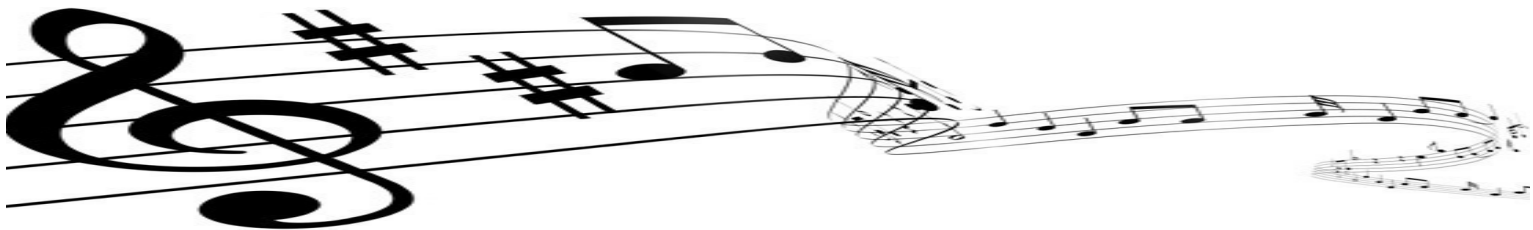


**Course Description:**

‘The most important phenomenon of ancient poetry [is] that union—nay identity—everywhere considered natural, between musician and poet (alongside which our modern poetry appears as the statue of a god without a head)’—so proclaims the philologist and philosopher, Friedrich Nietzsche (*Birth of Tragedy* 38). This course will aim to re-capitate the statue, by considering the myriad ways in which literature and music have coincided in the work of writers of British English from some of the earliest extant literature in English to the present, examining the vital theoretical questions that arise from the primarily oral or aural textuality of song. We will trace the thematic adjacencies that produce the sometimes-prevalent notion of literature and music being—not sister-arts—but a single, indissoluble aesthetic endeavor, and explore questions of lyrical form and technique in poetry and prose in the broadest possible sense, considering ‘the articulation of the total organization of sound’ in a given literary work (Pound). This course will explore the oral / aural textuality

N.B. No musical training or musicological expertise is assumed or required by this course.

**Required Primary Texts:**

Hornby, Nick. *High Fidelity*. Riverhead, 1996. 1573225517

Johnson, Linton Kwesi. *Selected Poems*. Penguin, 2002. 0141025018

Nietzsche, Friedrich. *The Birth of Tragedy and The Case of Wagner*. Vintage, 1967. 0394703693

Parker, Robert Dale. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. Oxford UP, 2014.

Rivkin, Julie and Michael Ryan, Eds. *Literary Theory: An Anthology*. 3rd Ed. Wiley Blackwell, 2017. 1118707852

N.B. Several core readings will be made available electronically, via Litteraturkiosken and MittUiB

Reading Schedule

[Subject to alteration]

Week 3

Rich, Nathaniel, 'Hit Charade' in *The Atlantic* (Oct 2015)

Nick Hornby, *High Fidelity* (I)

Week 4

Nick Hornby, *High Fidelity* (II)

Mikhail Bahktin, 'Discourse in the Novel' in *Literary Theory*, 205–16.

Robert Dale Parker, *How to Interpret Literature*, 65–74.

Week 5

Friedrich Nietzsche, *The Birth of Tragedy*, 3–98.

Anon., selection of Early & Medieval Lyrics

"Cædmon's Hymn," "The Seafarer," selection of anonymous lyrics of 13-15C

Week 6

A Selection of Elizabethan & Renaissance Song:

Shakespeare, songs from the plays; Donne, 'Song: "Go and Catch a Fallen Star";' 'Song: "Sweetest love, I do not go";' Jonson, Song: To Celia (I & II); Fletcher, 'Take, Oh, Take Those Lips Away'; Herrick, 'To the Virgins, To Make Much of Time'; Carew, 'A Song,' 'Song. To My Inconstant Mistress'; Waller, 'Song ("Go, Lovely Rose");' Suckling, 'Song ("Why so pale and wan fond lover")

Thomas Campion, 'Observations in the Arte of English Poesie'

Robert Graves, 'Harp, Anvil Oar'

Friedrich Nietzsche, 'On the Origin of Poetry'

Week 7

Robert Dale Parker, *How to Interpret Literature*, 43–62

Roman Jakobson, 'Closing Statement: Linguistics and Poetics'

Roland Barthes, 'From Work to Text' in *Literary Theory*, 522–7.

Week 8

Anon., *Border Ballads*

Reed, James 'Introduction,' 'Edward,' 'Lord Randall,' 'The Twa Corbies,' 'Thomas the Rhymer,' 'The Wife of Usher's Well'

Claude Levi-Strauss, 'The Structural Study of Myth' in *Literary Theory*, 178–95.

Week 9

Study Week

Week 10

Robert Burns, selections

'McPherson's Farewell,' 'Strathallan's Lament,' 'The Banks of the Devon,' 'To Daunt Me–,' 'The Battle of Sherramuir,' 'Killiecrankie,' 'There'll Never Be

Peace till Jamie Comes Hame,' 'Ae Fond Kiss,' 'Ye Jacobites By Name,' 'Ye Banks and Braes o' Bone Doon,' 'Such a Parcel of Rogues in a Nation,' 'The Slave's Lament,' 'A Red, Red Rose,' 'Mary Morison,' 'Auld Lang Syne'
Roland Barthes, from *Mythologies in Literary Theory*, 196–204.

Week 11

Theodore Adorno, 'On Lyric Poetry and Society'
William Wordsworth, 'Preface' to *Lyrical Ballads*

Week 12

William Wordsworth and Samuel Taylor Coleridge, selections from *Lyrical Ballads*
'The Rime of the Ancient Mariner,' 'Goody Blake, and 'Harry Gill, a True Story,' 'Simon Lee,' 'We Are Seven,' 'The Mad Mother,'

Week 13

Easter Break

Week 14

James Joyce, *Chamber Music* and from *Ulysses*.
Walter Pater, from *The Renaissance*
Robert Dale Parker, *How to Interpret Literature*, 74–84.

Week 15

Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction'
Robert Dale Parker, *How to Interpret Literature*, 285–311.

Week 16

Kamau Braithwaite, 'History of the Voice'
Linton Kwesi Johnson, *Selected Poems*.