School of Humanities & Social Sciences
Semester A, 2010-11

CC2105:

Story & Myth

Module Handbook

Module Leader: **Helena Blakemore** h.c.blakemore@uel.ac.uk Office: EB249
Ext. 2377
Office hours: Mon. 1-2pm; Wed. 2-4pm; or by arrangement

Tutors: **Stacey Pogoda** s.l.pogoda@uel.ac.uk Office: EB129
David Savill davidproduction@hotmail.com Office: tbc

Teaching arrangements: **Wednesday 9.30-12.30**

9.30am-11am	Lecture	Room EB141
12 noon-1.30pm	Seminar 1	Room BS302 – David Savill
12 noon-1.30pm	Seminar 2	Room BS312 - Helena Blakemore
12 noon-1.30pm	Seminar 3	Room KD129 - Stacey Pogoda

Assessment deadlines:

CW1 Essay (50%): Friday 3rd December 2010
CW2 Portfolio, including story (50%): Wednesday 12th January 2011

There are NO extensions to published deadline dates.

AIMS AND OBJECTIVES OF THE MODULE

> 'The largest crowds are drawn by the storytellers. It is around them that the people throng most densely and stay longest ... their words come from further off and hang longer in the air than those of ordinary people.'
>
> (Elias Canetti, *The Voices of Marrakesh*, in Booker, p. 541)

There are (at least) three things to remember about those who tell or write stories: firstly, that the subjects they choose to write about – and they way they choose to write about them – have a connection to places beyond the locality of their audience -- geographically, culturally or historically. Secondly, wherever and whenever we encounter them, we are always attracted to the storytellers who can make these connections and create these experiences for us. And finally, that their stories have an existence which continues beyond the moment in which they are told – they hang around, they have an impact, there are consequences.

So what is it about stories that make them so attractive? Why, on closer inspection, do so many seem to share particular characteristics in terms of structure, characters or plot? And how does it come about that we can find real similarities not only between stories from different countries and in different centuries, but across continents and millennia, and bridging widely differing forms? In ancient myths and traditional folk tales, throughout the development of fiction, drama and poetry, and in contemporary Hollywood (and indeed Bollywood) blockbusters and computer games we see recurrent themes, images and characters – but what links them?

These are some of the issues we will be addressing on this module as we examine the cultural and historical origins of stories and myths. Many of these will be familiar to the 21st century reader, if not in their original form then in more recent versions in which the original elements and ideas have been modified and perpetuated for a new audience. These various components of narrative will also be explored, in terms of the use of symbolic representation and meaning, and the extent to which archetypal elements (in terms of both plot and character) continue to resonate with contemporary audiences.

An important aspect of the module is that students will be required to expand on and extrapolate the material discussed, making connections with their own reading and informing their own writing. This process will in turn encourage a broader understanding of the inter-connectedness of forms, styles and themes in literary and other forms.   To this end students are encouraged to expand their creative output to incorporate an understanding of narrative in forms other than fiction -- for example, narrative poetry, screenwriting and writing for performance .

NOTE: It is VERY IMPORTANT that you keep up to date with ALL the reading on this module.

WEEKLY PROGRAMME

- **read the indicated texts <u>BEFORE</u> the lecture**
- **bring a copy of your completed assignment to EACH workshop, for tutor's signature**

Wk	Date	
2	29.9	**Introduction to the objectives and content of the module** Assignment A
3	6.10	**What's the story? Mythic structures and Narratives** Reading: 'Plato's Cave' and 'Jumping Mouse'; 'The North London Book of the Dead' by Will Self; 'Myth & Making a Narrative' by Julia Casterton; 'Theory of Myths' by Northrop Frye Assignment B
4	13.10	**Archetypal Plots and Narrative Arcs** Reading: 'Happy Endings' by Margaret Atwood; 'The Lepidoctor' by Mick Jackson; extract from *Poetics* by Aristotle; 'The Gangster as Tragic Hero' by Robert Warshaw Assignment C
5	20.10	**What's at stake? Heroes & Villains, Monsters & Princesses** Reading: 'Boys and Girls' by Alice Monro; ' The Prophet's Hair' by Salman Rushdie; 'Two Words' by Isabel Allende; 'The Hero's Journey' by Christopher Vogel Assignment D
6	27.10	**Reading Week:** read *'Foundations of Interactive Story Telling'*, *'Into the Woods: A Practical Guide to the Hero's Journey'* (both online) and the two novels, which will be discussed in the following weeks
7	3.11	**Guest Lecture** Assignment E
8	10.11	**Radical plots and Radical Characters** Reading: 'The Object Lesson' by Edward Gorey; *The Wasp Factory* by Iain Banks; *The Children of Men* by P.D. James; 'Just Whose Journey Is This?' by James Martin Charlton Assignment F
9	17.11	**Making Connections 1** Assignment G
10	24.11	**Making Connections 2** Assignment H
11	1.12	**Re-drafting, Re-writing, Editing, Revising and Polishing** Assignment I
12	8.12	**Whole group feedback: bring TWO copies of your draft story** Assignment J
13	15.12	**Individual Tutorials: ensure your tutor has a copy of your draft story <u>IN ADVANCE</u>** Assignment K

ATTENDANCE

Attendance at all parts of the weekly sessions is a compulsory requirement of the module and registers will be taken every week. If you miss a lecture or seminar, please contact your tutor and collect and readings or assignments you have misses as soon as possible. If you miss two you will receive a letter from the School administrators requiring you to see your module leader. If you miss three sessions or more you are liable to be withdrawn from the module, and ultimately from the course (which may lead to the withdrawal of your funding). If the reasons for absence are of a personal nature please contact your personal tutor. Information given to personal or other tutors will be in confidence.

READING

The short stories and critical material listed below are in the Module Handbook; those marked ****** are available online but you may print off your own hard copy. You will need to buy – <u>AND READ</u> - *The Wasp Factory* by Iain Banks and *The Children of Men* by P.D. James: both are available through the bookshop, and new or second-hand from amazon.co.uk or abebooks.co.uk. Additional texts will be available electronically via UEL Plus or internet links. You will also need to refer to your own choice of texts, beyond those specified for the module.

NOVELS:

- *The Wasp Factory* by Iain Banks
- *The Children of Men* by P.D. James

SHORT STORIES:

page
12   'Plato's Cave' and 'Jumping Mouse' (from Christopher Booker's *The Seven Basic Plots*)
14   'The North London Book of the Dead' by Will Self
35   'Happy Endings' by Margaret Atwood
39   'The Lepidoctor' by Mick Jackson
64   'Girls and Boys' by Alice Monro
70   'The Prophet's Hair' by Salman Rushdie
83   'Two Words' by Isabel Allende
100   'The Object-Lesson' by Edward Gorey

CRITICAL & THEORETICAL MATERIAL:

22   'Myth & Making a Narrative' by Julia Casterton
29   'Theory of Myths' by Northrop Frye
54   Extract from *Poetics* by Aristotle
61   'The Gangster as Tragic Hero' by Robert Warshaw
87   Extract from *The Writer's Journey* by Christopher Vogel
93   'Just Whose Journey Is This?' by James Martin Charlton

** *'Foundations of Interactive Story Telling'*, based on 'Interactive Storytelling in Games: What it is, Why we need it, and How you do it' presented by International Hobo at Digital Media World 2001, November 13th 2001. [Online] Available at: http://www.igda.org/writing/InteractiveStorytelling.htm.

** Bates, B. (2005) *'Into the Woods: A Practical Guide to the Hero's Journey'* [online] Available at: http://dukenukem.typepad.com/game_matters/2005/05/into_the_woodsn.html ******

ADDITIONAL BIBLIOGRAPHY / SOURCES:

An enormous range of material has been published on this subject - the following is an indicative list:

Aristotle *Poetics* in *Aristotle/Horace/Longinus: Classical Literary Criticism (1965)* London: Penguin Classics

Armstrong, K. (2005) *A Short History of Myth* Edinburgh: Canongate

Bateman, C. (ed.) *Game Writing: Narrative Skills for Video Games* Charles River Media: Boston, MA

Bettelheim, B. (1991) *The Uses of Enchantment* London: Penguin

Booker, C. (2004) *The Seven Basic Plot* London: Continuum

Butt, M. (ed.) *Story: The Heart of the Matter* (2007) London: Greenwich Exchange

Campbell, J. *(1993) The Hero with a Thousand Faces* London: Fontana

Crawford, C. (2005) *Chris Crawford in Interactive Storytelling* Berkeley, CA: New Riders

Fielder, L.A. (1982) *What was literature? Class culture and mass society* New York: Simon & Schuster

Frye, Northrop (1965) *Anatomy of Criticism: Four Essays* New York: Atheneum

Johnson (2000) *A Story is a Promise: Good Things to Know Before Writing a Novel, Screenplay or Play* Blue Heron Publishing

Levi-Strauss, C. (1978) *Myth and Meaning* London: Routledge & Kegan Paul

Robert McKee, R. (1999) *Story* London: Methuen

O'Neill, P. (1994) *Fictions of Discourse* University of Toronto Press

Tierno, M. (2002) *Aristotle's Poetics for Screenwriters - Storytelling Secrets from the Greatest Mind in Western Civilization* Winnipeg: Hyperion Press

Vogel, Christopher (2007) *The Writer's Journey* CA, USA: Michael Wiese Production

Warner, M. (1995) *From The Beast To The Blonde* London: Vintage

Warner, M. (1994) *Six Myths Of Our Time* (Reith Lectures)

Zipes, J. (1993) *The Trials and Tribulations of Little Red Riding Hood* London: Taylor & Francis

Zipes, J. (1999) *When Dreams Came True: Classical Fairy Tales and Their Tradition* London: Routledge

CC2105 COURSEWORK SUBMISSION AND ASSESSMENT CRITERIA

CW1: Essay   D**eadline: 4pm Friday 3rd December 2010** (2,000 words)

Title: Analyse and compare the use of mythic structures and conventional archetypes of plot and character in three different texts.

Your essay must make detailed reference to **at least** one short story from the Handbook, one long text (either *The Children of Men* or *The Wasp Factory*) PLUS one text of your own choice, and make specific reference to the critical and theoretical approaches discussed in this module.

Assessment Criteria for CW1:
- detailed reference to the critical and theoretical material referred to during the course
- thorough engagement with the ideas and themes of the module
- evidence of the ability to formulate and discuss responses to the texts and issues addressed during the module
- full and complete referencing and an **ANNOTATED** bibliography: you will need to write a short paragraph of summary and/or evaluation for each source, indicating how it has been relevant to your research and planning of the essay.
- a carefully structured and planned essay, appropriately presented (see Style Sheet on page 9), which fully and directly responds to the essay question
- correct use of English, and an appropriate academic writing style

CW2: Portfolio of assignments A to K   **Deadline: 4pm Wednesday 12th January 2011**

Your portfolio should contain all assignments A to K --- including the REFLECTIVE/CRITICAL NOTES, WRITING (showing the development of your story) and FEEDBACK NOTES --- in a folder to demonstrate your consistent engagement with the aims and objectives of the module.
- Assignments must be signed by your tutor to demonstrate your continuous engagement with module tasks and objectives.
- Your portfolio should demonstrate the breadth of your creative output, and should therefore include attempts at forms other than traditional fiction.
- Folders should be organised in such a way that it is clear what work has been completed for which assignment, for example by using card file dividers.
- Assignment J is your complete first draft of your story and MUST be included
- Assignment K is the final, revised version of your story and MUST be included when you submit your portfolio in January (**not to exceed 2,500 words**).

Assessment Criteria for CW2:
- All assignments fully completed, to the best of your ability
- Evidence of full and productive engagement with the aims and objectives of the module, including feedback/planning notes from your tutorial and any subsequent feedback notes
- The ability to respond to feedback and effectively revise, edit and re-write as appropriate
- Evidence of the development of writing beyond the original draft and the original idea/concept
- A connection to the topics and issues addressed during the module
- Your final revised story must not exceed 2,500 words
- Correct use of English – which includes grammar, punctuation and spelling
- Well presented work (see Style Sheet on page 9)

NOTE: see Assessment Criteria and Guidelines on page 8 for further information

GENERAL ASSESSMENT INFORMATION

PRESENTATION OF ALL ASSSESSED WORK (also see Style Sheet):
- All assignments and pages should be numbered
- All sources must be appropriately referenced according to conventions of academic citation
- Only your student number (and not your name) should appear on coursework and cover sheets.
- All assignments and coursework must be in typescript, with double or 1.5 spacing, and reasonably large margins, with text on one side of the page only.

IMPORTANT:
- **Do not give coursework to your tutors**: assessed work <u>must</u> be handed in at the Student Enquiries Desk in the Atrium with a completed cover sheet. Please check opening times. The only exceptions to this are draft versions of your assignments.
- **The deadline is absolute and work will not be accepted after this date under ANY circumstances. THERE ARE <u>NO</u> EXTENSIONS.**
- Assignments and questions apply ONLY to coursework submitted during the semester in which the module is taught. If your coursework does not achieve a pass mark or you fail to submit any pieces of coursework at this first opportunity and you are not formally granted extenuating circumstances, the WHOLE module will be capped at 40% when you submit your work for reassessment in the summer (you will be given DIFFERENT assignments/questions for this date). Further information can be found in the Programme Handbook and at www.UEL.ac.uk.

PLAGIARISM – GENERAL INFORMATION

Plagiarism is defined as the submission for assessment of work written by or copied from another person, or ideas taken from another source without acknowledgement. It is a breach of university regulations, and cases of plagiarism are liable to be investigated by a special Assessment Board. Offenders will be required either to repeat the level's studies or to leave the course.

You must <u>never</u> use unacknowledged quotations in your written work, <u>always</u> cite your sources, even when paraphrasing, and you <u>must</u> give page numbers and editions as well as authors, titles and original dates of publication. To write essays at university level you need to <u>do</u> the research (background reading, information gathering etc) and also to <u>show</u> us what research you have done by giving references and presenting a bibliography; an essay without these elements, however brilliant, cannot pass. This will be discussed further during the course of the module, but remember that failure to give references can lead to serious trouble. If you are in doubt, ask a tutor.

DISABLED AND DYSLEXIC STUDENTS

The University aims to make sure that students with disabilities and dyslexia can study on an equal footing with other students. To enable us to give you the support you need it is essential that you make yourself and your needs know to someone within the University as soon as possible. This may be your personal tutor, or alternatively you can contact the following:

At Stratford: Student Centre, The Green, Stratford Campus   Tel: 0208 223 4440
At Docklands: Room NB2.06, 2nd Floor, North Building, Docklands Campus   Tel: 0208 223 7611

Further information is available on the University website at
http://www.uel.ac.uk/studentservices/supportingyou/disability.htm

CREATIVE & PROFESSIONAL WRITING PROGRAMME

ASSESSMENT CRITERIA & GUIDELINES

A degree in Creative and Professional Writing requires three areas of expertise, and you should achieve high standards in each of these areas:

1. Creative:

The *creative* part of your degree asks you to apply yourself to weekly assignments and end-of-course writing in a creative manner.

Creativity means that you gain marks for being original, thinking for yourself, and carrying out all tasks in a way that demonstrates your individual ability to write and think in a creative and contemporary manner. You will lose marks if your creative work is lazy, clichéd, or uninteresting.

In order to gain a good grade in any module, students must submit creative work which fulfils *all* the requirements of the individual modules (as indicated in the Module Guide or Handbook). In order to gain a first class grade in any module, students must demonstrate a level of creativity over and above the requirements and expectations of the course.

2. Professional:

Professional means taking your work as seriously as if this degree was your job. Being professional therefore means that all work must be presented with as much attention to detail as is demanded in the world of business: you need to have as high standards (and expectations of yourself) at UEL as you do in any place of work. Having high standards means presenting and referencing your work correctly, and including a full and complete bibliography. It means being 100% sure that your work has not been plagiarised. It means that if you are unsure how to do any of these things you go and find out. Finally, all work must be immediately understandable, organised, and readable. If you fail to comply with these professional requirements you will lose a significant proportion of marks; seriously incomplete or incorrectly referenced work risks being failed.

3. Writing:

A degree in creative writing means that you know how to write. This means knowing, understanding and using the rules of grammar and spelling, and you are expected to submit work which is grammatically correctly with correct spelling. The *creative* part of a CPW degree is an art; the *writing* part is a science. There is only right and wrong as far as grammar goes, and students will lose marks for anything that is less than perfect. Students can expect to lose a significant proportion of marks for work with contains substantial or repeated errors. All work must be proofread, spellchecked, and written according to the rules of English. If you present work that is not well written, you are not going to pass the writing element of a module - and, ultimately, you may not get a degree or a job which requires accurate writing skills. It is essential that you attend to any problems immediately, and the Writing Centre at UEL will help if you have any problems in this area. Creativity without perfect grammar is not enough.

Assessed work which includes lazy spelling or grammar, poor presentation, and/or a failure to fully comply with assessment criteria may well fail, which can jeopardise the classification of your degree.

CREATIVE & PROFESSIONAL WRITING PROGRAMME

STYLE SHEET

It is important that your work is well presented and as close as possible to professional submission standards, so that it is easy to read, understand, and assess. Please read and follow the instructions below for ALL your submitted work (this does not apply notes and rough drafts, but does apply to anything which is to be read by your tutors or other students).

1. All work must be word-processed.
    - Hand-written work is difficult to read, and would not be accepted in a professional context.

2. All work must be double-line spaced, with wide margins at either side (at least 2.5cm)
    - This makes it easier for your tutor to write comments and make corrections, and is a convention for submission to publishers.

3. Use a clear and standard 11- or 12-point font (Times New Roman, Courier or Arial)
    - Again, this is a conventional standard and makes for ease of reading.

4. For prose and essays:
    - Do not justify right-hand margins
    - Indent new paragraphs (one tab) rather than leave blank lines between them.

5. Pages must be numbered and should include your student number; staple loose pages together unless they are hole-punched in a folder.

6. Ensure that what you are submitting is absolutely clear by including module number and full essay title/assignment number etc, as appropriate

7. Book, film or play titles should be *italicised* or <u>underlined</u>; titles of individual poems, chapters or articles should be in 'single inverted commas'.

8.   Make sure your referencing is complete, accurate and correctly presented using the Harvard system (see http://www.uel.ac.uk/lls/support/harvard.htm)

9. There are particular conventions for the presentation of play or film scripts which must be carefully followed; details will be provided by your tutor.

Module Specification

Module Title:	Module Code: CC2105	Module Leader:
Story and Myth	**Level: 2**	Helena Blakemore
	Credit: 20	Date modified: May 2010
	ECTS credit:	

Pre-requisite: CC1101; CC1102; CC1911		Pre-cursor: **none**
Co-requisite: none		**Excluded combinations :#none**
Is this module part of the Skills Curriculum? No		**University-wide option: /No**

Location of delivery: UEL

Main aim(s) of the module:

- To examine and practise the process of creating a story, organised around specific themes
- To introduce students to the generic concept of *story*, where stories come from, and the basic principles of constructing a story.
- To outline and practise how a narrative is constructed.
- To examine the structure and content of myth and story.
- To combine theory and practice in the genres of fiction, drama, film and narrative poetry.
- To examine where myths stem from, how they are perpetuated and modified, and how students can use them in their own writing.

Main topics of study:

- Cultural and historical origins of stories and myths
- Cultural, historic and symbolic representation and meaning embodied in stories and myths
- The appeal of the archetype - characters, narratives and themes
- Constructing narrative
- Using narrative in different genres -- fiction, drama, poetry, computer games
- How to find the story in your own writing (motive/desire/conflict/obstacle)

Learning Outcomes for the Module

At the end of this Module, students will be able to:

Knowledge

1. Understand the principles of story and how it is developed.
2. Understand and identify the context in which story and myth function in literature
3. Draw up on and contextualise their reading across a wide variety of narratives in many genres.

Thinking skills

4. Respond critically to theoretical issues involved in the construction of narrative.
5. Apply an understanding of the elements of story and myth to their own writing
6. Reflect on their voice and process in writing in a variety of forms for different media.

Subject-based practical skills

7. Develop a narrative for a specific genre or medium.
8. Work with a higher degree of confidence and experimentation in their writing.
9. Incorporate feedback and criticism in revising narrative piece.

Skills for life and work (general skills)

10. Demonstrate skills in responding to the work of others.
11. Develop skills in formal presentation.
12. Develop and refine language skills, creative style and voice

Teaching/ learning methods/strategies used to enable the achievement of learning outcomes:

Lectures, tutorials, practitioner workshops, writing clinics, feedback workshops

Assessment methods which enable students to demonstrate the learning outcomes for the module:	Weighting:	Learning Outcomes demonstrated
CW1 Portfolio, to include revised assignment	50%	5, 6, 7
CW2 Essay (2,000 words)	50%	8, 9, 10, 11, 12
		1, 2, 3, 4

Reading and resources for the module:
These must be up to date and presented in correct Harvard format unless a Professional Body specifically requires a different format
Core

Module handbook and two specified novels

Recommended

Aristotle (1965) *Poetics* in *Aristotle/Horace/Longinus: Classical Literary Criticism*, London: Penguin
Armstrong, K. (2005) *A Short History of Myth* Edinburgh: Canongate
Bateman, C. (ed.) *Game Writing: Narrative Skills for Video Games* Charles River Media: Boston, MA
Bettelheim, B. (1991) *The Uses of Enchantment* London: Penguin
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Frye, Northrop (1965) *Anatomy of Criticism: Four Essays* New York: Atheneum
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Tierno, M. (2002) *Aristotle's Poetics for Screenwriters - Storytelling Secrets from the Greatest Mind in Western Civilization* Winnipeg: Hyperion Pres
Warner, M. (1995) *From The Beast To The Blonde* London: Vintage
Warner, M. (1994) *Six Myths Of Our Time* (Reith Lectures)

Indicative learning and teaching time (10 hrs per credit):	Activity
1. Student/tutor interaction, some of which may be online:

36 hours | Activity (e.g. lectures/seminars/tutorials/workshops/studio work/moderated online discussions, online chat etc):

Lectures, discussion groups, workshops, tutorials |
| 2. Student learning time:

164 hours | Activity (e.g. seminar reading and preparation/assignment preparation/ background reading/ on-line activities/group work/portfolio/diary, studio work etc):

Reading, research, drafting, re-drafting/editing, assignment preparation, writing |
| Total hours (1 and 2):

200 hours | |