

1. COURSE TITLE

From Sacred Books to Sampling: Authorship in Creative Writing & Digital Arts

2. COURSE CODE

WRIT4017

3. NO. OF UNITS

3 Units

4. OFFERING DEPARTMENT

Department of Humanities and Creative Writing

5. PREREQUISITES

Nil

6. MEDIUM OF INSTRUCTION

English

7. AIMS & OBJECTIVES

This course will explore theories of authorship throughout history to the present with a view to enhancing students' understanding of their own creative writing or artistic practice. Works of literature (poems, novels, plays etc.), religious scripture, music (including electronic music), cinema, video games and digital arts generally will be discussed. The course will provide students with a foundational understanding of the ways in which texts have traditionally been attributed to authors, and how this attribution has affected both their composition and reception.

8. COURSE CONTENT

The course will review key writings concerning authorship, theory and practice, throughout history: from sacred texts through post-modern critical theory, up to present day understandings and assumptions such as those exemplified by electronic music sampling and role-playing video games. Methods of analysing texts with a view to understanding authorship such as discourse analysis, textual analysis and philology, will be studied.

Students will be required to bring newly acquired understandings of authorship to bear on their own creative writing and artistic practice via written reflections.

A typical semester will may cover the following topics

- The Death of the Author
- What is an Author?
- Authorship & the Oral Tradition
- Authorship and Sacred Texts
- Authorship in Classical Texts of the Sinosphere
- Authorship in Medieval Japan
- Medieval European Writing and the Medieval Prologue
- The Influence of the Printing Press
- The Question of Shakespeare (Marlowe and Bacon)
- The 19th Century & the Idea of the Genius
- Women & Authorship
- Authorship and the photographic image
- Cahiers du Cinéma* – Attributing Authorship to Film
- Translation and Authorship – Rumi and Coleman Barks
- Borges on Authorship
- Authorship, Modern & Post-modern Art and Writing.
- Author Prologues and Afterwords – contemporary exegetical writing
- The New Philology
- Film & Improvisation
- Video Game Authorship – The player as co-creator of the experience
- Digital Music Sampling and Parallels with Medieval Assumptions of Authorship
- Hypertext & Creative Writing
- The Author as Curator – William Emmanuel Bevan (Burial)
- The Revival of the Author

9. COURSE INTENDED LEARNING OUTCOMES (CILOs)

<u>CILO</u>	<u>By the end of the course, students should be able to:</u>
CILO 1	Be conversant with key theories and historical understandings and practices of authorship throughout history and today.
CILO 2	Regard critically the assumptions regarding authorship we make presently in writing and the arts – to view these, at least in part, as contingent on factors such as technology, law, religion, politics, and artistic fashion.
CILO 3	Analyse key texts on authorship while becoming familiar with textual analysis, discourse analysis and philology.
CILO 4	Reflect critically on their own creative practice in view of theories of authorship (registering a dialogical relationship between theory and practice).

10. TEACHING & LEARNING ACTIVITIES (TLAs)*

<u>CILO alignment</u>	<u>Type of TLA</u>
1,2	Students will attend lectures on key theories and understandings of authorship throughout history.
1, 2, 3	Students will be required to engage in close reading and analysis of relevant texts, enabling them to lead and participate in interactive seminars.
4	Students will be invited into discussions of their own writing or creative practice in light of relevant theories and understandings of authorship.
3, 4	Students will collaborate with the lecturer to produce both a comparative essay on selected texts and a paper that reflects upon creative practice in light of relevant theories of authorship.

11. ASSESSMENT METHODS (AMs)*

Coursework: 50%

Term Project: 50%

<u>Type of Assessment Methods</u>	<u>Weighting</u>	<u>CILOs to be addressed</u>	<u>Description of Assessment Tasks</u>
Class Participation	10%	1, 2, 4	In-class Participation (including attentiveness and active engagement in class discussions).
Oral presentation	20 %	1, 2	In small groups, students will present a selected weekly reading with a view to provoking discussion.
Essay	20 %	3, 4	Option A: Students will produce an essay that focusses on a writer or artist of the student's choosing in light of some aspect of authorship that the readings have discussed. Option B: Students will produce a comparative

			essay, comparing two or more of the readings on a topic related to authorship.
Final Project	50 %	3, 4	Students will produce an exegetical reflection on a creative artefact which comments on the composition of the artefact in light of some aspect of authorship that the readings have discussed.

12. REFERENCES & RESOURCE MATERIALS

Barthes, Roland. "The Death of the Author", *Image Music Text*, edited by S. Heath, Hill and Wang, 1977, pp. 142–148.

Bickerton, Emilie. *A Short History of Cahiers du cinéma*. Verso Books, 2014.

Borges, Jorge Luis "The Homeric Versions". *Selected non-fictions*. Translated by Eliot Weinberger, New York: Viking, 2009, pp. 69–74.

Brereton, Andy and Avril Spary, creators. *Murder in Successville*. Tiger Aspect Productions, 2015-2017.

Burial (William Emmanuel Bevan). "Untrue". Hyperdub, 2007.

Cameron, Deborah. "Saying goodnight to Shakespeare's sweet Prince in Japanese could take until the morning," *Sydney Morning Herald*. June 3, 2006.

Caughie, John. *Theories of Authorship: A Reader*. London: Routledge, 2005.

Chatwin, Bruce. *The Songlines*. London: Vintage Classics, 2017.

Dear Esther. Landmark Edition, The Chinese Room, 2016. [video game]

Device 6. Simogo, 2013. [IOS video game]

Dobranski, Stephen B. "The Birth of the Author: The Origins of Early Modern Printed Authority." *Authority Matters*. Brill Rodopi, 2008, pp. 21-45.

Ebersole, Gary L. "The Buddhist ritual use of linked poetry in medieval Japan." *The Eastern Buddhist*, vol. 16, no. 2, Autumn, 1983, pp. 50–71.

Eco, Umberto. *Mouse or Rat?: Translation As Negotiation*. London: Phoenix, 2004.

Foucault, Michel. "What is an Author?". *Textual strategies: Perspectives in Post-structuralist Criticism*, edited by J. V. Harari, London: Methuen, 1980.

Grusin, Richard A. "What is an electronic author?: Theory and the technological fallacy." *Configurations* 2.3, 1994, 469-483.

- Johnstone, Barbara. *Discourse Analysis*. Malden, Mass.; Oxford, England: Blackwell, 2002.
- Kawabata, Yasunari. *The Dancing Girl of Izu and Other Stories*. Translated by Martin J. Holman, Washington D.C.: Counterpoint, 1988.
- Kawabata, Yasunari. "The Izu Dancer". *The Izu Dancer and Other Stories*. Translated by Edward Seidensticker, E. G., & Picon, L. Rutland, Vermont, Tokyo: Tuttle Publishing, 1990.
- Kawabata, Yasunari. *Izu no odoriko*. Tokyo: Hara Shobo, 1968.
- Leech, Geoffrey N and Short, Mick. *Style in fiction: A Linguistic Introduction to English Fictional Prose*. 2nd ed. New York: Pearson Longman, 2007.
- Levinson, Bernard. "You must not add anything to what I command you: Paradoxes of Canon and Authorship in Ancient Israel." *Numen* Volume 50, no.1, 2003, pp. 1-51.
- Li, Bai. *The Works of Li Po, The Chinese Poet*. New York: Paragon Book Reprint Corp, 1965.
- Marino, Gabriele. "The (un) masked bard: Burial's denied profile and the memory of English underground music." *Mad Dogs and Englishness: Popular Music and English Identities*, edited by L. Brooks, M. Donnelly, and R. Mills, London: Bloomsbury Academic, 2017.
- Minnis, Alastair. *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages*. University of Pennsylvania Press, 2012.
- Murasaki, Shikibu, Lady. *The Tale of Genji*. Translated by Edward G. Seidensticker. New York: Knopf, 2007.
- Ou, Li. *Keats and negative capability*. Bloomsbury Publishing, 2009.
- Pilgrim, Richard B. "Intervals (ma) in Space and Time: Foundations for a Religio-aesthetic Paradigm in Japan." *Japan in Traditional and Postmodern perspectives*, edited by Charles Wei-hsun Fu and Steven Heine, Albany, New York: State University of New York Press, 1995, pp. 55–80
- Richie, D. *A Tractate on Japanese Aesthetics*. Berkeley, California: Stone Bridge Press, 2007.
- Rumi. *The Essential Rumi*. Translated by Coleman Barks, New York: Harper Collins, 1995.
- The Holy Bible*. King James Version, Hendrickson Publishers, 2014.
- Vickers, Brian. "Shakespeare and Authorship Studies in the Twenty-first Century." *Shakespeare Quarterly*, vol. 62, no.1, Spring, 2011, pp. 106-142.
- Wenzel, S. "Reflections on (New) Philology." *Speculum*, vol. 65 no.1, 1990, pp. 11-18.
- Wimsatt, W. K. *The verbal Icon : Studies in the Meaning of Poetry*. New York: The Noonday Press, a division of Farrar, Straus & Cudahy, 1962.
- Woolf, Virginia. *A Room of One's Own: And, Three Guineas*. London: Penguin Classics, 2019.
- Woodmansee, M. "The Genius and the Copyright: Economic and Legal Conditions of the Emergence of the "Author". *Eighteenth-Century Studies*, vol. 17, no. 4, 1984, pp. 425–448.

Last Update: 05.06.2020
Published Date:

***** END *****