

Course Code:

TBC

1. Course Title:

The Afterlife of the Author

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

The Graduate School

6. Course Contact:

David Sweeney

7. Course Aims:

This course aims to:

- familiarise students with various theories of authorship and provide a historical and critical context for their development;
- provide a nuanced discussion of the cultural status of different forms of authorship;
- examine the relationship between authorship and notions of celebrity, greatness and genius;
- interrogate concepts of originality and ownership pertaining to authorship;
- explore the power relationships that exist between authors and readers/audiences;
- encourage students to analyse and interrogate their own authorial and reading/viewing practices.

8. Intended Learning Outcomes of Course:

By the end of the course students will be able to:

- Demonstrate knowledge of theories of authorship and the historical and cultural context for their development;
- Discuss the cultural status of different forms of authorship;

- Discuss cultural notions of originality and ownership pertaining to authorship;
- Demonstrate a sophisticated degree of self-reflexivity relating to their own authorial and reading/viewing practices.

9. Indicative Content:

This course may explore some of the following topics:

- The development of the author figure
- The relationship between authorship and capitalism
- The cultural status of different forms of authorial practice
- The author as 'brand'
- 'Invisible' authors: the role of ghostwriters and script doctors
- Creativity and collaboration in authorial practice
- Authorship and intellectual property
- The role of the reader/viewer
- The rise and appeal of the 'survivor' narrative
- Fan fiction and 'unauthorised' authorial production

10. Description of Summative Assessment:

For this course, students will be required to submit:

- **either** an essay of 2500 words, on a relevant topic negotiated with the course tutor;
- **or** a practical submission (short film, sequential art piece, slide presentation, short fiction etc) that addresses or relates to material explored throughout the course. This must be agreed in advance with the course tutor and accompanied by a 500 word positioning statement.

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- demonstrate a critical knowledge of theories of authorship;
- interrogate the cultural position and status of various forms of authorship including their relationship to specific areas of cultural production such as popular fiction, celebrity biography, 'survivor' memoir, fine art, commercial illustration and print-making, documentary film-making, reality television production, etc;
- identify and reflect on the social, cultural and political implications of specific forms of authorial production;
- analyse the differences between, and distinctive features of, various forms of authorial practice;
- respond intelligently and creatively to particular themes, examples and concerns explored during the course.

11. Formative Assessment:

None

11.1 Please describe the Formative Assessment arrangements:

[Click here to enter text.](#)

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

Click here to enter text.

13. Requirements of Entry:

None

14. Co-requisites:

None

15. Associated Programmes:

This is a cross-GSA elective, open to all PGT students.

16. When Taught:

Stage 2

17. Timetable:

Wednesdays, 10am-12pm

18. Available to Visiting Students:

Yes

No

19. Distance Learning:

Yes

No

20. Placement:

Yes

No

21. Learning and Teaching Methods:

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio		
Seminar/Presentation	15	15
Tutorial		
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	135

Other (please specify below)		
TOTAL	15	150

22. Description of "Other" Teaching and Learning Methods:

[Click here to enter text.](#)

23. Additional Relevant Information:

This course explores the concept of authorship with particular focus on ideas of truth and fabrication, originality and ownership. Drawing from a range of disciplines including literary theory, film and television studies and fine art theory, authorship is discussed in terms of cultural status and social role, production and consumption, authorial intention and reader/audience response. Students will be encouraged to consider their own authorial and reading/viewing practices, and how these activities relate to concepts of influence, originality and ownership.

24. Indicative Bibliography:

Roland Barthes, 'The Death of the Author' in *Image, Music, Text* (Fontana, 1977)
 Roland Barthes, 'The Writer on Holiday' in *Mythologies* (Vintage, 1993)
 Italo Calvino, *If on a Winter's Night A Traveller...* (Vintage, 1998)
 John Caughey (ed), *Theories of Authorship: A Reader* (Routledge, 2001)
 Michel Foucault, 'What Is An Author' in *The Foucault Reader* (Penguin, 1986)
 Rolf Hughes, Tim Antsey and Katja Grillner, *Architecture and Authorship* (Black Dog 2007)

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