



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Authorship and “the Author Question” in Literary Discourse / Autorius ir autorystės problema literatūros diskurse	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Dr. Grant Rosson	Department of English Philology Faculty of Philology

Study cycle	Type of the course unit (module)
2nd	Optional

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Seminars	Autumn	English

Requirements for students	
Prerequisites:	Additional requirements (if any):
Excellent Command of English (C 1 / C 2)	None.

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competences to be developed
<p>This course proceeds from the premise that "author" and "authorship" are not concepts with fixed, universal, and transcendent meanings but concepts that are, and have always been, contingent and contested—products of the circumstances in which they have been deployed, often to the ends of communicating and establishing particular relationships between human subjects (real or imagined) and written texts. By reading literary works dating from the middle ages through the nineteenth century, in conjunction with recent scholarship from a range of perspectives, we will survey key instances of historical writers (and their various associates) participating in, figuring, and negotiating authorship in, and in response to, their distinct milieus. Through our reading, we will see how concern, or lack of concern, with questions of authorship informed the production of texts under a variety of circumstances—keyed to such factors as time, place, race, gender, class, and economics—and we will consider what bearing matters of authorship can and perhaps should have on critical assessment of literary texts. Rather than seeking to resolve the central question this course develops around—the question "what is an author?"—our overriding aim will be to understand and appreciate the circumstances under which such a question developed, over the course of a few centuries, into one worth asking.</p> <p>Generic competences to be developed (as per the aims of the English Studies programme):</p> <ul style="list-style-type: none"> - 1.1. will be able to find, analyse, synthesise and evaluate data needed for studies and for professional, cultural, and creative activities; integrate knowledge, apply the acquired knowledge in practice, recognise problems, and propose possible solutions - 1.2. will be able to generate ideas and knowledge, independently find appropriate forms of expressing them, seek new knowledge and skills, and apply them in solving tasks in a new environment and in the implementation of innovations; - 2.1. will be able to identify differences between one's own and others' cultural identities and attitudes, explore others' ideas despite cultural differences, express one's ideas in ways that are understandable and acceptable to different people; - 2.2. will understand and value the common public interest, work in a team to achieve a common goal, cooperate with people of various cultures, take responsibility for the quality of one's own and the team's activities and its improvement;

- 3.1. will be able to set realistic goals, identify all the steps and effective strategies needed to fulfil such goals within the time available; meet deadlines, make necessary decisions, and flexibly adapt to the circumstances;
- 3.2. will be able to take initiative and carry out one's activities, rationally assess the strengths and weaknesses of one's work, reflect and be responsible for one's decisions and actions, be aware of the impact of one's activities and their outcomes on society and the environment;

Subject-specific competences (as per the aims of the English Studies programme):

- 5.1. will be able to comprehend literary and cultural studies as independent yet interconnected disciplines and define their objects of inquiry; become acquainted with literary and cultural theories, their historical development and the socio-cultural factors involved in that process; be able to define and use appropriate terminology within the fields of literary and cultural studies;
- 5.2. will comprehend the intricacies of the anglophone literary canon and British culture as highly complex phenomena; be able to demonstrate a thorough knowledge of the development of anglophone literature and the factors involved in that process; will be able to discuss comprehensively the processes and problems of contemporary literature;
- 5.3. will be able to analyse and evaluate anglophone literary and cultural texts of various genres in relation to their historical, social, and other contexts

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<p>Course-specific learning outcomes: students will learn about many modes of authorship through engagement with scholarship and analysis of various types of literature, in consideration of both the context of the literature's productions and its depictions of authorship / acts of creation.</p> <p>Subject learning outcomes: students will be able to define the concept of authorship beyond the meaning of "attribution"; will develop a critical approach considering matters of authorship in literary discourse; will gain awareness of what influence historical context (social class, family, gender, identity) had on the construction of authorship.</p> <p>Generic learning outcomes: students will be able to apply knowledge in academic discourse and outside it; will be able to work autonomously, designing strategies and managing time; will develop analytical and critical thinking (ability to decide on objectives, priorities, methods, time and resources available to perform a task); will gain knowledge of the subject area, and knowledge of quality orientation (ability to advance systematically in academic work, and ability to evaluate personal achievements properly).</p>	<p>Reading, analysis and discussion of the text; group discussion, thought mapping.</p>	<p>Cumulative assessment: contribution to class discussion and participation in exercises, average test score (midterm and final examination).</p>

Content: breakdown of the topics	Lectures	Seminars	Contact hours	Self-study	Assignments
<p>1. Introduction/Theory/Early Modern Authorship</p> <p>Dictionary entries from Samuel Johnson's <i>Dictionary</i>, Webster's <i>Dictionary</i> (1844), <i>Oxford English Dictionary</i></p> <p>William Shakespeare, <i>The Tempest</i></p> <p>Roland Barthes, "The Death of the Author"</p>		6	6		<p>Reading List: ← the texts in the content section; Christine Haynes, "Reassessing 'Genius' in Studies of Authorship: The State of the Discipline" (2005); Heather Hirschfeld "Early Modern Collaboration and Theories of Authorship" (2001); Emma Smith, "The Tempest,"</p>

<p>Michel Foucault, "What is an Author?" Martha Woodmansee, "On the Author Effect: Recovering Collectivity" (1991) ☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>				<p>from <i>This is Shakespeare</i> (2020); Harold Love, "Defining Authorship"</p>
<p>2. 18th-Century / Rise of the Novel</p> <p>Daniel Defoe, <i>Robinson Crusoe</i> (1719)</p> <p>Ian Watt, <i>The Rise of the Novel</i>, chs. 1-3 Saunders and Hunter, "Historicising Authorship" (1991)</p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>	4	4		<p>Reading List: ← the texts in the content section</p>
<p>3. Romanticism</p> <p>William Wordsworth and Samuel Taylor Coleridge, <i>Lyrical Ballads</i> John Keats, selected poems, letters William Blake, <i>The Marriage of Heaven and Hell</i></p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>	4	4		<p>Reading List: ← the texts in the content section; Jerome McGann, "Introduction" and "Distinguishing Romanticism," from <i>The Romantic Ideology</i> (1985); Clifford Siskin, "Introduction" and "The Un-Kind Imagination," from <i>The Historicity of Romantic Discourse</i> (1988)</p>
<p>4. Female Authorship in the 19th Century</p> <p>Elizabeth Barret Browning, <i>Aurora Leigh</i> (selections)</p> <p>Emily Dickinson, selected poems and letters</p> <p>Susan S. Williams, "Writing, Authorship, and Genius: Literary Women and Modes of Literary Production" (2012)</p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>	2	2		<p>Reading List: ← the texts in the content section; Alicia Holmes, "Elizabeth Barrett Browning: Construction of Authority in 'Aurora Leigh'" (1992); Elizabeth Petrino, "'Fame of Myself': Dickinson, Jackson, and the Question of Female Authorship" from <i>Emily Dickinson and Her Contemporaries</i> (1998)</p>
<p>Midterm exam (November 4th)</p>	2	2		
<p>5. Modernism and Early 20th-Century Authorship</p> <p>T. S. Eliot, "Tradition and the Individual Talent" Virginia Woolf, "A Room of One's Own" Virginia Woolf, <i>To the Lighthouse</i></p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>	4	4		<p>Reading List: ← the texts in the content section</p>
<p>6. Mid-century American Authorship</p> <p>Sylvia Plath, <i>The Bell Jar</i></p>	4	4		<p>Reading List: ← the texts in the content section</p>

☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.				
7. 21 st -century Autofiction Rachel Cusk, <i>Outline</i> Maggie Nelson, selections ☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.		4	4	Reading List: ← the texts in the content section
Total: 150		32	32	

Assessment strategy	Weight ,%	Deadline	Assessment criteria
Midterm exam	40%	Week 8	The midterm examination (40 percent) is a test that is made of 10 open-ended short-answer questions. Each question is worth 4 points. Each question falls into a few segments: one of the segments will test the knowledge of the content of the book/ poem/ play, and the other segment(s) will ask you to identify and explain one or another aspect of the book discussed in lectures and seminars.
Final exam	60%	January	<p>The final examination (60 percent) is a test that is made of 2 open-ended long-answer questions. Each question is worth 5 points. Each question falls into a few segments: one of the segments will test the knowledge of the content of the book/ poem/ play, and the other segment(s) will ask you to identify and explain one or another aspect of the book discussed in lectures and seminars.</p> <p>Examinations are graded on a 10-point scale ↓ (see below).</p> <p>Grades in the range of 4.5 to 4.9 are not rounded up to 5 due to the policy that negative grades are not rounded up to a positive grade. However, grades from 5.1 onwards are rounded up to the next whole number.</p> <p>Grading scale: 10 (Excellent) Excellent, outstanding knowledge and skills: the knowledge of the research material is excellent; the student demonstrates a holistic approach to the subject matter; the student coherently and logically articulates his approach to the analysis of the theme, persuasively develops the argument; the student appropriately uses a theoretical method in his analysis; the student writes in fluent academic English. 9 (Very good) Solid, very good knowledge and skills: the knowledge of the research material is very good, the student knows how to apply it in his term paper; his arguments are logical, well-argued; the student knows and understands the key concepts; the student adequately uses a theoretical method in his analysis; the student writes in very good academic English. 8 (Good) Above the average knowledge and skills: good knowledge of the research material; examples are given,</p>

		<p>but not interpreted; the knowledge of the major concepts is good although occasional discrepancies are observed; the structure and organisation of the paper occasionally lacks coherence, in his analysis the students draws on literary criticism; uses correct academic English.</p> <p>7 (Highly satisfactory): Average performance, knowledge and skills with some unessential shortcomings: the student is familiar with the research material, is able to use it independently; the analysis, however, lacks in-depth knowledge, some discrepancies, alogisms are observed; in his analysis the student draws on literary criticism; the academic English that he or she uses has flaws.</p> <p>6 (Satisfactory) Knowledge and skills are below average performance: the student knows the most part of the research material, but as he discusses it he shows lack of consistency, and logical structure; gives few examples; it seems that the student did not invest a sufficient amount of time and effort into studying the subject; the student shows an inconsistent knowledge of the subject matter; or no knowledge at all; he hardly draws on the sociohistorical, cultural, religious and philosophical context or literary criticism; academic English that he uses has many flaws.</p> <p>5 (Sufficient) Knowledge and skills meet minimum criteria: the knowledge of the research materials that the student has meets the minimum requirements of the course to get a pass; as he writes he makes major mistakes; hardly knows how to apply the knowledge he managed to obtain throughout the course; the knowledge he obtained is scarce; the student does not draw on the sociohistorical, cultural, religious and philosophical context of the period; the structure and organisation of the term paper is dramatically lacks coherence; his academic English is poor; the informal register is used throughout.</p> <p>4, 3, 2, 1 (Insufficient) Knowledge and skills do not meet minimum criteria: the student failed to master the research materials; has very poor knowledge of the subject matter; or has no knowledge at all; or the knowledge that he has is irrelevant and insufficient; the student does not use academic English.</p>
Attendance requirements		Students who do not attend seminars must independently follow the information related to the course; they should not expect any private tutorials upon the end of the course; the instructor is not responsible for their ignorance.

Author	Year	Title	Issue or volume	Publisher or web link
Primary Texts				
Blake, William	1790	<i>The Marriage of Heaven and Hell</i>		Available online.
Browning, Elizabeth Barrett	1856	<i>Aurora Leigh</i>		Available online.
Cusk, Rachel		<i>Outline</i>		Available online.
Defoe, Daniel	1719	<i>Robinson Crusoe</i>		Available online.
Dickinson, Emily		Selected writings		Available online.
Eliot, T. S.	1922	“Tradition and the Individual Talent”		Available online.
Keats, John		Selected poems		Available online.
Nelson, Maggie		Selected writings		Available online.

Plath, Sylvia		<i>The Bell Jar</i>		Available online.
Shakespeare, William	1611/ 1623	<i>The Tempest</i>		Available online.
Woolf, Virginia		"A Room of One's Own"		Available online.
Woolf, Virginia		<i>To the Lighthouse</i>		Available online.
Wordsworth, William; Coleridge, Samuel Taylor	1800	<i>Lyrical Ballads</i>		Available online.
Secondary Reading Available online.				
Barthes, Roland	1977	"The Death of the Author"		Available online.
Foucault, Michel	1969	"What is an Author?"		Available online.
Glazener, Nancy	2012	"Women in Literary Culture During the Long Nineteenth Century"		Available online.
Haynes, Christine	2005	"Reassessing 'Genius' in Studies of Authorship: The State of the Discipline"		Available online.
Hirschfeld, Heather	2001	"Early Modern Collaboration and Theories of Authorship"		Available online.
Holmes, Alicia	1992	"Elizabeth Barrett Browning: Construction of Authority in 'Aurora Leigh'"		Available online.
Love, Harold	2002	"Defining Authorship"		Available online.
McGann, Jerome	1985	<i>The Romantic Ideology</i>		Available online.
Petrino, Elizabeth	1998	<i>Emily Dickinson and Her Contemporaries: Women's Verse in America, 1820-1885</i>		Available online.
Saunders, David and Ian Hunter	1991	"Historicising Authorship"		Available online.
Siskin, Clifford	1988	<i>The Historicity of Romantic Discourse</i>		Available online.
Smith, Emma	2020	<i>This is Shakespeare (2020)</i>		Available online.
Watt, Ian		<i>The Rise of the Novel</i>		Available online.
Williams, Susan S.	2012	"Writing, Authorship, and Genius: Literary Women and Modes of Literary Production"		Available online.
Woodmansee, Martha	1991	"On the Author Effect: Recovering Collectivity"		Available online.

The course description updated on September 4, 2024