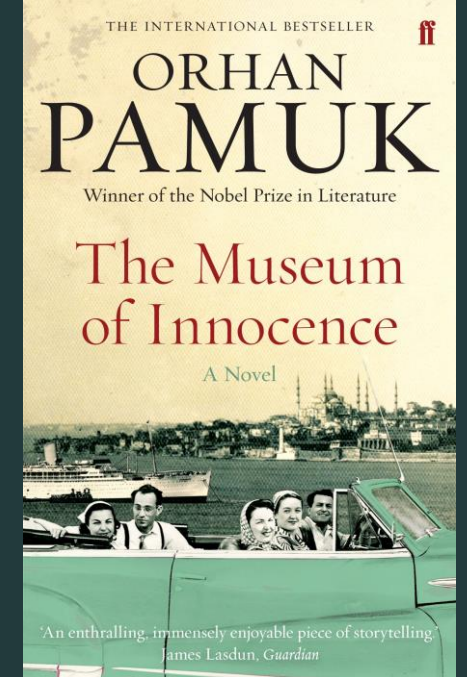
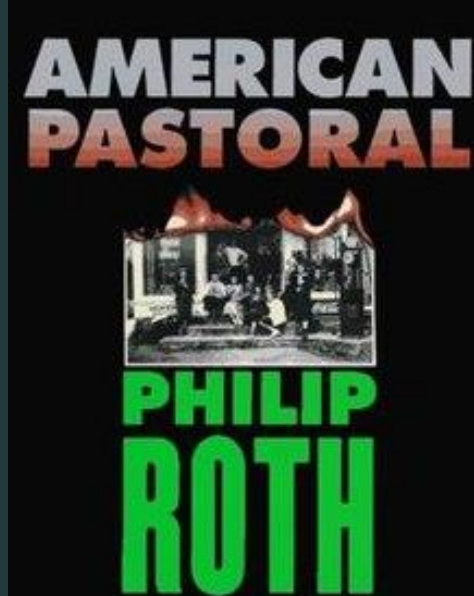
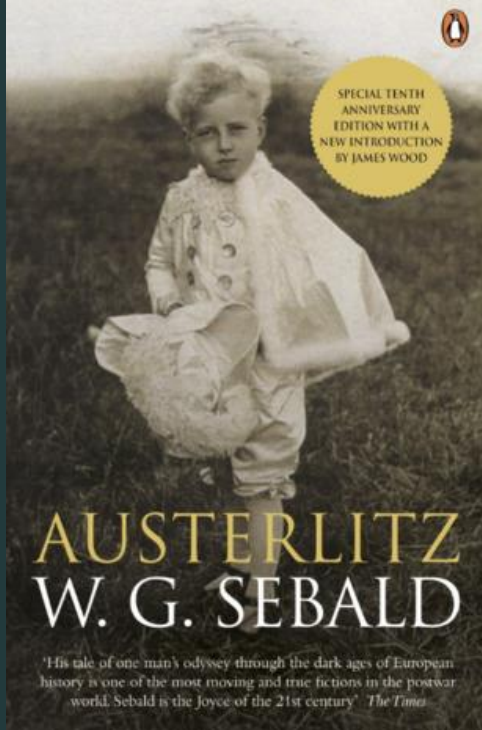
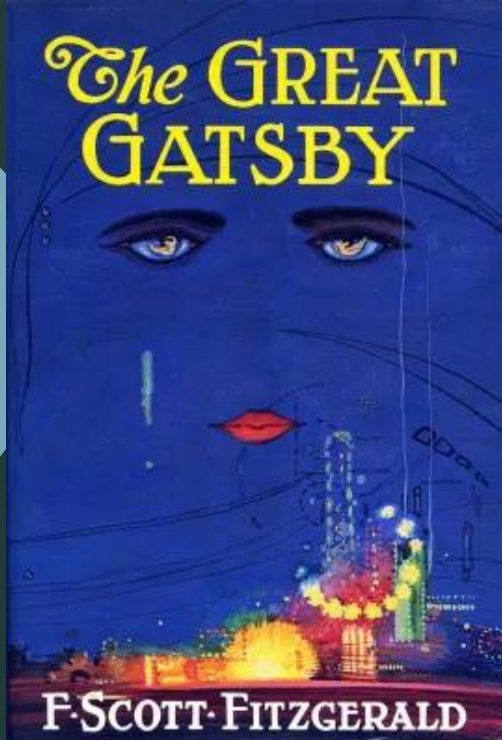
Part 2: Essay (4500 words) 60%

Students should prepare an in-depth, independently-researched essay on a topic of their choice relevant to the module syllabus. The topic MUST engage **with a topic related to history and literature**. Students should confirm their choice of topic with a module lecturer.

- Note: the final essay must be substantively different from the coursework submitted in Part 2



What are some of your favourite examples of historical literature?



Literature for Historians

- What are some of the key issues for **historians** to bear in mind when interpreting literature?
- What pluses and minuses, problems and potentialities, opportunities and pitfalls might **historians** keep in mind when interpreting literature?

History for Writers of Literature

- What are some of the key issues for **writers of literature** to bear in mind when writing about historical themes, persons, topics or eras?
- What pluses and minuses, problems and potentialities, opportunities and pitfalls might **writers of literature** keep in mind when approaching historical themes, persons, topics or eras?