



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
The Theme of Madness in Literature/ Beprotybės tema literatūroje	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: dr. Linara Bartkuvienė	Department of English Philology Faculty of Philology

Study cycle	Type of the course unit (module)
MA (1 st and 3 rd semesters)	Elective

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

Requirements for students	
Prerequisites: English C1	Additional requirements (if any): None.

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

Purpose of the course unit (module): programme competencies to be developed		
<p>Generic Competencies: This course aims to assist students in solidifying their literary skills, enhancing their awareness of the historical forces that have shaped British and American literature, and fostering an understanding of major literary trends in their temporal context.</p> <p>Subject-Specific Competencies: The primary objective of this course is to guide students in exploring the theme of madness in literature. We aim to elucidate the concept, promoting an awareness that transcends conventional terminology often found in spoken language and popular culture. Our approach involves engaging with the interpretative dimensions of madness within literature, drawing from Western non-classical and postmodern philosophical traditions. We seek to comprehend the gradual expansion of the concept of madness, transforming it from a marginal issue into a pivotal element that organizes the discourse on madness within literature.</p> <p>Furthermore, this course emphasizes the importance of avoiding a strictly pathological interpretation of madness in literary analysis. Instead, it encourages students to hone their literary, analytical, and creative skills as they analyze and assess the poetic, aesthetic, and stylistic aspects of literary works.</p>		
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Generic Learning Outcomes: Students will demonstrate the ability to apply their knowledge both within academic discourse and in real-world contexts. They will cultivate autonomy, devise strategies, and	Inclusive teaching benefits all students with their individual strengths and contributions to class discussions; to have a wider range of views and	Assessment Methodology: Continuous assessment → The final grade is determined by computing the average of five grades: Four Critical Reviews

<p>effectively manage their time.</p> <p>Students will develop strong analytical and critical thinking skills, including the capacity to define objectives, prioritize tasks, choose appropriate methods, and allocate time and resources effectively.</p> <p>They will acquire comprehensive subject-specific knowledge and demonstrate a commitment to maintaining high standards in their academic work, including the ability to systematically advance and accurately evaluate their own achievements.</p> <p>Subject Learning Outcomes:</p> <p>Students will proficiently define the concept of madness within the realm of literature.</p> <p>They will cultivate a critical perspective when approaching madness in literary texts.</p> <p>Students will gain an awareness of how historical contexts, including social class, family, gender, and identity, shaped interpretations of irrational behavior in literature.</p> <p>Through the analysis of various texts spanning different genres, with a primary focus on madness as a metaphor rooted in historical context, students will explore diverse manifestations of madness.</p> <p>They will comprehend the motivations of writers who explored the theme of madness, recognizing how it served as a conduit for reflecting on social, psychological, philosophical, religious, and aesthetic issues within literature.</p>	<p>experiences which can lead to a more critical understanding of a subject.</p> <p>In-class activities consist of a variety of tasks such as discussion on the passages of the primary and background reading in class; adequately reporting on the content of the text (its extracts) read in class; thought-mapping, literary maps, and individual feedback from the instructor (if required).</p>	<p>(each accounting for 10 percent, totaling 40 percent) and the exam test (comprising 60 percent of the final grade).</p> <p>A Critical Review delivered in class is assessed on a scale of 0-10, whereas a Critical Review submitted exclusively via email is assessed on a scale of 0-6.</p> <p>The examination test comprises two to five questions, featuring a mix of closed-ended and open-ended formats, with each question assigned a value ranging from 2 to 5 points. More detailed instructions will be furnished prior to the examination.</p>
<p>Students will explore various manifestations of madness by analyzing its thematic presence in a wide array of texts across different genres. The primary emphasis will be on understanding madness as a metaphor, drawing insights from the historical context of the respective periods. Additionally, students will gain insights into the motivations behind writers' exploration of the motif of madness, as they sought to engage with and reflect upon social, psychological, philosophical, religious, and aesthetic challenges within the realm of literature.</p>	<p>Homework assignments encompass a comprehensive approach, involving not only the reading of primary texts but also extensive background research from diverse academic sources. This research serves to investigate the specific subject matter in question. Additionally, students are tasked with conducting individual small-scale research projects and presenting their findings during class.</p> <p>This small-scale research delves into the critical debates within the field, aiming to encourage students to not only explore their existing critical interests but also to cultivate new ones. Simultaneously, it allows them to deepen their comprehension of the theme of madness in literature.</p>	

Content: breakdown of the topics	Contact hours	Self-study work: time and assignments
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	Lectures	Tutorials	Seminars	Exercises	Laboratory work Internship/work placement	Contact hours	Self-study hours	Assignments
<p>1. Madness and Tragedy.</p> <p>W. Shakespeare, <i>Hamlet</i></p> <p>☞ Theoretical readings will be assigned gradually throughout the course.</p> <p>☞☞ Critical Reviews: Students read critical essays or articles on the play. They evaluate the arguments made in the essay and offer their own insights both orally and in writing.</p>			6			6		<p>Analysis and discussion of the texts indicated in the Content segment ← Research-based discussions</p>
<p>2. Madness (Horror) and Short Story</p> <p>Charlotte Perkins Gilman, “The Yellow Wallpaper”</p> <p>A.S. Byatt, “Dragon’s Breath” https://journals.sagepub.com/doi/pdf/10.1080/03064229408535745</p> <p>☞ Theoretical readings will be assigned gradually throughout the course.</p> <p>☞☞ Critical Reviews: Students read critical essays or articles on the short stories. They evaluate the arguments made in the essays and offer their own insights both orally and in writing.</p>			8			8		<p>Analysis and discussion of the texts indicated in the Content segment ← Research-based discussions</p>
<p>3. Madness and Poetry</p> <p>Emily Dickinson, “Much Madness Is Divinest Sense”</p> <p>Lewis Carroll, “The Mad Gardener’s Song”</p> <p>Allen Ginsberg, “Howl” (extracts)</p> <p>Sylvia Plath, “Mad Girl’s Love Song”</p> <p>☞ Theoretical readings will be assigned gradually throughout the course.</p> <p>☞☞ Critical Reviews: Students read critical essays or articles on the poems. They evaluate the arguments made in the essays and offer their own insights both orally and in writing.</p>			6			6		<p>Analysis and discussion of the texts indicated in the Content segment ← Research-based discussions</p>
<p>4. Creativity, Madness, and Fiction</p> <p><u>Student’s choice:</u></p> <p>Susanna Clarke, <i>Piranesi</i></p> <p>The New Weird:</p> <p>Jeff VanderMeer, <i>Annihilation</i></p> <p>☞ Theoretical readings will be assigned gradually throughout the course.</p> <p>☞☞ Critical Reviews: Students read critical essays or articles on the novel. They evaluate the arguments made in the essay and offer</p>			12			12		<p>Analysis and discussion of the texts indicated in the Content segment ← Research-based discussions</p>

their own insights both orally and in writing.							
Total	150	32			32	102	

Assessment strategy	Weight,%	Deadline	Assessment criteria
Continuous assessment → see assessment criteria	40 + 60 → See the assessment criteria	Throughout the term (see the course contents for the dates ↑) + the exam test is in January	Continuous assessment → The final grade is determined by computing the average of five grades: <u>Four Critical Reviews</u> (each accounting for 10 percent, totaling 40 percent) and <u>the exam test</u> (comprising 60 percent of the final grade). A Critical Review delivered in class is assessed on a scale of 0-10, whereas a Critical Review submitted exclusively via email is assessed on a scale of 0-6. The examination test comprises two to five questions, featuring a mix of closed-ended and open-ended formats, with each question assigned a value ranging from 2 to 5 points. More detailed instructions and assessment guidelines will be provided prior to the examination.
Attendance requirements			Seminar attendance is strongly encouraged and anticipated. Students who opt not to attend the seminars assume the responsibility for independently mastering the course material. Any inquiries regarding the topics covered in class, whether discussed collectively or individually, are the sole responsibility of the students to address independently. The course materials can be accessed for download at: www.emokymai.vu.lt

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
Carroll, L.		“The Mad Gardener’s Song” in <i>Sylvie and Bruno</i>		https://www.gutenberg.org/files/620/620-h/620-h.htm
Clarke, S.	2020	Piranesi		New York: Bloomsbury Publishing
Dickinson, E.		Much Madness Is Divinest Sense		https://www.poetryfoundation.org/poems/51612/much-madness-is-divinest-sense-620
Gilman, Ch. P.		The Yellow Wallpaper		https://www.gutenberg.org/ebooks/1952
Ginsberg, A.		Howl		http://www.poetryfoundation.org/poem/179381
Plath, S.		Mad Girl’s Love Song		https://allpoetry.com/Mad-Girl%27s-Love-Song

Shakespeare, W.		Hamlet		The Arden Shakespeare (a favorite of scholars and actors) The Norton Shakespeare (the more academic version with great notes) or The Oxford Shakespeare (a synthesis of the best editions) Oxford Scholarly Editions Online - William Shakespeare module. http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.00000001?rskey=xMWLwk&result=187
VanderMeer, J.	2014	Annihilation		https://archive.org/details/annihilation0000vand
Optional reading				
Deleuze, G. and Guattari, F.	1972	Capitalism and Schizophrenia. Volume 1. Anti-Oedipus		https://archive.org/details/anti-oedipus
Feder, L.	1980	Madness in Literature		Princeton: Princeton University Press
Foucault, M.	1965	Madness and Civilization		London: Tavistock Publications
Foucault, M.	1962	Madness. The Invention of an Idea		New York: Harperperennial
Foucault, M.	1990	History of Sexuality		New York: Vintage Books
Foucault, M.	1990	Psychiatric Power		http://www.scribd.com/doc/44876557/Foucault-Psychiatric-Power-Lectures-at-the-College-de-France-1973-74#scribd
Foucault, M.		Discipline and Punish		New York: Vintage Books
Freud, S.	1917	Mourning and Melancholia		http://www.barondecharlus.com/uploads/2/7/8/8/2788245/freud_-_mourning_and_melancholia.pdf
Gilbert, S. and Gubar, S.	1979	The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination		https://archive.org/details/TheMadwomanInTheAttic
Kristeva, J.	1989	Black Sun. Depression and Melancholia		New York: Columbia University Press
Kristeva, J.	1984 / 1993	Revolution in Poetic Language, The System and the Speaking Subject, in The Kristeva Reader		Oxford: Blackwell Publishers
Mostauskis, S.	2011	Beprotybės kartografija		Vilnius: Kronta
Neely, C.T.	2004	Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture		Cornell University Press
Porter, R.	2002	Madness: A Brief History		Oxford: Oxford University

				Press
Rieger, M.B.	1994	Dionysus in Literature: Essays on Literary Madness		Bowling Green: Bowling Green State University Popular Press
Saunders, C. (ed.), Macnaughton J. (ed.)	2005	Madness and Creativity in Literature and Culture		New York: Palgrave Macmillan
Showalter, E.		Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism		http://www.scribd.com/doc/120696299/Representing-Ophelia-Women-Madness-and-the-Responsibilities-of-Feminist-Criticism-by-Elaine-Showalter#scribd

The course description was updated on August 31st, 2023.