

Doc. 300.1.2

Date: 30/6/2021

Higher Education Institution's Response

- **Higher Education Institution:**
European University Cyprus
- **Town:** Nicosia
- **Programme of study**
Name (Duration, ECTS, Cycle)

In Greek:

“Αγγλικές Σπουδές (18 Μήνες / 90 ECTS,
Μεταπτυχιακό)” – Εξ Αποστάσεως

In English:

“English Studies (18 Months / 90 ECTS, Master)”
E-Learning

- **Language(s) of instruction:** English
- **Programme's status:** Currently Operating
- **Concentrations (if any):**

In Greek: Concentrations

In English: Concentrations



The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the “Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws of 2015 to 2019” [N. 136 (I)/2015 to N. 35(I)/2019].

A. Guidelines on content and structure of the report

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area.*
- *In particular, under each assessment area, the HEI must respond on, without changing the format of the report:*
 - *the findings, strengths, areas of improvement and recommendations of the EEC*
 - *the conclusions and final remarks noted by the EEC*
- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4).*
- *In case of annexes, those should be attached and sent on a separate document.*

The Department of Humanities at European University Cyprus expresses its sincere gratitude to the External Evaluation Committee (EEC) for the evaluation of the E-Learning English Studies (M.A.).

It is with great pleasure that the Department and the School of Humanities, Social and Educational Sciences noted the positive feedback of the EEC. We appreciate its useful recommendations, which provide us with the opportunity to further improve the program's quality.

In the following pages, we respond in detail to the recommendations for improvement suggested by the EEC and provide all relevant information to explain the actions taken to ensure the program's high quality.

1. Study programme and study programme's design and development

(ESG 1.1, 1.2, 1.7, 1.8, 1.9)

Areas of improvement and recommendations

- 1.1 The information presented on the website was not always consistent with the information in the application, as a result of the proposed programme change. A note might be included signaling that the information is valid only until the new programme is implemented.
- 1.2 There was no clear information available to the committee about student career pathways.
- 1.3 One student felt that the feedback questionnaire was too detailed and took a long time to fill in. The committee suggests making it shorter with more general questions. This will ensure that more students will respond and don't suffer from 'questionnaire fatigue'.
- 1.4 There is a notable lack of poetry on the programme, which might be addressed at any future curriculum review. Perhaps more use could be made of poetry on the Ecocriticism module.

RESPONSE BY EUC

1.1. Website Information

The EEC committee raised this issue during the evaluation visit too. As explained by the Vice-Rector, the university is not allowed by law to post the new curriculum before its approval by CyQAA. Once approved, the new programme will be uploaded on the University website.

1.2. Employability Reports

We would like to thank the EEC for giving us the opportunity to provide information regarding this issue. Please note that this point was not addressed by the EEC during the visit on 29 March 2021 so that the programme coordinator did not have the chance to clarify this point.

EUC conducts Employability Surveys every year (please see for example the PowerPoint "Employability Survey" in Appendix I). Due to GDPR regulations, however, students must provide their written consent prior to graduation in order to be included in Employability Surveys carried out by the Career Centre.

According to information received from the Director of the Office of Student Affairs, Ms. Eleni Markantoni, only one MA graduate participated in the optional last Employability Survey that was carried out in 2018-2019. This student works as a teacher in the public sector in Greece (School of Naval Non-Commissioned Officers). Due to GDPR regulations, only those students who provide their consent are included in the survey. The 2019-2020 survey was not yet available when this report was finalized.

Based on informal conversations with students prior to their graduation, we know that the majority of students embark on or continue a pathway in teaching English language and/ or literature while to our knowledge only one student so far has been admitted to a PhD programme.

1.3. Feedback Questionnaire

A change to the format of the questionnaire, which is distributed in an online format across all subject groups takes place following a decision by the EUC Committee of Internal Quality Assurance (CI.Q.A.). The Department will certainly suggest revisions for the following edition of the questionnaire to be delivered end of the Fall Semester 2021 based on the present recommendations.

Please note that the questionnaire is currently longer and more input is required due to the pandemic. Plans are underway for the questionnaire to undergo revision in the near future.

1.4. Poetry on the Programme

We would like to thank the Committee for this suggestion and can confirm that all literature courses offered in the programme already include poetry in several weeks:

The following weeks in ENS661- Avant Garde/Experimental Writing already use poetry:

- Week 2 Gertrude Stein
- Week 5 Aram Saryon + Mary Ellen Solt and other concrete poets
- Week 6 M NourbSe Philip
- Week 8 Poems by Claude Cosky, Kenneth Goldsmith, HL Hix, Tan Lin and Shigeru Matsui
- Week 10 Poems by Charles Bernstein + code poems
- Week 11 Poems by Joshua Whitehead and Christian Bök

The following weeks in ENS660-Ecocriticism already use poetry:

- Week 2 "Faerie Lands" uses the Odyssey and "The Wooing of Etain" ("Tochmarc Étaíne").
- Week 9 The main set text is a book-length poem, *Un/Inhabited* by Jordan Abel
- Week 13 Various poems from the "Keep It in the Ground" project

ENS650-Postcolonial Studies:

- Week 3 Rudyard Kipling: "The Overland Mail"

ENS620-World Literature uses poetry in the following weeks:

- Week 2 Ezra Pound, Wilfred Owen, Siegfried Sassoon, T.S. Eliot
- Week 3 Primo Levi, Paul Celan, Martin Niemoeller
- Week 6 Rita Dove, Langston Hughes, Gwendolyn Brooks, Elizabeth Alexander
- Week 8 Wole Soyinka, Chinua Achebe, Mwende Gao
- Week 12 William Butler Yeats
- Week 13 Constantine Peter Cavafy, Giorgos Seferis, Odysseas Elytis

Following the Committee's recommendation, more poetry has been introduced in ENS650-Postcolonial Studies in the following weeks:

- Week 4 Derek Walcott, Kamau Brathwaite, Lorna Goodinson
- Week 6 Chinua Achebe, Ama Ata Aidoo, Wole Soyinka, Chris Abani
- Week 10 Meena Kandasamy, Tishani Doshi, Harnidh Kaur

2 Student – centred learning, teaching and assessment (ESG 1.3)

Areas of improvement and recommendations

- 2.1 Strengthening more asynchronous learning activities and students' cooperation and communication through the introduction of more peer-reviewing of students' individual work.
- 2.2 The Department may wish to consider anonymising examination material to ensure the blind application of grading criteria.
- 2.3 We noted that there is no requirement for a thesis. The Department should consider making a thesis obligatory. An obligatory research thesis or dissertation is the norm in most universities across the world, even if it is not an absolute requirement at EQF7. This may be especially important for students wishing to pursue further studies at the PhD level. As the programme stands, it is not clear how the learning outcomes of an optional thesis can be replaced by a number of electives. Also, students who follow the thesis route without achieving very high marks may feel disadvantaged in comparison to students who have not had their work subjected to similar levels of scrutiny. We therefore suggest that a levelling of some kind take place, whether up or down to avoid inconsistencies.
- 2.4 Some courses seem to be overambitious in terms of the number of topics to be taught, the depth of the issues discussed, and the bibliography required.
- 2.5 The introduction of a creative writing strand to the programme would be not only worthwhile in itself, but an excellent marketing opportunity for the department. Creative writing recruits and the programme could be introduced in stages, for example, via an MA in English and Creative Writing to test the market before developing a full-blown MA in Creative Writing.

RESPONSE BY EUC

2.1. Asynchronous Learning Activities and Peer-Reviewing

The recommendation by the EEC committee gives us the chance to provide evidence on a significant aspect of our teaching mode. In fact, all courses include activities aimed at student interaction through asynchronous learning. For example, students are asked to reflect on an idea emerging from a narrative or theoretical text and critically discuss it with their classmates.

Examples of asynchronous learning activities are provided for the following courses (please see Appendix II)

ENS660 – Ecocriticism
ENS640 – Theories of Literature
ENS661 – Avant Garde and Experimental Writing
ENS650 – Postcolonial Studies
ENS663 – Language in Society
ENS610 – English in Globalisation

The Department is in agreement with the EEC as far as the significance of peer-reviewing of students' individual work is concerned. During peer-reviews students have to provide specific feedback on a particular text, linguistics journal article, literary work etc. within a particular deadline and a particular word-limit. Then they are asked to revise their own work based on the review provided by their peer which they have to critically assess before they implement their classmate's review-suggestions.

Examples of peer-review activities are provided for the following courses (please see Appendix II):

ENS600- Research Methods

ENS650 – Postcolonial Studies

ENS660 – Ecocriticism

ENS664 – English Language Teaching Methodology (ELT)

ENS620 – World Literature

ENS665 – Special Topics in Linguistics

ENS640 – Theories of Literature

The University will continue organizing faculty development training seminars, placing emphasis on seminars that promote the use of peer-reviewing and asynchronous learning activities during Distance Learning instruction (please see Faculty development seminars section 3.2.). We have also noted this suggestion from the committee and have scheduled the first department Distance Learning Pedagogy meeting on 5 July 2021. Please find here the topics of discussion:

Agenda:

- Distance Learning Pedagogy – standardizing the department's offering with the guidance from the VR & DEU
- Practical examples of distance learning tools that can contribute to literary and/or linguistic study. Discussion of tool discovery and development.
- Future continuous improvement practices

2.2. Anonymous Exam Marking

The faculty do not object to anonymous exam marking. However, this is a suggestion that can only be implemented following amendments of a relevant general policy and Internal Regulations described in the University Charter.

During the current pandemic crisis, all exams are taken electronically through the Lockdown Browser program Respondus, which does not allow for anonymous grading. Once we return to in-person exams in the examination centres, the suggestion will be considered following approval by the university Senate.

2.3. Optional MA Dissertation

We thank the Committee for their recommendation which allows us to explain the reasoning behind providing students with the choice to take additional courses or to compose an MA dissertation. The model of an optional dissertation appeals to us for the following reasons:

1. Providing the students with a choice between a thesis and three additional courses agrees with the philosophy of E=Learning Education whereby students' study approaches necessitate flexibility along with stimulation and learning. Students' complex and demanding lifestyles are accommodated very well when they are able to continue with coursework, a learning mode embarked on at the beginning of their degree.
2. This option provides students with a concrete work structure already familiar because of courses undertaken. Indeed, courses outline and direct students' approach to the course theme. This outline and guidance equip our students with a work map that yields results quickly and effectively, especially for those students who are mature professionals and who are studying part time.
3. Additional courses (as opposed to a dissertation) provide students with an excellent opportunity to delve deeper into a broad range of topics and encounter material related to current developments in the fields of Literature and Linguistics. This makes for a rich learning experience particularly satisfying to students following a non-academic career path who do not have a single particular topic/interest they wish to pursue.
4. Our experience with the MA degree so far has shown that the thesis requirement has kept a number of our students from completing their degree. These are students who completed all their course work, but the change in approach and mode stalled instead of stimulated their creativity. It is quite possible that a number of these students would have continued their MA studies had they been able to simply select courses and continue work in the mode they had got accustomed to.

Apart from the numbered list above, we wish to point out that the main learning outcomes of conducting independent research, employing relevant research methods and demonstrating advanced expertise in the chosen field continue to be met in the three optional courses. In other words, the amount of work produced and research methodologies applied by students in these three extra courses, are equivalent to those of the single thesis project. More specifically, if students pursue the extra courses option in order to complete the MA in English Studies at EUC, they must select three (3) courses, sit the final exams and produce three (3) research papers consisting of 3000-3500 words per course which equals the amount of words required for the MA dissertation (10,000-12,000 words).

Other prestigious universities follow the same optional dissertation element, as well.

For students who have achieved a high GPA wishing to further hone their research skills or those wishing to pursue studies at the PhD level, the experience of producing a sustained research project that might be the precursor to their PhD research project will be useful. These students will be encouraged and guided to compose a dissertation.

It is, however, important to consider that requirements for PhD programmes at most universities across Europe are an MA or equivalent qualification irrespective of whether the students have written a dissertation or taken additional courses. Note also that at some universities exceptional entry into a PhD programme is even possible with an excellent BA.

In response to the Committee's suggestion that "a levelling of some kind take place, whether up or down to avoid inconsistencies", instead of employing external examiners, the Department will use an internal defence in order to avoid a level of scrutiny that is not required of students opting for the elective courses.

A further reason for providing the option between additional elective courses and the dissertation is that other universities in Cyprus offering the same or a similar degree do not require a compulsory thesis. It would, therefore, put our degree at a competitive disadvantage if our MA dissertation was made obligatory.

Finally, the introduction of an optional thesis is supported by the decision/provision of the Council of the Quality Assurance and Certification Body of Higher Education during its 35th session (15-16 October 2018) for full-time study at postgraduate level lasting 2-3 semesters which stipulates that:

"Students who do not choose the dissertation, must attend 3 semesters. They must attend the final written exams in all courses and complete at least 2 research projects within the course." (Table 2)

<http://www.dipae.ac.cy/index.php/el/enimerosi/anakoinoseis/179-2018-10-25-pliris-foitisi-metaptychiako-diarkeia-2-3-examina>

As already noted above, in order to complete the MA in English Studies at EUC, students must in fact select three (3) courses and complete three (3) research papers.

2.4. Overambitious Courses

As the EEC has not specified which particular courses are considered "overambitious", the Study Guides of two courses have been revised with this comment in mind (see Appendix III).

ENS600-Ecocriticism: overambitious material has been removed or moved to supplementary readings.

ENS661-Avant-Garde and Experimental Writing: many of the texts have been changed from full books to handout excerpts, and the bulk of theoretical reading has been reduced or moved to the supplementary section.

2.5. Creative Writing

The Department thanks the Committee for this suggestion and will carefully review the suggestion by the EEC for a new MA programme in Creative Writing. Given our aim to continue to grow through our postgraduate programmes, upon the development of each new postgraduate programme proposal, the Department carefully examines the academic staff needed to support the program. Specifically, the Department consistently reviews the market needs to identify opportunities for new programmes. The Department will discuss this suggestion in the process of the following round for the University's introduction of new programs of study in the beginning of Fall 2021 (this is a six (6) stage process which involves the final review and approval by University bodies outside the Department and School to be offering a new program) given that the first stage for this academic year's procedure finished in mid-December 2020. During that process, and upon accreditation of the new postgraduate

program by CYQAA, as currently is the practice, the Department will carefully examine the academic staff needed to support the programme. This will not only entail an examination of availability from existing staff, but more importantly if, and how many new faculty recruitments are needed.

In order to comply with the EEC's suggestion in a first stage we will look at working with students to identify potential opportunities for creative writing – e.g. visiting poets, workshops, etc. as part of our work in building student communities. During the next stage of revision, we will consider adding a course or a strand in creative writing as further suggested by the EEC. This gradual introduction of creative writing will provide us with sufficient time to test the feasibility of a combined degree in English and Creative Writing or a fully-developed MA in Creative Writing

3. Teaching staff (ESG 1.5)

Areas of improvement and recommendations

- 3.1 The Department is concerned about the number of non-permanent staff teaching linguistics courses. The Faculty might consider appointing more permanent staff.
- 3.2 The pedagogical aspects of technology are most important and it must always be the main focus in courses and training offered. Now that training courses and support offered to the teaching staff have accomplished technological know-how, training may focus more on how learning interacts with technology.
- 3.3 Staff can take sabbatical leave, every seven years. The exact details of the sabbatical scheme were not very clear. This scheme could be improved to a more frequent leave arrangement.

RESPONSE BY EUC

3.1. Non-permanent staff

In view of the relatively small number of students enrolled on the program it is currently not feasible to hire a full-time Linguistics instructor. Instead, the university will be offering part-time contracts automatically renewable every semester to cover Linguistics courses on both the BA and MA programmes. The part-time Scientific Collaborators teaching on the MA are highly qualified PhD holders and provide excellent instruction to our students. Non-permanent members of staff have to undergo a rigorous hiring process. Following a close screening of the applications and the credentials submitted to the university, applicants have to deliver a demonstration lecture and give an interview before the hiring committee which consists of three members of permanent staff teaching on the program. One of the advantages of a Distance program is in fact that instructors do not have to be physically present in Cyprus which allows us to select the most qualified Scientific Collaborators from a pool of applicants not restricted to Cyprus but also from other (European) countries such as currently from Greece, the UK and Germany. These staff members are usually young enthusiastic academics who bring new knowledge to the department and become good collaborators with permanent faculty members.

3.2. Training on Pedagogical Aspects of Technology

Every semester the Office of the Vice Rector of Academic Affairs organizes training seminars aimed at faculty development. The programs of faculty development seminars for Fall 2020 and Spring 2021 are provided in Appendix IV. The seminars offered include topics that address the committee's suggestions, such as

- Interactive activities in online and distance education teaching and learning
- Preparing for your courses and your course outline
- Pedagogical approaches to online teaching and learning
- Designing an online course: tools and practices
- Assessment in online teaching

Training sessions on the interaction between learning and technology will continue to be offered by the university. Following the EEC's recommendation, the Department will request the organization of additional seminars with emphasis on asynchronous learning and peer review activities on distance education teaching.

Please find the preliminary program for Fall 2021 included in Appendix IV.

For more details see further down. (Section 5.1)

3.3.Sabbatical Leave

The Sabbatical Leave scheme applies to all faculty at the university. The regulations for sabbatical leave are based on the decision of the 73rd Senate, 22 May 2020. The sabbatical leave scheme aims at encouraging faculty members to engage in scholarly research and international networking, and it is granted with full remuneration. Sabbatical leave is granted for planned travel study, formal education, research, writing of papers, monographs and books or other experience of academic value. At the end of the Sabbatical period, the faculty member must submit a detailed report on the research activities performed under that period. Please see Appendix V for a full description of the sabbatical scheme.



4. Student admission, progression, recognition and certification (ESG 1.4)

Areas of improvement and recommendations

1) *We do not have any suggestions here.*

5. Learning resources and student support (ESG 1.6)

Areas of improvement and recommendations

- 5.1. Educational technology is changing very fast; therefore a plan for recurring revisions of the use of technology as well as of the curricula and teaching is necessary.
- 5.2. If materials are not available from the library, teachers should ensure that students can obtain the required texts for particular courses in time (before the course starts) and at a reasonable cost.

RESPONSE BY EUC

5.1. Revisions on the Use of Technology

As mentioned above, every semester the Office of the Vice-Rector of Academic Affairs organizes training seminars aimed at faculty development. The programmes of faculty development seminars for the Fall 2020, the Spring 2021 and the preliminary programme for the Fall 2021 are provided in this document (Please see Appendix IV). They include topics that address the committee's suggestions, e.g.

- Interactive activities in online and distance education teaching and learning
- Preparing for your Courses and your Course Outline
- Pedagogical Approaches to Online Teaching and Learning
- Designing an online course: Tools and practices
- Assessment in online teaching

Following the EEC recommendation, the department will request the organization of additional seminars on asynchronous learning and peer review activities on distance education teaching.

In fact, the University through its Faculty Development Program (offered by the C.I.Q.A. Faculty Development Standing Committee) organizes and delivers various seminars on a semester basis on issues pertaining to teaching and learning, and research in higher education, which emerge through feedback and needs identified by academic staff, as well as in the context of current needs and developments, such as those brought by the pandemic (see Faculty Development Programmes above).

At European University Cyprus, Academic staff professional development is not considered an optional or occasional activity. Regular participation in professional development activities is an expectation for all. Professional development and learning is expected to promote continuous, career-long growth based upon not only the trial and error of experience, but also theory, research, and professional collaboration with colleagues. The understanding of instructional concepts and teaching processes can be

expanded and deepened via professional development. It is an action, process, and way of thinking and as such it constitutes serious, complex intellectual work. It thus requires regular reflection and exposure to new ideas and information that are inherently a part of good professional development activities.

Moreover, professional development activities are expected to connect instructors across disciplines and career stages, serving to create a pedagogical community within the University. Professional development provides opportunities to learn about learning, about teaching, about students, and about themselves. EUC has therefore established three (3) academic staff professional development schemes organized, offered, evaluated and revised by the Office of the Vice-Rector of Academic Affairs.

The University through its Faculty Development Program (offered by the C.I.Q.A. Faculty Development Standing Committee) organizes and delivers various seminars on a semester basis on issues pertaining to teaching and learning, and research in higher education which emerge through feedback and needs identified by academic staff, as well as in the context of current needs and developments such as those brought by the pandemic. Seminars provided during the current academic year have aimed to support staff both in their teaching, particularly in the extreme circumstances brought by the current pandemic, as well as their research through the offering of various seminars on teaching and learning in online environments.

In addition, following a recent decision by the University's Quality Assurance Committee and the University Rectorate (17.2.2021) in an effort to better address more program- and discipline specific needs in various scientific fields, Schools and Departments are to organize and offer on a semester basis in-house professional development seminars catered to their needs so as to support the creation of a learning and research community within their Department and Schools through the exchange of best practices, as well as recent scientific developments in their respective fields.

Seminars planned for the next academic year will involve the offering, as usual, of both compulsory and optional seminars. Compulsory seminars are addressed to newly hired staff (both full-time and part-time) and optional are addressed to all staff who are strongly encouraged to attend and, as previous experience has shown, in fact do so for there is an established University culture that values continuous education and professional development.

Finally, in an effort to better address more program- and discipline-specific needs in the various scientific fields, Schools and Departments are to organize and offer on a semester basis in-house professional development seminars catered to their needs so as to support the creation of a learning and research community within their Departments and Schools through the exchange of best practices as well as recent scientific developments in their respective fields (an example of such activity, is the organization of a seminar to explore best practices for online interactive activities during online teaching in light of Covid -19).

5.2. Availability of Textbooks

Each instructor uploads the course outline on Blackboard one week before classes begin. The course outline includes the main textbook and /or other required sources that the students are recommended to buy or consult. The students can normally acquire their textbooks within 7-10 days. Since March 2020, however, the spread of the pandemic has created serious delays in the delivery of sources to the students. We have therefore switched to using available online resources from OpenAthens and textbooks available as e-books. Textbooks only available as printed copies are scheduled to be taught later in the semester.



6. Additional for doctoral programmes
(ALL ESG)

N/A



7. Eligibility (Joint programme) (ALL ESG)

N/A

B. Conclusions and final remarks

- The MA in English Studies in the Department of Humanities is an intellectually stimulating programme with components covering many aspects of literature, culture and language.
- As was also noted above, in view of the international standards and expectations at the MA level, we feel that a thesis is academically necessary. This puts students who wish to progress to PhD level and beyond at a disadvantage. While we have every understanding for the practical reasons why the thesis is optional, academically there is no justification for not implementing an obligatory thesis component.
- Support on the course is excellent in every respect. Students reported that teachers responded quickly to any issues they faced.
- There is some concern that a fairly large proportion of the provision for language/linguistics courses is offered by non-permanent staff.
- From our conversations with staff, administrators, and students we conclude that the Department's MA programme is successful. Staff feel that they are well-supported in their teaching by the university.
- There are very good courses and training focusing on the specificities of e-learning for both students and teachers. Still, the pedagogical and not the technical aspects of technology are the most important, and they must always be the main focus in courses and training offered. The MA programme is compatible with e-learning pedagogy, but it is important to continue focusing on asynchronous learning activities and on students' cooperating and communicating through the introduction of more peer-reviewing of individual coursework.
- The committee was not given the chance to look at students' work so we were not able to form a view of the quality of their work.
- From what we could gather from online videos, EUC's physical resources are of a very high quality.

RESPONSE BY EUC

MA Dissertation

As explained in more detail above (Section 2.3), we suggest to follow the model of an optional dissertation. Making the thesis optional allows students who have achieved a high GPA and wish to further hone their research skills or to pursue studies at the PhD level the experience of producing a sustained research project through the composition of a thesis; while students pursuing a non-academic career path are provided with the opportunity to delve deeper into a broad range of topics and encounter material related to current developments in the fields of Literature and Linguistics. Providing an optional thesis is also guided by the fact that the production of a thesis is not a requirement at EQF7 as also noted by the EEC above. Our decision is further supported by the provision of the Council of the Quality Assurance and Certification Body of Higher Education during its 35th session (15-16 October 2018) for full-time study at postgraduate level lasting 2-3 semesters (copied in the relevant section above) which provides students with the option to complete additional courses in which they complete at least two research papers.

In order to meet the academic requirements and complete the MA in English Studies at EUC, students must in fact select three (3) courses, sit the final exams and produce three (3) research papers consisting of 3000-3500 words per course which equals the amount of words required for the MA dissertation (10,000-12,000 words).

Non-permanent Staff

As explained above (Section 3.1), in view of the relatively small number of students enrolled on the program it is currently not feasible to hire a full-time Linguistics instructor. Instead, the university will be offering in a continuous format part-time contracts automatically renewable every semester to cover Linguistics courses on both the BA and MA programmes.

The part-time Scientific Collaborators teaching on the BA are highly qualified holders of a PhD degree, and provide excellent instruction to our students. Non-permanent members of staff have to undergo a rigorous hiring process. Following a close screening of the applications and the credentials submitted to the university, applicants have to present a demonstration lecture and an interview before the hiring committee which consists of three members of permanent staff teaching on the program.

These staff members are usually young enthusiastic academics who bring new knowledge to the department and become good collaborators with permanent faculty members.

Pedagogical Aspects of Technology

As explained in more detail above (Section 5.1), every semester the Office of the Vice-Rector of Academic Affairs organizes training seminars aimed at faculty development. The programmes of faculty development seminars for the Fall 2020, the Spring 2021 and the preliminary programme for the Fall 2021 are provided in this document (please see Appendix IV). They include topics that address the committee's suggestions, e.g.

- Interactive activities in online and distance education teaching and learning
- Preparing for your Courses and your Course Outline

- Pedagogical Approaches to Online Teaching and Learning
- Designing an online course: Tools and Practices
- Assessment in online teaching

Following the EEC recommendation, the department will request the organization of additional seminars on asynchronous learning and peer review activities on distance education teaching.

As shown above in Section 2.1 we have provided examples of peer-reviewing and asynchronous learning activities. Furthermore, following the EEC's recommendation, a first Department Distance Learning Pedagogy meeting on these issues has been scheduled for the 5th of July 2021.

Availability of Student Work

Student work was made available for the committee as is standard practice in preparing for CyQAA visits. This work was not requested during the visit but it remains on file for request by CyQAA as per the regulations.

In closing, the Department of Humanities would like to express its sincerest gratitude for the EEC's productive discussions and suggestions about the E-Learning MA in English Studies. This review process was a positive and enriching experience that provided us with useful input on how to further improve the quality of the programme. In response to the report, we have carefully reviewed the findings, strengths and areas of improvement indicated by the EEC and have provided a detailed reply to each item. Having taken the EEC's comments and suggestions into consideration, we are confident that the programme now addresses all requirements corresponding to international academic standards of an MA programme in English Studies.

C. Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
Prof. Petra Tournay-Theodotou	Program Coordinator Department of Humanities	
Dr. Stavros Karayannis	Chairperson Department of Humanities	
Prof. Marios Vryonides	Dean School of Humanities, Social and Education Sciences	

Date: 30/6/2021

APPENDIX I
EUC EMPLOYABILITY SURVEY



European University Cyprus Employability Survey Results

April 2020

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<u>Employment Status by Program of Study</u>	<u>Employment by Major Sectors</u>	<u>Contacting the Career Centre for Assistance</u>
<u>Full and Part Time Employment</u>	<u>Employment by Economic Activity Classification</u>	<u>Getting the Support they were Looking for from the Career Centre</u>
<u>Comparison of Full and Part Time Employment by Academic Year</u>	<u>Breakdown of Employment by Economic Activity</u>	<u>Satisfaction with EUC</u>
<u>Self and Paid Employment</u>	<u>Gross Monthly Salary</u>	<u>Comparison of Satisfaction with EUC by Academic Year</u>
<u>Length of Time to Find Employment after they Started their Job Search</u>	<u>Average Gross Monthly Salary</u>	<u>Main Findings</u>

Time Frame

Data collection run through the 6/2 - to 16/3 2020. The survey was temporarily suspended due to the current crisis and will resume immediately after the Government withdraws the lockdown measures

Sample Size and Characteristics

A total of 462 effective interviews were conducted amongst 615¹ EUC's alumni who have consented to participate in surveys. The response rate is 75%.

Data Collection method

The interviews were conducted by telephone, using a structured questionnaire

Questionnaire

The structured questionnaire comprised 23 questions. The average length of interview was 11 minutes.

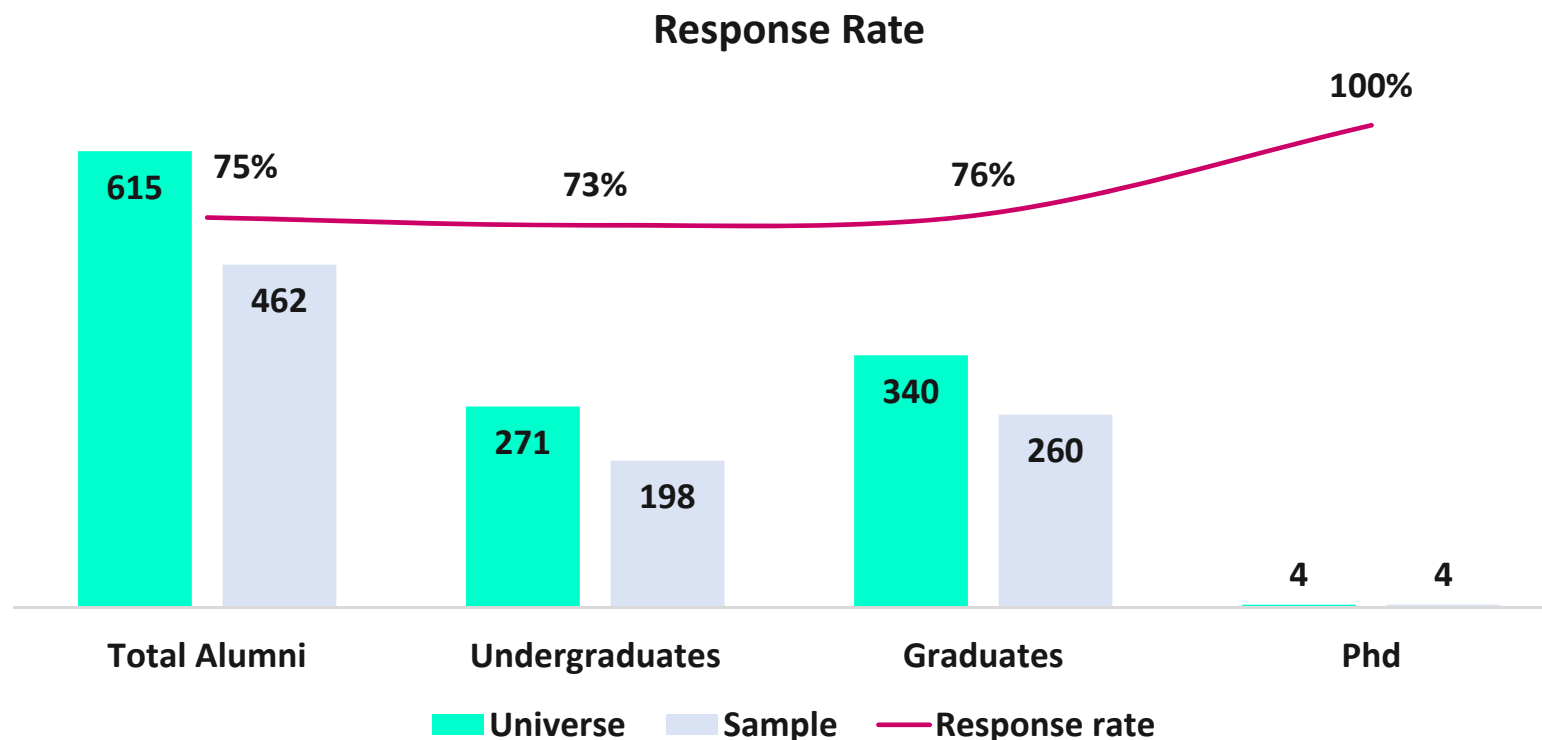
Confidence Interval

The sample error at the 95% confidence interval is $\pm 2,3$

Note 1: Includes alumni with valid contact details

Universe and Sample Size

N=462

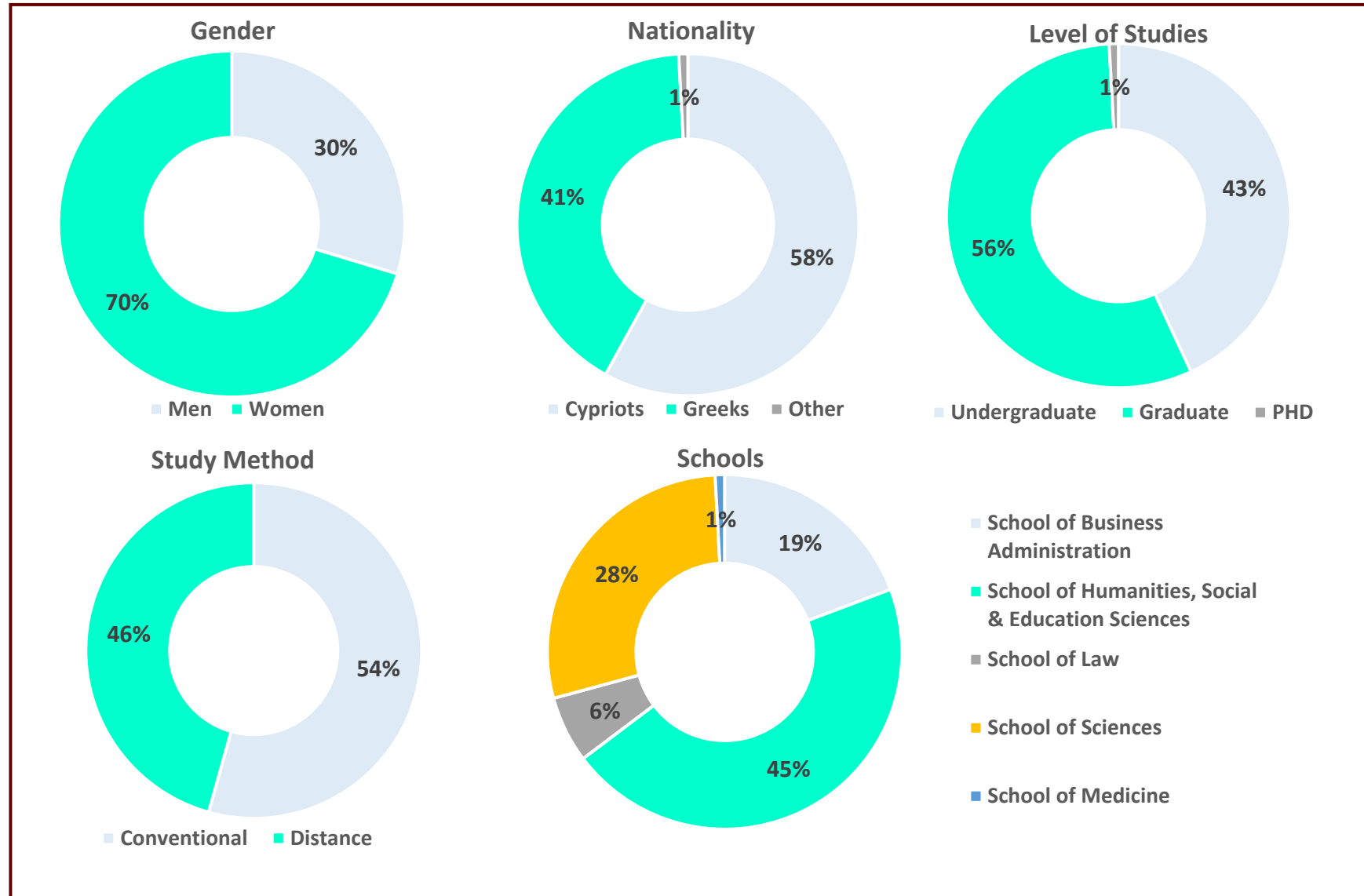


Analysis of Response/Non Response Rate

	Total Alumni	Undergraduates	Graduates	PhD
Response Rate	75%	73%	76%	100%
Refusals	9%	7%	10%	-
Temporarily out of scope units (ringed-no answer yet)	16%	20%	14%	-

Sample Structure

N=462

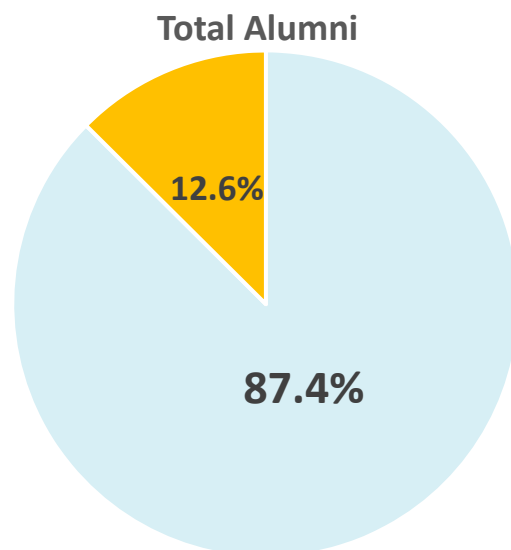


I. Employment and Unemployment Rate

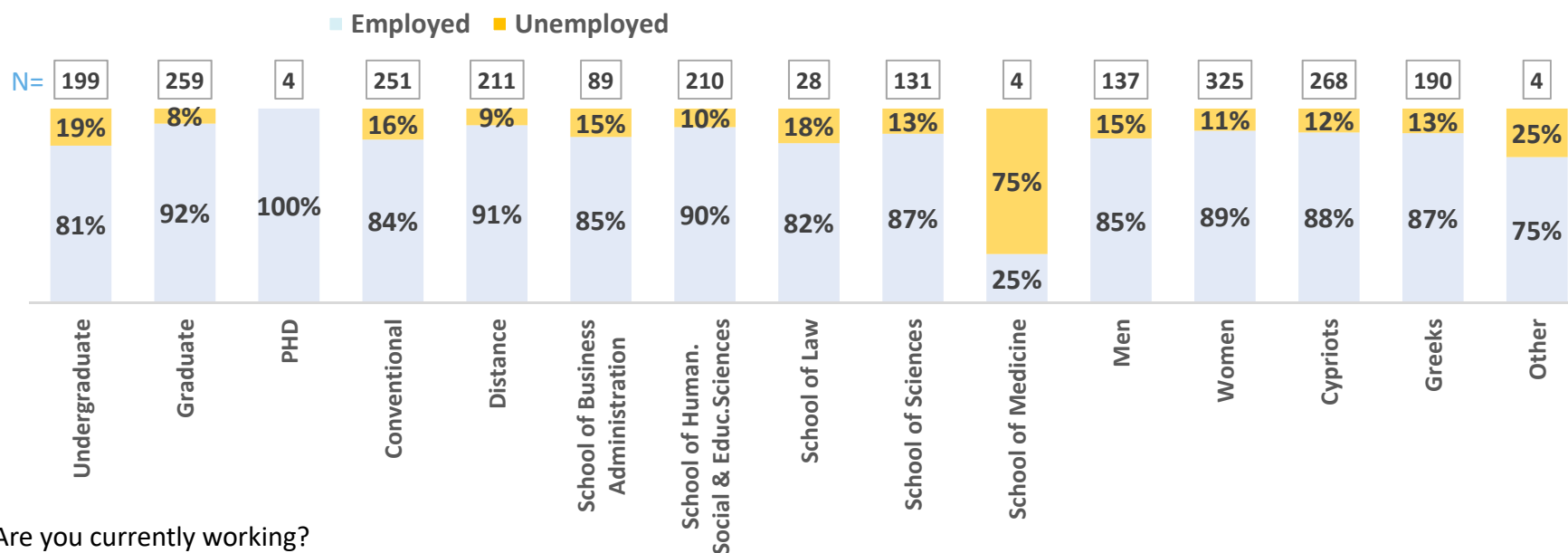


Employment Status

N=462



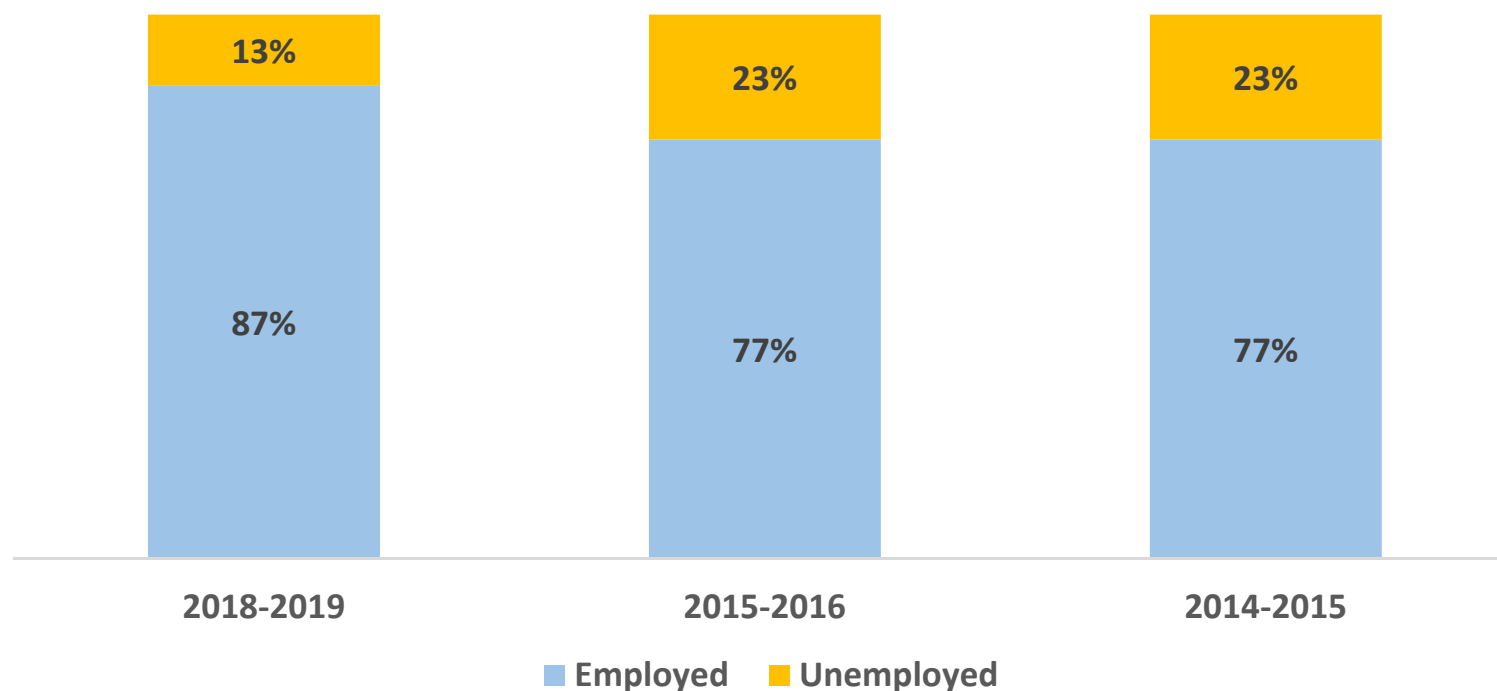
Employment rate for EUC's 2018-2019 alumni is 87%. A higher employment rate is observed among graduates (92%), distance learning graduates (91%), graduates of the School of Humanities, Social & Education Sciences (90%) and women (89%).



Are you currently working?

Comparison of Employment Status by Academic Year

Comparison of employment status by academic year

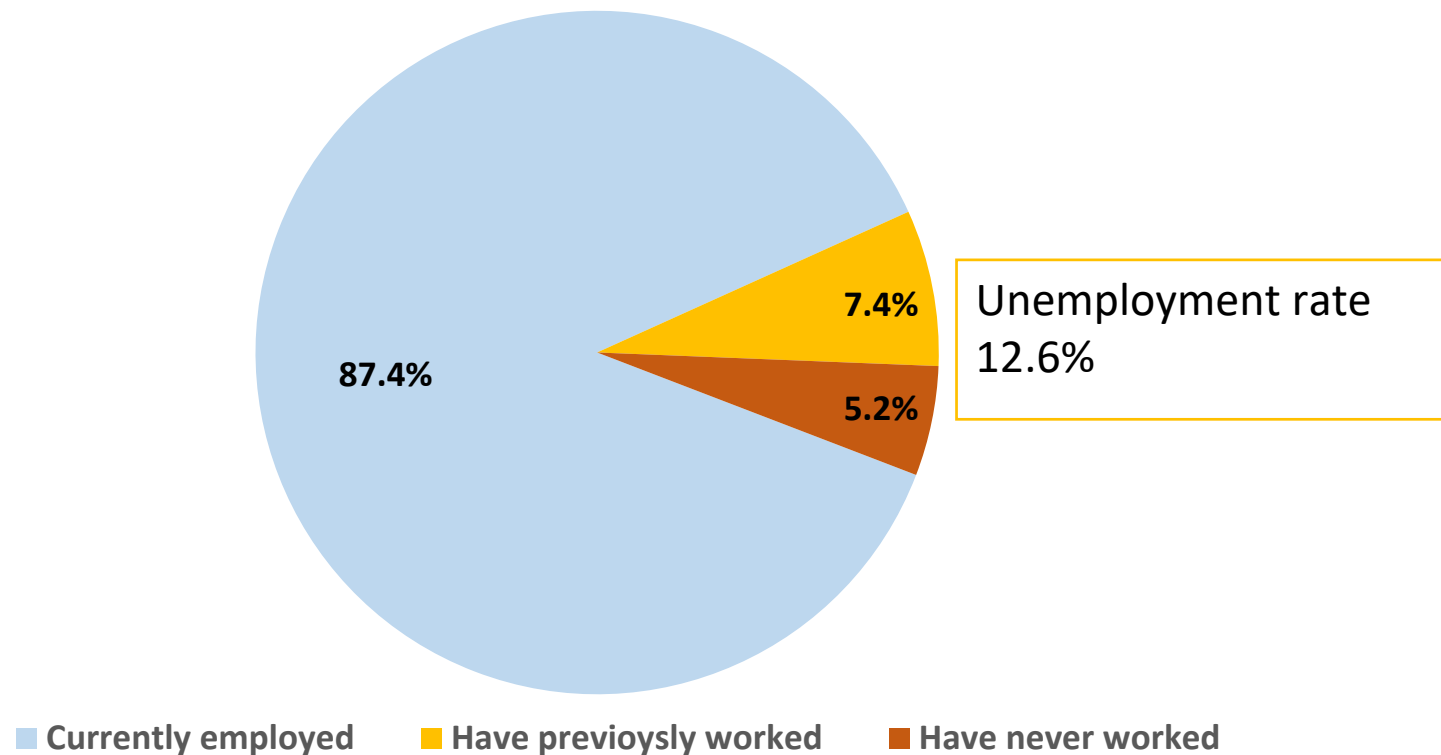


The employment rate for EUC alumni increased by ten points to 87% in 2018-2019, compared to 77% for 2015-16 and 2014-2015.

Analysis of Unemployment Rate

N=462

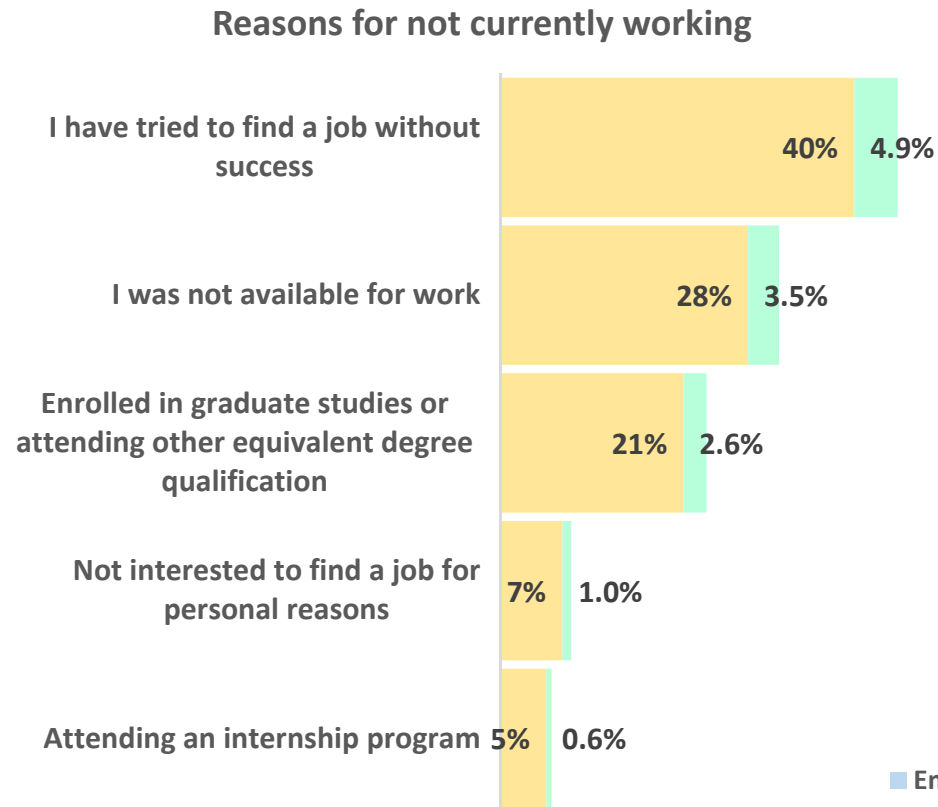
Analysis of unemployment Rate



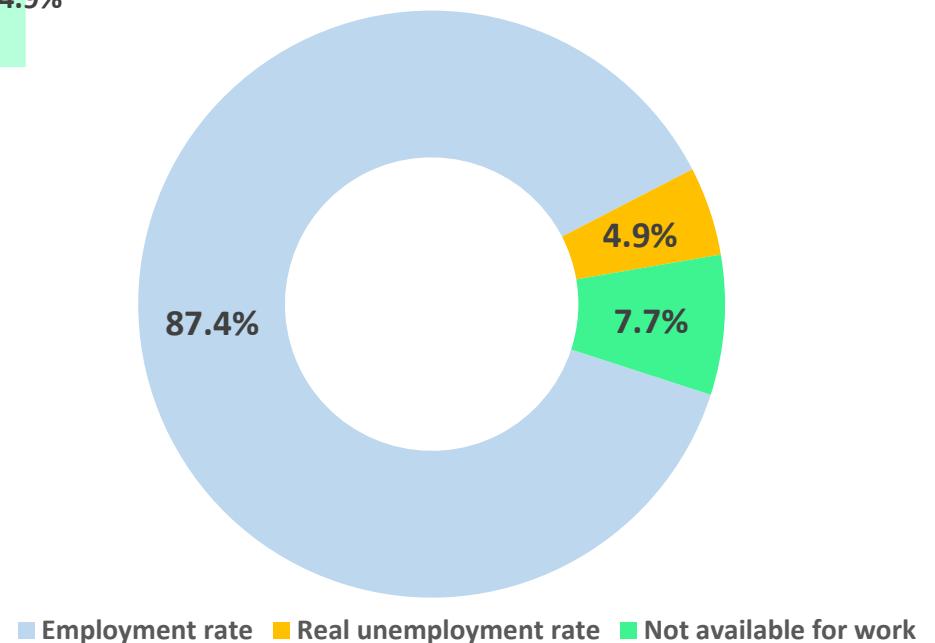
The employment rate of EUC graduates is 87.4%. The overall unemployment rate is 12.6%, distributed at 7.4% for those who have worked in the past and 5.2% for graduates who have never worked.

Did you work in the past?

Reasons for Not Currently Working and Real Unemployment Rate



Employment and real unemployment rate N=462



■ Currently unemployed (N=58) ■ % on total alumni (N=462)

Forty percent of EUC's unemployed graduates have tried to find a job without success. The corresponding figure for the total number of alumni is 4.9%, and this number represents the real unemployment rate among EUC's graduates. The remaining graduates who are not currently working do not fall into the unemployment category definition since they were not actively looking for work for various personal reasons or due to participation in postgraduate studies or internship programs.

Which of the following statement applies to you?

I. Employed Graduates



Employment Status by Program of Study



European
University Cyprus

N=462

Programs of Study	N	Employed	Not Employed
Accounting (4 years, Bachelor)	15	14	1
Business Studies (4 years, Bachelor)	11	10	1
Διοίκηση Επιχειρήσεων (4 Έτη, Πτυχίο)	14	10	4
Economics (4 years, Bachelor)	1	1	-
Energy Resources Management [Oil & Gas] (4 Years, Bachelor)	1	1	-
Hotel,Tourism&Events Mgt.(4 years,Bachelor)	5	3	2
Management (4 years, Bachelor)	1	-	1
Management and Leadership (4 years, Bachelor)	2	1	1
Marketing Communications & Social Media (4 years, Bachelor)	1	1	-
Sports Management(4 Years,Bachelor)	1	1	-
Business Administration (18 months,Master)	3	3	-
Business Administration (2 years,Master)	8	8	-
Διοίκηση Επιχειρήσεων (18 μήνες,Μεταπτ.)	1	1	-
Διοίκηση Επιχειρήσεων-Εξ Αποστάσεως (18 μήνες,Μεταπτυχιακό)	9	8	1
Master in Business Administration-Distance Education (18 months, Master)	6	5	1
(DEU) Business Administration-Distance Education (2 years,Master)	9	8	1
English Language & Literature(4 Years, Bachelor)	2	1	1
Graphic Design (4 years, Bachelor)	3	2	1
Νηπιαγωγικά (4 Έτη, Πτυχίο)	10	9	1
Music (4 Years, Bachelor)	2	2	-
Εικαστικές Τέχνες στην Εκπαίδευση (Μεταπτ.)	2	2	-
Επαγγελματικός Προσανατολισμός και Συμβουλευτική (18 Μήνες, Μεταπτυχιακό)	2	1	1
(DEU) Επαγγελματικός Προσανατολισμός και Συμβουλευτική-Εξ Αποστάσεως (18 Μήνες Μεταπτυχιακό)	10	10	-
Επιστήμες της Αγ.:Ειδική(Ενιαία) Εκπ.(Master)	2	2	-
ΕΠΙΣ.ΤΗΣ ΑΓΩΓΗΣ- ΕΙΔΙΚΗ (ΕΝΙΑΙΑ) ΕΚΠΑΙΔΕΥΣΗ-ΕΞ ΑΠΟΣΤΑΣΕΩΣ (18 ΜΗΝΕΣ ΜΕΤΑΠΤ)	96	86	10

Employment Status by Program of Study

N=462

European
University Cyprus

Programs of Study	N	Employed	Not Employed
(DEU) Επιστ.της Αγωγής: Εκπαιδευτική διοίκηση & Ηγεσία-Εξ Αποστάσεως (18 Μήν.Μεταπτ)	3	3	-
ΕΠΙΣ.ΤΗΣ ΑΓΩΓΗΣ - ΕΚΠΑΙΔΕΥΤΙΚΗ ΗΓΕΣΙΑ - ΕΞ ΑΠΟΣΤΑΣΕΩΣ (18 ΜΗΝΕΣ, ΜΕΤΑΠΤΥΧΙΑΚΟ)	23	23	-
ΕΠΙΣ.ΤΗΣ ΑΓΩΓΗΣ - ΠΡΩΤΗ ΑΓΩΓΗ ΚΑΙ ΕΚΠΑΙΔΕΥΣΗ- ΕΞ ΑΠΟΣΤΑΣΕΩΣ (18 ΜΗΝ. ΜΕΤΑΠΤ.)	7	6	1
ΕΠΙΣ.ΤΗΣ ΑΓΩΓΗΣ - ΤΕΧΝΟΛΟΓΙΕΣ ΜΑΘΗΣΗΣ ΚΑΙ ΕΠΙΚΟΙΝΩΝΙΑΣ- ΕΞ ΑΠΟΣΤΑΣΕΩΣ (18 ΜΗΝΕΣ ΜΕΤΑΠΤΥΧΙΑΚΟ)	9	8	1
(DEU) English Language and Literature-Distance Education (18 months, Master)	1	1	-
(DEU) Music Education-Distance Education (18 Months, Master)	4	4	-
(DEU) Public Administration-Distance Education (18 Months,Master)	14	12	2
PhD Education Sciences	2	2	-
Ψυχολογία (4 Έτη, Πτυχίο)	9	7	2
(DEU) Ψυχολογία-Εξ Αποστάσεως (4 Έτη, Πτυχίο)	3	3	-
Clinical Psychology (2 years, Master)	3	3	-
Counseling Psychology (2 years, Master)	1	1	-
Law (LLB), (4 Years, Bachelor)	15	13	2
Νομική (LLB), Κατευθ. Ελληνικού Δικαίου (4 Έτη, Πτυχίο)	6	3	3
Δημόσιο Δίκαιο (18 Μήνες, LLM)	2	2	-
Διεθνές Εμπορικό Δίκαιο (18 Μήνες, LLM)	5	5	-
Medicine (6 years, Doctor of Medicine)	4	1	3
Αθλητική Επιστ. & Φυσική Αγωγή(4 Έτη,Πτυχίο)	12	11	1
Ακτινοδιαγνωστική-Ακτινοθερ. (4 Έτη,Πτυχίο)	7	4	3
Βιολογικές Επ.:Γενική Βιολογία(4 Έτη,Πτυχίο)	4	2	2
Βιολογ. Επιστ.:Γενική Μικροβιολογία(4 Έτη,Πτυχίο)	2	2	-
Computer Engineering (4 years, Bachelor)	3	2	1
Computer Science (4 years, Bachelor)	7	7	-
Information Syst. (Web Technol.) (4 years, Bachelor)	3	2	1
Computer Science (18 Months, Master)	1	1	-

Employment Status by Program of Study

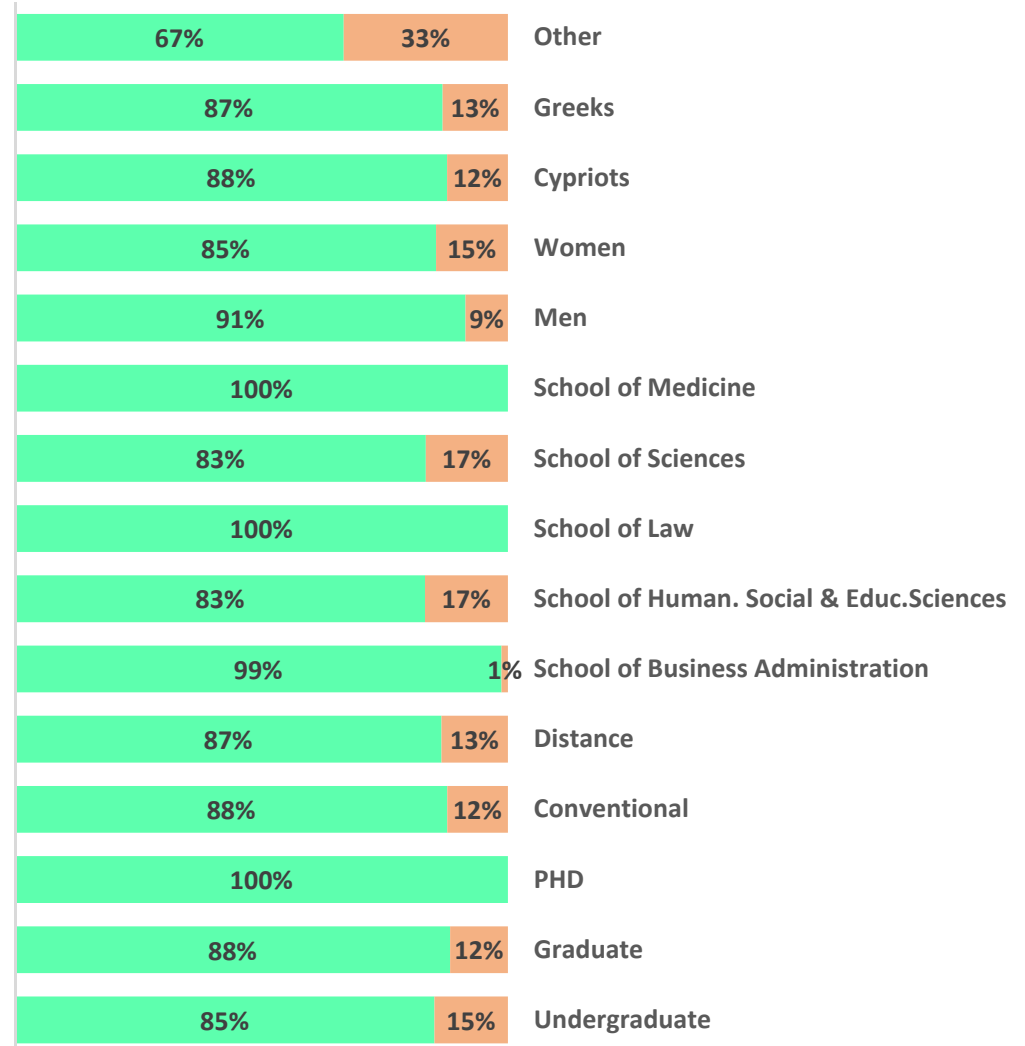
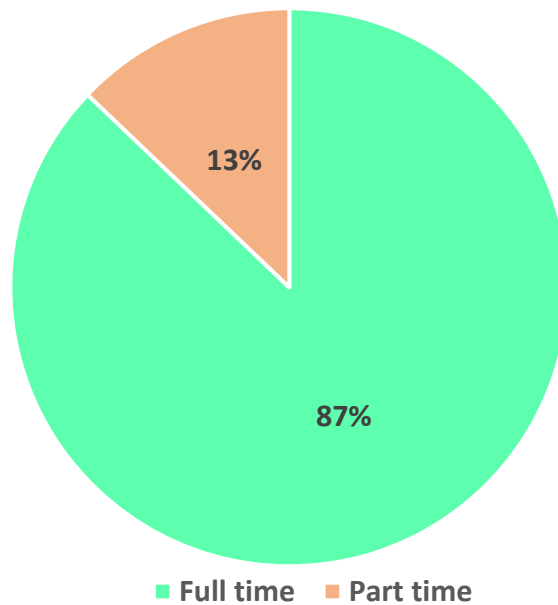
N=462

Programs of Study	N	Employed	Not Employed
Cybersecurity (18 months, Master)	1	-	1
Information Systems (18 months, Master of Sciences)	1	1	-
(DEU) Information Systems-Distance Education (18 months, Master of Sciences)	1	1	-
Διατροφή & Διαιτολογία (4 Έτη, Πτυχίο)	5	4	1
Εφαρμοσμένη Διατροφή & Διαιτολογία (Διατροφή και Άσκηση) (18 Μήνες, Μεταπτυχιακό)	2	2	-
Εφαρμοσμένη Διατροφή & Διαιτολογία (Κλινική Διαιτολογία) (18 Μήνες, Μεταπτυχιακό)	4	4	-
Εργοθεραπεία (4 Έτη, Πτυχίο)	8	8	-
Λογοθεραπεία (4 Έτη, Πτυχίο)	11	7	4
Λογοπαθολογία (18 Μήνες, Μεταπτυχιακό)	1	1	-
Μαθηματικά (4 Έτη, Πτυχίο)	2	2	-
Νοσηλευτική (4 Έτη, Πτυχίο)	9	8	1
Νοσηλευτική (Κοινωνική) (18 Μήνες, Μεταπτυχιακό)	2	2	-
Νοσηλευτική (Ψυχιατρική- Ψυχική Υγεία) (18 Μήνες, Μεταπτυχιακό)	1	1	-
Μαιευτική (18 Μήνες, Μεταπτυχιακό)	1	1	-
(DEU) Δημόσια Υγεία-Εξ Αποστάσεως (18 Μήνες, Master)	16	15	1
PhD Public Health	1	1	-
Γεροντολογία (18 Μήνες, Μεταπτυχιακό)	1	1	-
Occupational Safety & Health (18 Months, Master)	5	5	-
PhD Occupational Safety & Health	1	1	-
Social Work (4 Years, Bachelor)	3	3	-
Φαρμακευτική (5 Έτη, Πτυχίο)	4	4	-
Φυσικοθεραπεία (4 Έτη, Πτυχίο)	12	11	1
Αθλητική Φυσικοθεραπεία (18 Months, Master)	2	2	-
Exomoiosis – Isotimia	1	1	-

Full and Part Time Employment

N=404

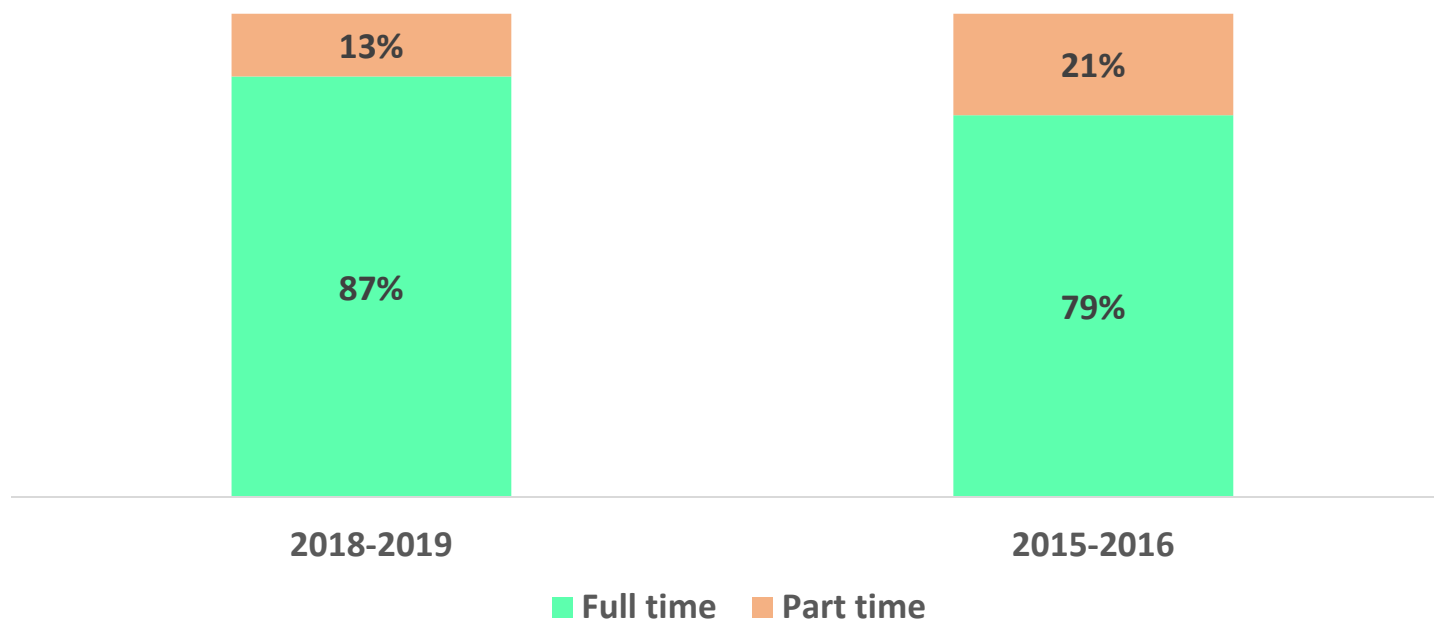
Employed Alumni



Are you in full or part time employment?

Comparison of Full and Part Time Employment by Academic Year

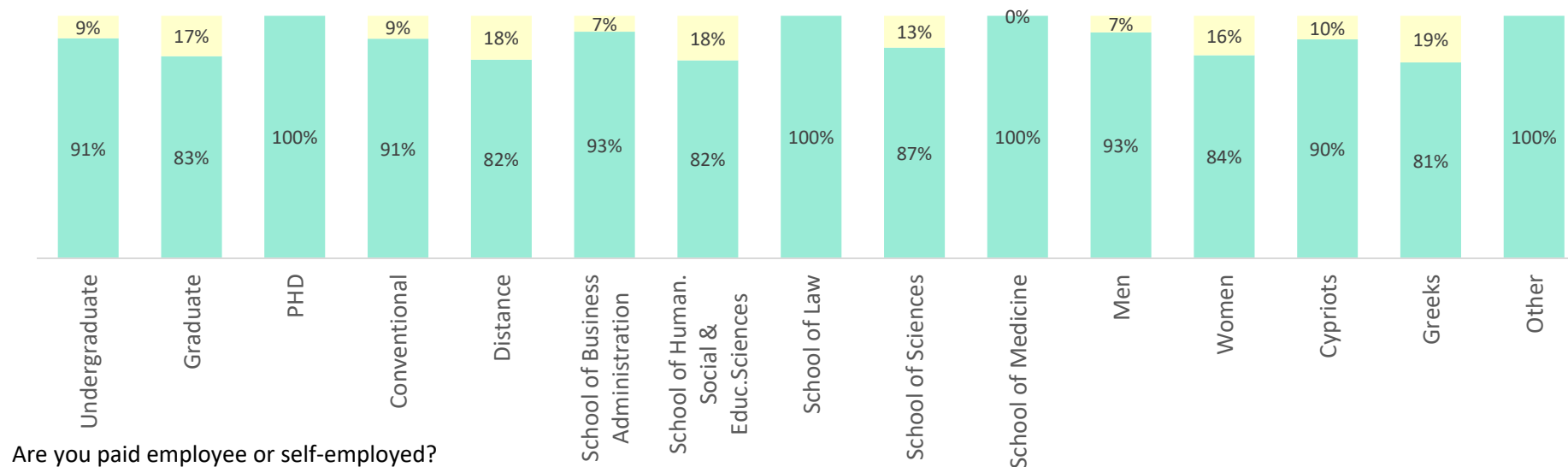
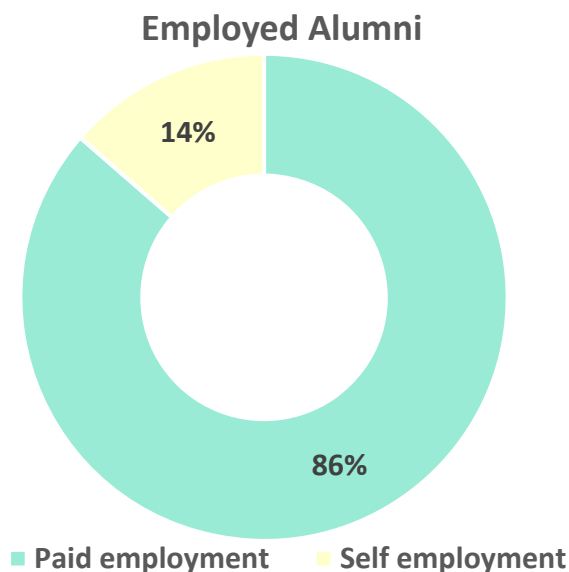
Comparison of full and part time employment by academic year



Full time employment for EUC graduates increased by eight points to 87% in 2018-2019, compared to 79% for 2015-16.

Self and Paid Employment

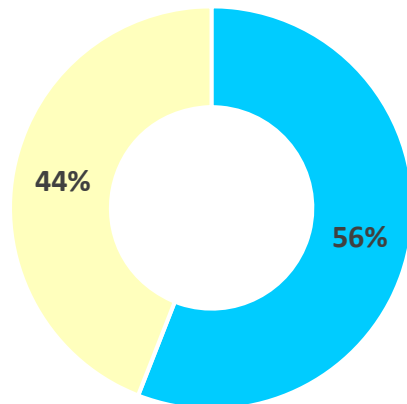
N=404



Length of Time to Find Employment after they Started their Job Search

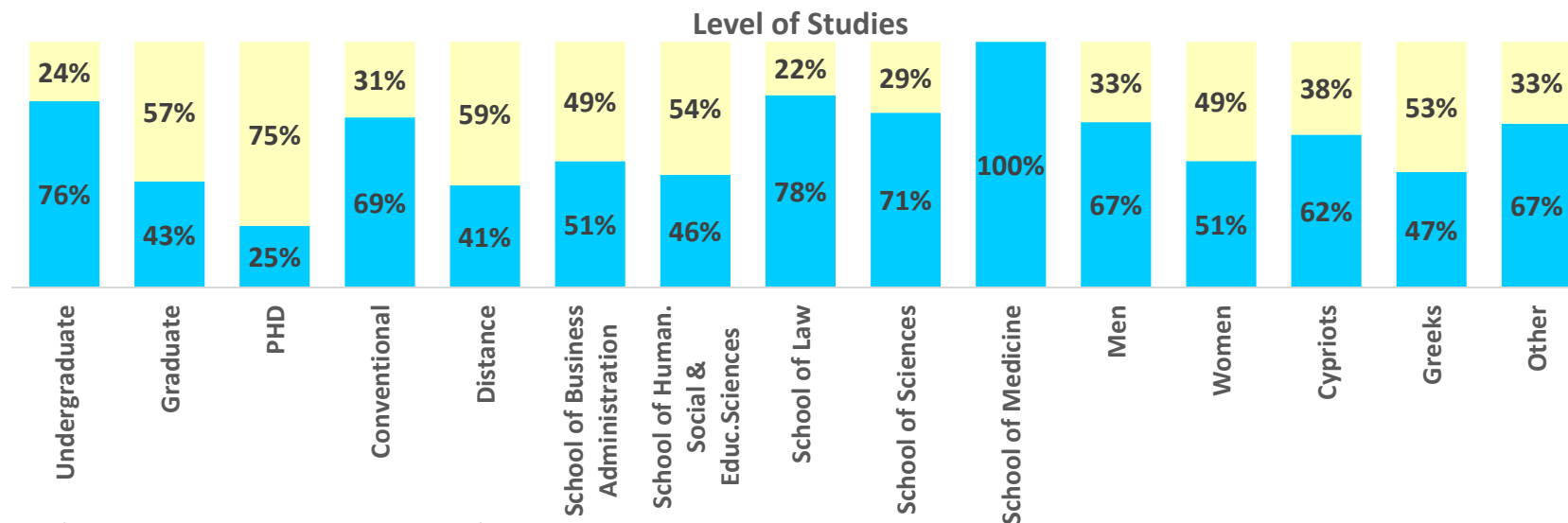
N=404

Employed Alumni



The majority 56%, found a job after their graduation, while 44% were working during their studies. The incidence of finding a job after graduation is significantly higher among undergraduates.

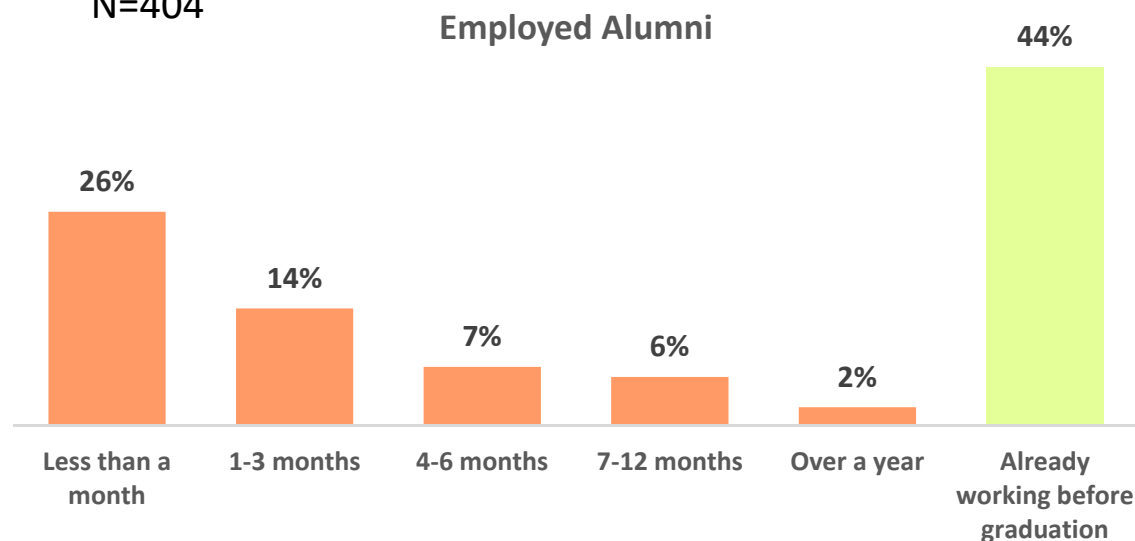
■ Found a job after graduation ■ Already working before graduation



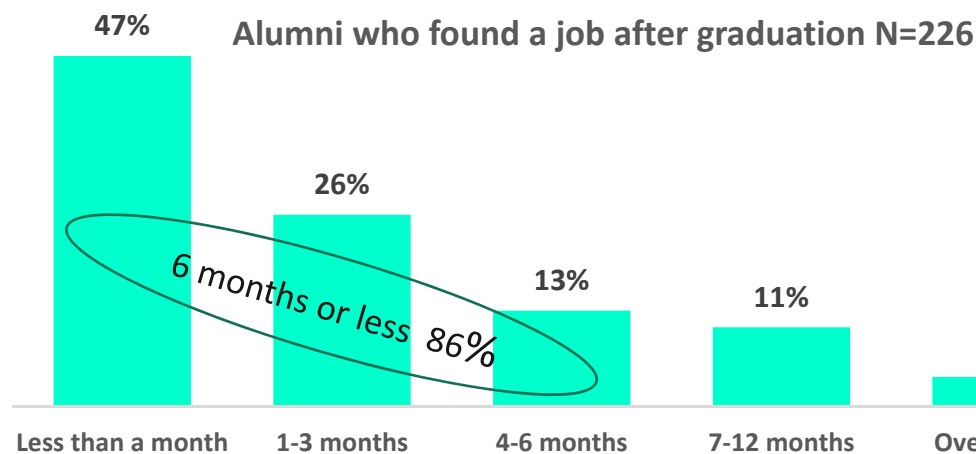
How long after starting your job search, did you find employment?

Length of Time to Find Employment after they Started their Job Search

N=404



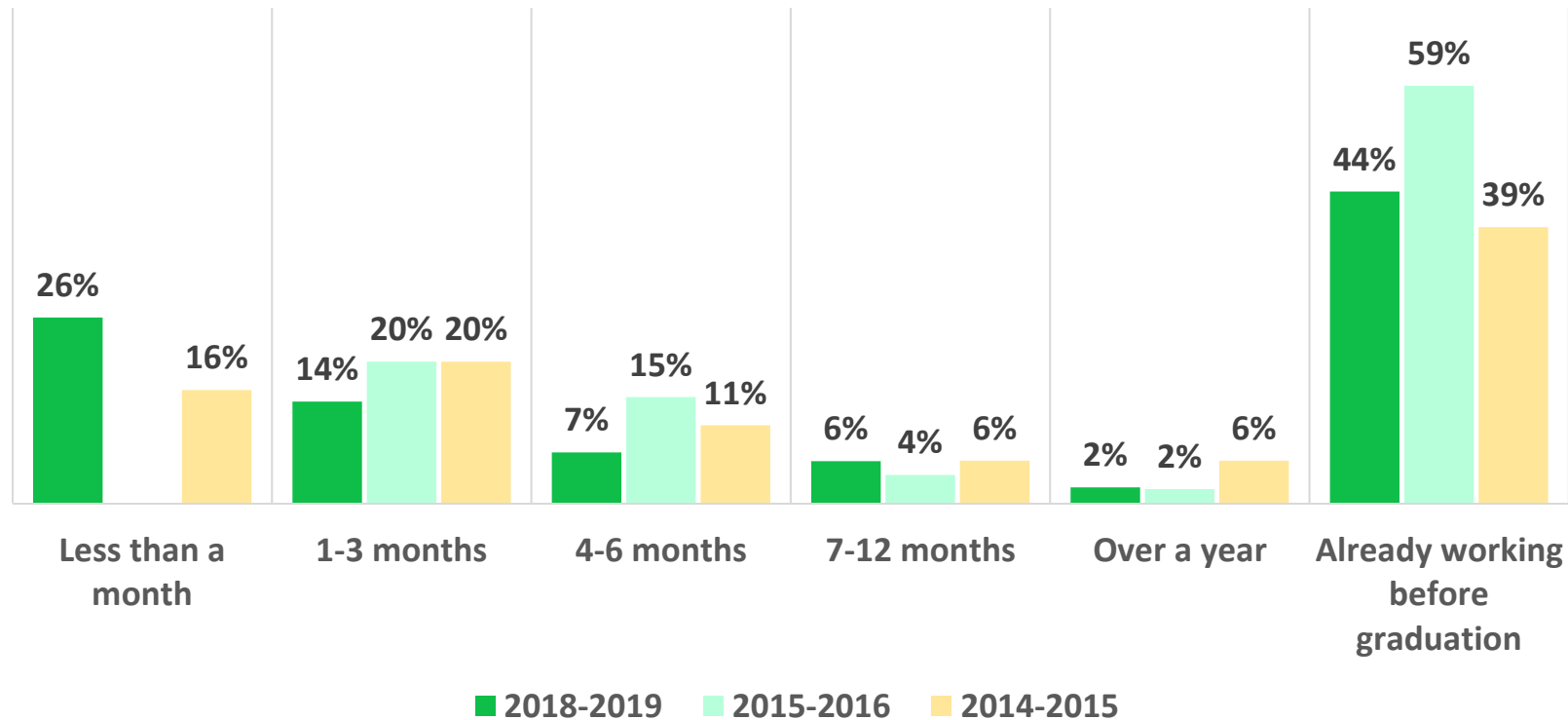
Twenty six percent of the alumni who are currently working, were employed in less than a month after graduation. Forty seven percent were employed within six months after graduation.



Forty seven percent of the alumni who were not working during their studies, were employed in less than a month after graduation. Overall, the percentage of alumni who found a job in six months or less after graduation is 86%.

Comparison of Length of Time to Find Employment by Academic Year

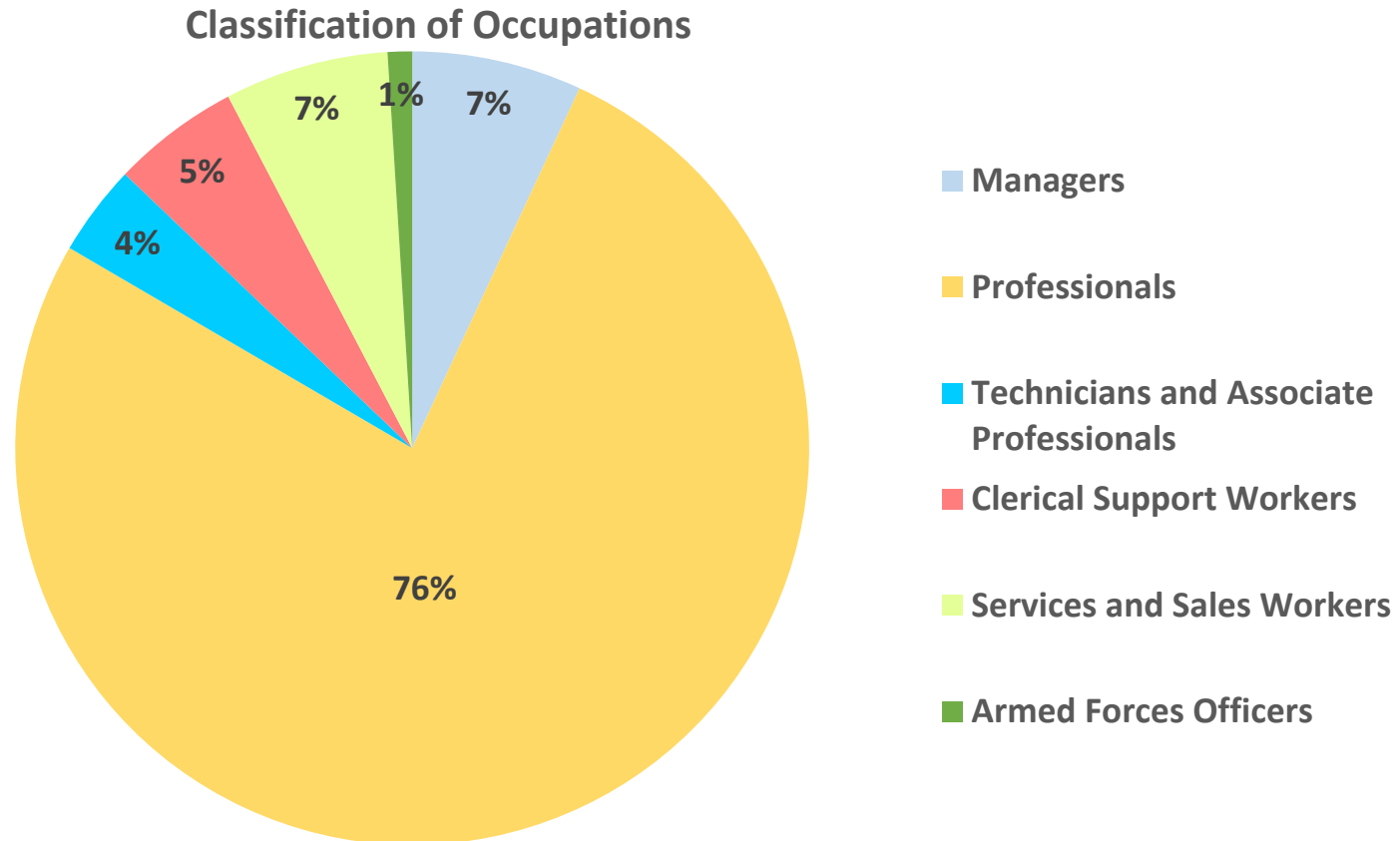
Comparison of length of time to find employment by academic year



The number of EUC's graduates who found employment in less than a month increased from 16% in 2014-2015 to 26% in 2018-2019.

Occupation Classification¹ by Major Groups

N=404



Managers account for 7% of alumni, while Professionals comprise the largest category with 76%. The other occupation groups are Technicians and Associate Professionals 4%, Clerical Support Workers 5%, Services and Sales Workers 7% and Armed Forces Officers 1%.

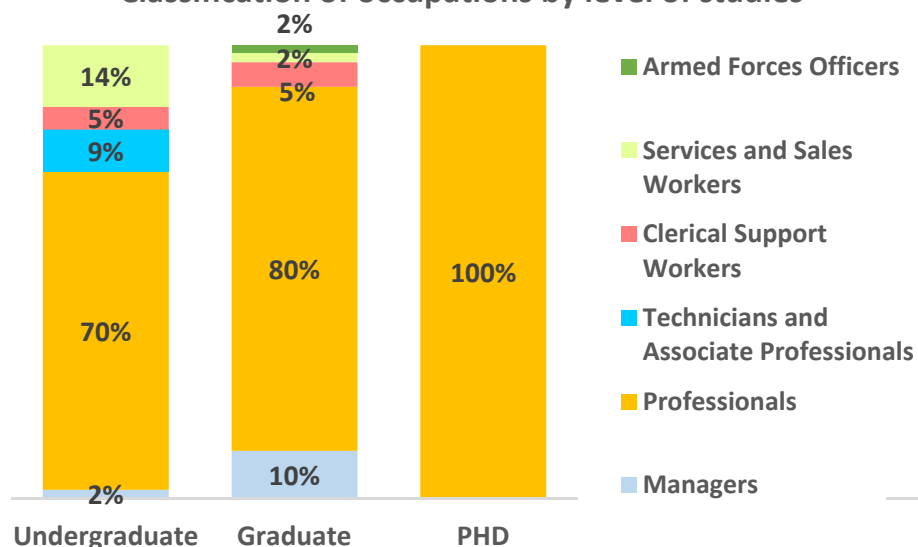
What is your current job position?

Note 1: Based on International Standard Classification of Occupations (ISCO)

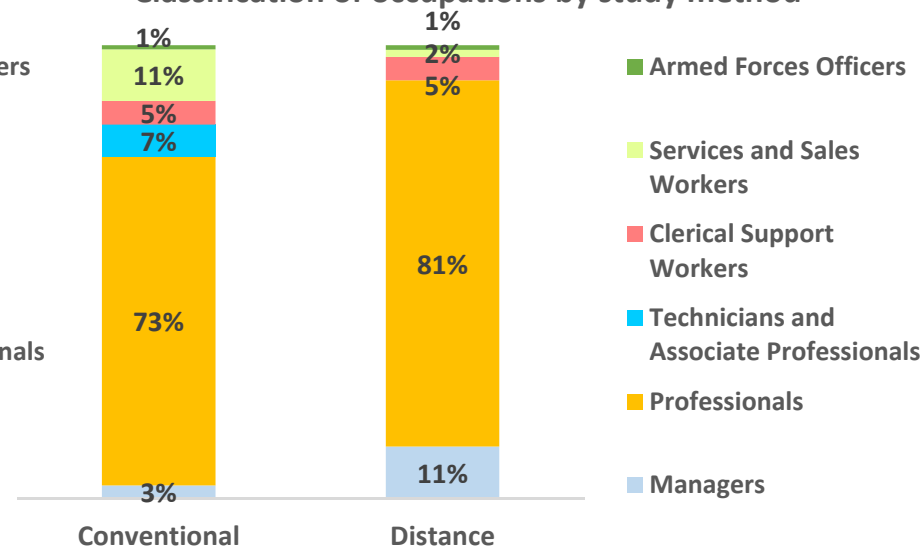
Occupation Classification¹ by Major Groups

N=404

Classification of occupations by level of studies



Classification of occupations by study method



	School of Business Administration	School of Human. Social & Education Sciences	School of Law	School of Sciences	School of Medicine	Cypriots	Greeks
Managers	7%	9%	9%	3%	-	5%	10%
Professionals	68%	80%	91%	73%	100%	71%	84%
Technicians and Associate Professionals	5%	-	-	10%	-	6%	1%
Clerical Support Workers	9%	5%	-	4%	-	6%	2%
Services and Sales Workers	7%	6%	-	10%	-	10%	2%
Armed Forces Officers	4%	-	-	1%	-	1%	1%

Note 1: Based on International Standard Classification of Occupations (ISCO)

Detailed Analysis of Occupation

N=404

Detailed Occupations by Level of Studies (Ranking 1-20)	Employed Alumni	Undergraduate	Graduate	PHD
Secondary Education Teacher	9%	-	16%	-
Primary Education Teacher	9%	2%	14%	25%
Special Education Teacher	4%	-	7%	-
Accountant	4%	6%	3%	-
Nursery Teacher	3%	3%	4%	-
Nurse	3%	4%	3%	-
Administrative Officer	3%	3%	3%	-
Lawyer Trainee	3%	6%	-	-
Fitness Instructor	3%	6%	-	-
Physiotherapist	2%	5%	0.4%	-
Sales Person	2%	4%	1%	-
Lawyer	2%	2%	2%	-
Psychologist	2%	2%	2%	-
Education Manager	2%	1%	2%	-
Music Teacher	2%	1%	2%	-
Occupational Therapist	2%	4%	-	-
Dietician	2%	2%	2%	-
IT Programmer, Developer	2%	3%	1%	-
Secretary	2%	-	3%	-
Barista/ Barman/ Waiter	2%	3%	0.4%	-

What is your current job position?

Detailed Analysis of Occupation

N=404

Detailed Occupations by Level of Studies (Ranking 21-40)	Employed Alumni	Undergraduate	Graduate	PHD
Office Clerk	1%	2%	1%	-
Public Administration Manager	1%	-	2%	-
Marketing, Sales Executive	1%	2%	1%	-
Speech Therapist	1%	2%	0.4%	-
Financial Advisor/Analyst	1%	2%	0.4%	-
Career Advisor	1%	1%	1%	-
School Principal	1%	-	2%	-
University & College Professor	1%	-	1%	25%
Medical Doctor	1%	1%	1%	-
Pharmacist	1%	2%	-	-
Biologist	1%	2%	0.4%	-
Armed Forces Officer	1%	-	2%	-
Retail & Wholesale Trade Manager	1%	-	1%	-
Vocational Training Teacher	1%	-	1%	-
Cashier	1%	2%	-	-
Bank Executive	1%	1%	1%	-
School Escort	1%	1%	0.4%	-
Legal Services Manager	0.4%	-	1%	-
Sales & Marketing Manager	0.4%	-	1%	-
Information & Communication Tech. Services Manager	0.4%	1%	0.4%	-

Detailed Analysis of Occupation

N=404

Detailed Occupations by Level of Studies (Ranking 41-60)	Employed Alumni	Undergraduate	Graduate	PHD
Hotel Supervisor	0.4%	1%	0.4%	-
Human Resources Executive	0.4%	1%	0.4%	-
Teacher/ Tutor other	0.4%	-	1%	-
Supervisor Nurse	0.4%	-	0.4%	25%
Radiologist Technician	0.4%	1%	-	-
Health Inspector	0.4%	-	1%	-
Health & Safety Officer	0.4%	-	1%	-
Computer Engineer	0.4%	1%	0.4%	-
Electrical Engineer	0.4%	-	1%	-
Customer Service	0.4%	1%	-	-
Receptionist	0.4%	1%	-	-
Bank Clerk	0.4%	1%	-	-
Insurance Agent	0.4%	1%	-	-
Security Guard	0.4%	-	1%	-
Hotel Manager	0.2%	1%	-	-
Personal Services Manager	0.2%	-	0.4%	-
Insurance Services Manager	0.2%	-	0.4%	-
Restaurant/Bar Supervisor	0.2%	1%	-	-
Political Office Supervisor	0.2%	1%	-	-
Retail Trade Supervisor	0.2%	1%	-	-

Detailed Analysis of Occupation

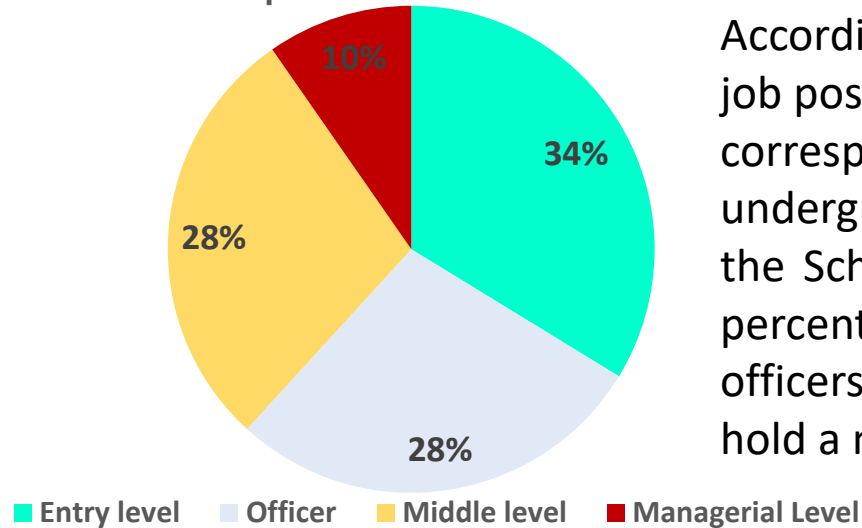
N=404

Detailed Occupations by Level of Studies (Ranking 61-82)	Employed Alumni	Undergraduate	Graduate	PHD
Construction Office Supervisor	0.2%	1%	-	-
Press Officer	0.2%	1%	-	-
Event Organizer	0.2%	1%	-	-
Procurement Officer	0.2%	-	0.4%	-
Compliance Officer	0.2%	-	0.4%	-
Graphic Designer	0.2%	1%	-	-
Scientific Associate	0.2%	-	-	25%
Social Worker	0.2%	-	0.4%	-
Clinical Monitoring	0.2%	-	0.4%	-
Veterinarian	0.2%	-	0.4%	-
Environmental Consultant	0.2%	-	0.4%	-
Agronomist	0.2%	-	0.4%	-
Data Analyst	0.2%	-	0.4%	-
Systems Administrator	0.2%	1%	-	-
Civil Engineer	0.2%	-	0.4%	-
Wind Turbine Engineer	0.2%	-	0.4%	-
Telephone Operator	0.2%	-	0.4%	-
Clearing & Forwarding Agent	0.2%	1%	-	-
Casino Operator	0.2%	-	0.4%	-
Visual Artist	0.2%	-	0.4%	-
Choreographer	0.2%	-	0.4%	-
Beautician	0.2%	1%	-	-

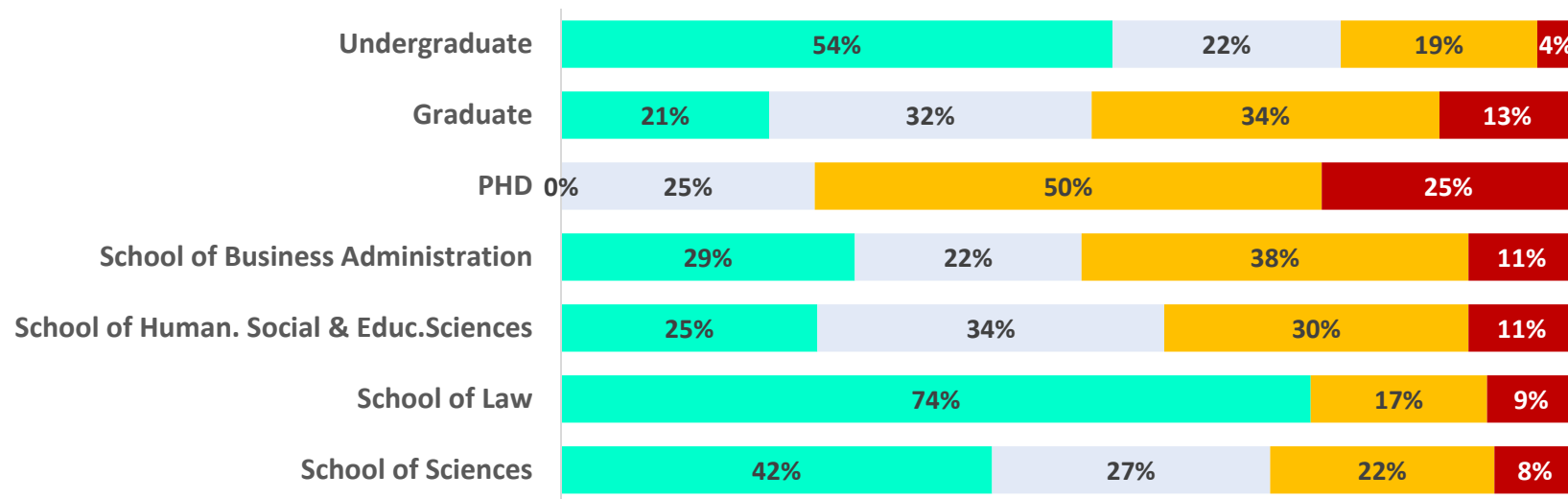
Occupation Classification¹ Level

N=404

Occupation Classification Level



According to 34% of 2018-19 graduates, their job position falls into the entry level group. The corresponding percentage among undergraduates is 54%, while among alumni of the School of Law reaches 74%. Twenty eight percent respectively fall in the category of officers and middle level, while 10% said they hold a managerial position.



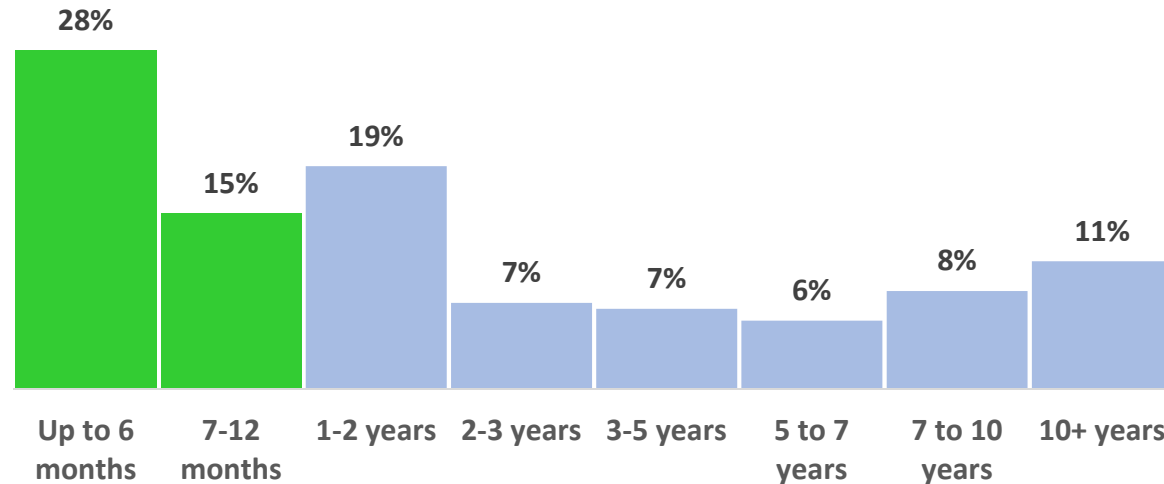
What is your job position level

Note 1: As classified by respondents

Duration of Employment in Current Position European University Cyprus

N=404

Duration of employment in current position



Forty three percent are employed 12 or less months in their current position while the duration of employment for 19% is one to two years. Fourteen percent are employed two to five years and an equal number are employed five to ten years. Eleven percent are holding their current position more than ten years.

	Undergraduate	Graduate	PHD	School of Business Administration	School of Human. Social & Education Sciences	School of Law	School of Sciences
Up to 6 months	43%	19%	-	21%	24%	48%	36%
7-12 months	23%	9%	-	11%	8%	30%	24%
1-2 years	22%	16%	50%	30%	16%	13%	16%
2-3 years	4%	9%	25%	8%	7%	-	8%
3-5 years	2%	10%	25%	8%	9%	-	4%
5 to 7 years	3%	8%	-	8%	7%	-	3%
7 to 10 years	2%	13%	-	7%	13%	4%	2%
10+ years	2%	17%	-	7%	14%	4%	9%

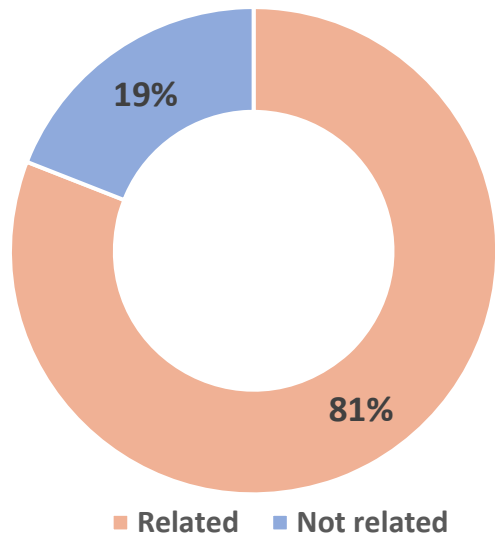
Relatedness of Occupation and Program of Study



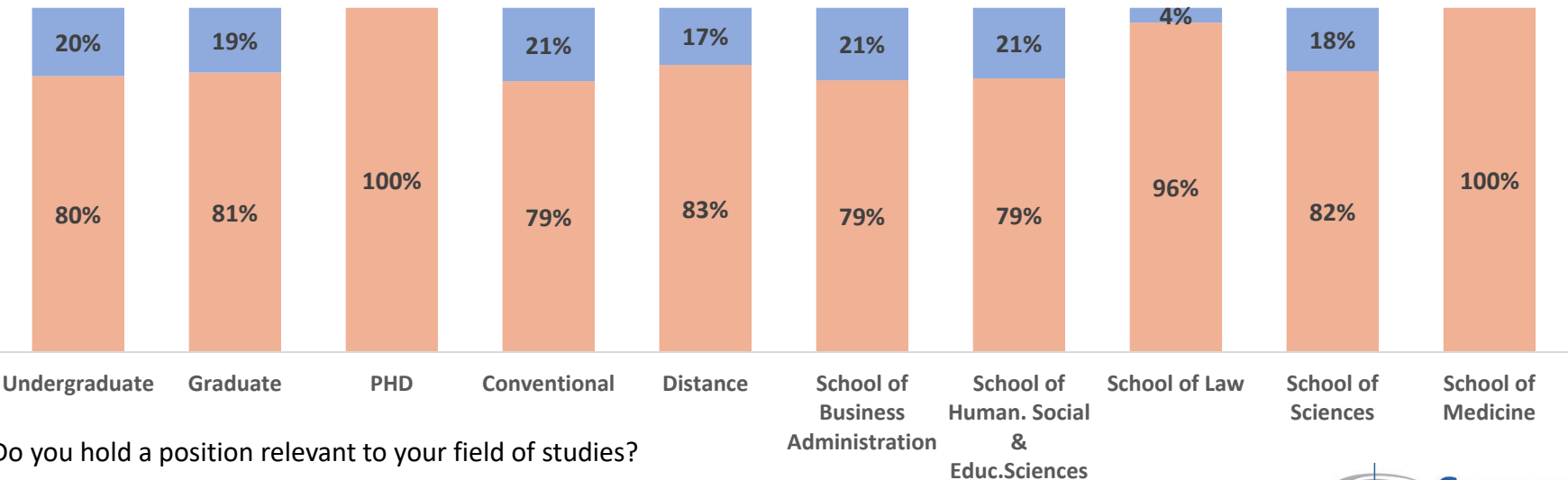
European University Cyprus

N=404

Relatedness of program of study and occupation



The majority 81% reported that their job relates to program of study. This view prevails across all alumni groups.

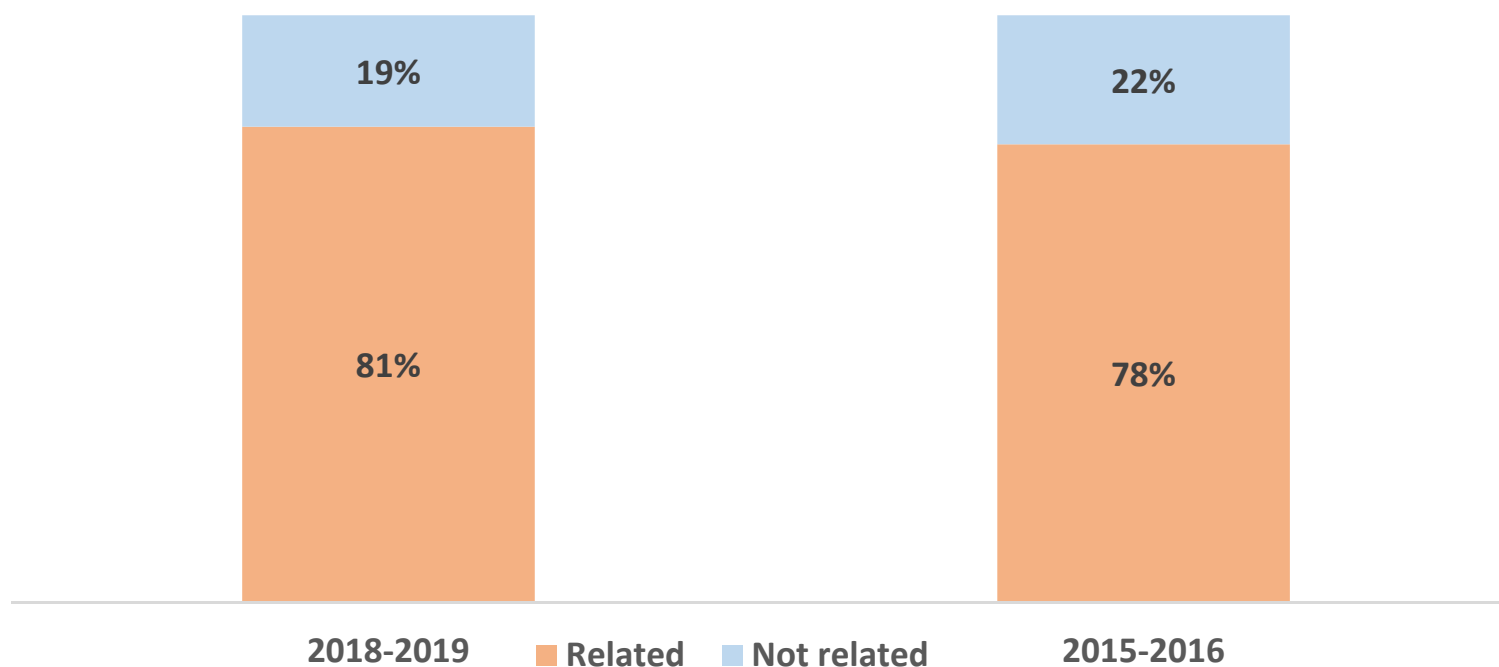


Do you hold a position relevant to your field of studies?



Comparison of Relatedness of Occupation and Program of Study by Academic Year

Comparison of relatedness of program of study and occupation by academic year

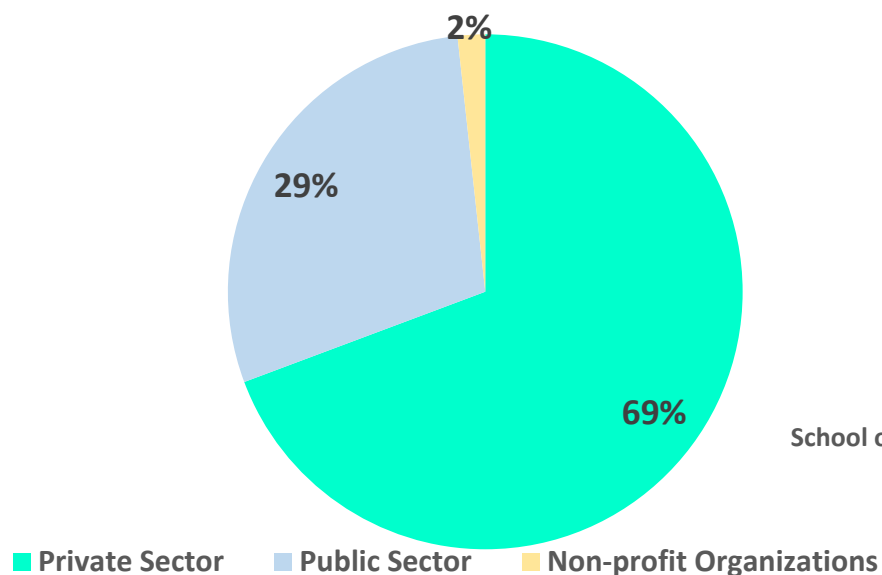


More graduates in 2018-2019 reported that their job relates to their program of study (81%), compared to 2015-2016 (78%).

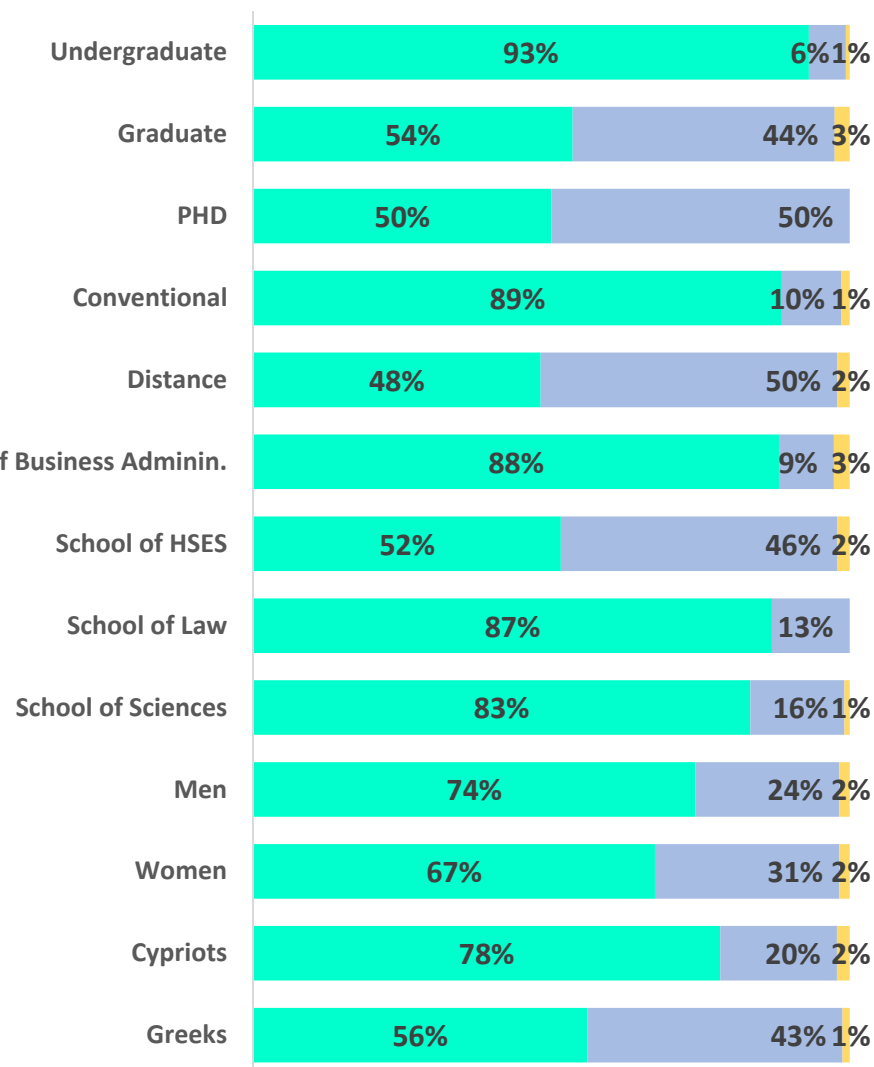
Employment by Major Sectors

N=404

Employment by major sectors



The majority 69% are employed in the private sector, 29% are public employees and 2% work in non-profit organizations. Employment in the public sector is higher among graduates, distance learning alumni, graduates of the School of Humanities, Social and Education Sciences and students from Greece.



In which employment sector are you employed?

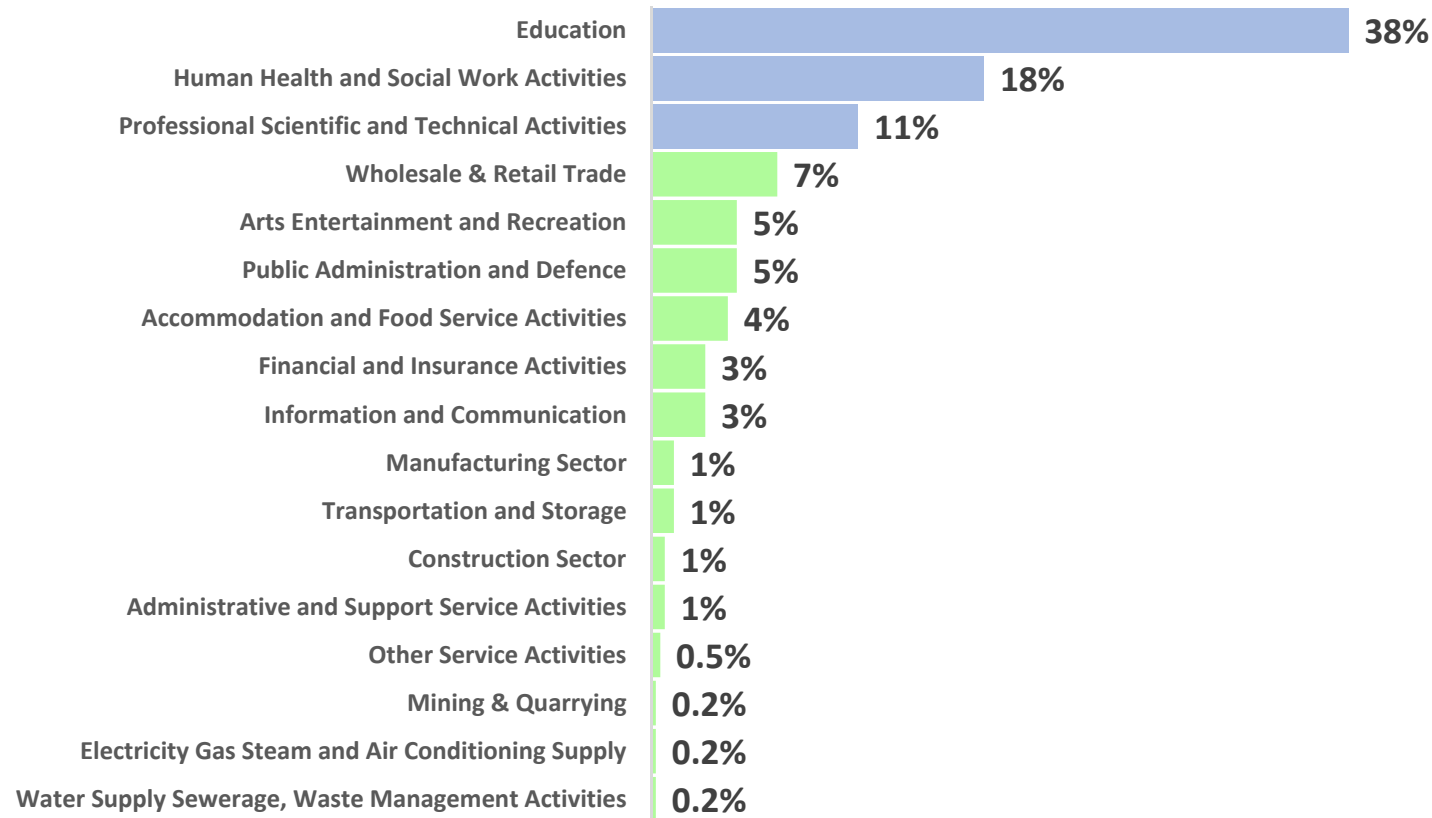
Employment by Economic Activity Classification¹

N=404



European
University Cyprus

Employment by Economic Activity Classification



Most EUC graduates (38%) are employed in the Education sector, 18% are employed in the Human Health and Social Work Activities sector and 11% in the professional Scientific and Technical Activities sector. Other important sectors are Wholesale and Retail Trade 5%, Public Administration and Defence 5% and Accommodation and Food Service 4%.

In which sector of economic activity are you employed? Note 1: Based on the Statistical Classification of Economic Activity (NACE Rev.2)

Employment by Economic Activity Classification¹

N=404

Economic Activity	Employed Alumni	School of Business Administration	School of Human. Social & Educ. Sciences	School of Law	School of Sciences	School of Medicine	Cypriots	Greeks
Education	38%	11%	72%	-	9%		23%	61%
Human Health and Social Work Activities	18%	1%	8%	-	50%	100%	23%	11%
Professional Scientific and Technical Activities	11%	24%	4%	83%	2%	-	13%	8%
Wholesale & Retail Trade	7%	16%	4%	-	7%	-	9%	4%
Arts Entertainment and Recreation	5%	4%	2%	-	11%	-	6%	4%
Public Administration and Defence	5%	8%	4%	9%	4%	-	5%	4%
Accommodation and Food Service Activities	4%	11%	2%	-	5%	-	5%	2%
Financial and Insurance Activities	3%	9%	1%	9%	1%	-	5%	1%
Information and Communication	3%	3%	1%	-	7%	-	4%	2%
Manufacturing Sector	1%	4%	1%	-	1%	-	2%	1%
Transportation and Storage	1%	4%	1%	-	1%	-	2%	1%
Construction Sector	1%	3%	1%	-	0.0%	-	1%	-
Administrative and Support Service Activities	1%	1%	-	-	2%	-	1%	1%
Other Service Activities	0.5%	-	1%	-	-	-	0.4%	1%
Mining & Quarrying	0.2%	1%	-	-	-	-	0.4%	-
Electricity Gas Steam and Air Conditioning Supply	0.2%	-	-	-	1%	-	0.4%	-
Water Supply Sewerage, Waste Management Activities	0.2%	-	1%	-	-	-	0.4%	-

Note 1: Based on the Statistical Classification of Economic Activity (NACE Rev.2)

Employment by Economic Activity Classification¹

N=404

Economic Activity	Employed Alumni	Undergraduate	Graduate	PHD	Conventional	Distance	Men	Women
Education	38%	12%	56%	75%	13%	66%	25%	44%
Human Health and Social Work Activities	18%	27%	13%	25%	27%	9%	16%	19%
Professional Scientific and Technical Activities	11%	18%	7%	-	18%	5%	14%	10%
Wholesale & Retail Trade	7%	11%	5%	-	9%	4%	9%	6%
Arts Entertainment and Recreation	5%	8%	3%	-	7%	2%	9%	3%
Public Administration and Defence	5%	-	8%	-	3%	7%	6%	4%
Accommodation and Food Service Activities	4%	8%	2%	-	8%	1%	5%	4%
Financial and Insurance Activities	3%	5%	2%	-	5%	1%	5%	2%
Information and Communication	3%	4%	2%	-	4%	2%	8%	1%
Manufacturing Sector	1%	2%	1%	-	1%	1%	2%	1%
Transportation and Storage	1%	2%	1%	-	1%	1%	-	2%
Construction Sector	1%	1%	1%	-	0.5%	1%	1%	1%
Administrative and Support Service Activities	1%	1%	0.4%	-	1%	1%	-	1%
Other Service Activities	0.5%	1%	0.4%	-	0.5%	1%	-	1%
Mining & Quarrying	0.2%	1%	-	-	0.5%	-	1%	-
Electricity Gas Steam and Air Conditioning Supply	0.2%	-	0.4%	-	0.5%	-	1%	-
Water Supply Sewerage, Waste Management Activities	0.2%	-	0.4%	-	0.5%	-	-	0.3%

Note 1: Based on the Statistical Classification of Economic Activity (NACE Rev.2)

Breakdown of Employment by Economic Activity



European
University Cyprus

N=404

Economic Activity	Employed Alumni
Education	38.4%
Human Health and Social Work Activities	18.3%
Hospital and Medical Activities	15.6%
Psychological Services	1.2%
Social Services, Charity & Welfare	1.5%
Professional Scientific and Technical Activities	11.4%
Legal Activities	5.4%
Accounting & Auditing Activities	4.0%
Management Consultancy Activities	1.0%
Architectural & Engineering Activities	0.5%
Advertising Agencies	0.2%
Scientific Research & Development	0.2%
Wholesale & Retail Trade	7%
Arts Entertainment and Recreation	4.7%
Athletics Sports & Fitness Activities	3.5%
Creative arts & Entertainment	0.5%
Gambling and Betting Activities	0.5%
Museums, Galleries & Cultural Activities	0.2%

Breakdown of Employment by Economic Activity

N=404

Economic Activity	Employed Alumni
Public Administration and Defence	4.7%
Administration of the State and the Economic and Social Policy	3.5%
Armed Forces	1.2%
Accommodation and Food Service Activities	4.2%
Hotels and Similar Accommodation	2.2%
Food & Beverage Services	2.0%
Financial and Insurance Activities	3.0%
Banking & Financial Investments	2.2%
Insurance Sector	0.7%
Information and Communication	3.0%
Computer Programming, Consultancy and Related Activities	1.7%
Telecommunications	0.7%
Radio & TV Broadcasting	0.5%
Manufacturing Sector	1%

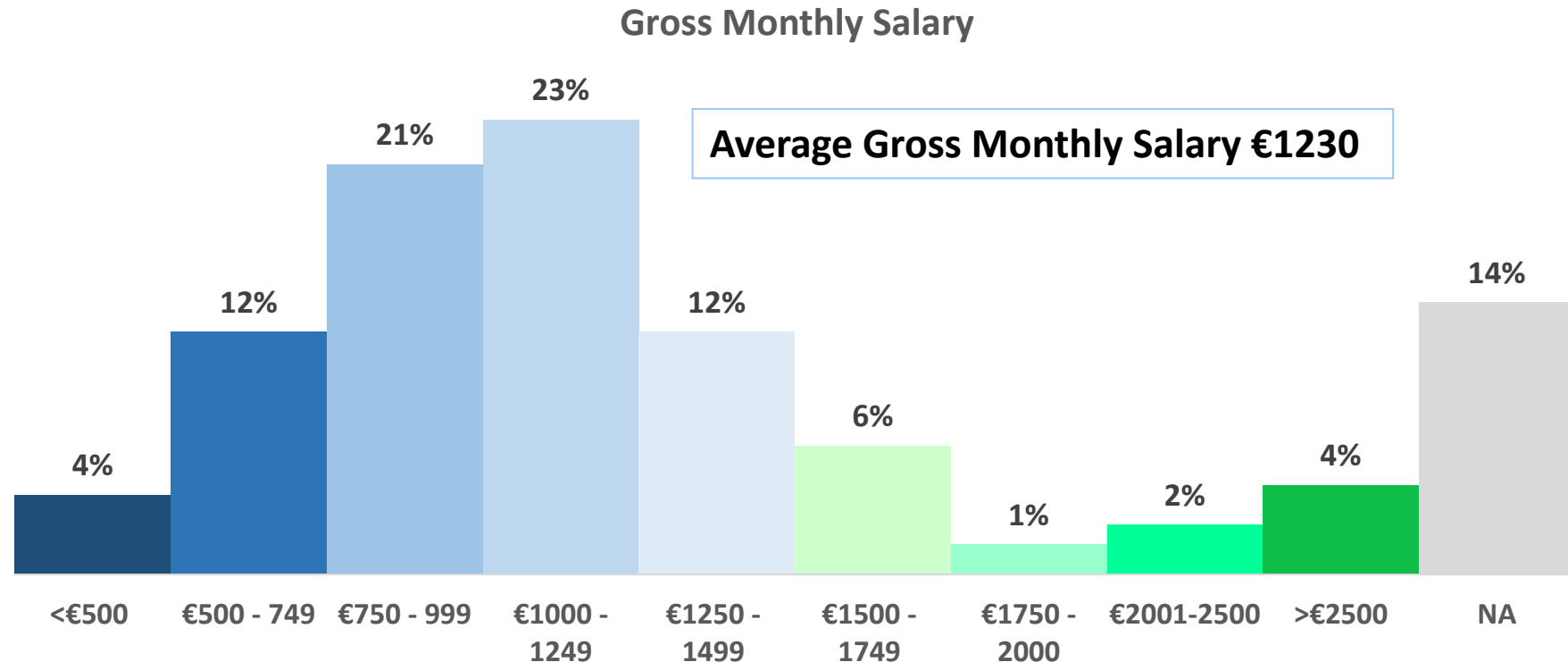
Breakdown of Employment by Economic Activity

N=404

Economic Activity	Employed Alumni
Transportation and Storage	1%
Construction Sector	1%
Administrative and Support Service Activities	0.7%
Organisation of Events & Conventions	0.2%
Travel Agents	0.2%
Private Security Activities	0.2%
Other Service Activities	0.5%
Activities of Political Organisations	0.2%
Beauty Parlours and Spa	0.2%
Mining & Quarrying	0.2%
Electricity Gas Steam and Air Conditioning Supply	0.2%
Water Supply Sewerage, Waste Management Activities	0.2%

Gross Monthly Salary

N=404

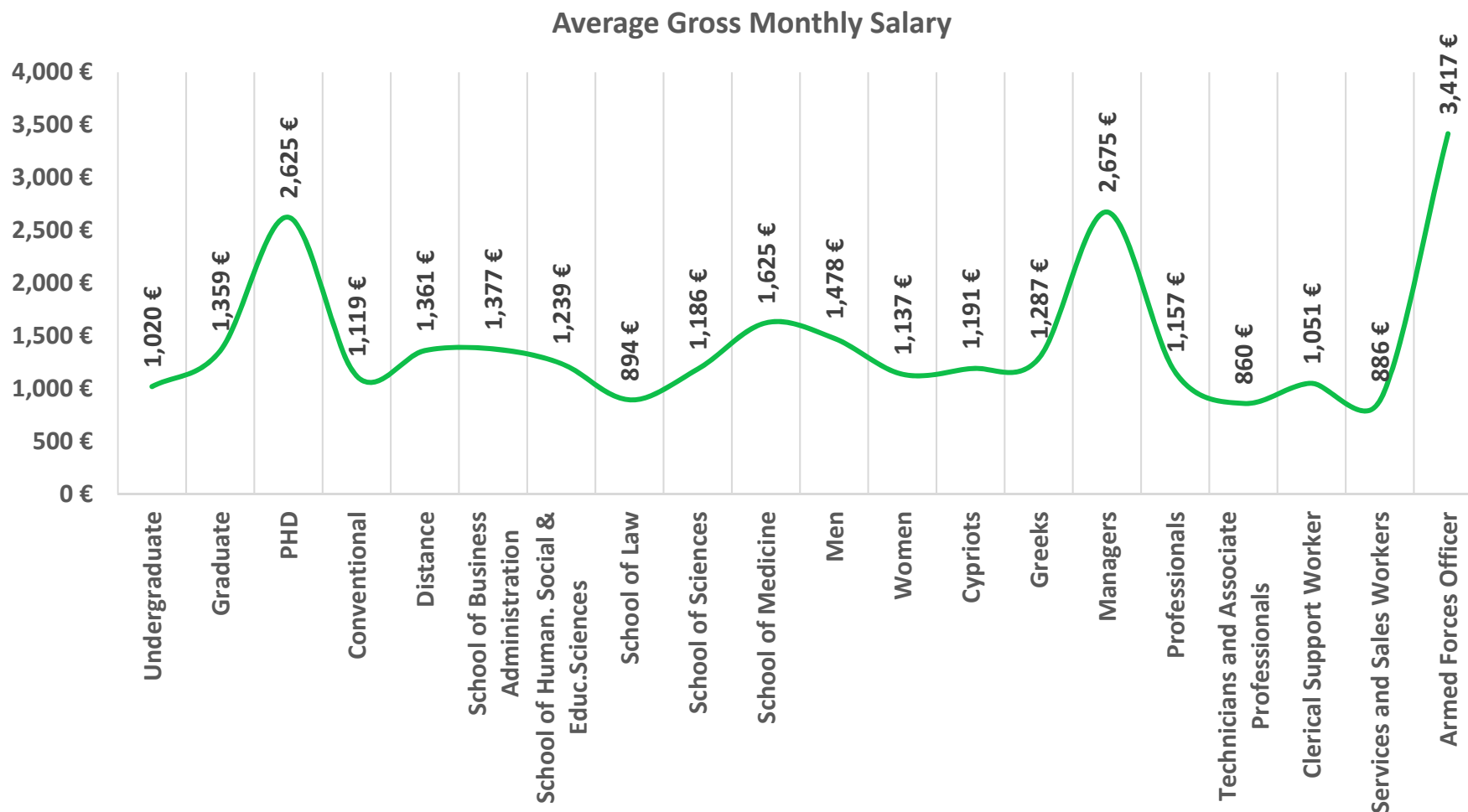


The average gross monthly salary is €1230. Thirty seven percent earn up to €1249, 18% earn €1250-1749, 3% are paid €1750-2500 and 4% earn more than €2500.

Can you please tell us what is your gross monthly income?

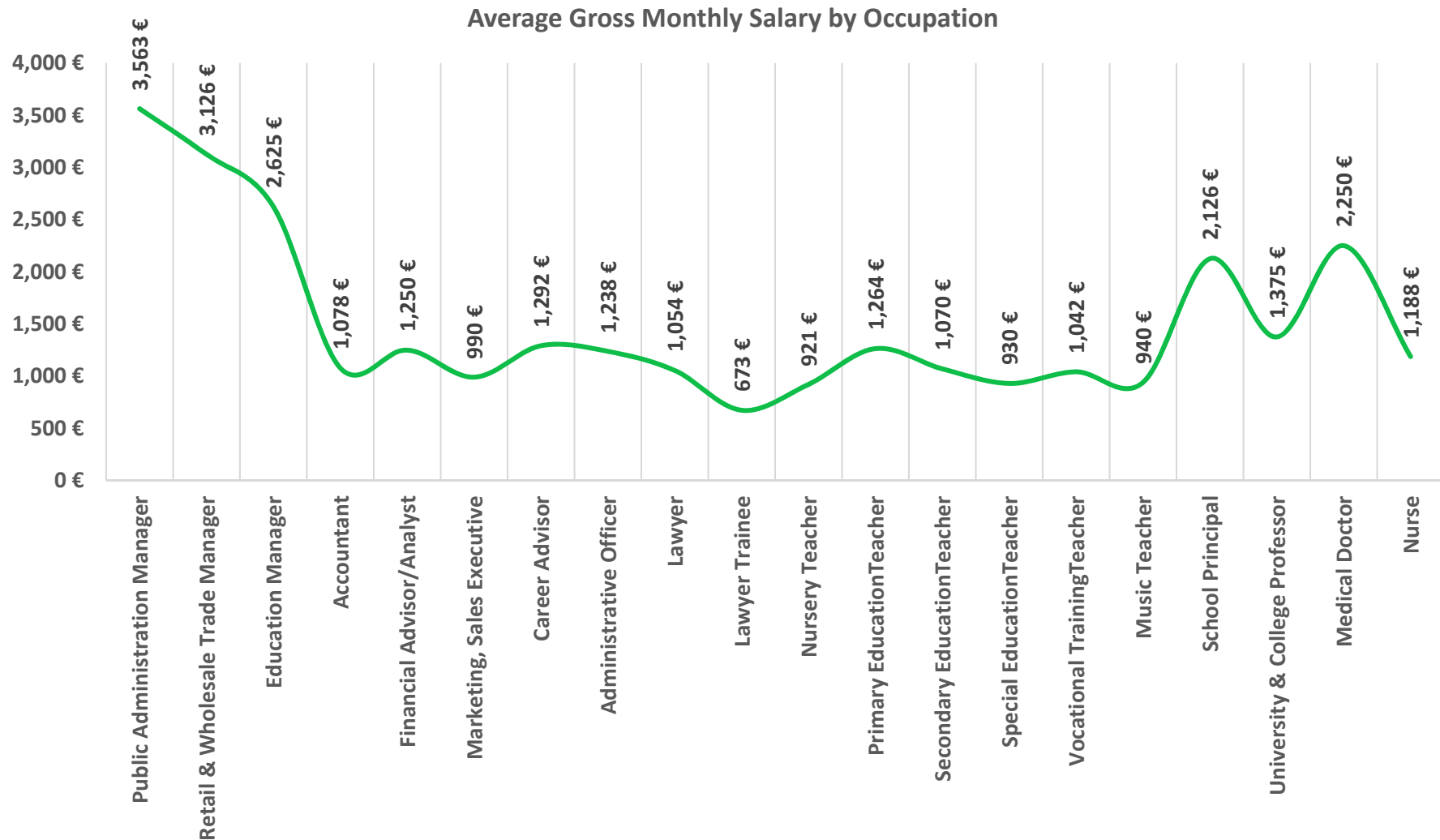
Average Gross Monthly Salary

N=404



Average Gross Monthly Salary by Occupation¹

N=404

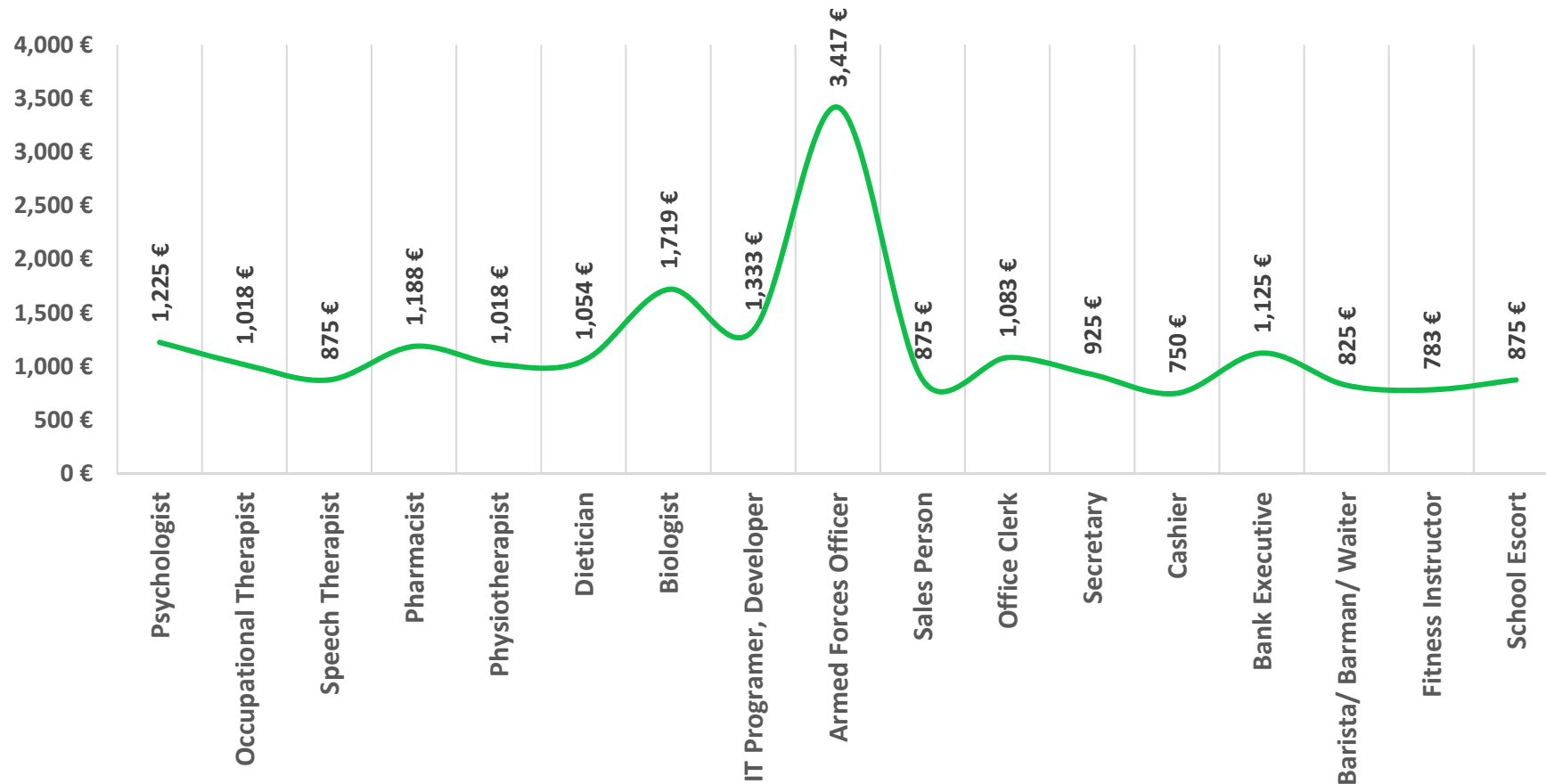


Note 1: Only occupations with 3 or more respondents are included

Average Gross Monthly Salary by Occupation¹

N=404

Average Gross Monthly Salary by Occupation



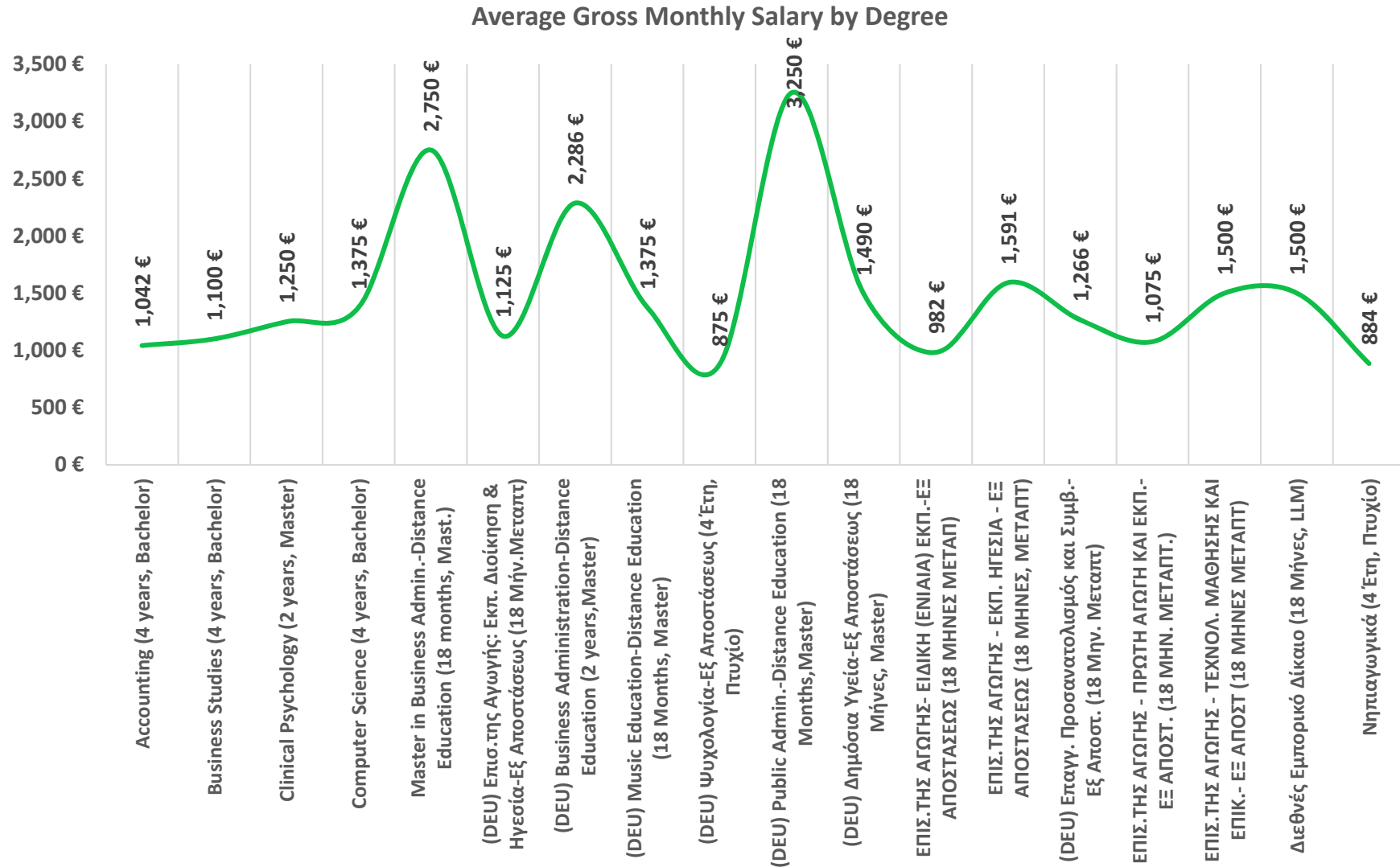
Note 1: Only occupations with 3 or more respondents are included

Average Gross Monthly Salary by Degree¹

N=404



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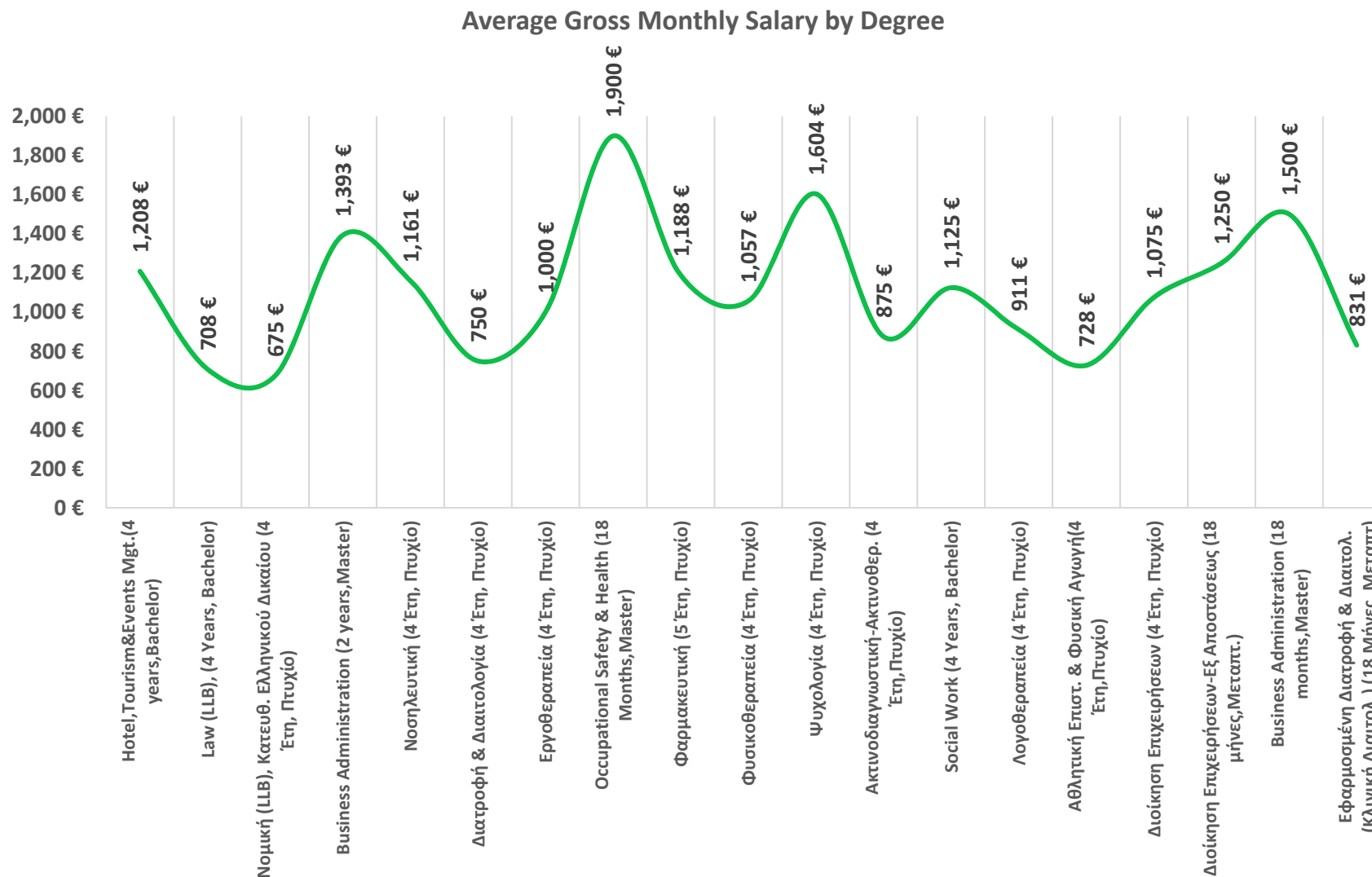
Note 1: Only Degrees with 3 or more respondents are included

Average Gross Monthly Salary by Degree¹

N=404



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University Cyprus



Note 1: Only Degrees with 3 or more respondents are included

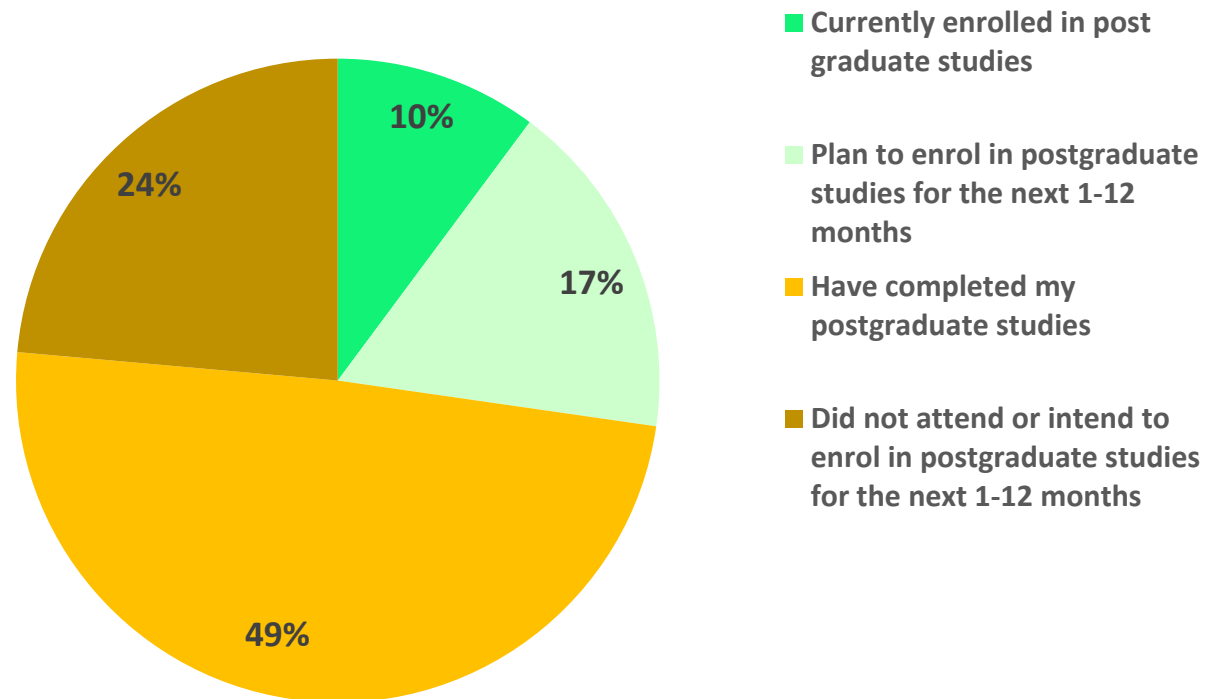
II. Postgraduate Studies



Enrolment in Postgraduate Studies

N=462

Enrolment in Postgraduate Studies



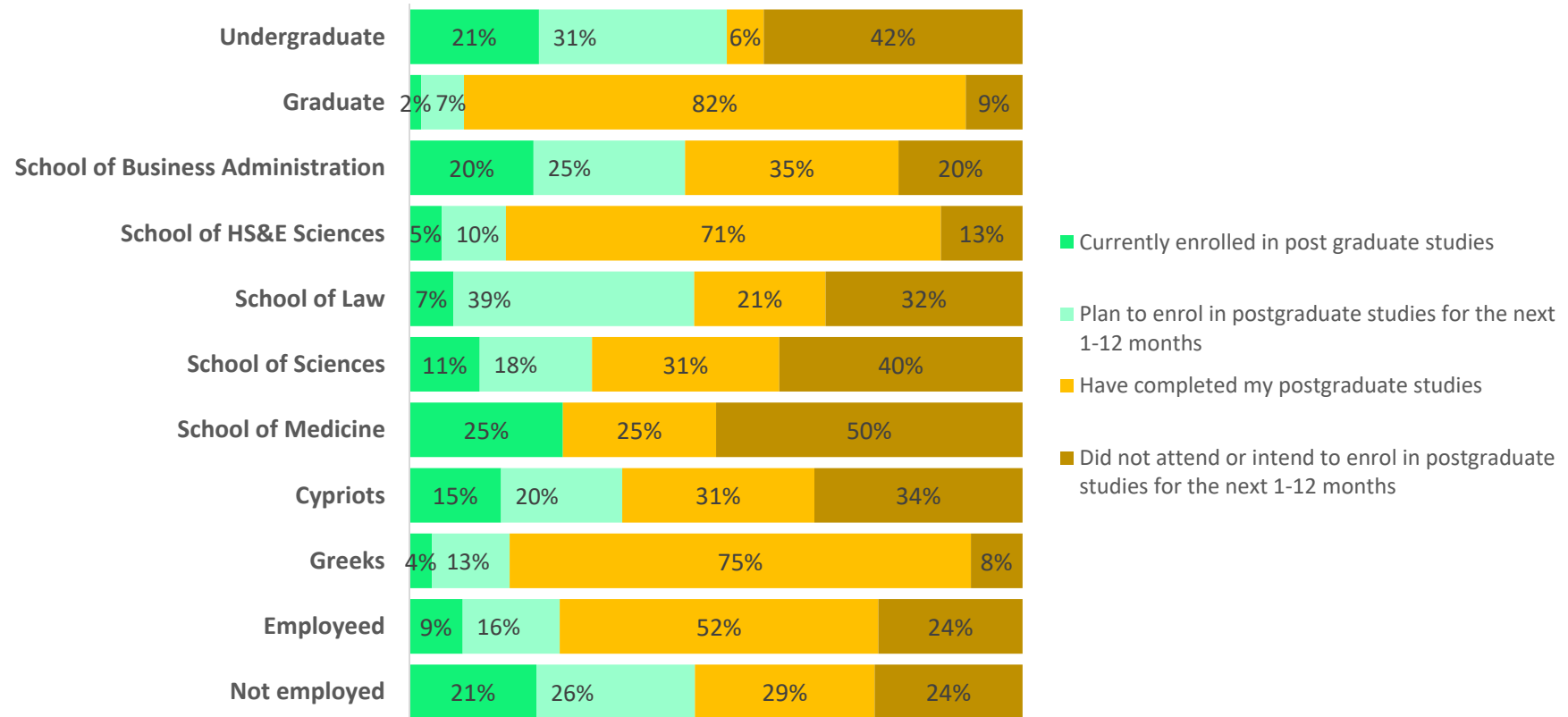
One out of ten EUC's alumni are currently enrolled in postgraduate studies, while a further 17% plan to enrol within the next 12 months. One out of two have completed their postgraduate studies and 24% did not enrol or intend to enrol within the next 1-12 months.

Regarding Postgraduate Studies which of the following is true for you?

Enrolment in Postgraduate Studies

N=462

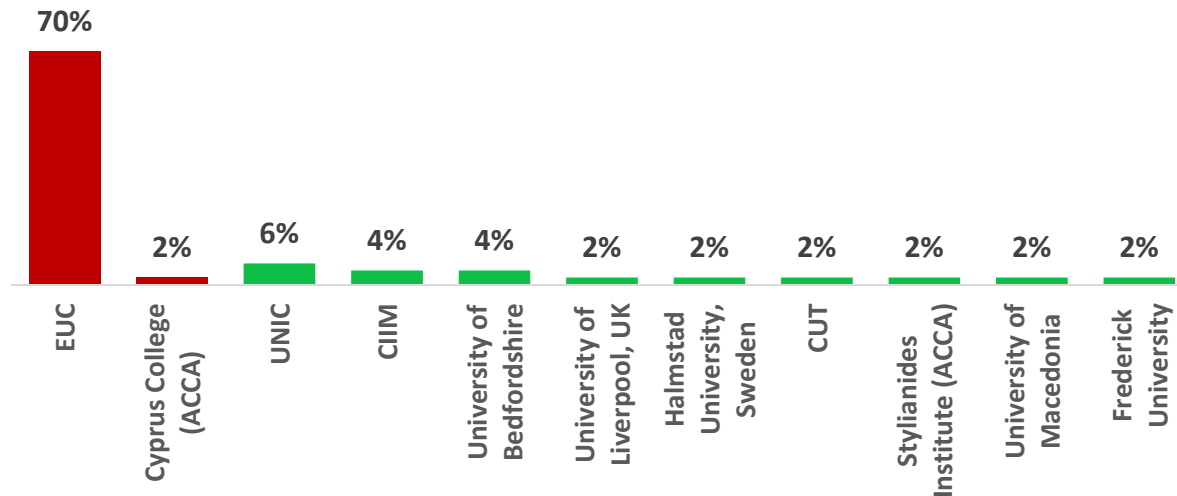
Enrolment in Postgraduate Studies -Analysis by groups



Current enrolment in postgraduates studies is higher among undergraduates 21%, alumni of the School of Business Administration 20%, School of Medicine graduates 25%, Cypriots 15% and alumni not currently employed 21%. A high propensity to enrol in postgraduate studies is observed among alumni of the School of Law.

Universities they are Currently Attending for Postgraduate Studies

Currently attending postgraduate studies (N=47)



Seventy percent of alumni who are currently attending postgraduate studies are enrolled in EUC and a further 2% are enrolled in Cyprus College for ACCA. UNIC was chosen by 6%, while 4% respectively chose CIIM and University of Bedfordshire.

Universities	Undergraduate	Graduate	School of Business Administration	School of HS &E Sciences	School of Law	School of Sciences	School of Medicine	Employed	Unemployed
Base:	42	5	18	11	2	15	1	35	12
EUC	67%	100%	67%	91%	50%	67%	-	77%	50%
Cyprus College (ACCA)	2%	-	6%	-	-	-	-	3%	-
UNIC	7%	-	6%	9%	-	7%	-	9%	-
CIIM	5%	-	11%	-	-	-	-	3%	8%
University of Bedfordshire	5%	-	6%	-	-	7%	-	-	17%
University of Liverpool, UK	2%	-	-	-	-	7%	-	-	8%
Halmstad University, Sweden	2%	-	-	-	-	7%	-	-	8%
CUT	2%	-	-	-	-	-	100%	-	8%
Stylianides Institute (ACCA)	2%	-	6%	-	-	-	-	3%	-
Frederick University	2%	-	-	-	-	7%	-	3%	-
University of Macedonia	2%	-	-	-	50%	-	-	3%	-

Universities in which they Plan to Enrol for Postgraduate Studies

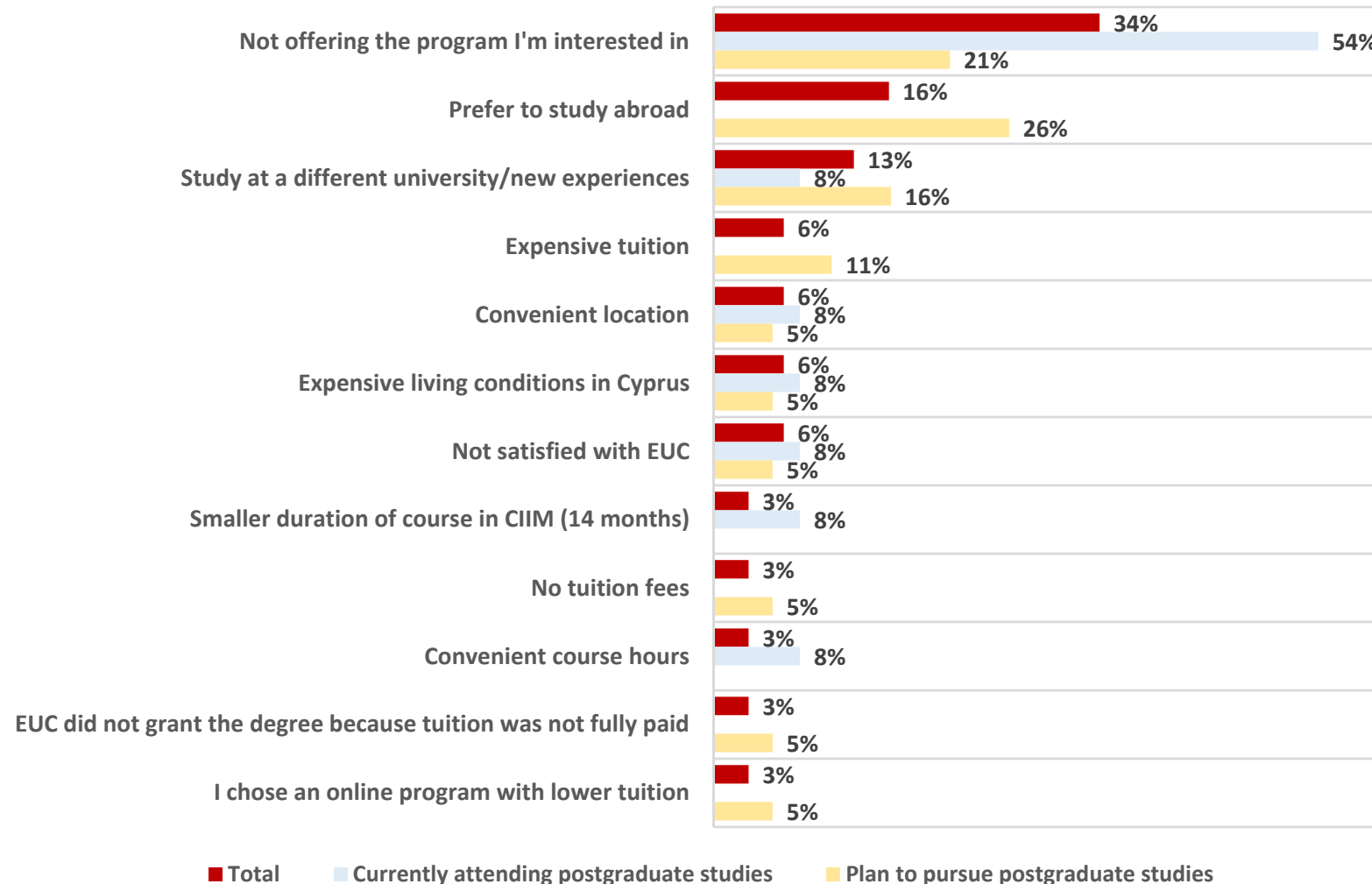
Universities	Total	Undergraduate	Graduate	School of Business Administration	School of HS&E Sciences	School of Law	School of Sciences	Cypriots	Greeks	Other
Base:	79	61	18	22	22	11	24	53	24	2
EUC	52%	48%	67%	45%	59%	45%	54%	49%	58%	50%
Cyprus College (ACCA)	1%	2%	-	5%	-	-	-	2%	-	-
UCY	3%	-	11%	5%	5%	-	-	4%	-	-
CIIM	1%	2%	-	5%	-	-	-	2%	-	-
Open University, Cyprus	1%	2%	-	-	-	-	4%	2%	-	-
Aristotelio University Thessaloniki	1%	2%	-	-	-	-	4%	-	4%	-
University of Peloponnese	1%	-	6%	-	5%	-	-	-	4%	-
University of Patra	1%	-	6%	-	5%	-	-	-	4%	-
University of Liverpool, UK	1%	2%	-	-	-	-	4%	2%	-	-
University of Edinburgh	1%	2%	-	5%	-	-	-	2%	-	-
Lund University Sweden	1%	2%	-	5%	-	-	-	2%	-	-
UK, haven't decided yet for University	3%	3%	-	5%	-	9%	-	2%	4%	-
Sweden, haven't decided yet for University	1%	2%	-	-	-	0%	4%	2%	-	-
Netherlands, haven't decided yet for University	1%	2%	-	-	-	9%	-	2%	-	-
Germany, haven't decided yet for University	1%	2%	-	-	-	9%	-	-	4%	-
Abroad, haven't decided yet for country	5%	7%	-	-	9%	9%	4%	6%	4%	-
Haven't decided yet	23%	26%	11%	27%	18%	18%	25%	25%	17%	50%

Fifty two percent of the alumni who plan to pursue postgraduate studies within the next 12 months, will enrol in EUC and a further 1% will choose Cyprus College (for ACCA).

Reasons for not Selecting EUC for Postgraduate Studies

N=32

Reasons for not selecting EUC for postgraduate studies

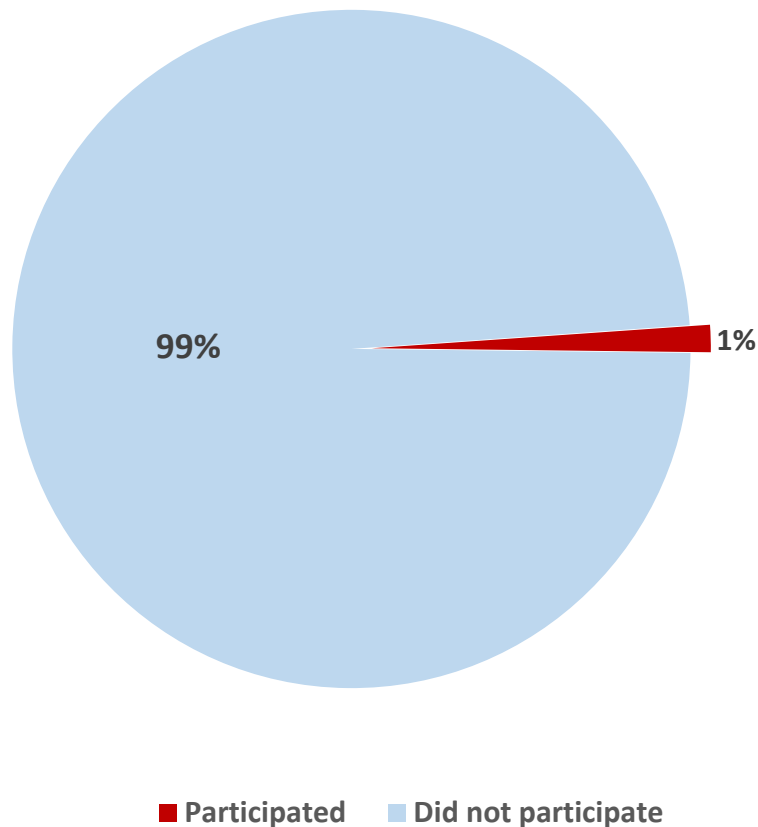


Can you please tell us why you didn't select EUC for postgraduate studies?

Participation in a Start-Up

N=462

Participation in a Start-up



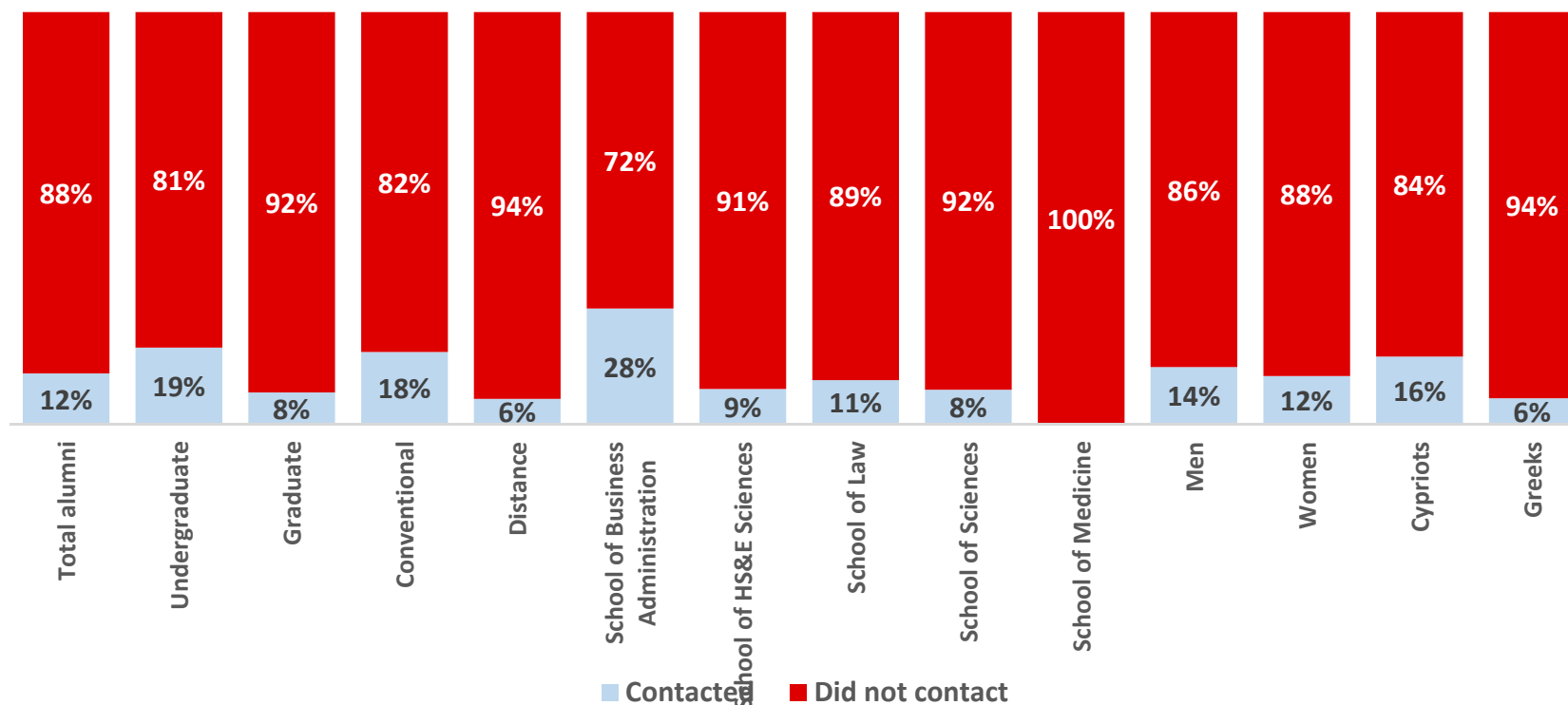
Six alumni reported participating in a Start-up. Two mentioned EUC's PEAK project, one participated in Battle net and three refused to name the Start-up.

Have you ever participated in a Start-Up?

Contacting the Career Centre for Assistance

N=462

Contacting the Career Centre for assistance



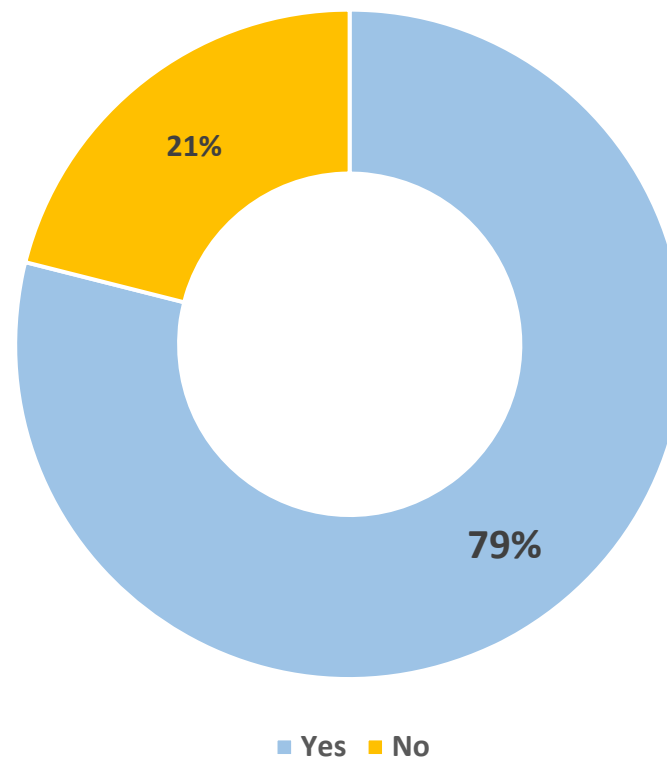
Twelve percent have used the services of EUC's Career Centre for assistance. Among undergraduates the corresponding number is 19% and among graduates of the School of Business Administration reaches 28%.

Did you contact the Career Centre of EUC to ask for help?

Getting the Support they were Looking for from the Career Centre

N=57

Getting the support they were looking for from EUC's Career Centre



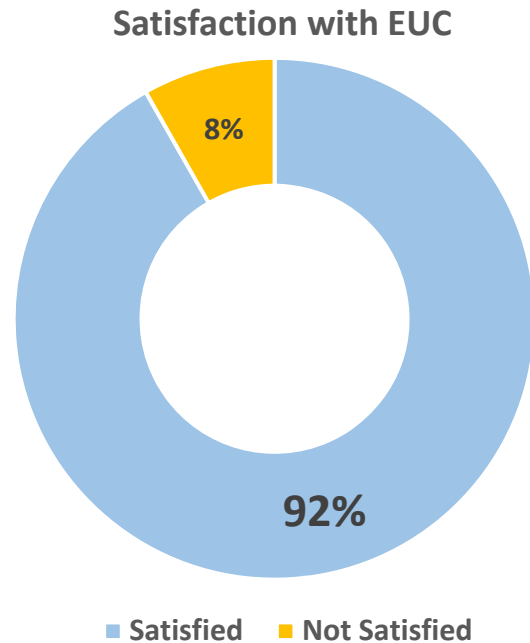
The majority 79% were satisfied with the services of EUC's Career Centre.

Did you get the help you were looking for (Career Centre)?

53

Satisfaction with EUC

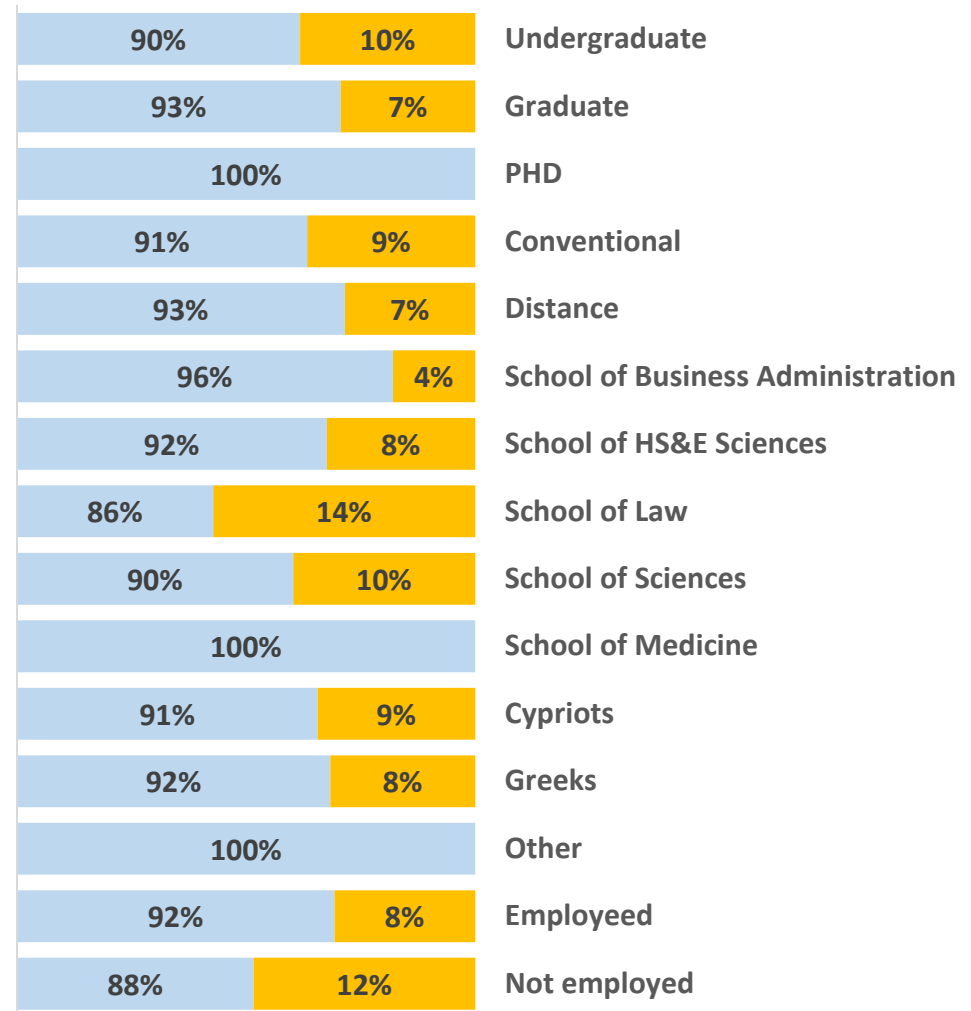
N=462



The majority 92% are satisfied with their experience at EUC. The rate of satisfaction is consistently high across all alumni groups, with marginal discrepancies among graduates of the School of Law and graduates not currently employed.

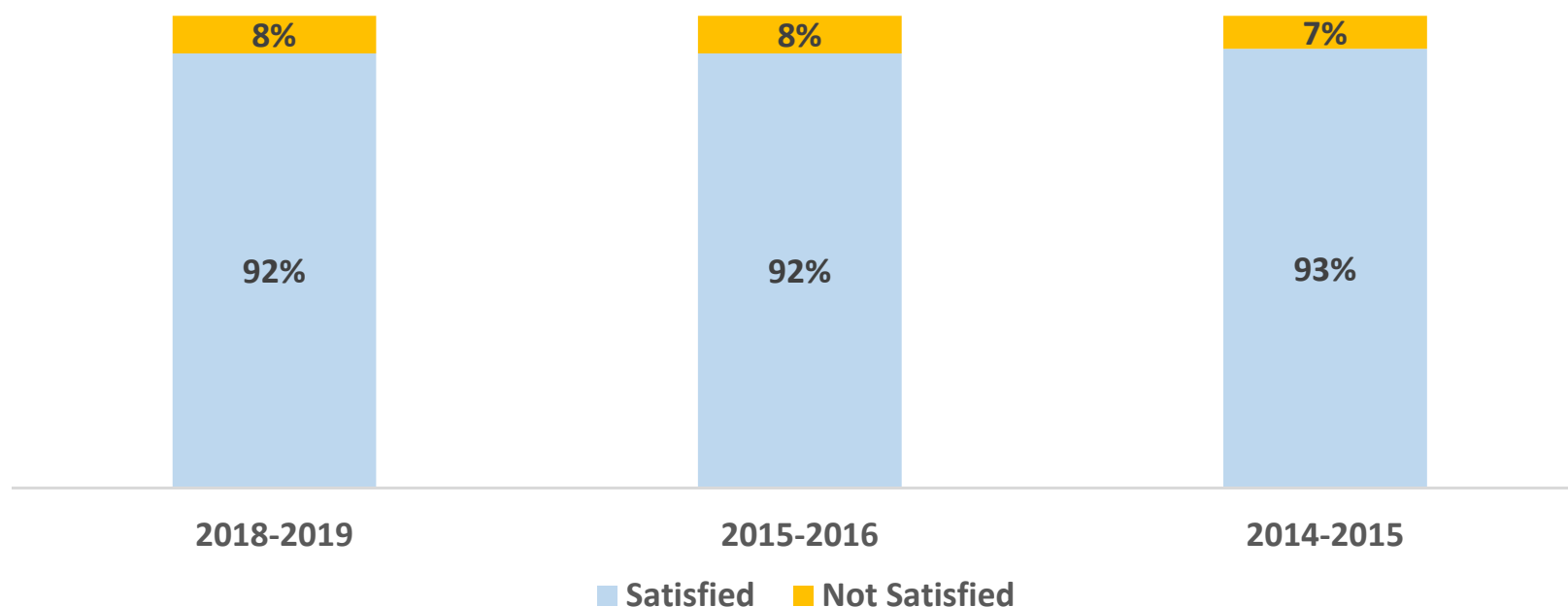
How satisfied are you with your experience at EUC?

Satisfaction with EUC



Comparison of Satisfaction with EUC by Academic Year

Comparison of satisfaction with EUC by academic year



Satisfaction rate has remained constant through 2014-2019, fluctuating around 92%-93%.

III. Main Findings



Main Findings

- Employment rate for EUC's 2018-2019 alumni is 87%. A higher employment rate is observed among graduates (92%), distance learning graduates (91%), graduates of the School of Humanities, Social & Education Sciences (90%) and women (89%).
- The employment rate for EUC alumni increased by ten points to 87% in 2018-2019, compared to 77% for 2015-16 and 2014-2015.
- The overall unemployment rate is 13%. However, the real unemployment rate among EUC's graduates is 5%, since approximately 8% of graduates are not actively looking for work for various personal reasons or due to participation in postgraduate studies or internship programs and therefore do not fall into the unemployment category.
- A relatively higher unemployment rate is observed among graduates of Business Administration (4 years Bachelor – Taught in Greek), Speech Therapy (4 years Bachelor), Psychology (4 years Bachelor) and Radiology (4 years Bachelor) . However, these results should be considered with caution because of the very small statistical base (<15) for each group.
- 87% of employed graduates are working full time and 13% part time. Full time employment for EUC graduates increased by eight points, compared to 2015-2016.
- 86% are working in paid employment and 14% are self employed.
- Twenty six percent of the alumni who are currently working, were employed in less than a month after graduation. Forty seven percent were employed within six months after graduation.

Main Findings

- Managers account for 7% of alumni, while Professionals comprise the largest category with 76%. The other occupation groups are Technicians and Associate Professionals 4%, Clerical Support Workers 5%, Services and Sales Workers 7% and Armed Forces Officers 1%.
- Forty three percent are employed 12 or less months in their current position while the duration of employment for 19% is one to two years. Fourteen percent are employed two to five years and an equal number are employed five to ten years. Eleven percent are holding their current position more than ten years.
- The majority 81% reported that their job relates to their program of study. This view prevails across all alumni groups.
- The majority 69% are employed in the private sector, 29% are public employees and 2% work in non-profit organizations. Employment in the public sector is higher among graduates, distance learning alumni, School of Humanities, Social and Education Sciences graduates and students from Greece.
- Most EUC graduates (38%) are employed in the Education sector, 18% are employed in the Human Health and Social Work Activities sector and 11% in the professional Scientific and Technical Activities sector. Other important sectors are Wholesale and Retail Trade 5%, Public Administration and Defence 5% and Accommodation and Food Service 4%. Financial and Insurance Activities sector as well as Information & Communication sector comprise 3% respectively, while 1% are employed in Manufacturing, Construction and Transportation & Storage.

Main Findings

- The average gross monthly salary is €1230. Thirty seven percent earn up to €1249, 18% earn €1250-1749, 3% are paid €1750-2500 and 4% earn more than €2500.
- One out of ten EUC's alumni are currently enrolled in postgraduate studies, while a further 17% plan to enrol within the next 12 months. One out of two have completed their postgraduate studies and 24% did not enrol or intend to enrol in postgraduate studies within the next 1-12 months.
- Seventy percent of alumni who are currently attending postgraduate studies are enrolled in EUC and a further 2% are enrolled in Cyprus College for ACCA. UNIC was chosen by 6%, while 4% respectively chose CIIM and the University of Bedfordshire.
- Twelve percent have used the services of EUC's Career Centre for assistance. Among undergraduates the corresponding number is 19% and among graduates of the School of Business Administration reaches 28%. The majority 79% were satisfied with the services of EUC's Career Centre.
- The majority 92% are satisfied with their experience at EUC. The rate of satisfaction is consistently high across all alumni groups. Satisfaction rate has remained constant through 2014-2019, fluctuating around 92%-93%.

APPENDIX II

ASYNCHRONOUS AND PEER REVIEW ACTIVITIES

ASYNCHRONOUS ACTIVITIES

ENS660 – Ecocriticism (Week 9)

We began the class by acknowledging that the possibility of eco-apocalypse is frankly terrifying, and I stated that I personally am not immune to the various emotions it raises – variously, these might be fear, hope, anger, denial, depression, determination, etc.

Affective ecocriticism, which we are considering this week, acknowledges that we cannot and should not try to pretend we are somehow separate from the environmental crisis (in which context you might also want to think about last week's discussion of Timothy Morton's laughter).

Indeed, one key element of ecocritique is to try to bring down the idea of the "human" (us) as separated from the "natural" or "ecological" (the world): we all live in the world and, with the possible exception of Elon Musk, nobody is likely to get away from the closed system of our planetary biosphere.

So this week's exercise is to use that insight to make a little art of our own. Take your mobile phone and go to a space that makes you conscious of the environmental affect we are discussing this week.

Various different types of space might serve for this, depending on your own emotional reaction: for instance, I might go to a place like the flamingo-filled wetlands near my house if I wanted to talk about the beauty of the ecosystem; or I might go to an abandoned urban building to think about decay and fear; or I might go to the local solar electricity array if I wanted to talk about hope for the future.

With that space as a backdrop, shoot a video of no more than 5 minutes' length, in which you explore (creatively and/or intellectually) the affectual implications of your increased ecological consciousness. How does it make you feel, to think about the changing world? Where in your body, and where in the world, are these feelings located?

You should then either upload the video to YouTube (make sure to make it an unlisted video so it can't be discovered by others) and share the link, or share it with me via the Google Drive link in this week's forum.

I am happy for you to use other methods of sharing the video (e.g. TikTok, Vimeo), as long as the result can be seen by your fellow students and myself.

ENS640- Theories of Literature (Week 2)

This week we will try a short practical application of digital humanities methodologies. Begin by reading the short story "Nawabdin Electrician." Make sure you have a basic understanding of the story.

Now, go to the Word Clouds website (Wordclouds.com), click "File" and choose "Paste/Type text. Copy the text of "Nawabdin Electrician" (don't copy the title or the author's name) and paste it into the box that appears. Click "Apply." After a moment, a word cloud will be generated. Have a look at this and see what you can observe. Try playing with the different controls on the site to change the image.

What happens when you move the slider, or use different colours or shapes? Use the "Word list" tab to open and play with the list of words. What can you do here to change the end product and make a more useful tool for reading the text?

Finally, use the "File" and "Save as image" commands to save a copy of the cloud you have generated. Upload it to this week's forum and explain the choices you have made (at least 250 words). Could these provide a useful way to explain key features of the text?

ENS661 - Avant Garde and Experimental Writing (Week 10)

In contemporary digispaces, we more and more experience text as something on screen, something that is, furthermore, mediated by computers. So it's not surprising that code poetry and bot-generated poetries have been the site of no little interest and experimentation lately.

For this week's exercise, I want you to go to the site BotPoet.com. This site hosts some well-known poems by humans, and also poems automatically generated by a computer algorithm. Spend some time here reading and trying out the various poems, and decide whether you believe that poetry can be written by a machine.

How well do you do at finding the fakes? Some questions to bear in mind: Did it fool you? What would it mean if computers began generating convincing poetry on a regular basis? Can such poetry ever be more than a pastiche?

Once you have a good idea of the answers by experimenting with the site, please enter your thoughts about this topic in the forum (around 300 words per post).

ENS650 – Postcolonial Studies (Week 1)

Discuss the following topic on the Discussion Forum (300-350 words):

Before you read Robert Young's piece titled "The Ambivalence of the Veil", take a look at the picture with the caption 'Arab Woman' and jot down any ideas/responses that come to your mind. Briefly share them with your classmates and engage in a discussion.

After you have read the chapter, critically engage with Young's arguments and note down if your initial response has or has not changed based on the arguments advanced by the writer.

Think about what your observations may say about commonly held Western assumptions about the Orient and the Oriental other. Write a short response and engage in a critical discussion with your classmates.

Respond to at least two of your classmates' posts.

Ask a question or make a comment that encourages another person to elaborate on something they wrote or make a comment indicating that you found a classmate's ideas useful. Be specific as to why this is the case.

ENS663 – Language and Society (Week 4)

Read the basic material and respond to this question (1-paragraph on course's online forum) (150-200 words)

What do you think are the limitations of (a) the deficit and (b) the dominance approach to language and gender?

Respond to at least two classmates' posts.

ENS610 – English in Globalisation (Week 1)

Discussion Forum Participation (ungraded)

Based on Kachru's three concentric Circles,

- a) discuss the Circle you would place the speakers of your country in. Provide evidence for your decision and demonstrate areas or domains that may place your country in another circle.
- b) discuss to what extent the concentric circles reflecting proficiency in English (in Graddol English Next) differ from Kachru's three concentric Circles initial figure.

Also, discuss to which extent the second figure can accurately categorize English speakers around the world.

Post your answers to the above question (not more than 200 words) on the Discussion Forum.

Then respond briefly (not more than 50 words) to two of your classmates' posts.

PEER-REVIEW ACTIVITIES

ENS600 - Research Methods

Activity 1: Development of questionnaire (Week 9)

For this activity you are required to develop a questionnaire, read and evaluate the questionnaires of four of your classmates, and update your own questionnaire based on the feedback that you receive from them. These steps are described here in more detail:

Step 1: Develop a questionnaire on your topic of interest and selected sample in mind. The questionnaire should be no longer than two pages. See the slides called "Main Parts of a Questionnaire" to develop all five necessary parts of the questionnaire. See the rest of the power point presentation for more instructions, as well as the recommended reading.

Step 2: Upload your questionnaire here by [deadline] and download the questionnaires of 4 of your classmates.

Step 3: Prepare feedback for each of your classmate's questionnaire and send it to them by [deadline]. Make sure your feedback offers constructive criticism with specific suggestions for improvement by identifying possible flaws and offering solutions. Praise or criticism only will not be helpful for your classmates. More tips on how to do this will follow closer to the time.

Step 4: Create a second version of your questionnaire taking your classmates' feedback into consideration. Write a short commentary on how you have addressed this feedback, indicating which points you've incorporated, which ones you've dismissed and on what grounds.

It is very important that you **adhere to the deadlines mentioned above** because missing them will affect the process and your classmates' progress with this activity (and, thus, your grade). This process will help all of you get the best possible grade.

Your grade will be based on: (a) the quality of the feedback you provided to your classmates, (b) the way you will incorporate your classmates' feedback for the second version of your own questionnaire, and (c) the final version of your questionnaire.

Activity 2: Outline of Research Study Assignment (Week 11)

You are required to develop an outline that presents the main parts of the research activity you plan to do for the Research Study Assignment. The aim of the outline is that you get feedback that will help you with the planning of your research activity and can therefore help you improve the quality of your work.

There are multiple steps to this activity:

Step 1: Develop your outline by including some of the sections that you are expected to prepare for your final assignment. In particular, the outline should include the following parts:

1. Research problem / Research topic
2. Research design
3. Research questions
4. Population – Sampling method – Sample
5. Data collection method
6. Reference list
7. Appendix. This should be the instrument that you will use for data collection. It should either be the interview schedule if you are doing a qualitative study or a questionnaire if you are doing a quantitative study.

Step 2: Upload the outline of this assignment by [deadline]. Download the outlines of four of your classmates.

Step 3: Read your classmates' outlines and write a short commentary with feedback on how their work could be improved. Feedback here should focus on the robustness of their research study and the correspondence between the different parts of the research activity. In your feedback, try to identify possible flaws and offer specific solutions (no need for praise or criticism only).

Step 4: Having received your classmates' feedback on your own outline, create a revised version of your outline and upload it here.

It is very important that you **adhere to the deadlines mentioned above** because missing them will affect the process and your classmates' progress with this activity (and, thus, your grade). This process will help all of you get the best possible grade for your Research Study Assignment.

Your grade will be based on: (a) the quality of the feedback you provided to your classmates, (b) the way you will incorporate your classmates' feedback for the second version of your outline, and (c) the final version of your outline.

ENS650 – Postcolonial Studies

Activity 1: Peer-review activity for a blog (Week 6)

Post your blog in this forum no later than (insert relevant date)
Once you have posted your blog, read at least two of your classmates' blogs and offer comments on how they can improve their writing.

In a blog of about 400 words, write a short analysis of Ama Ata Aidoo's and Chinua Achebe's short stories in view of the difficulties faced by young post-independent nations that have just emerged from the yoke of colonialism. You may wish to address issues such as, the politics of language, the legacy of colonial structures, internal colonization, the clash between Western culture and African civilization. Feel free to add more issues to the discussion.

For your feedback, consider the following questions:

What do you think was the strongest argument in the blog? Why?

What do you think was the weakest argument? Why?

How would you strengthen the weakest argument?

Were you left with any questions after reading the essay?

What would you improve to make the blog more effective?

Feel free to add feedback on any additional observations you may have made.

Feedback tips:

In commenting on your classmates' work, please do not think of your job as offering praise or criticism. It is not helpful for your peers to read lots of praise such as "what a great essay!" or "I really enjoyed this!" What they need from you is comments that point out possible flaws and suggest solutions.

Provide comments in the margins of the blog and a longer commentary of approximately 150-200 words at the end.

Remember that it is your feedback that will be graded.

Activity 2: Peer-review activity before submission of the term paper. (Weeks 9 - 11)

Pair up with one student

Post your draft paper in this forum no later than (insert relevant date)
Once you have posted your paper, read your classmate's essay and offer comments on how s/he can improve her/his writing.

For your feedback, consider the following questions:

What do you think was the strongest argument in the paper? Why?

What do you think was the weakest argument in the paper? Why?

How would you strengthen the weakest argument?

Are the claims fully supported with evidence from the primary texts and critical sources?

How is research handled? Is there a good ratio of direct quotation to paraphrase?

Are quotations properly placed within paragraphs?

Does the essay seem to be using good sources (e.g. from the Open Athens databases)? Are there any additional sources you might suggest?

Were you left with any questions after reading the essay?

What would you improve to make the essay more effective?

Feel free to add feedback on any additional observations you may have made.

Feedback tips:

In commenting on your classmate's work, please do not think of your job as offering praise or criticism. It is not helpful for your peers to read lots of praise such as "what a great essay!" or "I really enjoyed this!" What they need from you is comments that point out possible flaws and suggest solutions.

Provide comments in the margins of the paper and a longer commentary of approximately 300 words at the end.

Remember that it is your feedback that will be graded.

ENS660 – Ecocriticism

Journaling exercise/ providing feedback (Activity runs throughout the semester)

The journal should be updated every other week, and should detail your planning, research process, and the questions that you have been generating throughout the process of writing the essay. 5% of your grade will be for producing at least five satisfactory entries in five different weeks.

The remaining 5% will be for offering comments and suggestions on other students' journals. These suggestions might be for articles/book they might find useful, or it might be a comment on the argument they are shaping.

Journal entries and responses - grading rubric and example

Using the journal function in Blackboard, and beginning in Week 6, you should post at least five entries reflecting on the questions that you are asking as you research the term paper, your general thoughts on ecocriticism, the plan that you are making for the essay, and the resources that you have found that might be of use. Your entries can be anything from 300-500 words in length. This is a space for you to think about these topics and reflect on your own feelings, so don't be afraid to state your opinions and use first-person.

EXAMPLE ENTRY:

I think this was kind of a breakthrough week for me. Ever since we got the term paper title, I've been concerned about the idea of thinking about queer sexualities in Jane Eyre – because, really honestly, when I first read it the book didn't much seem to have any sexual elements! I never bought into Rochester and Jane's flirtations, never mind finding any subterranean queer attractions between characters. And some of the reading we had in the Queer Theory class seemed unconvincing – a bit like the writer was stretching to find something that just wasn't there. But this week I finally found an article that opened up a different way of reading for me “Queer Temporality, Spatiality, and Memory in Jane Austen's Persuasion” by Edward Kozaczka. I had some difficulty with some of the complex language, but something that stuck out was the way he identified moments that Austen's characters were called “queer,” and used those moments as a way into thinking about queerness - not about sexuality as such, which he said does not make so much sense in the 18th century, but just about ideas of people essentially not fitting to their surroundings. I got an e-text of Jane Eyre and searched it for the word “queer” and found that it turns up six times, and is applied to Jane, to Rochester and to Rochester's wife equally. This made me think further about “queer temporalities” which Kozaczka talks about. Queer temporality, as I understand it, is the sense of time that does not fit in with heteronormative ideas of marrying and having children and passing on legacies: it's queer because LGBTQIA+ people do not always fit the model of monogamous families like this. So it seems to me that I can talk about how the three people described as “queer” indeed seem not to fit with that idea of the temporal. Bertha Mason/Mrs Rochester is mad; Jane never has children with

Rochester; Rochester does have a child, but she's a bastard; St John never marries. So I am thinking whether this idea of queer temporalities is enough to produce a queer reading of the novel as resisting heteronormativity? More research needed!

EXAMPLE RESPONSE

You are also asked to offer comments and suggestions on your classmates' journal entries. Here is an example of a good response:

Dear _____ that is a really interesting reading, and I love that you are using articles on Austen as a way into thinking about queer theory! If you are going to look at queer temporalities, there's a really cool roundtable on the idea ("Theorizing Queer Temporalities: A Roundtable Discussion") which seems to go really in depth into the ideas. It's available free as a pdf from the University of Warwick's website. However, although I love the idea of looking at a sense of time as linear/teleological (straight) vs cyclical/interrupted (queer), I am not sure that your method of getting there is the most convincing. Maybe in the article you were looking at there was a different justification than just searching the text for the word "queer"? According to an online etymology site I checked, it didn't really have a meaning to do with homosexuality until 1922, long after this book was published. I'm not saying it hasn't been productive for you in getting to this point, but maybe it would be good to start with the theory of queer temporalities and then read the book via that filter, rather than starting with something that might be just a coincidence? I really like the way that you are going back to the book for character work and close readings all the time, and that's definitely good literary practice, but I think you now need to research the theoretical side a bit more in-depth before being sure of how you want to approach the novel.

ENS664 – English Language Teaching Methodology (ELT)
Peer-review of an essay: Is Earlier Better? (Week 5)

This week's assignment is a peer review activity. These are the steps you need to follow in order to do this activity:

Step 1: You are expected to answer the following questions in an 850-word essay:

What do the studies discussed in the reading material of this week indicate about the best age for beginning L2 instruction? What are the benefits of an early start? What are the benefits of starting later? How would you answer someone who says that we should take children to language schools as early as possible?

Step 2: Submit your short essay to the instructor of this course.

Step 3: Your instructor will email you the short essay of one of your classmates. You are expected to comment on its strengths and suggest areas for improvement.

You need to focus on

- a) the content of the essay and the extent to which it addresses the questions above,
- b) its organization and
- c) the appropriate use of referencing and use of sources. This process will be anonymous.

Step 4: Submit your feedback to the instructor of this course who will then forward it to your classmate. Your feedback will be assessed.

Step 5: Upon receiving the feedback your classmate has prepared for you, prepare a second draft of your work, and submit it by the assigned deadline. Add a short paragraph at the end of your essay explaining how the feedback you have received from your classmate has helped you improve your work.

ENS620 – World Literature

Peer-review activity before submission of the term paper
Pair up with one student
(Weeks 5 and 10)

Post your draft paper in this forum no later than (insert relevant date)
Once you have posted your paper, read your classmate's essay and offer comments on how s/he can improve her/his writing.

For your feedback, consider the following questions:

Was the essay well-structured and coherent? In terms of structure:

How does the first paragraph introduce both the paper's topic and the writer's approach or general conclusion?

Is the first sentence catchy and relevant to the topic? Is there a way to improve the introduction?

Can you identify the organization of the paper from the main idea of each paragraph? What are the main concepts explored in the paper? Does each paragraph make a relevant point that is distinct from what has already been covered? What are the main conclusions?

Is there a strong and powerful conclusion?

Is the essay convincing?

What do you think was the strongest argument in the paper? Why?

What do you think was the weakest argument in the paper? Why?

How would you strengthen the weakest argument?

Does the author clearly identify his/her sources? Is proper in-text and reference format used?

Does the essay seem to be using good sources (e.g. from the Open Athens databases)? Are there any additional sources you might suggest?

Were you left with any questions after reading the essay?

What would you improve to make the essay more effective?

Feel free to add feedback on any additional observations you may have made.

Feedback tips:

In commenting on your classmate's work, please do not think of your job as offering praise or criticism. It is not helpful for your peers to read lots of praise such as "What a great essay!" or "I really enjoyed this!" What they need from you is comments that point out possible flaws and suggest solutions.

Provide comments in the margins of the paper and a longer commentary of approximately 200 words at the end.

Remember that it is your feedback that will be graded.

ENS665 Special Topics in Linguistics

Article presentation (Week 6)

You are required to prepare a presentation of an article, read and evaluate the articles and the respective presentations of two of your classmates, and update your own article presentation based on the feedback that you receive from them.

Steps

1. Select an article relevant to the content of the course (see selected list of scientific journals) and prepare a power point presentation, after having the article approved by the instructor. Detailed instructions are given in the relevant document and teleconference ('Instructions for article presentation').
2. Upload the article that you selected along with your respective presentation in the Blackboard relevant section by [specific date and time].
3. Download the articles and the respective presentations of two of your classmates, and, after you read both the articles and the presentations, provide feedback to each one of them by means of constructive criticism. Send your feedback to each one of them by [specific date and time]. More instructions on how to do this will be given in that week.
4. Go over your own article presentation and make the necessary amendments in light of the feedback that you received from your two classmates. Write a short report on how you have responded to this feedback, with justifiable statements on which points you have adopted and which ones you have not. This step is due for the [specific date and time].
5. Submit the final written version of your article presentation by [specific date and time]

N.B.: Missing the deadlines will impact on your classmates as well as yourself. Therefore, your grading will be affected.

Activity grading criteria

1. The nature and quality of the feedback that you will offer to your classmates
2. The forms in which you will respond to your classmates' feedback for the amended version of your own article presentation.

ENS640- Theories of Literature (Week 10)

This week's assignment is a peer review activity.

You are expected to comment on the strengths and value of conducting feminist or poststructuralist or psychoanalytic reading of a text based on your understanding of these approaches.

Your comment should be 400 words.

Then you will work in pairs (assigned by instructor, anonymously) and you will each give feedback on each other's work including

- (a) quality and validity of argument
- (b) organization of ideas.

You need to explain why and to what extent the points raised are valid and how your partner's response could be improved and/or what are its strengths.

APPENDIX III

COURSE REVISIONS

Please find below the revised Study Guides for ENS660 - Ecocriticism and ENS661 Avant-Garde and Experimental Writing.

On ENS600-Ecocriticism, overambitious material has been removed or moved to supplementary readings.

On ENS661-Avant-Garde and Experimental Writing, many of the texts have been changed from full books to handout excerpts, and the bulk of theoretical reading has been reduced or moved to the supplementary section.



THE CYPRUS AGENCY OF QUALITY ASSURANCE
AND ACCREDITATION IN HIGHER EDUCATION



**European
University Cyprus**

FORM: 200.1.3

STUDY GUIDE

COURSE: Ecocriticism

Course Information

Institution	European University Cyprus		
Programme of Study	English Studies		
Course	ENS660	Ecocriticism	
Level	Postgraduate <input type="checkbox"/>		
Language of Instruction	English		
Course Type	Compulsory <input type="checkbox"/>		
Number of Teleconferences	Total: Up to 6	Face to Face: 1	Teleconferences: Up to 6
Number of Assignments	2		
Assessment	Assignments	Final Examination	
	50 %	50 %	
Number of ECTS Credits	10		

Study Guide drafted by:	James Mackay
Editing and Final Approval of Study Guide by:	

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Week 6 – Darwin in literary criticism	
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Week 11 – Post-imperial Anthropocene	
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Week 13 -	
Final Teleconference/Group Consultation Meeting	
Week 14: Final Examination	
Indicative Answers for Self-Assessment Exercises	

1ST TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

Programme Presentation

- **Short description & objectives**

The BA English Studies (formerly called BA in English Language and Literature) is a four-year, Distance Learning undergraduate programme, taught in English. It has been offered in the Distance Learning mode since the Fall 2015, but it has been offered as a face-to-face programme since the early 2000s. The programme belongs to the Department of Humanities, School of Humanities, Social and Education Sciences.

Presentation of the Course through the Study Guide

- **Short description & objectives**

Why should we read literature while the global climate is breaking down, the seas are filling with plastic, and species succumb to the sixth Great Extinction in the planet's history? Since its emergence in the 1980's as a distinct genre of critical theory, ecocriticism has sought to use literature as a tool to explore the relationship between human and non-human, including both the biosphere and also the physical environment. Inherently interdisciplinary, ecocriticism seeks to erase the distinctions between CP Snow's "Two Cultures" of science and the humanities, both bringing geographical, geological, biological and physical knowledges to the study of literature, and also using humanistic enquiry to illuminate questions of the rhetoric of the natural. In particular, recent ecocriticism has begun to ask how literary works might enable a reconnection between human and nonhuman worlds, and how recent ecologically conscious fiction enables a mourning for the already destabilised and soon to be destroyed natural world.

This course aims to help students relate abstract questions of literary and aesthetic debate to the multiple and urgent ecological crises of the 21st century. Tracing human attitudes to the concepts of nature and the natural since the early modern period, we will first examine the ways that literary constructions serve and/or critique an ethics of exploitation. We will then explore the ways that new literary works respond to changing scientific and ethical understandings of ecological relationships, and problematize the human/nonhuman divide.

Upon successful completion of this course students should be able to:

- Define ecocriticism, its origins and questions and challenges of applicability in the field of literary criticism
- Examine and debate the principal theoretical debates surrounding human relationships with the natural environment, particularly in light of ecological changes
- Combine researched materials from a variety of fields to form interdisciplinary approaches to ecocritical questions
- Define and explore the relationship of ecocriticism to other forms of social critique, including but not limited to critical race theory, queer theory and feminism.
- Apply ecocritical principles to the discussion of selected literary texts.

Recommended student work time

Approximately 5 hours (including the study of the Guide)

TITLE: Earth-Centred Criticism

(1st Week)

Summary

We start by defining ecocriticism, its origins, main concerns and critical parameters.

Introductory Remarks

Anthropogenic changes to the biosphere have become increasingly noticeable since the 1980's. A comprehensive list would be impossible to generate, but certainly we could include species extinction, deforestation, acid rain, microplastics pollution, sea level rise, atmospheric temperature changes, ozone layer depletion, loss of biodiversity, pollution from fossil fuels, and much more. One result of these changes is that it has become increasingly argued that Western ontology (stated broadly) has mischaracterized the relationship between human and non-human nature. Where groups such as many Indigenous peoples have conceived of themselves as integral parts of the living (and spiritual) environment, Western thinkers have talked in terms of a separation between the zone of the human and that of "nature."

Ecocriticism sprang from such observations. Although your reading this week will note that the term originates as far back as the 1970's, it is only since the 1990's that it has really become a term of art within literary criticism. I don't want to make too many grand statements about what ecocriticism "is": clearly, as you will see in coming weeks, there are many and contradictory ecocriticisms. But broadly speaking, while methodologies may vary wildly, we can say that ecocritical thinking has an object: the environment, broadly considered, and the human gaze within it. Originally, the focus of the discipline was on so-called nature writing – descriptions of wild landscapes, and so forth – but as time has gone on it has also spread to encompass the use of ecological thinking to analyse human social relationships in literary texts using insights from biological studies, the movement of human subjects through urban environments and waste zones, and animal-human relationships. Literary texts considered through this gaze may include anything from Biblical texts to Renaissance plays to science fiction.

One element really characteristic of the discipline is its intense interdisciplinarity. Ecocritics may draw on traditional literary analysis, postmodern critical theory and on social theories and movements such as feminism, but they are also happy to bring in insights from scientific studies and practical experiments. As

such, ecocritics aim to keep their practice rooted in the real world. At the current time of ecological disaster, such groundedness is vital.

Aims/Objectives

Students will this week be introduced to the originating impulses and insights of the ecocritical movement.

Learning Outcomes

1. Define several objectives of ecocriticism
2. Compare the insights of different ecocritical thinkers
3. Place ecocriticism in its historical context.

Key Words

Ecology	Ecocriticism	Literary theory	Interdisciplinarity	Pollution	Non-human nature
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Annotated Bibliography

• Basic Sources/Material

Various authors. "Defining Ecocritical Theory and Practice: Sixteen Position Papers from the 1994 Western Literature Association Meeting, Salt Lake City, Utah--6 October 1994." PDF. Available at http://www.asle.org/wp-content/uploads/ASLE_Primer_DefiningEcocrit.pdf

Although ecocritical work was being done before then, the WLA meeting in 1994 is widely credited as kicking off ecocriticism as a movement. These position papers, then, provide a genealogy of this movement.

Michael P. Cohen. "Blues in the Green: Ecocriticism Under Critique." *Environmental History* 9.1 (Jan. 2004): 9-36. https://asle.org/wp-content/uploads/ASLE_Primer_BluesinGreen.pdf

Cohen nails one of the principal issues with ecocriticism - the lack of dissent which can on occasion make it seem like an orthodoxy rather than a space for debate. He also gives a useful genealogy of the evolution of ASLE. Do look around their website (asle.org) for more useful documents.

• Supplementary Sources/Material

Intergovernmental Panel on Climate Change report 2014. <https://www.ipcc.ch/report/ar5/syr/>

This long and detailed report explains the current science of climate change and the threats facing the planet in the next century. I encourage

you to read at least the executive summary in order to have a good idea of the current crisis we are facing.

Self-Assessment Exercises/Activities

Exercise 1.1

In a blog of 400-500 words, explain in your own words the way that you would define ecocriticism after reading the position papers and article provided. Do you see ecocritical thinking as having something to contribute to the fight against anthropogenic (human-caused) issues of pollution and global warming?

Exercise 1.2

Written assignments (40%)

You are expected to produce two written assignments for this course. A research paper consisting of 3000-3500 words worth 30% and also a journal worth 10%.

The journal should be updated every other week, and should detail your planning, research process, and the questions that you have been generating throughout the process of writing the essay. 5% of your grade will be for producing at least five satisfactory entries in five different weeks, and the remaining 5% will be for offering comments and suggestions on other students' journals. These suggestions might be for articles/book they might find useful, or it might be a comment on the argument they are shaping.

Please see Appendix I for blogging examples, and Appendix III for the term paper grading rubric.

Due date: Week 13

Recommended number of work hours for the student

15 hours

TITLE: Faerie Lands

(2nd Week)

Summary

To understand what the object of earth-centred criticism can be, we will begin by looking at the deep rooted mythologies of non-human nature.

Introductory Remarks

Why is it important to save the planet? Although we can give utilitarian reasons, we should start by considering the deep links between landscape and the psyche. For most people, when you ask for a memory of somewhere beautiful, there's a good chance that they will light on a wild landscape (for me, it's the Hebridean Islands, particularly off the coast of Lewis and Harris). But what creates that sense of sublime beauty, assuming it doesn't simply inhere in the rocks and water, grass and trees?

Alfred Siewers, in the extract from his book *Strange Beauty: Ecocritical Approaches to Early Medieval Landscape* that we'll be reading this week, argues that landscape, and particularly wild landscape that combines elements of sea, land, and wild grassland, is fundamental to some of the earliest writings from the British Isles. As he puts it early in the chapter, "landscape [is] a form of narrative image mediating between the physical environment and human culture and thus crossing conventional boundaries between the biological and the imaginary, the body and the environment, the subjective and the objective." Rather than seeking to do what earlier earth-centred criticism might have done and simply trace known landmarks and locations in the poetry, Seiwers concentrates on the topology and topography of "Otherworld": a trope in Celtic poetry that refers to metaphorical or transcendent (ie non-real) landscapes such as the afterlife or faerieland.

Although Seiwers is pretty much *sui generis* in the way he seeks to recover pre-Christian thinking on the sacrality of certain land formations and align it with postmodern theory (particularly Deleuze and Guattari), at the same time his writings are a good way to launch us into ecocriticism, demonstrating the broad applicability of the concept of earth-centred critique.

Since Seiwers already quotes extensively from the poetry he is studying, I thought it would be fun to pair this material with Homer's *Odyssey*, to enable us to have a comparative discussion about ideas of Otherworld in different European traditions.

Aims/Objectives

Students will finish this week having been introduced to a deep ecological reading of early Irish mythological stories.

Learning Outcomes

1. Define the concept of “Otherworld”
2. Read Greek and Irish texts comparatively in an ecological context
3. Assess the interplay between text, landscape, and the medieval imagination.

Key Words

Landscape	Mythology	Medieval	Homer	Otherworld	Deep ecology
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Annotated Bibliography

• Basic Sources/Material

Alfred Siewers, “Reading The Otherworld Environmentally.” From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

Do read this first, even though it is the “heavier” text, as you will want to read the Homeric material with Siewers’ discussion in mind.

Homer. *The Odyssey*. Translated by Robert Fitzgerald. Everyman, 1992. Excerpted handout.

I am recommending Heaney’s translation partly due to its beauty and partly because it provides an obvious bridge of connection to the theoretical material, as Seamus Heaney’s introduction is by an Irish writer.

• Supplementary Sources/Material

“The Wooing of Etain” (“Tochmarc Étaíne”). From the Yellow Book of Lecan (Leabhar Buidhe Leacáin). Irish traditional story cycle. Available at <https://www.maryjones.us/ctexts/etain.html>.

This is the lengthy poem that Siewers draws on at the start of his chapter. It’s an older translation, but you can still follow the story. It’s wildly imaginative and contains some stunning imagery.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the

prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: What are the main features of Siewers' theory? How might we carry out a similar reading of the imaginative landscapes in Homer's tales? This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

15 hours

TITLE: Quotidian Nature

(3rd Week)

Summary

Using Melissa Harrison's novel *Clay* as our example, we discuss the wild / domestic binary.

Introductory Remarks

One of the biggest challenges faced by earlier ecocritics was defining the object of their study. As we saw in the reading in the first week, simple critique of nature poetry and other forms of nature writing seemed inadequate in the face of environmental crisis. But at the same time, how could one use insights from a knowledge of nature and/or ecology in forming a literary criticism which could be more broadly applicable?

As you will see from looking through the first section of the *Ecocriticism Reader* (and I would encourage you to read broadly within that anthology), one of the most important qualities ecocriticism as it has emerged as a discipline is that of trying to see human activity as belonging to nature, and vice versa. So William Cronon, in the essay we will read this week, begins by setting out objections to the term "wilderness" – a phrase that for many nature-loving Americans in particular is tied to the activities of the Sierra Club and other longstanding conservationist bodies. Wilderness, as Cronon points out, is a managed space, and always has been. Seeking a fantasy of a world without humans, park authorities removed humans who had always made their ancestral homes in the area (and thus had a symbiotic relationship with the flora and fauna), and carried out operations such as path maintenance, culling of animal populations, etc. Cronon offers a useful reconceptualization of wilderness as "wildness," arguing that the job of thinkers today is to discover wildness wherever it may exist.

The novel we will study this week and next week offers a good testing ground for Cronon's thought. Melissa Harrison's debut novel *Clay* takes place almost entirely in a few blocks of flats organized around a neglected patch of grass with a few trees. Yet even as we get into the lives of the focal characters, we see that they are bound within larger ecosystems that regulate their moods and even their interactions. It's a quiet book which nonetheless deals with big themes, and one of the reasons I chose it was to help you with rethinking ecocriticism as something more than just writing about animals and plants.

Aims/Objectives

Students will formulate a holistic concept of environmental criticism.

Learning Outcomes

1. Evaluate the utility of Cronon's concept of "wildness."
2. Examine nature in an urban setting
3. Discuss the relationship between human and nonhuman systems

Key Words

Wilderness	Wildness	Human	Nonhuman	System	Unnatural.
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Annotated Bibliography

• Basic Sources/Material

Melissa Harrison. Clay. Bloomsbury, 2013.

This is a gentle novel set in a small patch of urban ground. Notice the way that the seasons change not only the setting but also the characters' feelings.

William Cronon. "The Trouble with Wilderness; or, Getting Back to the Wrong Nature." From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

Cronon's essay is written from a perspective developed over a lifetime of engagement with wild spaces. You can find a lot more of his writing on his website at <https://www.williamcronon.net/>.

• Supplementary Sources/Material

Lawrence Buell. "Representing the Environment." From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

I wouldn't describe Buell's essay as contradicting Cronon's particularly – instead, it's a useful supplement (and beautifully written to boot.)

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or

analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: Cronon asks us to move away from tired ideas of wilderness and to see nature in a much more holistic fashion. What would such a reading contribute to our understanding of Harrison's novel? Are there any weaknesses you can see in Cronon's argument? Does it provide you with a useful framework for literary criticism?

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade.

Recommended number of work hours for the student

15 hours

TITLE: Scale Framing

(4th Week)

Summary

Timothy Clark's methodology of scale reading is our focus this week, and will be tested via an analysis of Melissa Harrison's *Clay*.

Introductory Remarks

Last week we considered Melissa Harrison's *Clay* as exemplifying Cronon's idea of wildness in the everyday – what I only slightly whimsically called “quotidian nature” in the seminar title. This week, we will stick with *Clay* but apply a very different sort of analysis based firmly in the era of ecoapocalypse.

Timothy Clark asks in his book *Ecocriticism on the Edge* how we can really bring the knowledge of the planetary crisis into literary criticism. One element he identifies that provides a stumbling block is the question of time. Even though global temperatures are rising faster than at almost any point in history, the level of the rise is small and the timescale such that it is imperceptible at a human level. Equally, though we may be aware of the occasional building project near us, the speed and spread of the human race across the planet is measured in centuries and even millennia rather than the more “human” scale of months and days. To counter this, as you'll read this week, Clark puts forward the concept of “scale framing” – trying to see the action of a fictional text in terms of various timescales, ranging from the usual human perspective in which the actions of an hour have an effect, to geological timescales in which the whole of humanity has barely registered as a presence. This allows readers to think about scale effects, where simple everyday actions such as driving to work or using a plastic bag are in themselves virtually harmless, but when multiplied by the billions of human living on the planet they carry the potential for multiple species extinction.

The reading for this week sets out the methodology and intentions of scale reading. The following chapter by Clark gives you a practical example of how such scale reading works applied to a single short story. Your challenge for this week is to think about how we might “read and reread the same literary text through a series of increasingly broad spatial and temporal scales, one after the other.” We'll continue to use Melissa Harrison's novel as our example, but this time thinking about how the novel represents events and consequences of actions on the micro-level of a year in a single square, on a broader level of human activity in Europe in the period 2000-2014, and again in the macro level of 600 years of planetary change.

Aims/Objectives

Students will be introduced to the concept of scale reading, and develop a scale reading of Clay.

Learning Outcomes

1. Apply the concept of scale reading to a specified text
2. Define the Anthropocene
3. Evaluate moral obligations of knowledge of scale effects

Key Words

Scale reading	Anthropocene	Timescale	Planetary history	Atmospheric carbon	Literary criticism
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Annotated Bibliography

• Basic Sources/Material

Michael Tavel Clarke, Faye Halpern and Timothy Clark. "Climate Change, Scale, and Literary Criticism: A Conversation " Ariel Vol. 46, Iss. 3, (Jul 2015): 1-22.
DOI:10.1353/ari.2015.0025

This conversation introduces the concept of scale reading and talks through its utility and motivation.

Timothy Clark. Ecocriticism on the Edge: The Anthropocene as a Threshold Concept. Bloomsbury Academic, 2015. Chapters 4 & 5.

Clark imagines how we can read texts through the concept of scaled frames of reference, placing narratives in much greater perspectives and longer time-frames than might otherwise be considered. Chapters 4 and 5 are the really important ones here, but the whole book is useful.

• Supplementary Sources/Material

Gary Snyder, extracts from Riprap.

Snyder is one of the foremost American nature poets, and it is his work that is re-read by Clark in Chapter 4.

Raymond Carver. "Elephant." Pdf handout.

Carver isn't someone usually read as a nature writer, so the choice by Clark to evaluate his story as an example is all the more significant.

• Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompts below. Other students are expected to respond to those initial posts within 7 days.

Prompt: How might reading Clay on differing scales, as proposed by Clark, change our understanding of Harrison's book?

This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

15 hours

TITLE: Digital Ecocritique

(5th Week)

Summary

Continuing the theme of the scientific in literary criticism, we look at digital humanities approaches to literature.

Introductory Remarks

I am writing these remarks on a computer. As I make errors, I use common tools such as grammar and spell checking to automatically carry out operations that in the pre-digital era would have taken hours of labour. As I come up with concepts, I research instantly and pleasurably on the internet, an inexhaustible resource of information on any possible topic. The information I obtain includes colourful images, emoji, video and other forms of communication besides the written word. I am able, should I so choose, to copy and paste vast swathes of information into my notes, treating text as a quantifiable resources. That textual information can then be subjected to any number of operations. I can generate a word cloud to reveal common words, review the words by the year in which they first appeared to gauge the text's modernity, evaluate which adjectives are most commonly paired with which nouns, create a 3D visualization of environments mentioned in the text, and much more besides. I can do these operations across thousands of books, using tools such as Google's NGram Viewer (<https://books.google.com/ngrams>) to, for instance, see the declining trend in the use of the word "nature" in all English language books published between 1800-2000.

Clearly, the computer age, particularly the internet, has fundamentally changed human relationship with textuality. This has led to the rise of the "digital humanities": the combination of techniques from the traditional humanities (literature, history, philosophy, etc) with those from computer science. Wikipedia has a perfectly good oversight of the evolution and complexities of the field (https://en.wikipedia.org/wiki/Digital_humanities) – of course, that site, with its constantly changing pages, is itself a great example of digital textualities.

As Posthumus and Sinclair remark in the article we'll be reading this week, there is something a little counterintuitive in bringing together digital humanities and ecocriticism. Ecological readings are often concerned with the ill effects of technology, while computers are arguably the end product of petro-civilisation. Yet equally it is clear that some digital methodologies, particularly spatial analysis,

are useful in this area, while other digital tools can help inform the public about the coming crises.

Aims/Objectives

Students will evaluate the possibilities of applying digital methodologies to texts to aid with the project of ecocriticism.

Learning Outcomes

1. Describe a range of digital humanities tools and techniques
2. Design a potential digital humanities project
3. Evaluate the contribution of the digital humanities to earth-centred criticism.

Key Words

Digital humanities	Ngram				
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Annotated Bibliography

• Basic Sources/Material

Stephanie Posthumus and Stéfan Sinclair, "Reading environment(s): digital humanities meets ecocriticism." *Green Letters: Studies in Ecocriticism*, 2014. Vol. 18, No. 3, 254–273, <http://dx.doi.org/10.1080/14688417.2014.966737>.

The authors put forward an argument for the use of digital tools in ecocriticism, giving examples of various projects.

Amanda Starling Gould, "Remaking the Arts through Ecocritical Digital Humanities." Blogpost. Sunday, March 19, 2017.

The post itself is interesting and informative, but what I really want you to do is follow all the links she gives to ecocritical digital humanities projects (even the Twitter-assisted Great White sharks!)

Supplementary Sources/Material

Rachel Serlen. "The Distant Future? Reading Franco Moretti." *Literature Compass* 7/3 (2010): 214–225, 10.1111/j.1741-4113.2009.00669.x

Moretti's "distant reading" project is, as Serlen details, a controversial topic, as are many of the claims of the digital humanities more widely. This article details the controversy, and will help you assess Posthumus and Sinclair's assertions.

Charles B. Travis. Abstract Machine: Humanities GIS. ESRI Publications, 2015.
(excerpt)

The area where digital tools can most clearly contribute to ecocriticism is in spatial visualisations. This chapter from Travis's book shows the topographical potentialities of geographical information systems in mapping literary texts.

Self-Assessment Exercises/Activities

Exercise 1.1

Next week I'll ask you for a more detailed response to / critique of these concepts. But this week, I thought it might be fun to try to imagine your own digital humanities project. Assuming you had access to lots of funding, and either the relevant training in computer science or assistance from computing experts, what would you like to try along the lines of the projects detailed in Posthumus & Sinclair or Serlen's articles? What texts would you apply your idea to, and what results might be achieved? Do you think that these digital projects are a useful form of literary critical work?

Post your ideas as a short blog (I'd suggest around 300 words), and then read and comment on at least 2 other students' ideas.

Recommended number of work hours for the student

15 hours

TITLE: Darwin in literary criticism

(6th Week)

Summary

This week we will discuss evolutionary readings of Hamlet, and the wider question of the applicability of biological theory to culture.

Introductory Remarks

In the last couple of weeks we've been thinking about concepts of nature as a human construct, and some of the ways that we can talk about literature in relation to a reconsidered view of the nonhuman natural world. But what if literary criticism itself could be more like the biological sciences? What if we could utilize the insights from evolutionary studies to help us untangle the relationships in a text, and at least attempt a less subjective form of literary theory?

Literary Darwinian theory does exactly this. It was begun by a biologist, EO Wilson, in his 1998 book *Consilience*, in which he proposed that the humanities might benefit from more rigorous and objective methods taken from the sciences. Later adherents include Brian Boyd and Jonathan Gotschall – the latter of whom uses statistical analyses to examine large sets of data about books, a methodology later taken much further by Moretti and, latterly, by digital humanities practitioners. Most Darwinians draw on the – itself controversial – field of evolutionary psychology to explain the behavior of characters in terms of, for example, mate selection.

In the reading we are doing this week, you will get an excellent account of previous attempts to apply such a theory to a literary text. You will also be confronted with a view of Shakespeare's classic tragedy *Hamlet* that is on the surface quite conservative – certainly compared to, let's say, a reading of the same play from a disability studies perspective. And generally it is true that Darwinian literary critics tend to a more conservative and often right-wing set of beliefs that stand out in a field that tends to left wing models of social justice. But it is the way that such a reading is argued, via a positing of universal human values as a biological feature of human nature, that is so interesting. If the literary Darwinians are correct, then literature potentially provides a way to examine deep ethical and storytelling structures hardwired in our genes, making for an ecology of literary texts.

Aims/Objectives

Students will be introduced to Darwinian theory and the concepts of crosscultural human universals

Learning Outcomes

1. Identify universal values in literary texts
2. Define the field of evolutionary psychology
3. Evaluate the utility of literary Darwinism in generating textual analysis

Key Words

Evolution	Universal	Literary Darwinism	Evolutionary psychology	Shakespearean tragedy	Mate selection
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Annotated Bibliography

• Basic Sources/Material

Joseph Carroll. "Intentional Meaning in Hamlet: An Evolutionary Perspective." In Reading Human Nature: Literary Darwinism in Theory and Practice. SUNY, 2011.

Carroll's argument is particularly valuable for his deeply researched and knowledgeable history of previous work on this text. The "baiting" of other scholars at the beginning is characteristic of the rhetoric of evolutionary critics.

Marcus Nordlund, "The Problem of Romantic Love: Shakespeare and Evolutionary Psychology," in The Literary Animal: Evolution and the Nature of Narrative, ed. Jonathan Gottschall and David Sloan Wilson (Evanston: Northwestern University Press, 2005).

Nordlund's argument in this short essay is fascinating and particularly useful in that it is widely applicable across other texts.

William Shakespeare. Hamlet. Any edition.

You just may have heard of this play at some point before now ☺. But do have it available to help you think through Carroll's take.

• Supplementary Sources/Material

Brown, D.E. Brown, D.E. 1991. Human universals. New York: McGraw-Hill. As summarised by Stephen Pinker in The Blank Slate.

<https://willsull.net/resources/HumanUniversals.pdf>

Many literary theorists will shudder at the idea of universal behaviours, values and concepts. This is the list of what Brown claims are universal cross-cultural truths about humans.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: As you'll have seen over the last 2 weeks, there is a strand of ecocriticism that forms a deep challenge to what has become a critical orthodoxy, dismissing psychoanalytic, poststructuralist, queer, feminist and other forms of criticism as simply revealing their practitioners' own biases, and calling for a new paradigm of critique that's oriented towards basic reality. What did you think of this take? Did you find it persuasive? How much did you find useful in the readings of Shakespeare, or in the digital humanities example readings from last week?

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade.

Exercise 1.2

Write your first journal entry. From now on, you will be graded on producing five journal entries, each written in a different week, over the course of the semester.

This exercise is in total worth 5% of your grade

Recommended number of work hours for the student

16 hours

TITLE: Forest Demons

(7th Week)

Summary

Using Hayao Miyazaki's film *Princess Mononoke* as our basic text, we discuss differing concepts of the ideal human relationship with nonhuman nature.

Introductory Remarks

Joni Mitchells' song *Woodstock* contains the following lines: "We are stardust, we are golden / We are billion year old carbon / And we got to get ourselves back to the garden." Still, the hippie movement of which Mitchell was a part was very much concerned with an idea of nature that harkened back to the Romantic era, of wilderness as being contrasted to human despoliation and thus better, more sublime, than the ugliness of the "satanic mills" of civilisation. They also owed a debt to the arguments of Jean-Jacques Rousseau, who held that "The first man who, having fenced in a piece of land, said 'This is mine', and found people naïve enough to believe him, that man was the true founder of civil society. From how many crimes, wars, and murders, from how many horrors and misfortunes might not any one have saved mankind, by pulling up the stakes, or filling up the ditch, and crying to his fellows: Beware of listening to this impostor; you are undone if you once forget that the fruits of the earth belong to us all, and the earth itself to nobody." Rousseau's yearning for a return to an original "state of nature" is arguably profoundly anti-human, for such a mythical "return" cannot be achieved without the destruction of human societies, not to mention that the romanticisation of Nature as a benevolent goddess ignores how temporary, on a geological timescale, any one state of planetary affairs may be.

Timothy Morton draws on object-oriented philosophy to argue that such dualistic or binary thinking actually impedes seeing ecological issues clearly. The Anthropocene, he argues referring to the proposed term for a planetary condition characterized by the effects of human activity, must be seen as simply another form of a Nature that is chaotic and ever-changing. For this week's work, please read Morton's book first and then watch Miyazaki's beautiful and mysterious film bearing Morton's arguments in mind. Princess Mononoke refuses any dynamic of heroes and villains and thus shows possible errors in all forms of dualistic thinking. It also dramatizes the agrilogistics discussed in Morton, and ends with a synthesis between industrial, feudal and non-human systems.

Aims/Objectives

Students will question the utility of human/nonhuman binary formulations and or originary myths of pristine and unchanging Nature.

Learning Outcomes

1. Discuss differing concepts of human-caused changes to natural systems
2. Relate the concept of dark ecology to Japanese (Shinto) holistic thinking
3. Debate the correct approach to natural systems management

Key Words

Dark ecology	Anime	Shintō	Anthropocene	Dualism	State of nature
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Annotated Bibliography

• Basic Sources/Material

Timothy Morton. *Dark Ecology: For a Logic of Future Coexistence*. Columbia UP, 2016.

Morton, a philosopher, has a beautiful and very approachable writing style. Please read to the end of "The First Thread" this week, which has obvious resonances with Miyazaki's images – we'll pick up the rest next week.

Hayao Miyazaki (dir.) *Princess Mononoke*. Studio Ghibli, 1997.

Miyazaki's anime films are gorgeous handpainted artworks famous for their complex stories. Unlike the majority of his films, this one is definitely intended for adults and contains some violent scenes.

• Supplementary Sources/Material

Sema Mumcu and Serap Yılmaz. "Anime Landscapes as a Tool for Analyzing the Human–Environment Relationship: Hayao Miyazaki Films." *Arts*; Basel Vol. 7, Iss. 2, (Jun 2018). DOI:10.3390/arts7020016.

Although it's perfectly permissible to consider Miyazaki's film without necessarily considering its specific cultural context (cf Damrosch's theory of "World literature"), this article usefully contextualises the film's Japanese-specific philosophical insights.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: How do you see Morton's philosophical insights as being reflected in and/or challenged by Miyazaki's film?

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 5% of your final grade.

Exercise 1.2

Comment on at least two of your fellow students' journal entries. See Appendix 1 for an example of the sort of comments I mean. You should repeat this each week until you have produced a total of ten meaningful comments, made in five separate weeks.

This exercise is worth 5% of your final grade.

Recommended number of work hours for the student

16 hours

TITLE: Can we laugh at apocalypse?

(8th Week)

Summary

Building on Morton's insights, we ask what role comedy can play in ecological thinking.

Introductory Remarks

It's not too much of an exaggeration to describe the current and future condition of the planet as postapocalyptic. Anthropogenic changes have already been so great that only a relatively small proportion of the planet's surface (estimates vary between 5 and 30 per cent) can be considered as not under human control. Flying across Europe reveals the truth of this, a landscape entirely marked out by fields, roads, cities – and viewed from a machine powered by fossil fuels that will alter the landscape even further.

But just as last week we considered the narrative of “saving” or “returning” to nature as unhelpful, so this week we will challenge the tragic mode of storytelling that often infects ecocriticism. Morton's argument is that despair is both intellectually simplistic and practically useless: neither guilt nor despair is a sufficient response. Instead, Morton says, we need to find the comic elements in ecognosis. In his best-known phrasing, he states that “Dark ecology begins in darkness as depression. It traverses darkness as ontological mystery. It ends as dark sweetness.”

A similar dark comedy can be found in the works, both critical and creative, of the Anishinaabe writer Gerald Vizenor. As a Native American, Vizenor inherits a world already despoiled by colonial incursion. But, at the same time, Vizenor is highly aware that the “crying Indian” (or, rather, faux-Indian, since the actor was of Italian heritage) of the famous commercial (<https://www.youtube.com/watch?v=8Suu84khNGY>), is a tool used to rhetorically trap Indians as people stuck in the past and depicted as part of the landscape rather than as fully human autonomous beings. As such, his writings adopt a trickster pose, using ironic inversion to generate creative survivance. In the short story we look at this week, taken from his collection *Landfill Meditation* (1991), he mercilessly satirizes all orthodoxies, whether spiritual or nature-based. To understand the story, you should know that the Sun Dance is a Lakota Sioux religious tradition that involves male celebrants pushing bone skewers under

their skin tied to a pole, and dancing until their skin breaks. The tradition is inverted here by Vizenor in a trickster fashion, just as the Indian reservation is re-imagined as a landfill site.

Aims/Objectives

Students will consider the relationship between comic thought, particularly as manifested in trickster narratives, and ecocritical insight.

Learning Outcomes

1. Explicate Morton's concept of "trickster loop."
2. Analyse Native American humour in terms of dark ecology
3. Discuss the relationship between ideology and comedy

Key Words

Trickster	Comedy	Ecology	Reservation	Ecognosis	Orthodoxy
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Annotated Bibliography

• Basic Sources/Material

Timothy Morton. *Dark Ecology: For a Logic of Future Coexistence*. Columbia UP, 2016.

Please read the remainder of Morton's book for this week – but read the question that I'll be asking you to answer in the discussion forum at the end first, please.

Gerald Vizenor, *Landfill Meditation* (Wesleyan, 1991).

This is a book of loosely interconnected short stories with an overall theme of Native survivance (creative survival) in an ecologically despoiled world.

• Supplementary Sources/Material

Center for 21st Century Studies. "A Conversation with Gerald Vizenor and Kimberly Blaeser." 10 Jun 2016. Available at <https://www.youtube.com/watch?v=A9LVLUrNr8>

If you want to get a better idea of Vizenor's thinking, watch this lengthy discussion with his fellow Anishinaabe critic Kimberley Blaeser.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a

forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: This week I want to challenge you to think about why we might embrace Morton's "dark sweetness." What is the use of this sort of laughter in the face of horror? Morton embraces a kind of trickster humour – normally this kind of humour is used, as in Vizenor, to generate new creative possibilities. Can this comic mode of thinking be useful in ecocriticism? What other texts might it be applied to?

This exercise is ungraded, so I don't want to set you definite word limits – here I'm much more interested in how you respond and in discussing the work. This week's topic is complex, and feeds into next week's topic as well, so do feel free to ask questions and to let me and your fellow students know of any confusions you may have.

Recommended number of work hours for the student

18 hours

TITLE: Environmental Affect

(9th Week)

Summary

The exploitation of the Canadian Tar Sands provides an opportunity to discuss eco-affective theory.

Introductory Remarks

It doesn't take long to grasp the essential conflict at the heart of the Canadian tar sands. Canada, like every country on Earth, is a petro-economy, and oil is becoming harder to obtain as reserves run dry or are controlled by unpleasant/hostile governments. Tar sands provide an opportunity to extract oil and make Canada a net exporter, the boosting the economy and creating thousands of jobs. Thus, while Justin Trudeau's government has made many noises regarding environmentalism, it has also invested hugely in the development of technology to frack and extract, and has ramped up oil production. This action has had majority support in Canada. However. The lands on which the tar sands are found was originally First Nations lands, and the pollution from extractive industries disproportionately affects First Nations (Indigenous) peoples. The landscape around the area has been destroyed – you can see video of quite how destructive this industry has been locally in the excellent short video from Sustainable Guidance found at <https://www.youtube.com/watch?v=YkwoRivP17A>. The oil being extracted will be burnt, emitting more carbon at a time when global temperatures are already forecast to rise by 4% by century's end on current trajectories. And the technology allows for access to new oil resources at a time when Bill McKibbin and other environmentalists are pushing for most available carbon to remain in the ground (see 350.org). The decision to exploit the tar sands is therefore a choice to prioritise immediate short-term comfort for settler urbanites, at the immediate expense of isolated First Nations, and over the long-term future of all communities on the planet.

How do you react to such atrocities? What is the emotional toll of knowing about such national sacrifice zones? And how do we account for this affect in reading both climate change denial and also those artistic projects that aim to respond to the current crisis? Your reading this week will bring you into the zone of affect theory and begin to suggest answers to such questions. As you read it, you may want to reflect on the fact that psychologists are now suggesting that eco-anxiety is the fastest growing form of depression.

Aims/Objectives

Students will approach a specific ecological crisis via affect theory.

Learning Outcomes

1. Describe affect theory
2. Relate affect to ecological resistance movements
3. Read a visual poem via affect theory

Key Words

Affect theory	Tar sands	Wilderness	Land affect	Erasure poetry	Eco-anxiety
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Annotated Bibliography

• Basic Sources/Material

Jordan Abel. *Un/Inhabited*. Talonbooks, 2014.

Abel, a Nisga'a First Nations writer, is an erasure poet – that is to say, he works by taking existing texts and erasing parts of them to reveal hidden poems. In this case, the texts he is using are all public-domain cowboy-and-Indian dimestore novels.

Jobb Arnold, "Feeling the Fires of Climate Change: Land Affect in Canada's Tar Sands." In Kyle Bladow and Jennifer Ladino. *Affective Ecocriticism: Emotion, Embodiment, Environment*. Nebraska UP, 2018. Chapter 4.

I think Arnold does a good job of explaining affect theory and its uses in fleshing out his idea of "land affect," but you might also want to look at the supplementary reading below.

• Supplementary Sources/Material

Nicole M. Merola. "what do we do but keep breathing as best we can this / minute atmosphere': Juliana Spahr and Anthropocene Anxiety." In Kyle Bladow and Jennifer Ladino. *Affective Ecocriticism: Emotion, Embodiment, Environment*. Nebraska UP, 2018. Chapter 1.

Although still focused on a reading of a specific critical text, this chapter goes much further into the examination of eco-anxiety and the politics of ecological affect.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the

Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: Arnold suggests that land affect "cause[s] people to feel with the land." Merola argues that "literary resistance [does] offer us something important [...only] if those texts engage affect via form at fundamentally physiological levels." Knowing that Abel is responding to tar sands industry, how do you think his text achieves either or both of these ends? You may wish to refer back to last week's discussion as well.

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade.

Recommended number of work hours for the student

18 hours

TITLE: De/Re-gendering Nature

(10th Week)

Summary

Ecofeminist theory embraces, not unproblematically, certain essentialist strategies in order to point up the link between social and environmental injustices.

Introductory Remarks

In some ways, ecofeminism might be considered as an older phenomenon than ecocriticism itself. There was always an element in second wave feminism that embraced a certain kind of New Age spiritualism, particularly visible in invocations of “the Goddess” and/or “the feminine principle.” As poststructuralist theory became more prominent in literary critique, this sort of essentialism came to be seen as problematic. In some cases, critical thought that aligned femininity with spirituality became emblematic of middle class blindness to intersectional feminisms, swapping on-the-ground activism and street protest for an interiority and rediscovery of the self (which should be distinguished from Audre Lorde’s idea of self-care as a revolutionary act, though there are definitely crossovers). In other cases, the kind of ersatz spirituality used by second-wave thinkers became queasily appropriative, claiming a right to share (and in some cases profit from) non Christian forms of spirituality. The arrival of gender theory and theories of performativity (e.g. Judith Butler) changed the question from “what is femininity” to “how is femininity constructed.” And, finally, the assumption that women should be identified with Nature has itself been problematized, especially where it seemed to cede the realm of rationality to maleness.

However the insights of feminist critique, particularly into the formation and operation of patriarchal power structures, have clear and obvious applicability to the treatment of the environment. In both cases, male power is constructed as a dominating force, and such domination rationalized via a discourse of utility – women need to be controlled to keep the family line, nature needs to be controlled to sustain civilization. Thus ecofeminism has become an increasingly fascinating area of theorization.

We will use the reading from this week as a lens for examining selected passages from *Wuthering Heights*. The entire book would make a suitable subject for ecocriticism, but I would presume that by this stage you will already be at least vaguely familiar with it. If this is your first time reading Emily Brontë’s

novel, I would suggest consulting an online study guide to give you some basic context in order to see these particular passages in terms of the wider story.

Aims/Objectives

Students will explore the links between feminism and ecocriticism via a discussion of Emily Brontë's *Wuthering Heights*.

Learning Outcomes

1. List the main features of ecofeminist theory
2. Analyse the links between environmental destruction and patriarchal power
3. Evaluate a given text via ecofeminist theory

Key Words

Moorland	Ecofeminism	Essentialism	Spirituality	Freedom	Patriarchy
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Annotated Bibliography

• Basic Sources/Material

Stacy Alaimo. "Emerging Models of Materiality in Feminist Theory." From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

What's really useful about this chapter is the clarity with which the author presents the evolution of ecofeminism.

Emily Brontë, *Wuthering Heights*. Selected passages (pdf handout).

The wild passions of Catherine and Heathcliff have been celebrated in numerous films. Here I have chosen those passages that most clearly place Catherine in the context of the moorlands.

• Supplementary Sources/Material

Greta Gaard. "Ecofeminism Revisited: Rejecting Essentialism and Re-Placing Species in a Material Feminist Environmentalism." *Feminist Formations*; Baltimore Vol. 23, Iss. 2, (Summer 2011): 26-53.

Gaard defends the older strand of ecofeminist thinking and recovers some useful thinking from it.

Lady Macbeth (dir. William Oldroyd). 2016.

Clearly inspired by Brontë, this film aligns female wickedness and sexuality with a (re)turn to nature.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: How can we bring insights from ecofeminist theory to bear on Wuthering Heights? How does the gendering of the landscape contribute to the development of the character of Catherine?

This exercise is ungraded, so I don't want to set you definite word limits – here I'm much more interested in how you respond and in discussing the work.

Recommended number of work hours for the student

20 hours

TITLE: Post-Imperial Anthropocene

(11th Week)

Summary

Can the expansive cosmopolitanism often found in postcolonial thought be aligned with the often conservative and preservationist tendencies of ecocriticism?

Introductory Remarks

You will no doubt be familiar with at least the broad outlines of postcolonialism. European and other world powers sought to colonise countries deemed less advanced than their own (such inferiority being due to religious or racial differences, or to technological superiority). In some deep settler states (Canada, USA, Australia and New Zealand), the Indigenous population was replaced by a population from the colonizing power. In the 19th and 20th century, anticolonial movements across Africa and Asia sought to expel colonizing countries' forces and to recover national sovereignty. These efforts were in large part successful, leaving many nations in a similar condition of attempting to recover the traditions of their individual people(s) and rework them for a modern petro-mechanistic world, while also being bound by a common experience of occupation and cultural genocide.

Resource extraction drove the colonial period. Imperial forces did not occupy India, Kenya, China, the Caribbean, the Middle East or other spaces for the good of local populations, even though arguments to that effect (in the form of conversion of natives to Christianity or bringing of the benefits of technology such as railways were often offered up as excuses). Rather, the principle benefit sought by European powers was access to plants (cotton, tobacco, tea, opium) and soil (minerals, dyes, oil). Labour, too, as Beth Tobin reminds us in this week's supplementary reading, was seen as a natural resource to be exploited. As such, the project of imperialism is intimately bound up with ecological disruption, both directly (in the form of mining, drilling, road-building, etc) and indirectly (carbon derived from oil fields in colonized and/or postcolonial territories makes up the majority of atmospheric CO₂, while biodiversity is threatened by invasive species in projects such as the introduction of rabbits to Australia). Yet the aims of ecocriticism, at least rhetorically, are in conflict with those of cosmopolitan postcolonial thinking, given that the emphasis on purity of species and habitats fits with the rhetoric of narrow nationalism and exclusion, rather than hybridity.

This week we'll explore these conflicts via a discussion of Nnedi Okorafor's novel, an example of "climate fiction" (sci-fi with a climate focus) set in a future Nigeria after the collapse of civilization. This book will be used next week as well.

Aims/Objectives

Students will analyze the political divides between postcolonial and ecocritical perspectives, and possible combinations of the two.

Learning Outcomes

1. Detail differences between postcolonial and ecocritical preconceptions and methodologies
2. Discuss the differing impacts of ecological issues in the North and the Global South
3. Evaluate African creative responses to climate change

Key Words

Postcolonial	Imperialism	Climate fiction	Resource extraction	Biodiversity	Global South
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Annotated Bibliography

• Basic Sources/Material

Rob Nixon. "Environmentalism and Postcolonialism." From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

Nixon's article describes the ways that postcolonial and ecocritical thinking often comes into conflict, and suggests ethical solutions.

Nnedi Okorafor. *Who Fears Death*. DAW, 2010.

This climate fiction is set in a post-apocalyptic Africa in the far future, as tribes come into conflict. It will also be the fiction reading for next week.

Robert D. Bullard. "Race, Class, and the Politics of Place." From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

This essay brings other forms of division (race and class) into conversation with postcoloniality.

Supplementary Sources/Material

Beth Tobin. "Introduction: Troping the Tropics and Aestheticizing Labor." From Ken Hiltner (ed.) *Ecocriticism*. Routledge, 2014.

As we've considered more than once on this course, there are ideological currents in all descriptions of nature. Tobin incisively details the way that Births nature writing about tropical countries served the mission of Empire.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: This week's theoretical reading focuses on the different emphases of postcolonial and ecocritical work. The novel describes a future Africa in which the forces of petro-modernity are a distant past. How would a conventional postcolonial reading frame the use of magical elements in the novel? What would a conventional ecocritical reading of magic in this novel do? How might the two be unified into a single reading? (Posts referring only to the first 150 pages of the novel are acceptable)

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade.

Recommended number of work hours for the student

20 hours

TITLE: Chthulucene

(12th Week)

Summary

We continue explorations of ecofeminist and postcolonial ecologies by looking at Donna Haraway's concept of the Chthulucene.

Introductory Remarks

Back in Week 6, we discussed the somewhat performatively dismissive attitude that Literary Darwinists take to the ill defined group of philosophers, social scientists, literary critics and general thinkers whose works get bound up under the general label of "critical theory." Lacan is a particular bugbear of theirs, given that his works pretend to scientific authority while often being empirically meaningless and semantically vacuous (if any of you are convinced Lacanians take a look at takedowns of his work from a scientific standpoint by Sokal & Bricmont, or Dylan Evans). Although she isn't mentioned in the Darwinist essays we looked at, it's safe to say that Donna Haraway, the theoretician we are looking at this week, would belong in their pantheon of disapproval. Haraway's style is allusive, poetic, given to references to a wide range of thinkers and concepts, and like many critical theorists (a point seemingly lost on the Darwinists), she aims to create conceptual tools that can be used to analyse the contemporary situation. In particular, she has, since the 1980's and her publication of *The Cyborg Manifesto*, been associated with concepts of fluidity and border-crossing that are the foundations of posthumanist thought.

In the past decade, Haraway's thoughts have increasingly been taken up with questions of ecological devastation and human-animal relationships. Of all the thinkers we look at here with the possible exception of Morton, she is probably the most pessimistic regarding potential futures. As she writes, "It's more than climate change; it's also extraordinary burdens of toxic chemistry, mining, depletion of lakes and rivers under and above ground, ecosystem simplification, vast genocides of people and other critters, etc, etc, in systemically linked patterns that threaten major system collapse after major system collapse after major system collapse." Her work calls for a new ethics of responsibility in the face of collapse, and she provides a series of possible labels for our era including Chthulucene, Capitalocene, Plantationocene and "The Dithering."

Given her insistence on the importance of kinship and feminist resistance to forced reproduction of the human species, Haraway makes an apt pairing for

Okorafor's novel, which deals with the potential for a womanist refuge in a time of climate crisis.

Aims/Objectives

Students will explore the ethical implications of an acceptance of irreversible ecological destruction.

Learning Outcomes

1. Offer definitions of Haraway's key terms (e.g. Chthulucene)
2. Discuss the concept of "posthumanism"
3. Evaluate the potential for revolutionary change in Haraway's writing

Key Words

Chthulucene	Anthropocene	Plantationocene	Capitalocene	Eco-feminist	Nigeria
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Annotated Bibliography

• Basic Sources/Material

Nnedi Okorafor. *Who Fears Death*. DAW, 2010.

This climate fiction is set in a post-apocalyptic Africa in the far future, as tribes come into conflict. It will also be the fiction reading for next week.

Donna Haraway. *Staying with the Trouble: Making Kin in the Chthulucene* (Duke, 2016).

Haraway's rich prose can take a little getting used to, but the insights and new critical concepts are all useable. Try thinking of this theory in terms both of the novel we are reading this week, and also the various texts from previous weeks.

• Supplementary Sources/Material

Nnedi Okorafor. "Sci-fi stories that imagine a future Africa."

<https://www.youtube.com/watch?v=Mt0PiXLvYIU>

Okorafor reads from her work and explains the use of African traditions alongside technology in her work.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts

within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: What do Okorafor and Haraway tell us about the possibilities of a postapocalyptic ethics?

This exercise is ungraded, so I don't want to set you definite word limits – here I'm much more interested in how you respond and in discussing the work. But do make sure to answer all parts of the question.

Recommended number of work hours for the student

20 hours

TITLE: The Work of Mourning

(13th Week)

Summary

We finish the course by discussing the potential of imaginative literature to mourn what is passing as we move into a climate-changed world.

Introductory Remarks

Hubert Zapf, in the book you will be reading this week, states that “in the very indeterminacy and polysemic openness of aesthetic processes, [literature] provides a source of critical self-reflection and ever-renewable creative energy for ever new generations of readers” (14). But can this be still true even if we accept the dark futures predicted by thinkers such as Clark, Morton and Haraway (not to mention mainstream science)? What function does literature serve in a time of crisis?

Over this course we have approached this theme in various ways, considering theories that would have us approach literature as a springboard for reconsiderations of the divide between human and non-human, as an inspiration for activism, as a source of comedy, as a place where different forms of knowledge can be combined, and so on. But in the end, that is not why I read literature, and I suspect it isn't why most people read it. We read for pleasure, and we read to understand the world. But in Haraway's “Dithering” period, when most of us are in denial about the extent of the damage to the biosphere, do we even want that knowledge? Is pleasure possible?

I would like to suggest one alternative, inspired by the work of the Dark Mountain poets (see supplementary materials this week). Literary and other artists may be increasingly inspired to carry out the work of mourners, mourning for a world that will become increasingly bleak and inhospitable. In doing so, we may live up to Morton's challenge to come through acceptance and anger into a space of creativity. As such, for this last week I want us to finish the course by discussing a sampling of ecological poems that carry out a mission of mourning, providing a threnody both for a dying dream of human dominance and unlimited possibility, and also for a world of cheap and easily available nature. If literature truly forms the sort of “ecology” that Zapf suggests, is this breed of poem likely to increase in years to come?

Aims/Objectives

Students will finish the course by contemplating the idea of aesthetic beauty in poems of ecological mourning.

Learning Outcomes

1. Deduce the main features of contemporary British eco-poetry
2. Evaluate the concept of literary ecology
3. Compare work by a range of poets on a specific theme.

Key Words

Literary ecology	Mourning	Lament	Eco-anxiety	Anthropocene	Loss
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Annotated Bibliography

• Basic Sources/Material

Hubert Zapf. Literature as Cultural Ecology: Sustainable Texts (Routledge 2016).

The book from which this is taken is concerned with Zapf's thesis that routes to sustainable living can be deduced from imaginative literatures.

Various poems from the "Keep It In the Ground" project curated in the Guardian by Carol Ann Duffy (<https://www.theguardian.com/environment/series/keep-it-in-the-ground-a-poem-a-day>) and The Ecopoetry Anthology edited by Ann Fisher-Wood (Trinity UP, 2013).

These poems have been selected as clustering around the theme of loss and mourning.

Supplementary Sources/Material

The Dark Mountain Project. "The Manifesto" (<https://dark-mountain.net/about/manifesto/>)

This is one of the clearest and most inspiring manifestos for producing writing that responds to our changing times that I know.

Self-Assessment Exercises/Activities

Exercise 1.1

At the start of this course, I asked you to write a short blog with the following prompt: "Do you see ecocritical thinking as having something to contribute to the fight against anthropogenic (human-caused) issues of pollution and global warming?" After reading the texts for this week, I would like you to revisit those earlier thoughts and write a new blog, also 400-500 words, to think about how your perceptions of this question, and your own answer to it, has changed over the course. I'd particularly like it if you could refer to concepts and images drawn from this week's reading, but anything from previous weeks is also acceptable.

Recommended number of work hours for the student

20 hours

FINAL TELECONFERENCE/GROUP CONSULTATION MEETING

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

TITLE:
FINAL EXAM

(14th week)

Recommended number of work hours for the student
Approximately 50 hours.

APPENDIX I – Journal entries and responses - grading rubric and example

Using the journal function in Blackboard, and beginning in Week 6, you should post at least five entries reflecting on the questions that you are asking as you research the term paper, your general thoughts on ecocriticism, the plan that you are making for the essay, and the resources that you have found that might be of use. Your entries can be anything from 300-500 words in length. This is a space for you to think about these topics and reflect on your own feelings, so don't be afraid to state your opinions and use first-person.

EXAMPLE ENTRY:

I think this was kind of a breakthrough week for me. Ever since we got the term paper title, I've been concerned about the idea of thinking about queer sexualities in *Jane Eyre* – because, really honestly, when I first read it the book didn't much seem to have any sexual elements! I never bought into Rochester and Jane's flirtations, never mind finding any subterranean queer attractions between characters. And some of the reading we had in the Queer Theory class seemed unconvincing – a bit like the writer was stretching to find something that just wasn't there. But this week I finally found an article that opened up a different way of reading for me "Queer Temporality, Spatiality, and Memory in Jane Austen's *Persuasion*" by Edward Kozaczka. I had some difficulty with some of the complex language, but something that stuck out was the way he identified moments that Austen's characters were called "queer," and used those moments as a way into thinking about queerness - not about sexuality as such, which he said does not make so much sense in the 18th century, but just about ideas of people essentially not fitting to their surroundings. I got an e-text of *Jane Eyre* and searched it for the word "queer" and found that it turns up six times, and is applied to Jane, to Rochester and to Rochester's wife equally. This made me think further about "queer temporalities" which Kozaczka talks about. Queer temporality, as I understand it, is the sense of time that does not fit in with heteronormative ideas of marrying and having children and passing on legacies: it's queer because LGBTQIA+ people do not always fit the model of monogamous families like this. So it seems to me that I can talk about how the three people described as "queer" indeed seem not to fit with that idea of the temporal. Bertha Mason/Mrs Rochester is mad; Jane never has children with Rochester; Rochester does have a child, but she's a bastard; St John never marries. So I am thinking whether this idea of queer temporalities is enough to produce a queer reading of the novel as resisting heteronormativity? More research needed!

EXAMPLE RESPONSE

You are also asked to offer comments and suggestions on your classmates' journal entries. Here is an example of a good response:

Dear _____ that is a really interesting reading, and I love that you are using articles on Austen as a way into thinking about queer theory! If you are going to look at queer temporalities, there's a really cool roundtable on the idea ("Theorizing Queer Temporalities: A Roundtable Discussion") which seems to go really in depth into the ideas. It's available free as a pdf from the University of Warwick's website. However, although I love the idea of looking at a sense of time as linear/teleological (straight) vs cyclical/interrupted (queer), I am not sure that your method of getting there is the most convincing. Maybe in the article you were looking at there was a different justification than just searching the text for the word "queer"? According to an online etymology site I checked, it didn't really have a meaning to do with homosexuality until 1922, long after this book was published. I'm not saying it hasn't been productive for you in getting to this point, but maybe it would be good to start with the theory of queer temporalities and then read the book via that filter, rather than starting with something that might be just a coincidence? I really like the way that you are going back to the book for character work and close readings all the time, and that's definitely good literary practice, but I think you now need to research the theoretical side a bit more in-depth before being sure of how you want to approach the novel.

APPENDIX II

DISCUSSION FORUM GRADING RUBRIC AND EXAMPLE

Grade	Requirement
100%	The student's initial post is of a good length (usually 200-400 words will be sufficient, unless the instructor has specified otherwise), and clearly answers the question(s) or responds to the prompt(s) given by the instructor. The post is submitted before the final deadline for the task, in order to give other students a chance to respond, and it contains further points or questions that might engage other students in debate. The post demonstrates a good comprehension of the week's main reading and is informed by secondary sources – either those suggested by the instructor or ones found by the student in their research. In subsequent discussion, the student has responded well to points made by their peers about their own posts or has offered constructive and interesting comments on other students' posts.
50%	The student's initial post is either a little short for the required task, thus needing further evidence or explication, or it is a little long, indicating a lack of focus. The post is submitted in good time and makes an attempt to respond to the question(s) or responds to the prompt(s) given by the instructor. However, there are some errors in the student's understanding of the reading material for this week, or the argument is very hard to follow. There is no evidence of the student doing more than the minimum required reading for the week. Student does not engage in follow up discussion, or offers only bland feedback (e.g. "Great job!") which does not seriously aim at creating dialogue.
0%	Student's post is very hard to follow and is either far too short or far too long for the requirements of the task. It does not appear that the student is responding to the question(s) or responds to the prompt(s) given by the instructor, and their grasp of the basic materials studied this week is poor or non-existent. Student does not engage in follow-up conversations with other students.

Over the page you will find an example of a typical high-scoring exchange in a discussion forum which satisfies these requirements. Note that the first post thoroughly discusses the original question, while follow-up responses bring new elements into the conversation.

THREAD ENG 582 Postcolonial Studies

Prompt (from lecturer)

Before you read Robert Young's piece titled "The Ambivalence of the Veil" (uploaded in the Content Section), take a look at the picture with the caption 'Arab Woman' (see Content Section) and jot down any ideas/responses that

come to your mind. Briefly share them with your classmates and engage in a discussion.

Student 1 – thread title “My personal perception regarding the image of the Arab woman”

I would say that the feeling of sorrow combined with the sense of confinement could probably be supposed as a dominant element of this woman's attitude. This attitude could also be characterized as defensive; the way I perceive it, the woman is probably trying to protect her 'vital zone' of privacy from other people's behaviours, comments or deeds which would be 'offensive' or 'intrusive' according to her own moral code. By placing these words in quotation marks I don't negate the historically proven fact of the violent western policies imposed on the residents of the non-western countries; in other words, I don't say that the cruelty of the invaders is something which exists only in the mind of those people. I am just focusing on the aspect of subjectivity, which inevitably affects human behaviour at a large scale, in every social and historical context (of course, when tortures and massacres have taken place, it is inevitable-and reasonable- that people who have undergone all this brutality reinforce their defensive attitude as much as they can).

As for a possible interpretation of what her gaze could really mean, I think that ambivalence becomes even more striking regarding this point: the lack of direct visual responsiveness towards the stare of the photographer could be perceived as modesty, implied negation of the alleged 'superiority' of the western colonialist or an attitude heavily based on her desire to remain loyal to the social and moral rules which define her status within the environment she lives. However, even if I can notice her peaceful disposition, it seems to me that this element is somewhat questionable: of course, the woman appears to be very calm and she clearly refrains from expressing any intense feelings, but if this happens due to external oppression or other kind of menace, then that is a case of a woman who doesn't become more assertive because it is almost impossible for her to face the external factors mentioned previously. If this is the case indeed, then it is obvious that it is very different if compared to a situation of serenity which is based on the feeling of confidence and factual conditions which let people dispute more directly the tradition and the moral standards of the society they live in. I don't say that there isn't any kind of real serenity in the soul of this woman, but I consider this matter as something complicated.

As a conclusion, I would say the following: trying to understand our own feelings and perceptions stimulated by a photo like that requires considerable introspection. Of course, this process is not easy. In any case, we just look at a photo, which in fact depicts very limited data of external reality at a given spatio-temporal context; what's more, a whole nexus of subliminal or even totally unconscious reactions and attitudes emerges when we try to interpret such information.

Student 2 - RE: My personal perception regarding the image of the Arab woman

Very interesting, thought provoking commentary, Student 1, thank you for sharing. As you so rightly mentioned, just looking at a photo really doesn't tell us much about its subject and further introspection (and speculation) is required on our part. I do think, though, that we have to put the photo in context. This is an old photo. Any body language we perceive in the photo, i.e. her sad eyes, not looking directly at the camera, etc. could be attributed more to the era in which the photo was taken than to any ongoing inner emotions. At that time smiling was uncommon in photos and too, as the popularity of photography was still emerging and limited in its use worldwide, it could be she wasn't altogether comfortable posing. She might not have been thinking anything other than she'd really like to go home and have a cup of tea.

The veil and the wearing thereof is an ongoing controversy in my country. Unlike many of my fellow French citizens, I'm not convinced the veil is 'wrong' altogether, nor do I believe that all women wearing it are forced to or dislike doing so. Although, I should qualify that by saying given the uncertain times in which we live and the concealment provided by full facial and body coverings such as niqabs and burqas, I do understand and support a ban on wearing those veil types in public (they are illegal in France, as are *any* type of garment that covers all the body and face). Headscarves or any openly religious symbols (crosses, kippahs, turbans, etc.) under the university level in public primary and secondary schools are also forbidden (at the university level they are allowed).

I'm not quite sure I agree with the later public primary and secondary school ban. My husband has said that when he was younger there were fewer women wearing any type of veil in France. I can't help but wonder if in trying to forbid them the government has only succeeded in causing more women to wear them, that they've become, perhaps, an act of resistance rather than faith.

I find it ironic we don't seem to mind anymore women baring all, but covering up creates a problem.

Very best regards to you and I look forward to reading more of your insightful commentaries.

Student 3 - RE: My personal perception regarding the image of the Arab woman

I agree with Student 2: We don't know anything about that woman. She just is the model of a photographer and all we can see is his view on veiled women. Nobody would assume, that Daniel Craig kills other people without remorse, only because James Bond does.

But let's get serious again: the special situation in France is that after the French Revolution ecclesiastical symbols have been banned from public institutions. This is called *laïcité* (sorry - I can't write the dieresis on my computer). The Cross in the classroom is just as well under discussion as any other religious symbol. Of course the mummery aspect of the veil in a school has to be considered as well.

Generally speaking I would feel, that every ban provokes a reaction of enhancement of the forbidden subject. Think of the Prohibition in America which resulted in a steep rise of criminality in stead of reducing the consumption of alcohol. In some situations as in a classroom however it might be sensible not to accept any form of otherness in order to protect the unperturbed course of the teaching. I'm not a teacher, so I can't really assess this matter properly. It might be bitter for some people, but: when in Rome do like Romans do...

Putting up the baring women: A naked person on a public beach is just as unwelcome as a dressed person on a nudist beach. What a delicate subject this is...

My best to you all.

Student 2 - RE: My personal perception regarding the image of the Arab woman

Hi Student 3,

But, the little known fact is that, although France prides itself on a secular society, it heavily funds private Catholic schools! I find that rather ironic.

And yes, the nude question is yet another head scratcher. We could go even further and ask what limits are there anymore to what is considered appropriate attire? Is there even such a thing?! And are we, as some feminists argue, sexist for proposing that there is?

Student 1 - RE: My personal perception regarding the image of the Arab woman

Dear All,

your polite and insightful comments made me really happy. What is extremely significant regarding your replies is the fact that they spotlight an essential aspect related to the theory of perception: the notion of historical context. I am very interested in applying the scheme you propose whenever I have to approach such ambivalent matters: namely, a scheme which combines the axis of synchronicity (the way in which we interpret several historical phenomena from our present point of view and under the lens of what we define as "real") with the axis of the diachronic understanding of the historical proceedings (which co-examines the historical present with the historical past acknowledging that the latter always retains its individual meaning that should not be misinterpreted under the influence of our present mentality and experiences).

Being heavily influenced by the Bakhtinian theoretical model of the chronotope, I would say that the spatio-temporal data of historical reality form and at the same time are formed by human experience, in a scheme of interaction which actually constitutes the 'fabric' of what we define as 'accessible' in the world we live in.

The way I perceive it, the chronotope of otherness could be characterised as three-dimensional: the axes of the present and the past-with all their experiential complexity-interact in a unique way-totally individual for each and every human being- under the necessity for responsiveness towards the unpredictable challenges of the future.

So, trying to come to certain conclusions by just watching a photo lead us to encounter two additional problems: the first one has to do with the fact that a photo is an instant objectification of the reality which surrounds us, so in this way the three-dimensional character of human experience can never be expressed in all its totality. A gaze is not just an indication about the specificity of past experiences or an 'answer' to the present, but also an 'opening' to the future. However, all these elements are hidden at a large scale within the context of an instant objectification.

Secondly, our feelings are in constant flux and alteration, so an instant depiction finally poses more and more questions regarding its own accuracy. Even when two real human beings interact, there is always a 'strange', 'hidden' chronotope, where these two beings can and at the same time can't understand each other. So, if responsiveness appears to be something so difficult when we discuss about real communication that takes place among real people, it is obvious to me that things get even more bewildering when human consciousness attempts to interpret the visual data of a photo.

I would also like to thank you very much for all the information you provided about how these topics are perceived in France today. Your message gave me the chance to learn things that I didn't know in depth, and I always like being informed from people who live in other countries and experience different cultural environments. It is true that France undergoes a period of uncertainty-something that makes me feel very sad- and I can clearly understand your point, which is very balanced.

Very best regards to you, as well, and I am grateful for the fact that you wanted to share your opinions with me.

APPENDIX III

TERM PAPER GRADING RUBRIC

Element	A grade	B grade	C grade	D or fail
Structure (inductive) ↑ <i>Note that essays can use either deductive <u>or</u> inductive structures, so use either the row above <u>or</u> the row below in self-assessment.</i> ↓	Writer sets out clearly at the beginning the general outline of the discussion to follow, including the theoretical areas that will be explored. Essay proceeds from close readings and discussion of theoretical texts to a clear and logically supported concluding thesis statement that fully answers the question.	Writer sets reasonably clear parameters for discussion in the introduction, which are then followed with a few minor digressions and side-steps. Essay makes a strong attempt to use close reading, though there may be some errors in approach. Essay works with secondary criticism, which are used correctly. There is a clear attempt to answer the title question at the close of the essay.	Essay only partly describes at the start the main parameters of the argument, missing major areas that are then explored in the following discussion. Essay fails to balance close reading with theoretical discussion (in either direction), or commits multiple errors in both. The essay builds a coherent argument, but fails to fully answer the original question.	Essay contains no clear statement at the beginning of the areas to be explored in the essay. Secondary materials are minimally discussed, and the primary text is only examined superficially (i.e. mostly at the level of plot). The essay fails entirely to answer the original question, settling for a basic discussion of the text.

Structure (deductive) <i>Note that essays are either deductive <u>or</u> inductive</i>	<p>Essay begins with a clear statement of position on the answer to the title question. Writer uses the correct structure for a persuasive essay, including thesis statements, topic sentences and rebuttal of alternative viewpoints. These are integrated well into the essay and seem natural.</p>	<p>Essay begins with a clear statement of position on the answer to the title question. Essay uses the correct structure for a persuasive essay, including thesis statements, topic sentences, specific support and rebuttal. However, in some occasions these elements are not well integrated.</p>	<p>Writer does not clearly answer the question at the beginning of the essay, and only later does the main argument become clear. Parts of the argument become circular or repetitive. Specific structural elements are badly used.</p>	<p>Writer fails to answer the title question. Little guidance is given to the reader to understand how paragraphs support the writer's point, leading readers to be lost as to where the argument is going.</p>
Paragraphs	<p>All paragraphs have one clear main idea, are supported with examples and have smooth transitions. All paragraphs are 7+ sentences in length.</p>	<p>Most paragraphs have one clear main ideas, are supported with examples and have smooth transitions. Most paragraphs are 7+ sentences in length.</p>	<p>Some paragraphs have clear ideas, support from examples may be missing and transitions are weak. Some paragraphs are short or overly long, making the essay difficult to follow.</p>	<p>Paragraphs lack clear individual ideas and are very short or overlong, or there is no paragraphing</p>

Word Count	<p>Essay is 3,000-3,500 words <u>excluding</u> footnotes & bibliography. NOTE: You may write 20% less or more than this target without incurring loss of marks, but obviously shorter essays will develop arguments less thoroughly.</p>			
	<p>Essay is 20%-30% above or below the required word counts.</p>		<p>Essay is more than 30% above or below the requested word count. Note that overly short essays can be a reason to fail an essay outright.</p>	
Citation	<p>Sources are exceptionally well-integrated and they support claims argued in the paper very effectively. Quotations and paraphrases conform to a recognizable citation style. All sources for all statements are cited and appear on a References list at the end of the essay.</p>	<p>Sources are well integrated and support the paper's claims. There may be occasional errors, but quotations and paraphrases conform to a recognizable citation style. They are listed clearly in a separate sheet titled "References" or "Works Cited," with some errors.</p>	<p>Sources support some claims made in the paper, but might not be integrated well within the paper's argument. There may be a few errors in citation style, or some sources may not be properly referenced. References page is not written in the correct style</p>	<p>The paper does not use adequate research or if it does, the sources are not integrated well. Sources are not cited correctly according to a recognizable citation style. References page is wholly inadequate (e.g. just a list of URLs). (Note: a total failure to cite sources used in the essay is plagiarism and will result in a grade of zero.)</p>

Research	Sources used are of a high scholarly standard. At least 8 sources are used in the argument.	Sources used (at least 8) are of a reasonable scholarly standard or are from reputable mainstream sources.	Sources used are of a lower quality (e.g. readers' guides, , or blogs) that may include some unreliable elements, or too few are consulted. or contains multiple errors.	Exclusively poor quality sources (random webpages, encyclopedias, etc, are used).
Style: Details and Examples	Specific examples and detailed descriptions of poetic or dramatic devices, figures of speech, events, settings, etc, are used in the service of close reading and theoretical discussion.	Some use of specific examples and detailed descriptions. May have extended examples that go on for too long, or may concentrate over much on plot.	Little use of specific examples and details; mostly generalized examples and basic description of plot.	No close reading or theoretical discussion. Reads more like an encyclopedia article on the writer's work.
Style: Sentence structure	Sentences are clear and varied in pattern, from simple to complex, with excellent use of punctuation.	Sentences are clear but may lack variation; a few may be awkward and there may be a few punctuation errors.	Sentences are generally clear but may have awkward structure or unclear content; there may be patterns of punctuation errors.	Sentences aren't clear

Grammar & Mechanics	Excellent grammar, spelling, syntax and punctuation.	A few errors in grammar, spelling, syntax and punctuation, but not many.	Shows a pattern of errors in spelling, grammar, syntax and/or punctuation. Little evidence of proof-reading.	Continuous and frequent errors
Presentation	<p>Essay is:</p> <ul style="list-style-type: none"> • typed, • in Times New Roman or similar font • double-spaced <p>Each paragraph starts with an indented first line. Each page is numbered.</p> <p>Essay contains the following information on the first page:</p> <ul style="list-style-type: none"> • Name • Date • Class • Instructor name • Title 		Most of these criteria are followed.	Very few of these criteria are followed.



THE CYPRUS AGENCY OF QUALITY ASSURANCE
AND ACCREDITATION IN HIGHER EDUCATION



**European
University Cyprus**

FORM: 200.1.3

STUDY GUIDE

COURSE: Avant-Garde and Experimental Writing

Course Information

Institution	European University Cyprus		
Programme of Study	English Studies		
Course	ENS661	Modern Poetry	
Level	Undergraduate <input type="checkbox"/>		
Language of Instruction	English		
Course Type	Compulsory <input type="checkbox"/>		
Number of Teleconferences	Total: Up to 6	Face to Face: 1	Teleconferences: Up to 6
Number of Assignments	2		
Assessment	Assignments	Final Examination	
	50 %	50 %	
Number of ECTS Credits	6		

Study Guide drafted by:	James Mackay
Editing and Final Approval of Study Guide by:	

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1ST TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

Programme Presentation

○ Short description & objectives

The BA English Studies (formerly called BA in English Language and Literature) is a four-year, Distance Learning undergraduate programme, taught in English. It has been offered in the Distance Learning mode since the Fall 2015, but it has been offered as a face-to-face programme since the early 2000s. The programme belongs to the Department of Humanities, School of Humanities, Social and Education Sciences.

Presentation of the Course through the Study Guide

○ Short description & objectives

This course is designed to account for developments in textual production in the era of late capitalism, with a twin focus on postmodern concepts of the text and an avant-garde fascination with experimentation in writing that leads to the commodification and fetishisation of the visually or generically atypical text. Students will be familiarised with mainstream examples of experimental writing, beginning with Gertrude Stein and William S. Burroughs, then ranging across the Anglo-American tradition of the late 20th and early 21st centuries, including examples of digital texts, multi-modal texts and forms of creative plagiarism. The course builds on students' knowledge of critical theory and introduces an interdisciplinary focus that includes elements such as the history of book production, cognitive psychology, neuroscience and digital media studies.

Learning objectives:

Upon successful completion of this course students should be able to:

- Define various theories of textuality
- Discuss examples of experimental texts
- Judge the theoretical and mimetic implications of the term “experimental writing”
- Debate concepts of cybertext, ergodic literature, multimodal reading and uncreative writing

- Relate developments in experimental writing to sociopolitical circumstances and technological advances.

Recommended student work time

Approximately 5 hours (including the study of the Guide)

TITLE: Blasting off into the future!

(1st Week)

Summary

We begin our study of experimentalism in literature with an examination of the manifestos of Modernist movements.

Introductory Remarks

What changed in 1910, at least according to Virginia Woolf, was nothing less than human nature itself. It might be more accurate to say that in that year, and in the two decades that followed, culture changed dramatically in response to a world that was itself changing faster than ever before. New technologies, new nations, new types of warfare, new systems of transport, mass literacy, colonial and postcolonial cultural encounters, mass visual advertising, the spread of socialist and fascist ideologies: all combined to provide an almost overwhelming challenge for creative thinkers across all forms of the arts. Rather like the narrative forms of today, which seem to have a great deal of trouble incorporating mobile phones and internet technologies, writers found that the established modes of storytelling did not seem to fit with their fast-paced contemporary world. To see the way that modern narratives have deliberately evaded the challenge of mobiles, by the way, see the YouTube mashup “No signal (and other cellular drama),” which shows just how many films use the “no signal available” device, and the YouTube video essay “Why Are There So Few Smartphones in Popular Movies?”: the two videos will give you an insight into the way that technologies change narrative structures.

One consequence of these innovations was that writers, musicians and visual artists began to experiment with devising brand new forms. Poems that didn’t make formal sense, portraits that distended their subjects’ features or went into pure visual abstraction, music that was deliberately discordant. But experimentation does not arise in a vacuum. One feature of the arts at this time was the proliferation of artistic manifestos: often artworks in their own right, they consisted of a set of principles that signatories and adherents vowed to follow. Such rules provide an excellent tool for generating artistic experiments, and, as we will see as we get further into the 20th century, experimentation is always a trade-off between some type of variably rigid formal device and an allowance for creativity and random chance.

Aims/Objectives

Students will trace the origins of experimentalism as a trajectory of art in the early 20th century.

Learning Outcomes

1. Name and describe the key literary and cultural movements of the early 20th century
2. Compare forms of experimentalism as manifested in different languages and nation states
3. Analyse the relationship between form and politics in given examples of creative manifestos

Key Words

Manifesto	Modernism	Futurism	Eccentricism	Surrealism	Expressionism
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Annotated Bibliography

• Basic Sources/Material

“Manifestos.” In *Modernism: An Anthology of Sources and Documents*, eds. Vassiliki Kolocotroni, Jane Goldman and Olga Taxidou. Edinburgh, 1998. 249-320.

Includes Cubist, Imagist, Expressionist, Dadaist, Vorticist, Constructivist, Bauhaus, LEF, transition and Anarchist manifestos. You do not need to read most of them in depth: just get a good general idea. The Futurist, Eccentrics and Surrealist manifestos, which are discussed in detail in the critical material.

Joe Bray, Alison Gibbons and Brian McHale, “Introduction.” Joe Bray, Alison Gibbons, and Brian McHale. *The Routledge Companion to Experimental Literature*, Routledge 2012.

This constitutes probably the most concise definition of experimentalism you will read in this course, while also paying due attention to the irreducible complexity of the subject.

John White. “Italian Futurism and Russian Cubo-Futurism.” In *The Routledge Companion to Experimental Literature*, 21-35.

Marinetti’s Futurist manifesto provided the launchpad for textual experiment in Europe, with some of the ramifications explored in White’s article.

• Supplementary Sources/Material

The Cabinet of Dr Caligari. Dir. Robert Wiene. 1920. Available in full on YouTube.

For me, this is one of the two or three greatest silent movies, and a fabulous example of expressionism in cinema (see the Expressionist Manifesto in this week's reading).

Richard Murphy. "The Poetics of Animism." In *The Routledge Companion to Experimental Literature*, 36-47.

This will explain many of the formal choices made by Wiene in constructing the movie, and links them to broader concepts of expressionism in German art.

Peter Stockwell. "The surrealist experiments with language." In *The Routledge Companion to Experimental Literature*, 48-61.

Sometimes, reading the Vorticist or Eccentrics manifestos, it can seem that experimentation is a matter of typefaces and visual culture. This article demonstrates experimentalism at the level of the sentence.

Self-Assessment Exercises/Activities

Exercise 1.1

We will start with a creative exercise, to help you develop your intuitive understanding of the process of experimentation with form. Please choose one of the manifestos that you have read for this week and produce a creative response that follows the general rules and/or style of the original. Your creative work can be of any type, and need not be written – drawings, paintings, musical compositions, dance, sculpture are all valid responses. Post this as a blog accompanied by an analysis of your piece and how it fits with the manifesto you chose, drawing on insights from the articles we have read this week. The analysis should be around 300 words in length.

Exercise 1.2

Written assignments (40%)

You are expected to produce two written assignments for this course. A research paper consisting of about 3000-3500 words worth 30% and also a blog worth 10%. The blog should be updated in weeks 5, 7, 9 and 11, and should detail your planning, research process, and the questions that you have been generating throughout the process of writing the essay. Please see Appendix I for blog examples, and Appendix III for the term paper grading rubric.

Due date: Week 13

Recommended number of work hours for the student

20 hours

TITLE: A writer is a writer is a writer is a writer

(2nd Week)

Summary

We focus on Gertrude Stein, an experimentalist par excellence, whose work responds to experimentation in visual arts.

Introductory Remarks

I am fascinated by Gertrude Stein as I am by almost no other writer. Her poems are surreal assemblages of words, where some relationship can undoubtedly be ascertained between individual signifiers, but which largely come across as without meaning, yet always holding the reader's attention. She differs deeply from the writers of High Modernism (Joyce, Eliot, Pound and Woolf) in that their writing always seems to have some relationship to a tradition and to a previously stable type of knowledge that has only recently been shattered or scattered, while hers seems *sui generis*. For that reason, although she is usually listed among the Modernists for very good reasons of association and periodization, it might actually be better to think of her as continuing the American tradition of self-taught original thinkers in America: writers such as the Transcendentalists (Emerson, Thoreau, Whitman), but also Melville and William James. Like them, she is a writer of extraordinary intelligence and a great deal of learning who is nonetheless interested in creating entirely new forms that are more suited to democratic and egalitarian America than to Europe. The fact that in her political views she was anything but democratic is characteristic of her perverse and contradictory right-wing politics more generally, as seen in her support for the Nazi-supporting Vichy regime even given that, as a lesbian and a Jew, she would have been a target for suppression twice over.

The device that Stein hit upon in trying to create an entirely original style of writing might be best described as repetition with emphatic variation. In her essay "Composition as Explanation," she describes the evolution of this method as thus: "In this natural way of creating it then that it was simply different everything being alike it was simply different, this kept on leading one to lists. Lists naturally for awhile and by lists I mean a series. More and more in going back over what was done at this time I find that I naturally kept simply different as an intention." The list as a device suited the almost monotonously repetitive nature of her writing, whether in poetry, prose, or even as radio broadcast (in which domain she was astonishingly popular). The effect is one where the author's personality seems almost to disappear, to be replaced by the reader's self-consciousness. As Catherine N. Parke describes it. "None of her work is substantively difficult, but

its rhythms are demanding in the way they ask us to make conscious our thinking and feeling.”

Aims/Objectives

Students will finish this week having related intention to methodology and style in Gertrude Stein’s work.

Learning Outcomes

1. List the defining features of Gertrude Stein’s style
2. Analyse Stein’s work as contributing to the feminist avant-garde
3. Apply the philosophical understanding of repetition to Stein’s work

Key Words

Modernist	Deleuze	Repetition	List	High Modernism	Composition
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Annotated Bibliography

• Basic Sources/Material

Gertrude Stein, “Composition as Explanation.” Originally published 1926.
Available at <https://www.poetryfoundation.org/articles/69481/composition-as-explanation>

This essay was the first attempt by Stein, who had already been writing for many years and was recognised as a unique voice, to explain the evolution of her literary style.

Gertrude Stein, “New” and all excerpts from “Stanzas in Meditation” available at Poetry Foundation. <https://www.poetryfoundation.org/poets/gertrude-stein>

This is a rich collection of Stein’s work, and I would encourage you to look at other writings by her on the same page.

Ellen G. Friedman. “Sexing the Text: Women’s avant-garde writing in the twentieth century.” In *The Routledge Companion to Experimental Literature*, 154-167.

A general introduction to women’s experimental writing over the century, this chapter both places Stein in a tradition and offers some guidance for understanding authors studied later on the course.

• Supplementary Sources/Material

Gilles Deleuze. “Introduction.” *Difference and Repetition*. Columbia University Press, 1994.

Many of the writers we will encounter on this course use techniques of repetition, including Stein. Deleuze's theoretical insight is that repetition is never merely repletion, and unlike Derrida he does not hold that repetition's energy is derived from negation, but rather that it is affirmative.

Catherine N. Parke. " 'Simple Through Complication': Gertrude Stein Thinking." *American Literature* 60, 554-574.

Parke was one of the first critics to really get to grips with Stein's intellectual contribution to American letters.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: Why does Stein make so much use of repeated words and phrases in her poetry? What effect does it have on the reader? What other poets do you know that use similar techniques?

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade.

Recommended number of work hours for the student

20 hours

TITLE: Diving into the Erotic

(3rd Week)

Summary

The avant-garde is the focus this week, as we look at the work of Anaïs Nin.

Introductory Remarks

It took a long time for Anaïs Nin's writing to become the subject of serious literary study, never mind public attention. Of the nine books of fiction she published in her lifetime, four were self-published, and only one, her short-story collection *Under a Glass Bell*, received any critical acclaim. Indeed, much of her work was published posthumously, not least the journals that carried such shocking revelations as the possibility that she had had a consensual incestuous relationship with her father as an adult. Certainly at one point it was entirely possible that she was going chiefly to be remembered as the rich woman who had become the patron of the author Henry Miller, had then had an affair with him and wrote erotica dedicated to him. The publication of the *Diary of Anaïs Nin* in 1966, when she was in her mid-sixties, was what finally brought Nin to public attention, with a mixture of frank revelation and introspection fuelled by a lifelong interest in psychoanalysis, particularly the work of Freud.

Nin's psychoanalytic interests, indeed, are what makes her writing so strangely fascinating. While Freud's scientific theories and statements have largely been shown to be a false model of how the human brain develops and functions (see, e.g. Richard Webster's *Why Freud Was Wrong*), they are a brilliant synthesis of mythological elements and considerations of the deepest and least explored elements of the human psyche. By going deep into her subconscious, Nin was able to evolve a style that is almost entirely interior and nondescriptive – at least, in her journals – while simultaneously being incredibly frank about sexual matters in a way that was unthinkable for most women in this part of the twentieth century. The affair with her father, whether it happened or not, is an excellent object limit for the avant-garde interest in sexuality and shock value.

Some of the writing you will look at this week was written as erotica, which probably constitutes Nin's best known work today. As you read these frankly and often pornographic stories, you may come across paraphilias (e.g. paedophilia) of which you don't personally approve. Remember in reading them that "shock value" has always formed part of the appeal of both pornographic and avant-

garde literatures, and also consider the ways that Nin deliberately foregrounds female points of view.

Aims/Objectives

Students will consider the role of sexual explicitness in avant-garde attitudes.

Learning Outcomes

1. Define the avant-garde
2. Discuss Nin's work's relationship to Freudian theory
3. Evaluate Nin's work as liberationist and feminist

Key Words

Avant-garde	Sexuality	Freudianism	Feminism	Erotica	Pornography
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Annotated Bibliography

• Basic Sources/Material

Anaïs Nin. *Little Birds*. Mariner, 2004. Excerpted handout.

Don't necessarily take Nin's statements in the foreword as factual, but certainly these stories were written for the press and in the circumstances she details.

Anaïs Nin. *House of Incest*. Swallow, 1958. Excerpted handout.

This is the work on which Nin's claims to avant-garde status rest. She writes in a surreal manner that requires intense concentration, but there is an argument being made here about pleasure and principle.

Hélène Cixous. "The Laugh of the Medusa." Trans. Keith Cohen and Paula Cohen. *Signs*, Vol. 1, No. 4 (Summer, 1976), pp. 875-893.

This classic essay in critical theory introduced the concept of *écriture féminine* – the examination of female subjectivity as a struggle with a masculine-dominated language.

• Supplementary Sources/Material

George Orwell. "Inside the Whale." *Essays*. Penguin, 2002.

Orwell's essay is more concerned with the work of Nin's lover Miller than with her own, but it opens up ways to consider the extreme selfishness and political passivity of this element of the avant-garde.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the

prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: What elements in Nin's work seem to you to justify the idea of an *écriture féminine*? How does she write against male-coded assumptions?

This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

18 hours

TITLE: Spontaneous Prose

(4th Week)

Summary

It's more than time that we began thinking about technologies of the book, and their effects on writing style. Let's start with the fairly simple example of Jack Kerouac.

Introductory Remarks

Over the past four weeks, we have established the concept of the avant-garde as it developed in the first half of the twentieth century. It was characterized by experimentation with wild imagery, unconventional presentation, experiments with repetition and difference, a willingness to push the boundaries of taste in matters previously considered unacceptable by mainstream society, and also a negation in the form of Beckettian subtraction.

However, one of my arguments on this course will be that experimental writing (whatever that means precisely: see the Introduction to the Routledge Companion to Experimental Literature) should be considered at least partly as a response to technological changes. It would have been possible to create the Blast! Manifesto in the 18th or 19th century, but the typefaces that contribute so much to its meaning were relatively recently developed, and the result of machine industrial letter cutting technologies.

The cutting retort aimed by Truman Capote at Jack Kerouac ("That's not writing, that's typing") can serve as our entry into Kerouac's work as an experiment in the technologies of prose production. Kerouac had already published one conventional novel, *The Town and the City*, when he set out to create a chronicle of his adventures hitchhiking around America, and he was initially confident that he could continue working as a traditional novelist heavily inspired by Thomas Wolfe. But in 1950, inspired by a letter from his friend Neal Cassady, Kerouac developed a theory of "spontaneous prose." By writing at speed without pausing to craft sentences ("craft is crafty"), the writer would create an honest connection with the mind of the reader. To accomplish this, Kerouac, the son of a printer, took an enormous roll of printer's paper and attached it to a typewriter. Typing furiously, he completed his 100,000 word novel in three weeks, producing what has become known as the "scroll" manuscript of *On The Road*. That novel was heavily edited prior to publication, but Kerouac continued to experiment with the spontaneous method for the rest of his life.

Aims/Objectives

Students will begin a consideration of technology's affect in stylistic innovation.

Learning Outcomes

1. Explicate Kerouac's theory of spontaneous prose
2. Place Kerouac in context of developing technologies
3. Describe the Beat Generation

Key Words

Beat Generation	Spontaneous prose	Typewriting	Stylistic innovation	Printer's roll	Benzedrine
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Annotated Bibliography

• Basic Sources/Material

Jack Kerouac. The Subterraneans. In Jack Kerouac: Road Novels 1957-1960. Library of America, 2007. Excerpted handout.

Kerouac wrote this in a single burst over three days and nights, taking the amphetamine drug Benzedrine to keep himself awake and focussed. It is the purest example of spontaneous prose.

Jack Kerouac. "Essentials of Spontaneous Prose." (pdf handout, originally published 1957).

This is Kerouac's manifesto.

John Shapcott. "'I didn't punctuate it': Locating the tape and text of Jack Kerouac's Visions of Cody and Doctor Sax in a culture of spontaneous improvisation." Journal of American Studies; Cambridge Vol. 36, (Aug 2002): 231-248.

Typewriters and amphetamines weren't the only form of experimentation Kerouac tried. He also worked extensively with recorded speech. This article is excellent on the relationship between Kerouac's technique and jazz.

• Supplementary Sources/Material

Gilles Deleuze and Felix Guattari. Kafka: Toward a Theory of Minor Literature. 1975. Trans. Dana Polan. Theory and History of Literature 30. Minneapolis and London: U of Minnesota P, 1986. Chapter 1.

What does Kerouac achieve in his spontaneity? One answer might be found in this seminal critical exploration of minority. Kerouac, as a French-Canadian wanderer with conservative political views, might be said to embody Deleuze and Guattari's concept of a minor literature.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: Can we think of drugs (whether legal or illegal) as a technology for experimentation by writers? How does Kerouac's prose reflect its method of composition?

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade

Recommended number of work hours for the student

15 hours

TITLE: Minimalism

(5th Week)

Summary

This week we're going to think about the zone between the visual and the textual in writing.

Introductory Remarks

Here is the entire text of one of Aram Saroyan's most famous poems:

lighght

How you respond to this will tell you something about yourself. Certainly at the time it was highly controversial. Ian Daly has an excellent article, "You Call This Poetry?!" on Poetry Foundation that will take you further into the issue, but essentially the inclusion of the poem in the National Endowment of the Arts' American Literary Anthology meant that Saroyan received a \$750 fee for a single misspelled word, and the poem then became the target of a Congressional enquiry.

"lighght" sits at the junction of two literary related impulses, both relevant to our theme of experimentalism. On one side is the doctrine of minimalism, a set of experiments in form that asked how an artwork could be created using the simplest and smallest number of interventions possible. Minimalism might include the pure black paintings of Kazimir Malevich, or indeed the tradition of purely white paintings that we will be discussing further in the final week. It also includes the music of composers such as Philip Glass, who stretched the definition of the word "music" with compositions that included sustained drones, use of small numbers of instruments and extreme repetition of musical phrases. Minimalist poems are characterized by extreme brevity that forces the reader to concentrate on every letter of what is presented. In the case of "lighght," the reader is confronted with the additional "gh" in the middle that is both "invisible" (gh in light is not vocalised) and transformative: the additional length to the word stretches it out and makes it, in a very real sense, luminous with meaning.

The other movement that "lighght" also touches on is concrete poetry. Usually brief, concrete poems are designed to be read with the eyes rather than the ear, breaking the normal association of the poetic with the oral. Making use of white space and even of elements of colour, concrete poems build on older traditions

of visual of “pattern” poetry (e.g. Herbert’s “Easter Wings”), but take them much further by using contemporary printing techniques.

Aims/Objectives

Students will be introduced to two key experimental poetry movements, minimalism and concrete poetry.

Learning Outcomes

1. Define Minimalism
2. Demonstrate an understanding of concrete poetry via the analysis of examples
3. Compare the aims and methodologies of minimalist and concrete poetry.

Key Words

Minimalism	Concrete poetry	Typography	Shape poetry	Visual	Aural / Oral
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Annotated Bibliography

• Basic Sources/Material

Aram Saroyan. Examples of his poetry. At <https://www.poetryfoundation.org/poets/aram-saroyan>

This links to a biography of Saroyan, but underneath are links to many of his poems. Please look through all of these. They are presented in pdf format so you can appreciate their layout on the page.

An Anthology of Concrete Poetry. Ed. Emmett Williams. Primary Information, 2013. Excerpted handout.

This anthology is a treat for the eyes. Make sure to read Mary Ellen Solt’s “Forsythia,” which will be a key text for the lecture this week.

Joe Bray. “Concrete Poetry and Prose.” In The Routledge Companion to Experimental Literature, Routledge 2012.

An overview of the movement, both in its own 60’s setting and also its influence on 21st century writing.

• Supplementary Sources/Material

Aram Saroyan. “Notes on Being My Own Bibliographer.” PN Review; Manchester Vol. 41, Iss. 2, (Nov/Dec 2014): 33-35,95.

This really demonstrates the way that Saroyan thinks about technology and the presentation of what he is writing.

Philip Glass. "1+1." Performance at Donaufestival 2007.

<https://www.youtube.com/watch?v=ZYAyPre0vD8>

There are several performances of this piece for tabletop on YouTube, but this I think is perhaps the closest to the minimal intentions of the composition.

Self-Assessment Exercises/Activities

Exercise 1.1

Create a poem that might be described as minimalist and/or concrete poetry. Put it up on a blog along with a description of how you composed it, and how you see it relating to other works in the same genre. Your description should refer to the critical materials we are reading this week. Don't be afraid to be creative – you can record yourself doing a sound poem or upload a visual video to satisfy the requirements of this task.

Exercise 1.2

In the discussion forum, please can you post a brief (no more than 200 word) answer to the question: "Is concrete poetry really poetry at all?"

Both of the above exercises are ungraded, and you do not need to respond to other students' posts.

Recommended number of work hours for the student

15 hours

TITLE: Erasing the text

(6th Week)

Summary

Moving from minimalism to the cut-up, we ask what happens if you take the concept of reduction and deletion beyond minimalism.

Introductory Remarks

Tristan Tzara, one of the greatest experimentalists of the early 20th century, began the idea of the cut-up with his satirical “TO MAKE A DADAIST POEM.” But Tzara was mainly mocking those who thought his Dadaist movement was constructed without care. William S. Burroughs took the idea and ran with it later, creating an entire genre of cut-up poems and novels. He and the Swiss artist Brion Gysin would physically cut up newspapers, their own and other people’s work, and other types of texts including medical reports and political philosophy, then rearrange the fragments and choose the combinations that sounded best to them. Such textual experimentation yielded fascinating results. What is most interesting is the way that different authors’ cut-ups have very distinct voices: despite the insertion of random material, the element of choice and editing meant that this was just as valid a form of writing as any other. Burroughs made many more claims for the method, including a form of bibliomancy and prophecy, but those don’t need to concern us too much here.

The cut-up leads us to the idea of erasure poetry: poems that take an existing text and erase some of the words to create new, frequently surreal narratives that are “discovered” within the existing text. Parasitically, these sorts of poems burrow into the original text and convert it from within into something that is often a perversion of the original writer’s intent. One of the most beautiful examples is Tom Phillips’s *A Humantment*, which takes a copy of the now forgotten Victorian author W H Mallock’s novel *A Human Document* and paints over every page leaving just a few words. From the rather stuffy Mallock original, Phillips carves a surreal story about “bill toge” and his many misadventures.

M NourbeSe Philip, the poet whose work we will be looking at this week, takes this form of experimentation into new directions with her book *Zong!* An African Canadian born in Trinidad and Tobago, Philip carves poems out of the legal papers relating to the case of the British ship *Zong*, whose crew in 1781 deliberately threw slaves overboard to drown as a cost-saving exercise. No sailor would be imprisoned for this awful crime, given the debate at the time over the status of slaves – should they be considered as animal or human? Philip’s

erasures create a way for the slaves voices to be imaginatively recovered from the waters.

Aims/Objectives

Students will follow the development of the erasure tradition, and analyse an example of erasure poetry.

Learning Outcomes

1. Compare cut-up and erasure poetry
2. Analyse M. NourbeSe Philip's poetry as an erasure poem
3. Discuss the relationship of avant-gardeism to racial justice

Key Words

Cut-up	Erasure	Scissors	Slavery	Parasitism	Racial justice
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Annotated Bibliography

• Basic Sources/Material

M. NourbeSe Philip. Zong! Wesleyan UP, 2008. Excerpted handout.

As you read these poems, bear the source material in mind. The first poem, for example, is meaningless until you envisage a slave drowning in the "water" that is repeated over the page.

Joel Bettridge. Avant-Garde Pieties: Aesthetics, Race, and the Renewal of Innovative Poetics. Routledge, 2018. Chapter 1.

As you may have noticed, we have skipped forward quite a chunk in time now – more than half a century. Bettridge explains clearly some of the problems with the old concept of the avant-garde, and why poets from racial minorities are increasingly adopting avant-garde practices in the 21st century.

• Supplementary Sources/Material

Tom Phillips. A Humament. 6th edition. <http://www.tomphillips.co.uk/humument>

Phillips has completely reworked the Humament concept six times, repainting every page and discovering new links. The 6th edition is available free online, and is well worth a look around. I own a copy of the 5th and it is the most beautiful book I possess.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts

within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: How successful is M. NourbeSe Philip's project in reworking the old idea of erasure to incorporate ideas of racial justice?

Initial posts should be 400-500 words in length. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade

Recommended number of work hours for the student

16 hours

TITLE: Walking into experimentation

(7th Week)

Summary

Bringing the physical environment into conversation with poetry has been a major avant-garde practice in the 20th and 21st centuries.

Introductory Remarks

Cosmo Spinosa, in a blog titled “The Poetics of Space: The Ethics of Site-Specific Poetry,” explains the way that place contributes to his poetry, asking “What, specifically, is the trope of this place? And why do we feel its lingering presence during our visits there and after leaving it?” The concept has long roots in English letters. We could think, for example, about the Lakeland poets such as Wordsworth and Coleridge, who drew inspiration for their poems from long walks around the Cumbrian hills and lakes. But the iteration of walking that is most interesting for us this week is the *dérive*, a concept developed by the Letterists, a group of radical thinkers based in Paris in the 1950's. The Letterist International were radically anti-art, seeing most conventional artistic production as aiding in the creation of what their most prominent member, Guy Debord, would later term “the society of the spectacle.” They thus contributed to the development of conceptual art, as one of their founding ideas was of creating artistic object that could only be imagined, never actualized, so as to evade recapture by the capitalist machine. Situationism, the movement that developed from Letterism, had perhaps its finest moment on the barricades of the May 1968 riots in France, where streets and building were occupied, philosophy lectures were held as a form of protest, and street graffiti reflected Situationist writings: most famously, in the slogan “Beneath the pavement, the beach.”

The *dérive* for the Letterists was originally any long, aimless walk through a landscape, particularly an urban landscape. This then developed into the concept of psychogeography, which preserved the idea of the “aimless” walk – itself inspired by the Modernist *flâneur* – but complemented it with the need for deep knowledge of the area and later research into the objects that caught the walker's attention during their exploration. The urban landscape thus yields up a set of stories that are narrativised by the walk itself.

This week we will look at two very different forms of *dérive*. Iain Sinclair's explorations of spaces in and around London create arrestingly surreal and threatening mystical geographies of the city. Kaia Sand's *dérives* around

Portland concentrate on historical and racial injustices, producing a landscape haunted by the past.

Aims/Objectives

Students will assess experiments in place-based writings in terms of Situationist and Letterist concepts of place.

Learning Outcomes

1. Define the Situationist concept of the derive.
2. Analyse examples of psychogeographic writing
3. Contrast the works of British and American psychogeographers

Key Words

Social justice	Situationist International	Letterist International	Society of the Spectacle	Dérive	Walking
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Annotated Bibliography

• Basic Sources/Material

Iain Sinclair. White Chappell, Scarlet Tracings. Penguin, 2004. Excerpted handout.

Sinclair's book revolves around the Jack the Ripper murders. Most if not all of what he says in this short extract is factual, but it might be helpful to read up on the murders before reading this material.

Kaia Sands. Remember to Wave. Tinfish, 2010. Excerpted handout.

Sands' strong commitment to social justice can also be found on her Twitter feed which details her campaigns for a homeless peoples' newspaper.

Verónica Perales. "Instructions." Writing Letters to the Fox project.

<https://www.youtube.com/watch?v=2itapoq399Q> and <https://cgeomap.eu/ecap/>

Perales, a Spanish artist, has created an innovative art practice of "writing by running" in an effort to bring attention to urban foxes. The "writing" in question is created by tracking one's run via a GPS app.

Joel Bettridge. Avant-Garde Pieties: Aesthetics, Race, and the Renewal of Innovative Poetics. Routledge, 2018. Chapter 2.

Continuing from your critical reading last week, here Bettridge offers a close reading of some of Sands' work and places it in a social justice context.

- **Supplementary Sources/Material**

Iain Sinclair and Alan Moore. "South London 'Psychic Circuit' - Shooter's Hill to Woolwich." <https://www.youtube.com/watch?v=rSNdrIF0i2I>.

If you can, try to get hold of one of Sinclair's documentary films, especially London Orbital, which are genuine art works. In the absence of publicly available copies of those films, this is a good exploration of a specific area in Sinclair's company.

Tyrus Miller. "Lettrism and Situationism." In The Routledge Companion to Experimental Literature, Routledge 2012.

These two art movements represent a significant inspiration for every artist we will study this week and in the weeks thereafter. Miller's article is a comparative overview.

Self-Assessment Exercises/Activities

Exercise 1.1

This week I would like you to try the last of our creative assignments. Try walking around an area you know very well, and writing down your sense impressions in the manner of Sinclair and/or Sands (and/or even Perales). Write this up as a blog, including a brief statement of intent. I do not mind about length, but try not to exceed 600 words.

Recommended number of work hours for the student

16 hours

TITLE: Uncreative Writing

(8th Week)

Summary

Plagiarism and wholesale copying, features of the digital age, are our focus this week.

Introductory Remarks

I have to admit to being a little tempted to simply plagiarise my introductory remarks on “uncreative writing,” a term coined by Kenneth Goldsmith to define the growth of creative forms of plagiarism (that is to say, copy and remix) that have proliferated in the digital age. The reason in a sense is simple – where in pre-digital times copying was onerous, we are all now used to working with computers that can batch copy and paste gigantic swathes of information, reorder it, and mine it for data, in the blink of an eye. Uncreative artists rebel against the Romantic myth of the solitary genius producing original work, to instead produce works such as Goldsmith’s own *Day*, a word-for-word transcription of the New York Times for 11th September, 2001, in which the poems gain ominous power from the knowledge of what would happen on that date. For instance, the perfectly normal phrase “Breezes will turn and blow from the south ahead of a cold front approaching from Canada,” when placed at the end of a section of the poem, chillingly reminds us of the planes that by the time the paper was seen by most of its readers were already either in the air or had already crashed into the World Trade Centre.

Uncreative writing is a form of “conceptual poetry” which responds to a digital age and subverts hypercapitalist concepts of value. It has wide applicability and uncreative artists do not share a political program or set of aims. It may, as in the work of Moez Surani, consist of political works that reveal the aesthetic codes used to provide cover for acts of warfare (we will see more of this in the final week in the work of Emily Jacir). Or, as in the surprisingly beautiful but austere minimalism of Shigeru Matsui, it may refuse to carry any message beyond itself.

Yet Goldsmith’s own work has not been immune to criticism. In “The Body of Michael Brown,” presented in 2015, he remixed an autopsy report of a real African American teenager killed by police only months earlier, and was subsequently the subject of Twitter storms and aggressive demands for an apology. Other conceptual poets have similarly been accused of cultural appropriation and disregard for their own privilege. These arguments will form the main focus of our discussions this week.

Aims/Objectives

Students will finish the week having examined the complex debates regarding appropriation and privilege in contemporary poetry.

Learning Outcomes

1. Define uncreative writing.
2. Discuss uncreative writings in relation to capitalist hypermodernity
3. Place uncreative writing in its social and cultural context.

Key Words

Conceptual writing	Uncreative writing	Kenneth Goldsmith	Hypermodernity	Racial justice	Appropriation
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Annotated Bibliography

• Basic Sources/Material

Craig Dworkin and Kenneth Goldsmith (eds). *Against Expression An Anthology of Conceptual Writing*. Northwestern, 2011. Excerpted handout.

This anthology is a weighty (in all senses!) demonstration of the breadth of possibility opened up by uncreative art practices. Please read the poems by Claude Cosky, Kenneth Goldsmith, HL Hix, Tan Lin and Shigeru Matsui, and also spend some time dipping into other writers at random.

David Kaufman. "Writing While White." In *Reading Uncreative Writing: Conceptualism, Expression and the Lyric*. Palgrave, 2017. Chapter 4.

There are many elements that should make us uneasy about uncreative writing, not least the fact that it breaks copyright law. Kaufman gives you an overview of the often queasy racial politics of uncreative projects.

• Supplementary Sources/Material

Kenneth Goldsmith. *Uncreative Writing: Managing Language in the Digital Age*. Columbia, 2011. Introduction and Chapter 1.

Goldsmith is an entertaining theorist, and his references in the first chapter of this book alone would fill an entire course on experimental and conceptual writing.

Marjorie Perloff. *Unoriginal Genius: Poetry by Other Means in the New Century*. Chicago UP, 2010. Introduction and chapter 7.

Perloff explains the origins of uncreative writing in her introduction and lays out its development in recent years in the final chapter of her study.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: How does conceptual writing respond to contemporary social conditions? What relationship does it have to other plagiaristic forms such as sampling in hip-hop? How successful are the poets you have read in their aims (however you define them)?

Initial posts should be 400-500 words in length and should refer to the critical reading as well as the poetry. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade

Recommended number of work hours for the student

18 hours

TITLE: Ergodic Literatures

(9th Week)

Summary

Digital printing technologies have rapidly increased the number of ergodic works on sale in the 21st century – but are they more than a sales gimmick?

Introductory Remarks

Espen J. Aarseth, who coined the term “ergodic literature,” defines ergodic works as any work where “nontrivial effort is required to allow the reader to traverse the text.” In other words, books where the reader is required to turn the book upside down, use code sheets, follow complex paths back and forth through the printed text, or refer to paratextual elements to understand the story. Having mentioned story, it is common for ergodic works to have multiple endings: Aarseth gives the example of the I Ching as one early ergodic text, and in fact the popular children’s Choose Your Own Adventure (<https://www.cyoa.com/>) books that I grew up with are another example of the form.

Ergodic literature therefore predicts the modern world of the video game, which developed from traditional board games to create fully immersive worlds in which players can explore their surroundings, team up with other players or undertake different missions. I am not a gamer myself, and lack the deep understanding of the genre to be able to include it in this week’s lecture, but those of you who are gamers may wish to bring examples from gaming into our discussions.

Aarseth emphasized that ergodic works in the computer age were breaking down the distinction between different media, leading to his coinage of the word “cybertext.” However, in this week’s examples I find that there may be a different dynamic at work. *S* is a novel written by Doug Dorst under the direction of J J Abrams, the producer of such well-known pop culture phenomena as Star Trek, Star Wars, and the TV shows Alias and Lost. The book did on launch include a multimedia element – there is a still active website and a sporadically active Twitter feed – but in form it very much insists on physicality in terms of handwritten notes on the page and objects physically inserted into the book. Mark Z. Danielewski’s *House of Leaves*, equally, gains much of its power from the requirement for the reader to turn an extremely heavy book around, skip back and forth through the pages, etc. Each book is reliant on new printing technologies (digital print for Dorst; Quark Xpress for Danielewski) only really possible in the computer era, but each evinces a powerful nostalgia for a time before print, harking back to obsolete technologies such as typewriting. They

therefore paradoxically celebrate the physical even as their texts belong firmly to the digital.

Aims/Objectives

Students will analyse the ways that new technologies have created a nostalgic digital experimentation.

Learning Outcomes

1. Define ergodic literature
2. Discuss examples of ergodic works through the lens of digimodernism
3. Analyse multivariant narrative

Key Words

Ergodic	B. Traven	Digimodernism	Nostalgia	Physical books	Narrative multiplicity
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Annotated Bibliography

• Basic Sources/Material

Mark Z. Danielewski. House of Leaves. Random House, 2000. Excerpted handout.

I wish I could set the entire novel as a textbook for this course, but it is stupefyingly long. There is a good plot summary of the different strands of the novel available on Wikipedia.

Doug Dorst and JJ Abrams. S. Canongate, 2013. Excerpted handout.

Probably the most extreme example of ergodic fiction produced to date, this is a beautiful object. You might want to do some research into the real-world mystery of the author B. Traven before reading this chapter: Straka is based on Traven.

Alison Gibbons. "Multimodal Literature and Experimentation." In The Routledge Companion to Experimental Literature, 141-153.

Gibbons' article extends across several forms of textual experimentation and creates a context for multimodal works (that is to say, works existing in more than one medium).

• Supplementary Sources/Material

Alan Kirby. "Introduction." From Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture. In Supplanting the

Postmodern: An Anthology of Writings on the Arts and Culture of the Early 21st Century. Eds. David Redrum and Nicholas Stavris. Bloomsbury, 2015.

Kirby has thought deeply about the relationship of technomodernity to postmodern and modern cultural modes, and here argues that the result has been a new death of the traditional text.

Roland Barthes. "From Work to Text." Originally published as 'De l'oeuvre au texte' in *Revue d'esthetique*, no. 3, Paris, 1971. Available at <http://theoria.art-zoo.com/from-work-to-text-roland-barthes/>

I'm putting this in supplementary sources as I am assuming most of you will already be familiar with this essay and also Barthes' "Death of the Author." If not, please ensure you have read both of those texts, as they are key to theorizing the textuality of experimental writing.

Button Poetry. YouTube channel. <https://www.youtube.com/user/ButtonPoetry>

Live performance of poetry has dramatically increased in the past few years, something that can be considered part of the same yearning for authenticity that is at the heart of the works we are studying this week.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: How should we think about the increasing emphasis on authenticity in the past few years, as visible in "hipster" cultures? Can we read Danielewski and Dorst/Abrams' novels via Kirby's concept of digimodernism? Can an ergodic work simulate authenticity?

This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

18 hours

TITLE: Computer coding poetry

(10th Week)

Summary

This week we look at computer codes used in poetry as a reaction to the digitization of everyday life.

Introductory Remarks

Assuming you are reading this on a computer screen, my words aren't actually here in a physical sense. What you are seeing is the translation, via a processor, of a set of instructions written in a complex computer code language, which in turn is a translation of a set of instructions written in a binary code consisting entirely of ones and zeroes. When you carry out research, which will likely also be by using a computer, it will be a case of trusting to the incredibly complex algorithms that drive search engines such as Google or DuckDuckGo. And just living in the world today is ever-increasingly controlled by such codes and algorithms, whether in the form of social media, the appearance of pages seen on your mobile phone, or just in the traffic lights that stop you on your way to work.

Anything written in language will become the subject for literary experimentation. The type of poems that we will be looking at this week might be traced back to Charles Bernstein's "Lift Off," as we'll see, but as computers became omnipresent in life a specific type of poetry developed called "code poetry" emerged, which uses computer code as a language for expressing poetry in its own right. Sometimes code is a language that has almost magical powers, as it can make machines carry out operations and potentially even take on the form of a computer virus. I was fascinated to find, for example, that there are potential dangers in copy/pasting code into a Word document like this one. Perhaps for this reason, a lot of work now goes into ensuring that normal computer users never actually see code: again, Microsoft Word no longer allows you to see the base code of a page.

We talk a lot in literary analysis about poems subverting conventional social and political codes. In the case of code poems, this subversion takes the form of revealing and forcing the reader to contemplate that which is usually hidden.

Aims/Objectives

Students will consider the motivation and achievements of code poems.

Learning Outcomes

1. Explore the concept of non-linear poetry
2. Place code poems in a lineage of visual poetry
3. Evaluate the place of code poetry in contemporary literature

Key Words

New media literatures	Code poems	Screen	Computer code	Textuality	Digital technologies
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Annotated Bibliography

• Basic Sources/Material

Charles Bernstein. "Lift Off." Pdf handout plus please listen to Kenneth Goldsmith reading the poem in 2010 at <https://jacket2.org/commentary/kenneth-goldsmiths-script-lift>.

This poem was transcribed verbatim from a typewriter correction tape, showing all the letters and characters Bernstein had deleted over the previous weeks.

Selection of code poems presented at the first Code Poetry Slam at Stanford. Pdf handout, plus performance at <https://www.youtube.com/watch?v=ZpXLkFz5mQ>

Do make sure to watch the performance, as it demonstrates an executable code poem.

Daniel Holden and Chris Kerr. *./code –poetry*. Createspace, 2016.

Although it is not necessary for code poetry to actually perform as code, these examples can be run on compatible machines to produce the images that are placed opposite them.

Bot or Not. Botpoet.com.

This site is the host for some well-known poems by humans, and also poems generated by a computer algorithm. Spend some time here reading and trying out the various poems, and decide whether you believe that poetry can be written by a machine.

Steve Tomasula. "Code Poetry and New-Media Literature." In *The Routledge Companion to Experimental Literature*, 483-496.

Tomasula analyses many more examples of code poetry, going back to the 1960's.

- **Supplementary Sources/Material**

Brian Lennon. "New Media Critical Homologies." Postmodern Culture; Baltimore Vol. 19, Iss. 2, (Jan 2009).

This article, though obviously by now outdated in terms of its technological references, is an excellent way for us to return to ideas of temporality and spatiality.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: Is there something appealing in lines of computer code? I'm interested in your aesthetic responses to code poetry primarily, but would also like to hear your thoughts about the Bot Poet site. Did it fool you? What would it mean if computers began generating convincing poetry on a regular basis? Can such poetry ever be more than a pastiche?

This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

20 hours

TITLE: Virus

(11th Week)

Summary

This week we consider the place of the virus in experimental writing, both before and after the AIDS crisis.

Introductory Remarks

A virus is neither alive nor dead. From Wikipedia: "A virus is a biological agent that reproduces inside the cells of living hosts. When infected by a virus, a host cell is forced to produce thousands of identical copies of the original virus at an extraordinary rate. Unlike most living things, viruses do not have cells that divide; new viruses are assembled in the infected host cell. But unlike still simpler infectious agents, viruses contain genes, which gives them the ability to mutate and evolve." Viruses therefore offer a model of something that infiltrates, changes and reproduces, and they have therefore come to occupy a central place in the imagination of experimental writers, as we will see in three examples this week.

For William S. Burroughs, whose cut-up method was discussed earlier in the course, language itself is a virus, taking over and occupying the human brainstem. It would be a mistake to read this as merely a metaphor: Burroughs was passionately convinced of the harm that language did in enforcing a specific understanding of the world, and believed that cut-ups were prophylactic against its effects. His doom laden viral imagery anticipates the AIDS virus and its destructiveness.

Joshua Whitehead, on the other hand, makes the virus the hero. In Whitehead's hands, the virus, here named zoa, performs the role of a traditional First Nations trickster, entering Western culture via a series of parodies and rewriting it from the inside to produce a queer space that also allows for Indigenous survivance.

Finally, Christian Bök turns the poem literally into a virus. Working with genetic scientists, and using the extremophile microbe *Deinococcus radiodurans*, Bök has created a language of genetic expression that has been implanted directly into the organism's genome, functioning as a virus. This poem will "last" for at least 10,000 years. Given the likelihood of planetary changes that will render the biosphere inhospitable for many of its current lifeforms during that period, it is possible Bök's poem will outlast his own species.

Aims/Objectives

Students will work on comparing different forms of experimental writing via the use of a common metaphor.

Learning Outcomes

1. Theorise the role of the virus in experimental art
2. Discuss the relationship between the “letters” of the genetic code and writing
3. Compare different forms of experimental art

Key Words

Virus	Microbe	Reinscription	First Nations	LGBT	Code
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Annotated Bibliography

• Basic Sources/Material

William S. Burroughs. *Nova Express: The Restored Text*. Ed. Oliver Harris. Grove, 2014. Excerpted handout.

This novel was produced using the cut-up method, so it is nonlinear and based on a principle of multiplicity.

Joshua Whitehead. *fullmetal indigiqueer*. Talonbooks, 2017. Excerpted handout.

In these opening pages, Zoa emerges and begins to overtake a number of classic Western texts. Later pages go wilder with design elements, but this gives you the idea.

Christian Bök. *The Xenotext Works!*

Bök’s short essay plus video link is not the code in the virus, but rather a factual account of the process of creating the virus in collaboration with scientists.

Steve Tomasula. “Information Design, Emergent Culture and Experimental Form in the Novel.” In *The Routledge Companion to Experimental Literature*, 435-451.

We read a different article by Tomasula last week: this week we will examine the question of form. None of the texts for this week really fit comfortably in any one genre.

• Supplementary Sources/Material

“The Xenotext: The Art of Genes, A Life of Extremes.” DePaul Humanities Center
<https://www.youtube.com/watch?v=56ndCBFCD3c>

In this lecture, Bök joins two other thinkers who work on the boundary between literature and the biological sciences.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: What are the differences between these three writer's understanding of the virus as metaphor and/or methodology?

Initial posts should be 400-500 words in length and should refer to the critical reading as well as the poetry. Follow-up posts should be anything from 200-600 words: they will be evaluated based on their intellectual contribution to the discussion.

This exercise is worth 2% of your final grade

Recommended number of work hours for the student

16 hours

TITLE: The artist's book

(12th Week)

Summary

In the first of two weeks dedicated to the book as an art object, we look at the idea of the “artist’s book.”

Introductory Remarks

The boundary between experimental literature and the artist’s book is so blurred that as far as I am concerned it might as well not exist. Artist’s books are held to emphasise visual and tactile elements, while experimental form is supposedly evaluated primarily on the written element. However, in practice, as you will have already seen, there are many examples of novels and poems where visual elements predominate, while there are also many artist’s books which are intended to be read quite soberly.

For me, the utility of invoking the concept of the artist’s book is that it allows us to bring theory normally deployed in the visual arts to the study of non-traditional literary works. It also means that we can look at some examples of work that has an unusual tactility or visual beauty. By examining examples of book art – that is to say, visual arts pieces constructed using books as physical, sculptural objects – we can start to discuss the materiality of the book, which contrasts with the turn to the dematerialized and denatured object of conceptual literatures. What is the craft of bookmaking, artists books ask, and what will be the future of printed matter in its entirety? This should remind us of the way that we received so much of the literature of the past – as palimpsest and waste paper, surviving to the present day by luck.

Other artists use technology to take the concept of the book to new places. We will finish by examining the project of Larnaca-based book artist Yiota Demetriou, whose project To You consists of seemingly black pages blank of text (predicting our discussion next week). Printed in thermochromic ink, the pages change as the reader holds them, slowly revealing a set of personal letters.

Aims/Objectives

Students will discuss the borderlines between visual art and literature, and the materiality of the physical book.

Learning Outcomes

1. Define artists' books.
2. Evaluate the relationship between written and visual cultures of the book
3. Place the artists' book in the modern culture of authenticity as discussed in previous week.

Key Words

Artists' book	Thermochromic	Sculpture	Carving	Book Printing	Physical object
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Annotated Bibliography

• Basic Sources/Material

Yiota Demetriou. To You. Press release and interview with artist, plus images.

I really wish I could supply you with a copy of this title, as the tactile experience of holding it and seeing the ink changes is amazing. Unfortunately, at the time of writing, copies have sold out and only a limited run was ever produced.

Art Made from Books: Altered, Sculpted, Carved, Transformed. Compiler Laura Heyenga. Chronicle, 2013. Excerpted handout.

The various examples of book art here suggest the multivariant possibilities of this form of artistic production. Please particularly check out the work of "Anonymous" – just stunningly beautiful!

Nola Farman. Artists' books: managing the unmanageable. Library Management; Bradford Vol. 29, Iss. 4/5, (2008): 319-326.

By looking at the perspective of librarians faced with the problem of categorisation of these objects, we can start our discussions over definition.

• Supplementary Sources/Material

Janneke Adema and Gary Hall. The Political Nature of the Book: On Artists' books and radical open access. New Formations; London Iss. 78, (2013): 138-156, 205-206.

As with other conceptual literatures, artists books are a response to contemporary political conditions, as analysed here.

Jessica Prinz. "Words in Visual Art." In *The Routledge Companion to Experimental Literature*, 323-337.

Although this week we are mainly focusing on the physical object of the book, this article points out several other boundary crossings between literary and visual artistic cultures.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: Is there a way of distinguishing between artists' books and experimental literature, either by appearance or by intention?

This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

16 hours

TITLE: “Hmmm... what if I just didn’t write anything?”

(13th Week)

Summary

Continuing the theme of books as visual objects, we finally turn to books in which there is literally no writing at all.

Introductory Remarks

If I was tempted to begin my remarks on creative plagiarism by plagiarizing my comments, imagine how I feel as we move to our final topic, the entirely blank book 😊

This might seem like a paradoxical and bizarre concept at first, but in fact there have been many examples of blank texts, beginning with Vasilisk Gnedov’s “Poem of the End.” This poem was the last page of his minimalist collection *Death to Art*: the page was entirely blank. Perhaps the purest example of a blank book comes from Aram Saroyan, whose work we have considered previously in relation to minimalism. In 1968 Saroyan took minimalism to its logical furthest extent, “publishing” a ream of blank printer’s paper marked only with the artist’s name, the date, and the copyright symbol.

This week we will look at several examples of blank pages and blank books. Obviously, the reading for the week will be more conceptual than actual, and is summarized in the chapters from Craig Dworkin’s book that we will be reading. For instance, we don’t need to physically see Robert Barry’s poems “The Space Between Pages 29 and 30” and “The Space Between Pages 74 and 75” in their original setting – they exist, conceptually, in every book you own more than 75 pages in length. However, I would like you to look at Davis Schneiderman’s *Blank*, a book that is almost, but not quite, entirely blank, as it illustrates some of the problems with creating and reading the blank text. Schneiderman’s work attempts to create a lexical blankness, but meaning and direction creep in around the (burned) edges), especially I would argue in the final shot of an aircraft, which I don’t think it would be too fanciful to read as a harbinger of apocalypse, freighted as it is with the baggage of both climate change and the 9/11 atrocities.

Finally, we will look at conceptual blank books in the work of Anishinaabe philosopher/novelist Gerald Vizenor. These books, also burned at the edges, create potential for the re-imagination of tribal cultures in the ruins of the real.

Aims/Objectives

Students will be challenged to theorise the concept of the blank or vacuum: can a blank page ever be truly blank?

Learning Outcomes

1. Discuss the history of the blank book
2. Compare different examples of blank texts
3. Evaluate Dworkin's theories of textuality

Key Words

Blank	Page	Erasure	Minimalism	Inframince	Artists books
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Annotated Bibliography

• Basic Sources/Material

Craig Dworkin. No Medium. MIT Press, 2013. Chapters 1 and 3, plus an excerpt from 8 as voluntary reading.

This very funny and theoretically learned book is the most complete account of the history of blank books I know (and blank musics – chapter 8 is a list of real blank records and CDs). Many of the examples we will use in our discussion can be found here.

Davis Schneiderman. Blank. Jaded Ibis, 2013.

Although visually beautiful, I do think there are some political issues with this title. You can see my review of Schneiderman's conceptual trilogy if you are interested at <https://journals.openedition.org/ejas/11663>

• Supplementary Sources/Material

John Cage. 4'33". <https://www.youtube.com/watch?v=JTEFKFiXSx4>

A classical performance of a piece of blank music.

Cage Against the Machine. 4'33".

<https://www.youtube.com/watch?v=yBWhNLbdQt0>

Re-recorded by a supergroup with representatives of multiple pop bands, this charity single is quite distinctive. It would be useful to think through what the differences between the two are, and what they mean.

Self-Assessment Exercises/Activities

Exercise 1.1

For this week, I will choose a number of class members to write initial posts for the discussion forum (the number will depend on class size), based on the

prompt below. Other students are expected to respond to those initial posts within 7 days. See the Appendices for an example of a good discussion in a forum setting – in essence, I am looking for posts that do any of the following: ask questions about either text in the context of the student's argument; disagree with the original argument; extend the argument; offer additional examples and/or analysis, either from the texts being studied or suggesting interesting additional reading.

Prompt: What are the similarities and differences between Vizenor and Schneiderman's iterations of blank books?

This week's assignment is ungraded and I will accept original posts and responses of any length: I'm more interested in our having a good discussion of a complex topic.

Recommended number of work hours for the student

15 hours

FINAL TELECONFERENCE/GROUP CONSULTATION MEETING

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

TITLE:

FINAL EXAM

(14th week)

Recommended number of work hours for the student

Approximately hours.

INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

For all discussion forum tasks, see Appendix 1, which contains a grading rubric and examples of discussion forum assignments.

For all blog tasks, see Appendix 2, which contains a grading rubric and examples of blogging assignments.

For the essay assignment, see Appendix 3 which contains a full grading rubric. Please use the general discussion forum to raise any concerns you may have about this exercise.

APPENDIX I

DISCUSSION FORUM GRADING RUBRIC AND EXAMPLE

Grade	Requirement
100%	The student's initial post is of a good length (usually 200-400 words will be sufficient, unless the instructor has specified otherwise), and clearly answers the question(s) or responds to the prompt(s) given by the instructor. The post is submitted before the final deadline for the task, in order to give other students a chance to respond, and it contains further points or questions that might engage other students in debate. The post demonstrates a good comprehension of the week's main reading and is informed by secondary sources – either those suggested by the instructor or ones found by the student in their research. In subsequent discussion, the student has responded well to points made by their peers about their own posts or has offered constructive and interesting comments on other students' posts.
50%	The student's initial post is either a little short for the required task, thus needing further evidence or explication, or it is a little long, indicating a lack of focus. The post is submitted in good time and makes an attempt to respond to the question(s) or responds to the prompt(s) given by the instructor. However, there are some errors in the student's understanding of the reading material for this week, or the argument is very hard to follow. There is no evidence of the student doing more than the minimum required reading for the week. Student does not engage in follow up discussion, or offers only bland feedback (e.g. "Great job!") which does not seriously aim at creating dialogue.
0%	Student's post is very hard to follow and is either far too short or far too long for the requirements of the task. It does not appear that the student is responding to the question(s) or responds to the prompt(s) given by the instructor, and their grasp of the basic materials studied this week is poor or non-existent. Student does not engage in follow-up conversations with other students.

Over the page you will find an example of a typical high-scoring exchange in a discussion forum which satisfies these requirements. Note that the first post thoroughly discusses the original question, while follow-up responses bring new elements into the conversation.

THREAD ENG 582 Postcolonial Studies

Prompt (from lecturer)

Before you read Robert Young's piece titled "The Ambivalence of the Veil" (uploaded in the Content Section), take a look at the picture with the caption 'Arab Woman' (see Content Section) and jot down any ideas/responses that

come to your mind. Briefly share them with your classmates and engage in a discussion.

Student 1 – thread title “My personal perception regarding the image of the Arab woman”

I would say that the feeling of sorrow combined with the sense of confinement could probably be supposed as a dominant element of this woman's attitude. This attitude could also be characterized as defensive; the way I perceive it, the woman is probably trying to protect her 'vital zone' of privacy from other people's behaviours, comments or deeds which would be 'offensive' or 'intrusive' according to her own moral code. By placing these words in quotation marks I don't negate the historically proven fact of the violent western policies imposed on the residents of the non-western countries; in other words, I don't say that the cruelty of the invaders is something which exists only in the mind of those people. I am just focusing on the aspect of subjectivity, which inevitably affects human behaviour at a large scale, in every social and historical context (of course, when tortures and massacres have taken place, it is inevitable-and reasonable- that people who have undergone all this brutality reinforce their defensive attitude as much as they can).

As for a possible interpretation of what her gaze could really mean, I think that ambivalence becomes even more striking regarding this point: the lack of direct visual responsiveness towards the stare of the photographer could be perceived as modesty, implied negation of the alleged 'superiority' of the western colonialist or an attitude heavily based on her desire to remain loyal to the social and moral rules which define her status within the environment she lives. However, even if I can notice her peaceful disposition, it seems to me that this element is somewhat questionable: of course, the woman appears to be very calm and she clearly refrains from expressing any intense feelings, but if this happens due to external oppression or other kind of menace, then that is a case of a woman who doesn't become more assertive because it is almost impossible for her to face the external factors mentioned previously. If this is the case indeed, then it is obvious that it is very different if compared to a situation of serenity which is based on the feeling of confidence and factual conditions which let people dispute more directly the tradition and the moral standards of the society they live in. I don't say that there isn't any kind of real serenity in the soul of this woman, but I consider this matter as something complicated.

As a conclusion, I would say the following: trying to understand our own feelings and perceptions stimulated by a photo like that requires considerable introspection. Of course, this process is not easy. In any case, we just look at a photo, which in fact depicts very limited data of external reality at a given spatio-temporal context; what's more, a whole nexus of subliminal or even totally unconscious reactions and attitudes emerges when we try to interpret such information.

Student 2 - RE: My personal perception regarding the image of the Arab woman

Very interesting, thought provoking commentary, Student 1, thank you for sharing. As you so rightly mentioned, just looking at a photo really doesn't tell us much about its subject and further introspection (and speculation) is required on our part. I do think, though, that we have to put the photo in context. This is an old photo. Any body language we perceive in the photo, i.e. her sad eyes, not looking directly at the camera, etc. could be attributed more to the era in which the photo was taken than to any ongoing inner emotions. At that time smiling was uncommon in photos and too, as the popularity of photography was still emerging and limited in its use worldwide, it could be she wasn't altogether comfortable posing. She might not have been thinking anything other than she'd really like to go home and have a cup of tea.

The veil and the wearing thereof is an ongoing controversy in my country. Unlike many of my fellow French citizens, I'm not convinced the veil is 'wrong' altogether, nor do I believe that all women wearing it are forced to or dislike doing so. Although, I should qualify that by saying given the uncertain times in which we live and the concealment provided by full facial and body coverings such as niqabs and burqas, I do understand and support a ban on wearing those veil types in public (they are illegal in France, as are *any* type of garment that covers all the body and face). Headscarves or any openly religious symbols (crosses, kippahs, turbans, etc.) under the university level in public primary and secondary schools are also forbidden (at the university level they are allowed).

I'm not quite sure I agree with the later public primary and secondary school ban. My husband has said that when he was younger there were fewer women wearing any type of veil in France. I can't help but wonder if in trying to forbid them the government has only succeeded in causing more women to wear them, that they've become, perhaps, an act of resistance rather than faith.

I find it ironic we don't seem to mind anymore women baring all, but covering up creates a problem.

Very best regards to you and I look forward to reading more of your insightful commentaries.

Student 3 - RE: My personal perception regarding the image of the Arab woman

I agree with Student 2: We don't know anything about that woman. She just is the model of a photographer and all we can see is his view on veiled women. Nobody would assume, that Daniel Craig kills other people without remorse, only because James Bond does.

But let's get serious again: the special situation in France is that after the French Revolution ecclesiastical symbols have been banned from public institutions. This is called *laïcité* (sorry - I can't write the dieresis on my computer). The Cross in the classroom is just as well under discussion as any other religious symbol. Of course the mummery aspect of the veil in a school has to be considered as well.

Generally speaking I would feel, that every ban provokes a reaction of enhancement of the forbidden subject. Think of the Prohibition in America which resulted in a steep rise of criminality instead of reducing the consumption of alcohol. In some situations as in a classroom however it might be sensible not to accept any form of otherness in order to protect the unperturbed course of the teaching. I'm not a teacher, so I can't really assess this matter properly. It might be bitter for some people, but: when in Rome do like Romans do...

Putting up the baring women: A naked person on a public beach is just as unwelcome as a dressed person on a nudist beach. What a delicate subject this is...

My best to you all.

Student 2 - RE: My personal perception regarding the image of the Arab woman

Hi Student 3,

But, the little known fact is that, although France prides itself on a secular society, it heavily funds private Catholic schools! I find that rather ironic.

And yes, the nude question is yet another head scratcher. We could go even further and ask what limits are there anymore to what is considered appropriate attire? Is there even such a thing?! And are we, as some feminists argue, sexist for proposing that there is?

Student 1 - RE: My personal perception regarding the image of the Arab woman

Dear All,

your polite and insightful comments made me really happy. What is extremely significant regarding your replies is the fact that they spotlight an essential aspect related to the theory of perception: the notion of historical context. I am very interested in applying the scheme you propose whenever I have to approach such ambivalent matters: namely, a scheme which combines the axis of synchronicity (the way in which we interpret several historical phenomena from our present point of view and under the lens of what we define as "real") with the axis of the diachronic understanding of the historical proceedings (which co-examines the historical present with the historical past acknowledging that the latter always retains its individual meaning that should not be misinterpreted under the influence of our present mentality and experiences).

Being heavily influenced by the Bakhtinian theoretical model of the chronotope, I would say that the spatio-temporal data of historical reality form and at the same time are formed by human experience, in a scheme of interaction which actually constitutes the 'fabric' of what we define as 'accessible' in the world we live in.

The way I perceive it, the chronotope of otherness could be characterised as three-dimensional: the axes of the present and the past-with all their experiential complexity-interact in a unique way-totally individual for each and every human being- under the necessity for responsiveness towards the unpredictable challenges of the future.

So, trying to come to certain conclusions by just watching a photo lead us to encounter two additional problems: the first one has to do with the fact that a photo is an instant objectification of the reality which surrounds us, so in this way the three-dimensional character of human experience can never be expressed in all its totality. A gaze is not just an indication about the specificity of past experiences or an 'answer' to the present, but also an 'opening' to the future. However, all these elements are hidden at a large scale within the context of an instant objectification.

Secondly, our feelings are in constant flux and alteration, so an instant depiction finally poses more and more questions regarding its own accuracy. Even when two real human beings interact, there is always a 'strange', 'hidden' chronotope, where these two beings can and at the same time can't understand each other. So, if responsiveness appears to be something so difficult when we discuss about real communication that takes place among real people, it is obvious to me that things get even more bewildering when human consciousness attempts to interpret the visual data of a photo.

I would also like to thank you very much for all the information you provided about how these topics are perceived in France today. Your message gave me the chance to learn things that I didn't know in depth, and I always like being informed from people who live in other countries and experience different cultural environments. It is true that France undergoes a period of uncertainty-something that makes me feel very sad- and I can clearly understand your point, which is very balanced.

Very best regards to you, as well, and I am grateful for the fact that you wanted to share your opinions with me.

APPENDIX II

BLOG GRADING RUBRIC AND EXAMPLE

Grade	Requirement
100%	Blog is at least 300 and no more than 600 words in length. It considers the original prompt/question given by the instructor in detail, and puts forward a clear argument backed up by evidence from this week's reading to support this argument. The blog was submitted before the deadline and it is written in good, clear English. Although citations are not required in blog form, links to external sources found through your own research would contribute to this grade.
50%	Blog is at least 300 and no more than 600 words in length. Although it attempts to consider the original prompt/question given by the instructor, the student may have misunderstood the question or not thought through wider implications. The argument contains more than one misunderstanding of the week's reading and research, or the blog is written in poor English which makes it difficult to follow.
0%	Blog is shorter or longer than the required amount. The argument is hard to follow or fails completely to answer the instructor's question, or demonstrates very significant errors in understanding the week's reading, or the reading on the course thus far.

Overleaf please find an example of a good blog that fulfils the above criteria

Question: I was teaching American Fiction in 2008, when Barack Obama was first elected, and remember the extremely positive reaction of almost all students to his Presidency. This year, by contrast, my daughter's school was forced to rewrite a school play after they could not find a single child willing to represent "America." This personal experience is borne out by opinion polls that show world opinion of America dropping sharply over the last decade. After viewing the lecture for week 3 ("Willa Cather"), please write a blog of around 400-500 words considering the ways that the material we have studied has made you think about American culture and history. Do you have a different impression of America than you did previously? Is your feeling towards America more or less positive?

Student's answer:

As I stated at the beginning of the course in the discussion forum, I perceive America as a mysterious and mythical place somewhere out there and, honestly, this opinion still holds true for me. But as we progress through the course I got a deeper understanding of the American history and American literature as well as of what makes it mysterious and mythical in my mind.

In regard to American history, the turning point of reframing the notion of America as a nation became a statement that America was founded on Enlightenment values that are reflected in the Declaration of Independence. Prior to that, I erroneously assumed that the Enlightenment ideology was rooted in European mentality, but as the history of American quest was straightforwardly delineated, the correlation between two concepts became crystal clear to me. Along with that, I managed to outline for myself factors that contribute to mythologizing of the Americanness as constituents of an individual and a national character in the different temporal dimensions. At the present, these factors include the influences of colonisation and slavery, followed by the closing of the frontier that both established the sense of national identity and called it into crisis, as we have seen in Jack London's "To Build the Fire" and the need for re-invention and re-establishment of the national character in the form of the American Dream to give a boost to the sense of purposes as have been noted in Willia Cather's "Neighbour Rosicky." Now I better understand the underlying historiography of the American national character at the end of the 19th century and the beginning of the 20th one, especially as reflected in the text that we have already studied.

When it comes to the literature, the ideas and concepts of industrialization, immigration, ingenuity, and regionalism significantly helped me to comprehend the studied texts and to look underneath the surface of the written word. The intersectionality of the frontier thesis, as expressed by Frederick Jackson Turner, and advancing industrialisation allowed me to observe the unspoken motivation and anxiety in the character of the protagonist in "To Build the Fire" along with the naturalistic mode of narration. In terms of a modernist narrative of "Neighbour Rosicky" the concept of regionalism came in handy in understanding the immigrant mindset and self-realization through the adoption of the American

Dream thinking profile. Although the shape of the American character became less blurry than it used to be, it is not three-dimensional yet as we have been able to observe primarily the experiences of white men, whereas other important facets of Americanness including female, racial, indigenous and other experiences are to be discovered further through the course.

Overall, my attitude towards America as a nation with its unique past and traditions became more appreciative and comprehensive, though not necessarily more sympathetic in consideration to the present state of the American political landscape.

APPENDIX III

TERM PAPER GRADING RUBRIC

Element	A grade	B grade	C grade	D or fail
Structure (inductive) ↑ <i>Note that essays can use either deductive <u>or</u> inductive structures, so use either the row above <u>or</u> the row below in self-assessment.</i> ↓	Writer sets out clearly at the beginning the general outline of the discussion to follow, including the theoretical areas that will be explored. Essay proceeds from close readings and discussion of theoretical texts to a clear and logically supported concluding thesis statement that fully answers the question.	Writer sets reasonably clear parameters for discussion in the introduction, which are then followed with a few minor digressions and side-steps. Essay makes a strong attempt to use close reading, though there may be some errors in approach. Essay works with secondary criticism, which are used correctly. There is a clear attempt to answer the title question at the close of the essay.	Essay only partly describes at the start the main parameters of the argument, missing major areas that are then explored in the following discussion. Essay fails to balance close reading with theoretical discussion (in either direction), or commits multiple errors in both. The essay builds a coherent argument, but fails to fully answer the original question.	Essay contains no clear statement at the beginning of the areas to be explored in the essay. Secondary materials are minimally discussed, and the primary text is only examined superficially (i.e. mostly at the level of plot). The essay fails entirely to answer the original question, settling for a basic discussion of the text.

Structure (deductive) <i>Note that essays are either deductive <u>or</u> inductive</i>	<p>Essay begins with a clear statement of position on the answer to the title question. Writer uses the correct structure for a persuasive essay, including thesis statements, topic sentences and rebuttal of alternative viewpoints. These are integrated well into the essay and seem natural.</p>	<p>Essay begins with a clear statement of position on the answer to the title question. Essay uses the correct structure for a persuasive essay, including thesis statements, topic sentences, specific support and rebuttal. However, in some occasions these elements are not well integrated.</p>	<p>Writer does not clearly answer the question at the beginning of the essay, and only later does the main argument become clear. Parts of the argument become circular or repetitive. Specific structural elements are badly used.</p>	<p>Writer fails to answer the title question. Little guidance is given to the reader to understand how paragraphs support the writer's point, leading readers to be lost as to where the argument is going.</p>
Paragraphs	<p>All paragraphs have one clear main idea, are supported with examples and have smooth transitions. All paragraphs are 7+ sentences in length.</p>	<p>Most paragraphs have one clear main ideas, are supported with examples and have smooth transitions. Most paragraphs are 7+ sentences in length.</p>	<p>Some paragraphs have clear ideas, support from examples may be missing and transitions are weak. Some paragraphs are short or overly long, making the essay difficult to follow.</p>	<p>Paragraphs lack clear individual ideas and are very short or overlong, or there is no paragraphing</p>

Word Count	<p>Essay is 3,000-3,500 words <u>excluding</u> footnotes & bibliography. NOTE: You may write 20% less or more than this target without incurring loss of marks, but obviously shorter essays will develop arguments less thoroughly.</p>			
			<p>Essay is 20%-30% above or below the required word counts.</p>	<p>Essay is more than 30% above or below the requested word count. Note that overly short essays can be a reason to fail an essay outright.</p>
Citation	<p>Sources are exceptionally well-integrated and they support claims argued in the paper very effectively. Quotations and paraphrases conform to a recognizable citation style. All sources for all statements are cited and appear on a References list at the end of the essay.</p>	<p>Sources are well integrated and support the paper's claims. There may be occasional errors, but quotations and paraphrases conform to a recognizable citation style. They are listed clearly in a separate sheet titled "References" or "Works Cited," with some errors.</p>	<p>Sources support some claims made in the paper, but might not be integrated well within the paper's argument. There may be a few errors in citation style, or some sources may not be properly referenced. References page is not written in the correct style</p>	<p>The paper does not use adequate research or if it does, the sources are not integrated well. Sources are not cited correctly according to a recognizable citation style. References page is wholly inadequate (e.g. just a list of URLs). (Note: a total failure to cite sources used in the essay is plagiarism and will result in a grade of zero.)</p>

Research	Sources used are of a high scholarly standard. At least 8 sources are used in the argument.	Sources used (at least 8) are of a reasonable scholarly standard or are from reputable mainstream sources.	Sources used are of a lower quality (e.g. readers' guides, , or blogs) that may include some unreliable elements, or too few are consulted. or contains multiple errors.	Exclusively poor quality sources (random webpages, encyclopedias, etc, are used).
Style: Details and Examples	Specific examples and detailed descriptions of poetic or dramatic devices, figures of speech, events, settings, etc, are used in the service of close reading and theoretical discussion.	Some use of specific examples and detailed descriptions. May have extended examples that go on for too long, or may concentrate over much on plot.	Little use of specific examples and details; mostly generalized examples and basic description of plot.	No close reading or theoretical discussion. Reads more like an encyclopedia article on the writer's work.
Style: Sentence structure	Sentences are clear and varied in pattern, from simple to complex, with excellent use of punctuation.	Sentences are clear but may lack variation; a few may be awkward and there may be a few punctuation errors.	Sentences are generally clear but may have awkward structure or unclear content; there may be patterns of punctuation errors.	Sentences aren't clear

Grammar & Mechanics	Excellent grammar, spelling, syntax and punctuation.	A few errors in grammar, spelling, syntax and punctuation, but not many.	Shows a pattern of errors in spelling, grammar, syntax and/or punctuation. Little evidence of proof-reading.	Continuous and frequent errors
Presentation	<p>Essay is:</p> <ul style="list-style-type: none"> • typed, • in Times New Roman or similar font • double-spaced <p>Each paragraph starts with an indented first line. Each page is numbered.</p> <p>Essay contains the following information on the first page:</p> <ul style="list-style-type: none"> • Name • Date • Class • Instructor name • Title 		Most of these criteria are followed.	Very few of these criteria are followed.

APPENDIX IV

FACULTY DEVELOPMENT SEMINARS

No.	Faculty Development Seminar Topic (F2020 Series)	Date	Offered by
1	EUC LMS Platforms: Creating and managing Moodle Courses	22.9.2020	Militades Hadjioannou, MIS
	EUC LMS Platforms: Creating and managing Blackboard Courses	23.9.20	Militades Hadjioannou, MIS
2	Welcome All New Academic Staff Meetings	25.9.2020	Professor Loizos Symeou, Vice Rector of Academic Affairs
3	Preparing for your Courses and your Course Outline	25.9.2020	Professor Loizos Symeou, Vice Rector of Academic Affairs
4	Pedagogical Approaches to Online Teaching and Learning	25.9.2020	Dr. Loucas Louca, Department of Education Sciences
5	Designing an online course: tools and practices	20.10.2020	Professor Maria Meletiou, Dr. Maria Papazachariou, Dr. Philippe Jougoux, Dr. Lycourgos Hadjiphanis, Dr. Andreas Avgerinos, EUC academic staff
6	Inclusive Education in the Context of Higher Education and supporting services	27.11.2020	Dr Katerina Mavrou and Dr. Maria Tsakiri, Department of Education Sciences/ Dr. Panagiotis

			Parpottas & staff of CSSEN Ms Yianna Christofi and Ms Ioanna Ioannou
7	Assessment in online teaching	16.12.2020	Professor Loizos Symeou, Professor Marios Vryonides and Dr. Eleni Theodorou, Department of Education Sciences
8	Framework of implementation of exams in online teaching (F2020)	29.10.2020	Dr. Loucas Louca, Department of Education Sciences & Mitiades Hadjioannou, MIS
9	The implementation of the HyFlex Course Model delivery: The Docking Station	14-25.9.2020	Mitiades Hadjioannou, MIS
10	The EUC Distance Learning Fundamental Principles, Pedagogical Model and Infrastructure	28.9.2020	Dr Paraskevi Chatzipanagiotou, Director of DEU
11	Design and delivery of a distance learning course, the educational material and the digital transformation of the educational material, e-assessment and feedback in distance learning	29.10.2020	Dr. Ioanna Vekyri, Scientific Collaborator, Department of Education Sciences

No.	Faculty Development Seminar Topic (S2021 Series)	Date	Offered by
1	Interactive activities in online and distance education teaching and learning	3.2.2021	Distance Education Unit
2	Research Ethics	17.3.21	Professor Constantinos Phellas, Chairman of the Cyprus National Bioethics Committee & Professor A. Efstathiou Vice Rector of External Affairs and Research,
3	Personal data management in Research	12.4.21	Mr. Alexandros Schizas, University Data Protection Officer
4	Internationalization in Higher Education	12.5.21	Professor A. Efstathiou, Vice Rector of Research and External Affairs & Ms Efi Michael, Erasmus Advisor
5	Introduction to Open Science: Fundamental concepts, Importance, Incentives, and Barriers to the Open Science Movement	9.6.2021	Discussant: Professor Maria Meletiou Mavrotheris & Dr. Christos Dimopoulos, EUC Facilitator:

			Professor Andreas Efsthathiou, Vice Rector of Research and External Affairs.
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INTERNAL REGULATION ON

SABBATICAL LEAVE

73rd Senate Decision: 22 May 2020

Policy on Sabbatical Leave

1. Purpose

The objective of a Sabbatical Leave is to increase a faculty's value to the University and thereby improve and enrich its programs. Such leave is not regarded as a reward for service or as a vacation or rest period occurring automatically at stated intervals. Sabbatical leaves are granted for planned travel study, formal education, research, writing of papers, monographs and books or other experience of academic value.

A Sabbatical Leave, as distinguished from a terminal leave, a leave without compensation, or a leave for reasons of health, is defined at EUC as a leave for encouraging faculty members to engage in scholarly research and international networking that will increase their scholarly achievement or their capacity for service to the University internationalization policy. A Sabbatical Leave is not granted for taking regular academic or other employment with a financial advantage elsewhere.

2. Terms

A Sabbatical Leave is granted to a faculty member, beginning September 1, for the usual teaching terms (i.e., September to June complete) of one academic year (two semesters). However, as an alternative, a faculty member who has qualified for a full year of Sabbatical Leave may apply for such sabbatical to be divided into two terms falling within a six-year period, each such term representing one semester.

The cost of replacing a faculty member during Sabbatical Leave is to be kept as low as possible by arrangements such as rotating courses, employing part-time academic staff, and making internal adjustments in the academic Departments concerned. In all cases, the relevant School must give the final approval for the implementation of the Sabbatical Leave in a particular semester so that the smooth operation of the academic programs offered by the School is not affected by severe staff shortage.

3. Procedure for Granting a Sabbatical Leave

Application for a Sabbatical Leave should be made by the faculty member and submitted to the Department Chairperson no later than December 1, preceding

the academic year in which the leave will be carried out. The faculty member should submit the completed application form which will include a plan of activities during the Sabbatical Leave. Letters of acceptance from the institutions which will host the faculty member during his/her leave should also be attached.

The Department Chairperson must forward the application with an accompanying recommendation to the appropriate Dean by the following December 15. The recommendation shall include a statement of the proposed method of handling the normal duties of the faculty member while on leave.

The Dean must forward each application and the accompanying recommendation of the Department Chairperson, together with the Dean's own recommendation, to the Office of the Rector by January 15.

The Office of the Rector will forward all applications to the Chair of the Ad-hoc Committee which will evaluate the proposals. The Ad-hoc Committee will consist of the Vice-Rector of Research & External Affairs (chair), the Vice-Rector of Academic Affairs and the Director of Human Resources. The evaluation procedure for the awards is described in the following section.

4. Evaluation Procedure for the Sabbatical Awards

The Committee will decide each year the number of new sabbatical awards which will be made to the whole University. This will not be less than 3% of EUC faculty in the current academic year.

The Committee will determine the number of new sabbatical awards which will be made to each School in the current academic year. To do this, the Committee will consider the proportion of sabbatical leave awards which have been made to faculty members of each School of the University in the last three years including the current academic year. The Committee will ensure that with the new awards this proportion for each School does not deviate by more than 20% from its proportion of faculty members. Deviations exceeding 20% from these proportions may be allowed in the first three years of the implementation of the policy (starting academic year: 2020-21).

Once the number of new sabbatical awards to each School is determined, the Committee will select the applicant(s) from each School who have the highest number of points as calculated with the scheme described in Appendix A (below).

Applicants will be notified about the outcome of their application by March 15.

5. Sabbatical Leave and Sponsored Research

A faculty member is entitled to supplement the salary provided by the University during the period of leave with funding provided by an institutional, national or international source for academic activities.

6. Eligibility

Eligibility for a Sabbatical Leave is limited to full-time faculty members who have achieved tenure rights and who have completed six years of full-time service as faculty at European University Cyprus. In general, at least six years must elapse between consecutive sabbaticals.

At the end of a sabbatical leave, the faculty member should forward to the Department Chairperson and the Dean copies of a report on activities undertaken during the period of the leave.

Chairs of Departments, Deans of Schools, Vice-Rectors and the Rector are not eligible for a sabbatical leave award during their term of office.

Appendix A

Point calculation system for Sabbatical Awards

This Appendix describes the point calculation system which will be used for selecting the candidates in each School which will be awarded a Sabbatical Leave (see section 4).

The point calculation system awards points by considering the research activity of faculty in the past 5 years.

- Scopus document in the past 5 years: 30 points
- Scopus citations to documents published in the past 5 years: 2 points per citation
- Successful research proposals–National:

Principal investigator (PI) of the whole proposal	Local Coordinator of the proposal	Participant in the proposal
50 points	20 points	10 points

- Successful research proposals–European Union

Principal investigator (PI) of the whole proposal	Local Coordinator of the proposal	Participant in the proposal
100 points	40 points	20 points

Example: A faculty member published 3 Scopus papers in the past 5 years which have 10, 1, 3 Scopus citations respectively. He/she submitted one national proposal as a PI. What are his/her total points?

The total points are calculated as follows:

Papers: $3 \times 30 = 90\text{pts}$

Citations: $(10 + 1 + 3) \times 2 = 28\text{pts}$

Proposals: $50 = 50\text{pts}$

Total points $90 + 28 + 50 = 168\text{pts}$