

教育部

人文領域人才培育國際交流計畫：海外專題研習
結案報告書

專題研習題目：文學教學現況與趨勢之研究
——以英國大學為例

結案報告人：陳英輝

學校：人文與管理學院 輔英科技大學

日期：中華民國 96 年 11 月 30 日

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文學 車輪 軌

ANIMATING LITERATURE系列

英國文學週

英語教學與文學表演工作坊

- 1 英國本土文學教學之經驗分享—以蘇格蘭文學為例
John Corbett
- 2 表演文學與課堂活用技巧
Lucy English

當代英國文學賞析工作坊

- 1 蘇格蘭文學之美
John Corbett
- 2 文學或是俚語？現代詩的賞析與創作
Lucy English



John Corbett



John Corbett is Professor of Applied Language Studies at the University of Glasgow in Scotland. He writes and teaches on a range of topics, including intercultural language education, translation studies and literary linguistics, often with a focus on the language and literature of Scotland. He is the author of *An Intercultural Approach to English Language Teaching* (Anvil Publishing, 2007), the editor of the journal *Language and Intercultural Communication*, published by Multilingual Matters, and the principal investigator on the Scottish Corpus of Texts and Speech (www.scottishcorpus.ac.uk). In the Animating Literature sessions, he will be looking at diverse classroom activities using Scottish literature as a stimulus, and at the distinctive history and development of literature in Scotland.

Lucy English



Lucy is a lecturer in Creative Studies at Bath Spa University. She has three novels published by Fourth Estate and as a performance poet has appeared at many Literary Festivals including The Cheltenham Festival, Edinburgh Fringe, Calgary Wordfest in Canada and The Austin International Poetry Festival in Texas. She was artistic director for the acclaimed "Exposed" poetry tour and in 2007 she was a finalist in the BBC radio Four Poetry Slam.

HOW TO TEACH REGIONAL LITERATURE — USING SCOTTISH LITERATURE AS AN EXAMPLE

BY JOHN CORBETT

Edwin Morgan is currently Scotland's 'Makar', our national poet. His poetry is characterized by playful curiosity, and a wide diversity of forms. His influence is clearly apparent on the generations that have followed him.

1. Sound poems

Give a title to the following poems. Who or what is making these sounds?

Sssnnnwhuffffll?
Hnnwhuffl hnnwfl hnl hfl?
Groblboblhobngbl gbl gl g g g glbgl
Drublhaflablhaflubhafgabhaflhafl fl fl -
gm grawwww grf grawf awfgm graw gm
Hovopolodok-doplodovok-plovodokot-doplodokosh
Splgraw fok fok splgrafhatchgabrlgabrl fok splfok!
Zgra kra gka fok!
Grof grawff gahff?
Gombl mbl bl -
blm plm,
blm plm
blm plm
blp.

s sz sz SZ sz SZ sz ZS zs ZS zs ZS z

2. A story poem: 'Spacepoem 3: Off Course' by Edwin Morgan.

This poem tells a story through a series of images. In pairs, discuss:

- Who is the hero of the story? What is his occupation?
- Where is he? What can he see?
- What happens to him? How does his story end?

the golden flood the weightless seat
the cabin song the pitch black
the growing beard the floating crumb
the shining rendezvous the orbit wisecrack
the hot spacesuit the smuggled mouth-organ
the imaginary somersault the visionary sunrise
the turning continents the space debris
the golden lifeline the space walk
the crawling deltas the camera moon
the pitch velvet the rough sleep
the crackling headphone the space silence
the turning earth the lifeline continents
the cabin sunrise the hot flood
the shining spacesuit the growing moon
the crackling somersault the smuggled orbit
the rough moon the visionary rendezvous
the weightless headphone the cabin debris
the floating lifeline the pitch sleep
the crawling camera the turning silence
the space crumb the crackling beard
the orbit mouth-organ the floating song

This poem tells its story through a series of images. The images have a simple grammatical pattern

the + adjective/noun + noun

Can you tell a story only using images that are expressed using the same pattern? With your partner, tell a story only using noun phrases. For example, tell a story about:

receiving a surprising gift a violent storm falling in love

3. Found poems

'Byron's *Child Harold's Pilgrimage*, Canto IV: Selected Errata' by Ken Cockburn

For "back" read "home".
For "poison" read "venom".

For "sepulchral" read "monumental".
For "villain" read "rebel".

For "tempt" read "lure".
For "visions" read "meteors".

For "groom" read "slave".
For "tempests" read "wild waves"

For "And all" read "Alas!"
For "pant" read "gasp".

For "all debased" read "tares of haste".
For "speechless hate" read "cherished hate".

For "heart" read "soul".
For "Time" read "Skill".

To devise your own "found poem":

- Read the following poem.
- In pairs, choose 8 words and change them, so that the poem still makes sense.
- Then arrange the 8 words and your changes into an 8-line poem with the structure:

For [original word] read [your change]

'Scotland' by Alastair Reid

It was a day peculiar to this piece of the planet
when larks rose on long thin strings of singing
and the air shifted with the shimmer of actual angels.
Greenness entered the body. The grasses
shivered with presences, and sunlight
stayed like a halo on hair and heather and hills.
Walking into town, I saw, in a radiant raincoat,
the woman from the fish-shop. 'What a day it is!'
cried I, like a sunstruck madman.
And what did she have to say for it?
Her brow grew bleak, her ancestors raged in their graves
as she spoke with their ancient misery:
'We'll pay for it, we'll pay for it, we'll pay for it.'

Read out your "found poem" to the class.

'My Grandmother', by Jackie Kay

Task A

You are going to listen to a poem called 'My Grandmother'. Before you listen to the poem, think of how you might describe (in English) your own - or a friend's - grandmother. List some of the phrases you might use to describe her physical appearance, clothes, etc. The poem is about a Scottish grandmother. Can you imagine what a Scottish grandmother might look like and wear?

Task B

Look at the list of words and phrases in the table below. Some of these phrases appear in the poem, 'My Grandmother'. Put a tick in the first column if you *think* that the word or phrase will appear in the poem.

Then listen to the poem and put a tick in the second column if the word or phrase *actually appears*. How many did you successfully predict?

<i>Words and phrases</i>	<i>Your prediction</i>	<i>In the poem?</i>
Straight-backed		
Proud		
Greying		
Ploughed land		
Amethysts		
Plaid shawl		
Clan		
Amazon		
Burnt		
Croft		
Snake's skin		
Gaelic		
Blasphemy		
Swears		
Pins *		
Steel wool		
Ice		

'My Grandmother' by Jackie Kay

My grandmother is like a Scottish pine
Tall straight-backed proud and plentiful
A fine head of hair, greying now
Tied up in a loose bun
Her face is ploughed land
Her eyes shine rough as amethysts
She wears a plaid shawl
Of our clan with the seal of an Amazon

She is one of those women
Burnt in her croft rather than moved off the land
She comes from them, her snake's skin
She speaks Gaelic mostly, English only
When she has to, then it's blasphemy

My grandmother sits by the fire and swears

There'll be no Darkie baby in this house

My Grandmother is a Scottish pine
Tall straight-backed proud and plentiful
Her hair tied with pins in a ball of steel wool
Her face is tight as ice
And her eyes are amethysts.

Task C: Focus on the Text

(i) How accurate were your predictions? What surprised you about the choice of words to describe the grandmother?

(ii) Look at the expressions used to describe the grandmother. Which could be described as positive (e.g. warm, beautiful, strong), which as negative (e.g. cold, ugly, uncaring) and which could be either?

like a Scottish pine
tall
straight-backed
proud
plentiful
a fine head of hair
face like a ploughed land
eyes...rough as amethysts
face tight as ice
her eyes like amethysts

(iii) The second part of the poem echoes much of the first, but with a few key changes. How do the following changes affect your impression of the grandmother?

A fine head of hair, greying now → Her hair tied with pins in a ball of steel wool
Tied up in a loose bun

Her face is ploughed land → Her face is tight as ice

(iv) A key line in the poem is the line:

There'll be no Darkie baby in this house

Who says this, to whom and about whom? What has happened?

(v) Can you sum up the speaker's feelings about her grandmother? Does she love her, resent her, admire her, hate her, respect her or what? Are her feelings unmixed?

Task D: Focus on Context

Jackie Kay is a Scottish poet and therefore her cultural reference points are Scottish. She can expect her immediate audience to share these reference points. These are perhaps most obvious in the following lines about the Grandmother.

Burnt in her croft rather than moved off the land
She comes from them, her snake's skin
She speaks Gaelic mostly, English only
When she has to, then it's blasphemy

In a small group, check how much you understood about the background of these lines.

- What is a 'croft'?
- Why would someone be 'burnt' in it, rather than 'moved off the land'?
- Where is Gaelic spoken?
- What is the stereotype of Gaelic speakers?

A poem in Gaelic

Loch, by Rody Gorman

Smaoinich!
Thusa nad loch
Agus reothadh cruiadh air uachdar
Anns an do shnàmh mi rùisgte uair.

Just imagine!
You are a loch
With a hard sheet of ice on its surface
In which I swam naked once.

- Who is speaking?

- What was the relationship of the speaker to the listener?
- How does the speaker feel about the listener now?

And a song....

'Auld lang syne' by Robert Burns

Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And auld lang syne!

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

And surely ye'll be your pint-stowp
And surely I'll be mine,
And we'll tak a cup o' kindness yet,
For auld lang syne.

We twa hae run about the braes,
And pou'd the gowans fine,
But we've wandered mony a weary fit
Sin' auld lang syne.

We twa hae paidl'd in the burn
From morning sun till dine,
But seas between us braid hae roar'd
Sin' auld lang syne.

And there's a hand my trusty fiere
And gie's a hand o' thine,
And we'll tak a right guid-willie waucht
For auld lang syne!

*Should old friendship be forgotten
And never brought to mind?
Should old friendship be forgotten
And times long gone?*

*For times long gone, my dear
For times long gone,
We'll drink a cup of kindness yet
For times long gone.*

*And surely you'll be your pint-pot
And surely I'll be mine
And we'll drink a cup of kindness yet
For times long gone.*

*We two have run about the hills
And pulled the fine daisies
But we've wandered many a weary step
Since times long gone.*

*We two have paddled in the stream
From morning sun till dinner-time
But broad seas have roared between us
Since times long gone.*

*And there's a hand my trusty friend
And give us one of your hands
And we'll take a drink of right good will
For times long gone.*

Sources

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'Loch' by Rody Gorman, from *Bringing Back Some Brightness: 25 Years of New Writing Scotland* edited Valerie Thornton, Hamish Whyte with Maolios Caimbeul (Gaelic Advisor) Glasgow: Association for Scottish Literary Studies, 2004

'Auld Lang Syne' from Robert Burns *Poems and Songs* New York: Dover Thrift Editions, 1991

Useful Websites

Edwin Morgan: <http://www.edwinmorgan.com/>

Writing Scotland: <http://www.bbc.co.uk/scotland/arts/writingscotland/>

Association for Scottish Literary Studies: <http://www.arts.gla.ac.uk/Scotlit/ASLS/index.html>

The Bottle Imp: A Scottish Studies ezine: <http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/>

John Murray Archive, National Library of Scotland: <http://www.nls.uk/jma/index.html>

National Library of Scotland: Online resources: <http://www.nls.uk/>

Scottish Poetry Library: <http://www.spl.org.uk/index.html>

HOW TO USE PERFORMING LITERATURE IN THE CLASSROOM

PERFORMANCE POETRY WORKSHOP

BY LUCY ENGLISH

Welcome & Introductions

The background

Where does performance poetry come from? Storytelling, oral traditions, comedy, rap etc.

What is your experience of performance poetry?

What do you want your poetry to do? Entertain? Educate? Or a mixture of the two?

Talk about the role of comedy and how to put across a message. Effective language

Using the voice

Aims of performance poetry

1. Deliver the meaning.
2. Relate body movement to language.
3. control the voice.
4. Be aware of the audience.

The difference between performance poetry and page poetry is that it uses the language of ordinary speech and relies on the response of the audience.

Because the audience cannot read the piece they need marker words and links to take them through the story of the poem.

Understand your own voice.

Starting to create a performance piece

Tell the person next to you what you are passionate about. Let the other person note down what language you use and what words you repeat. What gestures do you make?

Swap notes. How could this passion be translated into a performance poem?

Start to write your piece

Think about the different modes of speech. The statement. The command.
The question. The exclamation. How does writing change when we use these modes.

A practise

PERFORMANCE POETRY

A WORKSHEET

1. Go and see some performance poetry. What impresses you? What could you learn from the performers? What could they do better?
2. Know your own voice. Its strengths and weaknesses. Listen to yourself on tape. How could your voice be improved? Do you need more variation? Do you speak too quickly? Too slowly?
3. What are you passionate about? What subjects inspire you? How could you translate this passion into a poem?
4. Do you want to entertain or inform? Or perhaps a mixture of the two? What type of poem would best suit your subject matter?
5. Think about the writing. The poem is a journey you take your audience through. They cannot see the text. You have to give them visual markers.

Performance poetry uses.

Repetition. Key phrases. Rhythm.

It is also visual. Involve all the senses. Touch. Taste. Smell. Sound. Sight.

6. In Performance Poetry. You are the character. You are a part of the poem. How can you develop aspects of your character to enhance your poetry?

Try creating a comic version of yourself. A serious version. A stupid version.

What feels most comfortable with you?

Practice your pieces in front of a full length mirror. What does your posture say to your audience?

WORKSHOP

1. You are going to create a performance poem. You will be working in groups.
2. Your poem should be 12 lines long.
3. Everybody in your group should have the chance to say something.
4. Think about how you can best attract the attention of your audience. Do you need to sing? Work out some moves? Do some mime?
5. When you have written your piece you need to practise it.
6. Keep practising until you know your poem and you almost don't need to look at the paper anymore.
7. Keep practising until you know your poem off by heart.
8. Practise one more time and think about the audience.
9. You will then perform your group poem in front of the rest of the class.
10. We will give each other scores for quality of writing, quality of performance and audience response. The group with the highest scores wins!

THE LIGHT AND JOY OF SCOTTISH LITERATURE

BY JOHN CORBETT

“Until modern times, Taiwanese literature lived in the shadow of the traditions of China. In the past few years, however, Taiwan has been finding its own voice. Universities are now offering courses in the study of Taiwanese literature, and a museum is being established to highlight the contributions of important local writers. For some, however, recent progress has only emphasized the lack of attention paid to the country’s literary achievements. “It’s really absurd that Taiwanese literature should have to fight for legitimacy right here in its own homeland,” says Tseng Kuei-hi, president of Taiwan PEN...”

Until modern times, Scottish literature lived in the shadow of the traditions of English Literature. In the past few years, however, Scotland has been finding its own voice. Universities are now offering courses in the study of Scottish literature, and a museum has been proposed to highlight the contributions of important local writers. For some, however, recent progress has only emphasized the lack of attention paid to the country’s literary achievements. “It’s really absurd that Scottish literature should have to fight for legitimacy right here in its own homeland,” says ...

Emerging Nation

Deirdre’s farewell to Alba (Anonymous)

A beloved land is that land in the east, Scotland with its wonders
I should not have come hither out of it, if I had not come with Noise,
Beloved is Dún Fidgha, and Dún Finn, beloved is the stronghold above them
Beloved is Inis Draighen and beloved is Dún Suibhne...

From ‘Mir’s Wooing of Éadaoin’ (c. 900AD)

A Bé find, in rega lim †
I tir n-ingand hi fil rind?
Is barr sobairche folt and
Is dath snechtai corp co ind.

[...]

Cid mesc lib coirm Inse Fáil
Is mescu coirm Tíre Máir
Amra tíre tír as-biur
Ní tét oac and ré siun.

Lovely lady, will you go
To that kingdom where stars glow?
Primrose there the colour of hair,
Snow-white each body fair.

[...]

For Ireland’s beer you will not long,
The Great Land’s beer is twice as strong!
It is a land of purest gold,
The young don’t die before the old.

Independent Nation

From *The Bruce* by John Barbour (1375)

A! Fredome is a noble thing!
Fredome mayss man to haiff liking;
Fredome all solace to man giffis
He levyss at ess that frely levys
A noble hart may haiff nane ess
Na ellys nocht that may him pless,
Gyff fredome failye: for fre liking
Is yharnyt our all other thing.

*[A! freedom is a noble thing! / Freedom allows men to have liking;
Freedom gives men all comfort, / He lives easefully who freely lives.
A noble heart may have no rest / Nor anything else that might please,
If freedom fails: for freedom to choose / Is valued above all other things.]*

From 'The Thrissil and the Rois' by William Dunbar (1503)

This awfull beist full terrible wes of cheir,
Persing of luke, and stout of countenance,
Rycht strong of corpis, of fassoun fair but feir,
Lusty of schaip, lycht of deliverance,
Reid of his cullour, as is the ruby glance,
On field of gold he stude full mychtely,
With flour delycis sirculit lustily.

The lady liftit up his cluvis cleir,
And leit him listly lene upone hir kne,
And crownit him with dyademe full deir
Of radyous stonis, most ryall for to se,
Saying, "The King of Beistis mak I the,
And the chief protector in woddis and schawis:
Onto thi leigis go furth, and keip the lawis.

Exerce justice with mercy and conscience,
And lat no small beist suffir skaith na skornis,
Of greit beistis that bene of moir piscence;
Do law alyk to aipis and unicornis,
And lat no bowgle, with his busteous hornis,
That meik pluch ox oppress, for all his pryd,
Bot in the yok go peciable him besyd.'

*[The awe-inspiring beast was terrifying to look at, / his gaze was piercing and his
countenance brave, / his body strong, his build was beautiful and incomparable, / shaped
lustily, and yet of a light deportment; / his colour was as red as the gleams from a ruby. /
He stood mightily on a field of gold / attractively circled by lilies. // The lady lifted up his
bright claws / and let him gracefully lean upon her knee / and crowned him with a
precious diadem / of radiant gems, most royal to behold, / saying 'I make you the King of
Beasts / And the chief protector in woods and forests: / Go forth to your subjects and keep*

the laws. // Exercise justice with mercy and conscience / And let no small beast suffer harm or insults / from the great beasts that are more powerful. / Enforce the law equally to apes and unicorns / and let no wild ox with his powerful horns / oppress the meek ox that pulls the plough, for all his pride / he should go peaceably beside him in the yoke.]

‘A Sonett: On William Alexanders harshe veareses after the Inglishe fasone’ by James VI of Scotland (late 1500s)

Hould, hould your hand! Hould, Mercy, mercy spare
Those sacred nine that nurst you many a year!
Full oft, alas, with comfort and with care
We bath'd you in Castalia's fountain clear;
Than on our winges aloft wee did you bear
And set you on that stately forked hill,
Where you our heavenly harmonyes did heare
The rockes resoundinge with there echoes still.
Although your neighbours have conspired to spill
That art which did the Laurel crowne obtaine,
And borrowing from the raven there ragged quill
Bewray there harsh trotting tumbling vayne,
Such hamringe hard the metalls hard require –
Our songs are fil'd with smoothly flowing fire.

[Hold, hold your hand! Hold, Mercy, please spare / those sacred nine [Muses] that nursed you for many a year. / Very often, with comfort and with care / We bathed you in Castalia's clear fountain; / Then on our wings we did bear you aloft / And set you on that stately forked hill / Where you did hear our heavenly harmonies, / The rocks resounding with their echoes still. / Although your neighbours [the English] have conspired to waste / That art that did obtain the Laurel crown / And, borrowing their tuneless pen from the raven, / Reveal their harsh, trotting, tumbling vanity / Such hard hammering is required by hard metals - / Our songs are shaped by smoothly flowing fire.]

United Kingdom

From *The Chronicles of Scotland*, compiled by Hector Boece, and translated into Scots by John Bellenden, (1531) Book XII:

The samyn tyme happynnit ane wounderfull thing. Quhen Makbeth and Banquho war passand to Forress, quhair King Duncan wes for þe tyme, thai mett be þe gaitt thre weird sisteris or wiches, quhilk come to þame with elrege clething.

The first of þame sayid to Makbeth: ‘Haill, Thayne of Glammys!’ Þe secund sayid: ‘Hayill, Thayn of Cawder!’ The thrid sayid: ‘Haill, Makbeth, þat salbe sum tyme King of Scotlannd!’

Pan said Banquho: 'Quhat wemen be 3 e, quhilkis bene sa vnmercifull to me and sa propiciant to my compan3 eoun, gevand him nocht onlie landis and grete rentis bot als triumphand kingdome, and gevis me nocht?'

To this ansuerit þe first of þir wiches: 'Wee schaw mair feliciteis appering to the þan to him; for þocht he happin to be ane king, 3 ite his empyre sall end vnhappely, and nane of his blude sall eftir him succede.

Be contrair, þou sall neuer be king, bot of þe sall cum mony kingis, quhilkis with lang and anciant lynage sall reioise þe crovun of Scotland.' Thir wourdis beand sayid, þai suddanlye evanyst oute of þair sycht.

From *Macbeth* by William Shakespeare (early 1600s)

MACBETH So foul and fair a day I have not seen.

BANQUO How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

MACBETH Speak, if you can: what are you?

FIRST WITCH All hail, Macbeth! hail to thee, thane of Glamis!

SECOND WITCH All hail, Macbeth, hail to thee, thane of Cawdor!

THIRD WITCH All hail, Macbeth, thou shalt be king hereafter!

The Literature and Language of the People: the 18th century

'Ae fond kiss' by Robert Burns

AE fond kiss, and then we sever;
Ae fareweel, alas, for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee!

One foolish / affectionate kiss

One farewell

I'll promise you

Who shall say that Fortune grieves him
While the star of hope she leaves him?
Me, nae cheerfu' twinkle lights me,
Dark despair around benights me.

no cheerful

I'll ne'er blame my partial fancy;
Naething could resist my Nancy;
But to see her was to love her,
Love but her, and love for ever.

Had we never loved sae kindly,
Had we never loved sae blindly,
Never met—or never parted,
We had ne'er been broken-hearted.

Fare thee weel, thou first and fairest!
Fare thee weel, thou best and dearest!
Thine be ilka joy and treasure, *every*
Peace, enjoyment, love, and pleasure!

Ae fond kiss, and then we sever!
Ae fareweel, alas, for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee!

The rise of nationalism: the 20th century

From *Sunset Song* by Lewis Grassie Gibbon (1933)

So that was Chris and her reading and schooling; two Chrises there were that fought for her heart and tormented her. You hated the land and the coarse speak of the folk and learning was brave and fine one day and the next you'd waken with the peewits crying across the hills, deep and deep, crying in the heart of you and the smell of the earth in your face, almost you'd cry for that, the beauty of it and the sweetness of the Scottish land and skies. You saw their faces in the firelight, father's and mother's and the neighbours', before the lamps lit up, tired and kind, faces dear and close to you, you wanted the words they'd known and used, forgotten in the far-off youngness of their lives, Scots words to tell to your heart, how they wrung it and held it, the toil of their days and unendingly their fight. And the next minute that passed from you, you were English, back to the English words so sharp and clean and true – for a while, for a while, till they slid so smooth from your throat you knew they could never say anything that was worth the saying at all.

'Empty Vessel' by Hugh MacDiarmid (1920s)

I met ayont the cairney
A lass wi' tousie hair
Singin' till a bairnie
That was nae langer there.

Wunds wi warlds to swing
Dinna sing sae sweet.
The licht that bends owre a'thing
Is less ta'en up wi't.

Urban vernaculars: Contemporary Scottish Literature

'Kisspoem/Bairnsang' by Liz Lochhead

it wis January
and a gey driech day
the first day Ah went to the school
so my Mum happed me up in ma
good navy-blue napp coat wi the rid tartan hood
birlid a scarf aroon ma neck
pu'ed oan ma pixie an' my pawkies
it wis that bitter
said noo ye'll no starve
gie'd me a wee kiss and a kid-oan skelp oan the bum
and sent me aff across the playground
tae the place A'd learn to say
it was January
and a really dismal day
the first day I went to school
so my mother wrapped me up in my
best nay-blue top coat with the red tartan hood,
twirled a scarf around my neck,
pulled on my bobble-hat and mittens
it was so bitterly cold
said now you won't freeze to death
gave me a little kiss and a pretend slap on the bottom
and sent me off across the playground
to the place I'd learn to forget to say
it wis January
and a gey driech day
the first day Ah went to the school
so my Mum happed me up in ma
good navy-blue napp coat wi the rid tartan hood,
birlid a scarf aroon ma neck,
pu'ed oan ma pixie and' ma pawkies
it wis that bitter.

Oh saying it was one thing
But when it came to writing it
In black and white
The way it had to be said
Was as if you were posh, grown-up, male, English and dead.

Scotland-Taiwan: Shared issues?

- The relationship between literature and national belonging
- The engagement of writers historically with political hierarchies
- The significance of different languages and language varieties across literary genres
- How writers invent and reinvent the nation
- How writers situate themselves across and between different identities (Scottish/English/European ... Taiwanese/Chinese)
- How writers respond to the opportunities and threats provided by engagement with the Other (Aboriginal, Chinese, Western, Global...)
- How peripheral cultures can link up and give mutual support

Association for Scottish Literary Studies

- Brings together teachers, university professors and students, members of the general public
- Republishes neglected literature
- Publishes an annual volume of new Scottish writing
- Publishes study guides for schools
- Publishes academic journals on Scottish literature and language
- Holds conferences and seminars for teachers and general readers
- Promotes Scottish literature at home and abroad
- Maintains a website (www.asls.org.uk)

Transfusion, by Lee Kuei-shien

Blood is drawn from my body
And transfused into another person's blood vessels
Blending into the harmony of plasma

My blood begins to circulate in his body
An unknown person
In an unknown place

In blossom on the secluded hillside
Like a flower
It reveals beauty in my heart beyond description

In an unknown place
There is also grand-scale transfusion
From the bodies wounded and dying in a group

Transfusing blood into the torpid land
Where there is no sunshine
Is to dye the fragmentary map red in vain

From Asia, Middle East, Africa, to Latin America
A drop of splashing blood
Is a drifting petal

Or...

Blude is drawn oot o my corps
And transfused intil anither bodie's blude vessels
Mellin intae the harmony o plasma

My blude sterts tae circulate in his corps
An unkent bodie
In an unkent steid

In blossom on the dernit brae
Like a flooer
It kythes lustre in my hert ayont the tellin o't

In an unkent steid
There's a muckle transfusion forby
Frae the corpses aw skaithed and deein thegither

Transfusing blude intae the sluggard laund
Whaur sunlicht there's nane
Is tae dye the raivelt map reid for nocht

Frae Asia, the Middle East, Africa, tae Latin America
A drap of slaisterin blude
Is a skiftin petal tint in the sough o the wind

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National Library of Scotland: Online resources: <http://www.nls.uk/>
Scottish Poetry Library: <http://www.spl.org.uk/index.html>

SLAM OR LITERATURE? POETRY PERFORMANCE AND ITS CREATION PERFORMANCE POETRY

BY LUCY ENGLISH

Performance poetry is poetry written to be spoken aloud to an audience.

There is an intrinsic relationship between the poet and the audience. The type of poem presented may differ depending on what sort of audience is listening to it.

Performance poetry can be heard in situations as diverse as comedy pubs and literature festivals.

Some criteria for writing a performance piece

1. Know your audience. A late night bar crowd has only a limited listening capacity. Think about the role of comedy. A small group of people at a literature festival may well be able to listen to something more complicated.
2. Know your own voice. Every person's voice has a quality. Having a loud booming voice or a soft quiet voice doesn't matter. It's how you use that voice that counts. Too much shouting and your audience will switch off. Also if they can't hear you their attention will be limited. In order to understand your own voice try taping yourself. What does your voice sound like? Most people when they read sound a bit flat. Or they read too fast. Vary your voice intonation. Try slowing down. Performance poetry is also called spoken word. What you are trying to do is use the natural rhythms of speech. Listen to other people talking. What makes us listen to other people? Is it excitement? Passion? Intrigue? Try and bring all these qualities into your poem.
3. Think of yourself as part of the performance. The moment you stand on stage you are being looked at. How do you stand? Does your posture command attention? How can you get the audience interested in you without saying anything? Experienced performance poets don't use paper, but if you need to make sure you know your poem well enough so that you don't stumble over words. Practise in front of a mirror.
4. What are performance poems about? The answer is simple. They can be about anything. Start with your own interests. What are you passionate about? What can you talk about non stop for three minutes? Common themes are childhood, everyday frustrations, relationships, television, global issues, but you could easily write about a day you had last summer, or a new pair of shoes. The focus is your own experience and how this can be related to others. The poem is not abstract. You are part of the poem.
5. How does the writing differ from 'page poetry'? Your audience cannot see the piece they can only hear your words. They cannot look back over what you have just said. Sometimes you need to remind them. You can use linking words, or phrases. You can use repetition. You can use rhyme and most of all you can use rhythm. Avoid, if

possible a tum ti tum beat as this can detract from the meaning of your poem. How can we write a serious poem with such a beat? You could use this for comic effect. Usually in performance poetry traditional rhyming structures are rejected in favour of a more fluid system. Rap is often used.

6. Where can I see performance poetry? Most cities and towns have at least one club where poets read their work. A sub-culture often builds up around this.
7. What is a performance poetry night like? Performance poetry is a populist art form so most of its protagonists do not come from a background of higher education. Expect a mixed bag ranging from the inspired to the truly dreadful. Poetry 'Slams' are a competitive form of poetry where the poets compete in heats. The result is a cross between poetry and tag wrestling. The audience decide who wins. These occasions are pretty loud. In all, performance poetry events tend to be up beat, lively and fun.
8. Where can I find printed performance poetry? There are a few collections.

Poetry Slam Ed Gary Glazner. Manic D. Press

Short Fuse Rattapallax Press

The Spoken Word Revolution Mark Elevand. Source books inc.

Burning Down the House. Colman Bonair. Soft Skull Press.

Velocity Apples and Snakes

There is also plenty of performance poetry on You Tube. Look out for work by Taylor Mali, Polar Bear, Grand Corps Mal, Aoefe Mannix, Innua Ellams, and Nial O'Sullivan.

HOW TO WRITE A PERFORMANCE POEM

BY LUCY ENGLISH

Introduction

1. Begin with a strong starting line.

Serious "I didn't think my Grandpa would die"
Comic. "A funny thing happened to me last week"
Factual "20% of people in the UK are overweight."

2. Follow this with four more lines explaining the first line. 4 lines max.

Then follows the main body of the poem

3. First stanza.

Describe an event relating to the first line. Use dialogue, description and make it as vivid as possible. Use the past tense but make it immediate and personal.

8 lines max.

Second stanza.

Describe another event. Again use dialogue and description.

8 lines max.

Third stanza.

Describe another event.

8 lines max.

4. Reflect on what you have learned since the above. Reflect how things are different now. Use the past tense.

5 lines max.

5. Sum it up with two concluding great lines. If you rhyme them make sure they are not too obvious.

2 lines max.

文學 車軌

ANIMATING LITERATURE系列

英國文學週



合辦單位



高雄市政府教育局

Education Bureau Kaohsiung City Government



BRITISH COUNCIL

英國文化協會



輔英科技大學

Fuyin University



國立高雄師範大學

National Kaohsiung Normal University



國立臺灣師範大學

National Taiwan Normal University

Introducing Scottish Literature

John Corbett
University of Glasgow

Toward a National Literature

"Until modern times, Taiwanese literature lived in the shadow of the traditions of China. In the past few years, however, Taiwan has been finding its own voice. Universities are now offering courses in the study of Taiwanese literature, and a museum is being established to highlight the contributions of important local writers.

For some, however, recent progress has only emphasized the lack of attention paid to the country's literary achievements. "It's really absurd that Taiwanese literature should have to fight for legitimacy right here in its own homeland," says Tseng Kuei-hi, president of Taiwan PEN...

Until modern times, Scottish literature lived in the shadow of the traditions of English Literature. In the past few years, however, Scotland has been finding its own voice. Universities are now offering courses in the study of Scottish literature, and a museum has been established to highlight the contributions of important local writers.

For some, however, recent progress has only emphasized the lack of attention paid to the country's literary achievements. "It's really absurd that Scottish literature should have to fight for legitimacy right here in its own homeland," says Alan Riach, Professor of Scottish Literature at Glasgow University...

Emergent nation

In earliest times...

- * Scotland and Ireland shared a Gaelic culture
- * Much of the literature consisted of poems of praise
- * Many of these poems listed places and people who were loved...

Deirdre's farewell to Alba

A beloved land is that land in the east,
Scotland with its wonders
I should not have come hither out of it, if I
had not come with Noise,
Beloved is Dún Fidgha, and Dún Finn,
beloved is the stronghold above them
Beloved is Inis Draighen and beloved is Dún
Suibhne...

From 'Mir's Wooing of Éadaoin'

A Bé find, in rega lim
I tir n-ingand hi fil rind?
Is barr sobairche folt and
Is dath snechtai corp co ind.
[...]
Cid mesc lib coirm Inse Fáil
Is mescu coirm Tire Máir
Amra tire tir as-biur
Ni tét oac and ré siun.

C. 900 AD

From 'Mir's Wooing of Éadaoin'

Lovely lady, will you go
To that kingdom where stars glow?
Primrose there the colour of hair,
Snow-white each body fair.
[...]
For Ireland's beer you will not long,
The Great Land's beer is twice as strong!
It is a land of purest gold,
The young don't die before the old.

Independent nation...

A! Fredome is a noble thing!
Fredome mayss man to haiff liking;
Fredome all solace to man giffis
He levyss at ess that frely levys
A noble hart may haiff nane ess
Na ellys nocht that may him pless,
Gyff fredome failye: for fre liking
Is yhamyt our all other thing.
John Barbour, *The Brus* (1375)

Independent nation...

A! freedom is a noble thing!
Freedom allows men to have liking;
Freedom gives men all comfort,
He lives easefully who freely lives.
A noble heart may have no rest
Nor anything else that might please,
If freedom fails: for freedom to choose
Is valued above all other things.

Poetry of the Scottish Court

This awfull beist full terrible wes of cheir,
Persing of luke, and stout of countenance,
Rycht strong of corpis, of fassoun fair but feir,
Lusty of schaip, lycht of deliverance,
Reid of his coulour, as is the ruby glance,
On field of gold he stude full mychtely,
With flour delycis sircullit lustily.



Poetry of the Scottish Court

The lady liftit up his cluvis cleir,
And leit him listly lene upone hir kne,
And crownit him with dyaderme full deir
Of radyous stonis, most ryall for to se,
Saying, 'The King of Beistis mak I the,
And the chief protector in woddis and schawis:
Onto thi leigis go furth, and keip the lawis.

Poetry of the Scottish Court

Exerce justice with mercy and conscience,
And lat no small beist suffir skaith na skornis,
Of greit beistis that bene of moir piscence;
Do law alyk to aipis and unicornis,
And lat no bowgle, with his busteous hornis,
That meik pluch ox oppress, for all his pryd,
Bot in the yok go peciable him besyd.'

James VI's advice to a fellow poet

Hould, hould your hand! Hould, Mercy, mercy
Those sacred nine that nurst you many a year!
Full oft, alas, with comfort and with care
We bath'd you in Castalia's fountain clear;
Than on our winges aloft wee did you bear
And set you on that stately forked hill,
Where you our heavenly harmonyes did heare
The rockes resoundinge with there echoes still.

James VI's advice to a fellow poet

Although your neighbours have conspired to spill
That art which did the Laurel crowne obtaine,
And borrowing from the raven there ragged quill
Bewray there harsh trotting tumbling vayne,
Such hamringe hard the metalls hard require –
Our songs are fil'd with smoothly flowing fire.

Towards a Scottish play...

The samyn tyme happynnit ane wouderfull
thing. Quhen Makbeth and Banquo war
passand to Forress, quhair King Duncan wes for
pe tyme, thair mett be þe gaitt thre weird sisteris
or wiches, quhilk come to þame with elrege
clething.

The first of þame sayid to Makbeth: 'Haill,
Thayne of Glammys!' þe secund sayid: 'Hayill,
Thayn of Cawder!' The thrid sayid: 'Haill,
Makbeth, þat salbe sum tyme King of Scotland!'

þan said Banquo: 'Quhat wemen be þe,
quhilkis bene sa vnmercifull to me and sa
propiciant to my compan?eoun, gevand
him nocht onlie landis and grete rentis bot
als triumphand kingdome, and gevis me
nocht?'

To this ansuerit þe first of þir wiches:
'Wee schaw mair feliciteis appering to the
pan to him; for þocht he happin to be ane
king, þite his empyre sall end vnhappely,
and nane of his blude sall eftir him
succede.

Be contrair, þou sall neuer be king, bot of þe sall
cum mony kingis, quhilkis with lang and anciant
lynage sall reioise þe crovun of Scotland.' Thir
wourdis beand sayid, þai suddaniye evanyst
oute of þair sycht.

[*The Chronicles of Scotland*, Compiled by Hector
Boece, translated into Scots by John Bellenden,
1531; Book XII]

The Scottish Play (Act 1, Sc 3)

MACBETH So foul and fair a day I have not seen.
BANQUO

How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to

understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

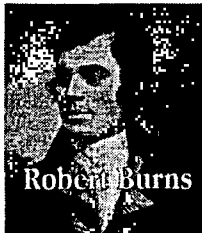
The Scottish Play (Act 1, Sc 3)

FIRST WITCH All hail, Macbeth! hail to
thee, thane of Glamis!

SECOND WITCH All hail, Macbeth, hail to
thee, thane of Cawdor!

THIRD WITCH All hail, Macbeth, thou shalt
be king hereafter!

The 18th century revival



Ae fond kiss

AE fond kiss, and then we sever;
Ae fareweel, alas, for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee!

Who shall say that Fortune grieves him
While the star of hope she leaves him?
Me, nae cheerfu' twinkle lights me,
Dark despair around benights me.

I'll ne'er blame my partial fancy;
 Naething could resist my Nancy;
 But to see her was to love her,
 Love but her, and love for ever.

Had we never loved sae kindly,
 Had we never loved sae blindly,
 Never met—or never parted,
 We had ne'er been broken-hearted.

Fare thee weel, thou first and fairest!
 Fare thee weel, thou best and dearest!
 Thine be ilka joy and treasure,
 Peace, enjoyment, love, and pleasure!

Ae fond kiss, and then we sever!
 Ae fareweel, alas, for ever!
 Deep in heart-wrung tears I'll pledge thee,
 Warring sighs and groans I'll wage thee!

The rise of the novel...

Sir Walter Scott



Scott's successors...



James Hogg, Susan Ferrier
 John Galt, Margaret Oliphant,
 Robert Louis Stevenson...

20th century nationalism



From 'Sunset Song'

So that was Chris and her reading and schooling;
two Chrises there were that fought for her heart
and tormented her. You hated the land and the
coarse speak of the folk and learning was brave
and fine one day and the next you'd waken with
the peewits crying across the hills, deep and
deep, crying in the heart of you and the smell of
the earth in your face, almost you'd cry for that,
the beauty of it and the sweetness of the
Scottish land and skies.

From 'Sunset Song'

You saw their faces in the firelight, father's and mother's
and the neighbours', before the lamps lit up, tired and
kind, faces dear and close to you, you wanted the words
they'd known and used, forgotten in the far-off
youthfulness of their lives, Scots words to tell to your heart,
how they wrung it and held it, the toil of their days and
unendingly their fight. And the next minute that passed
from you, you were English, back to the English words
so sharp and clean and true - for a while, for a while, till
they slid so smooth from your throat you knew they
could never say anything that was worth the saying at
all.

Reinventing a National Language



Empty Vessel, by Hugh MacDiarmid

I met ayont the cairney
A lass wi' tousie hair
Singin' till a bairmie
That was nae langer there.

Wunds wi warlds to swing
Dinna sing sae sweet.
The licht that bends owre a' thing
Is less ta'en up wi't

Empty Vessel: specific to cosmic

I met beyond the small cairn
A girl with mussed-up hair
Singing to a little child
That was no longer there.

Winds with worlds to swing
Don't sing so sweetly.
The light that bends over everything
Is less concerned with it.

Urban vernacular literature



Urban vernacular literature



Kidspoem/Bairnsang

It wis January
and a gey dreich day
the first day Ah went to the school
so my Mum happed me up in ma
good navy-blue napp coat wi the rid tartan hood
birlid a scarf aroun ma neck
pu'ed oan ma pixie an' my pawkies
it wis that bitter
said noo ye'll no starve
gie'd me a wee kiss and a kid-oon skelp oan the bum
and sent me aff across the playground
tae the place A'd learn to say



Kidspoem/Bairnsang

it was January
and a really dismal day
the first day I went to school
so my mother wrapped me up in my
best navy-blue top coat with the red tartan hood,
twirled a scarf around my neck,
pulled on my bobble-hat and mittens
it was so bitterly cold
said now you won't freeze to death
gave me a little kiss and a pretend slap on the bottom
and sent me off across the playground
to the place I'd learn to forget to say

Kidspoem/Bairnsang

it wis January
and a gey dreich day
the first day Ah went to the school
so my Mum happed me up in ma
good navy-blue napp coat wi the rid tartan hood,
birlid a scarf aroun ma neck,
pu'ed oan ma pixie and' ma pawkies
it wis that bitter.

Oh saying it was one thing
But when it came to writing it
In black and white
The way it had to be said

Kidspoem/Bairnsang

Was as if you were posh, grown-up, male,
English and dead.

Liz Lochhead
from *The Colour of Black & White: poems*
1984 - 2003

Taiwanese and Scottish Literature

- The relationship between literature and national belonging
- The engagement of writers historically with political hierarchies
- The significance of different languages and language varieties across literary genres
- How writers invent and reinvent the nation






文學 靠 功

ANIMATING LITERATURE 系列

英國文學週

高雄師範大學與 British Council 系列活動，由英國文化協會與高雄師範大學英語系教授
 John Lambert 與輔英科技大學的 Lucy English 帶隊，將於 11 月 1 日至 11 月 7
 日舉行。活動內容包括：講座、研討會、工作坊、表演、展覽、研討會等。

<h3>英語教學與文學表演工作坊</h3> <p>1 11月1日(週一)下午2:00-4:00 高雄師範大學</p> <p>2 11月2日(週二)下午2:00-4:00 輔英科技大學</p>	<h3>當代英國文學賞析工作坊</h3> <p>1 11月1日(週一)下午4:30-6:30 高雄師範大學</p> <p>2 11月2日(週二)下午4:30-6:30 輔英科技大學</p>
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主辦單位：英國文化協會、國立高雄師範大學英語系、輔英科技大學

主辦單位：英國文化協會、國立高雄師範大學英語系、輔英科技大學

計畫內容摘要說明

1. 計畫目標

過去二十年來，我們目睹台灣英語教學蓬勃的發展，英語教學理論與實務隨著時代脈絡與社會環境變遷不斷推陳出新，讓我們感受到英語教學界活潑與創新的一面。相對於英語教學的活力，國內英文文學教學就顯得沉寂。文學教育的學者專家總以為文學屬於高層次的學術研究，不應淪為英語教學的附庸，誤將兩種不同的領域—文學專業和教學專業—混為一談。這樣的學術態度造成英文文學在國內不受重視。尤有甚者，國內技職院校應用外（英）語系（簡稱應外系）在課程設計上大多排除文學，若有將文學納入課程者，頂多也作為點綴。文學課程之所以不被應外系青睞，瀰漫於社會的功利主義實為罪魁禍首，而應外系教師的學術生態則有助紂為虐之嫌。為了喚起國內英文文學界對英文文學教學的重視，以彌補過去教育重語輕文的缺失，使英語教師的養成教育能兼顧「語」和「文」兩個層面，以培育能從事卓越英語文教學的師資。個人曾於去年向國科會提出「文乎？語乎？—國內英文文學教學現況與困境之探討」計畫，獲得三年期專案研究 NSC95-2745-H-242-002-HPU 之補助。然整個計畫只從理論和文獻進行探討，輔以質量性問卷研究和專家座談之建言，並未規劃國外實地參訪、觀摩文學教學的機會，難以真正體驗英文文學教學的實況及衍生的問題。本計劃乃在補足前述國科會計畫之缺憾，計劃前往英國諾丁漢大學 (University of Nottingham)、格拉斯哥大學 (University of Glasgow) 和倫敦大學皇家哈洛威學院 (University of London - Royal Holloway) 等文學教學績效優良的學府，親身體驗英國文學教育專家實地教學的方法與技巧，並分別和 John McRae、Sean Matthews (University of Nottingham)、John Corbett、Kirsteen McCue (University of Glasgow) 和 Ben Knight (Royal Holloway) 等五位當今英國著名的文學教育專家做深度訪談，並將觀察所得和訪談內容帶回台灣，撰寫論文發表，提供臺灣文學教學改善之借鏡。

2. 計畫內容

本海外專題研習計劃為期十三天，研習內容主要以教學觀摩、深度訪談和學者專家對話為主。擬分別赴英國 University of Nottingham、University of Glasgow 和 Royal Holloway 進行參訪。首先訪問 University of Nottingham 並和該校特殊教授(special professor) John McRae 與他的團隊進行三天的教學觀摩和深度訪談，深入了解該校文學教學的現況和文學教學博士學位之課程設計；University of Nottingham 在文學教學久負盛名，也是英國少數提供英文文學教學博士學位的高等學府，John McRae 教授著作等身，是英文文學教學理論和實務方面的大師。其次訪問位於蘇格蘭的 University of Glasgow，同樣進行為期三天的教學觀摩和深度訪談；該校 John Corbett 教授也是英國文化/文學教學的著名學者，剛受本之邀參加輔英科技大學和英國文化協會(British Council)主辦的“2007 Conference on the Teaching of Literature: Challenging and Transcending Boundaries on the Teaching of Literature”，並發表兩場 keynote speech。海外專題研習的第三站將參訪 Royal Holloway，並與該校 Ben Knight 教授作對話，討論英文文學教學在英國發展的現

況與未來的趨勢。

3. 執行成效

本次人文領域國際人才培訓交流計畫，本人依申請的計畫內容和出國行程表(如附件一)於九十六年十月十三日前往英國訪問。行程為期約二週，共訪問 University of Glasgow、University of Nottingham 和 University of London - Royal Holloway 等三所英國大學，並與 John Corbett、Kirsteen McCue (U. of Glasgow)、John McRae、Sean Matthews (U. of Nottingham)、Ben Knights、Adams Robert (Royal Holloway, U. of London)等六位學者訪談，同時實地觀察他們大班教學(lecture)的情形。期盼透過第一線親身觀察與體驗，吸收英國大學在文學教學的方法與內涵，作為改善國內英語文學教學之借鏡。

第一站訪問位於蘇格蘭中部的格拉斯哥大學。格拉斯哥大學建校於西元1451年，目前擁有超過17000名的學生，其中百分之十二的學生來自80多個國家，是蘇格蘭境內一所著名的綜合大學，更是唯一擁有獨立的蘇格蘭語言與文學學系的英國高等學府。個人首先訪問該校英語學系(Department of English Language)教授 John Corbett，John Corbett 是一位教授語言學和文化溝通的學者，也是一位語料庫專家，擅長以語料庫研究蘇格蘭語言與文學。在約一小時半的訪談中，他除了回答本人預先擬好的問題外(如附件二)，他特別強調人文學者應善用當代科技的必要性。他自己身體力行，在所教授的課程中，全部以E化平台呈現教材，借助電腦網路教學，而達到師生互動的目的。他尤其強調大班的 lecture 課，若不利用科技的便利性，很難引起學生學習的動機與興趣。個人訪談之後，實地觀摩他的教學，驚訝發現他一班竟然有三百二十位學生之多，而他卻能藉助網路平台輔助教學，應付自如。當本人問及以他教授之尊，何必大費力氣從事大班教學，他謙虛回答大班教學，也就是所謂的 lecture 課，在英國大學是相當普遍的，尤其是大學低年級課程，但大班教學一定要搭配小組討論(group discussion)或個別輔導，方能達成良好的學習效果。在英國大學小組討論或個別輔導通常交由系上TA負責(主要來自系上碩、博士班學生)。John Corbett 教授也特別提到小組討論和大班 lecture 交互排課的必要性。Glasgow 大學人文課 lecture 教學和 group discussion 組合式的課程設計，確實可提供台灣人文教育學者不少可借鏡之處。(有關 John Corbett 上課情形，請見附件三-1)

本人在 Glasgow 大學訪談的第二位學者 Kirsteen McCue 是蘇格蘭文學專家，尤其擅長浪漫時期與十九世紀蘇格蘭文學。在與她約一小時的訪談中，她特別點出蘇格蘭文學相較於英國文學，類似地方文學和國家文學的關係。她的關點正好可提供國內人文學者，尤其是教授臺灣文學的學者，審視台灣文學與中國文學之間的關係。如前所言，格拉斯哥大學是所有英國大學中，唯一擁有獨立的蘇格蘭語言與文學學系的，不像其他英國大學只是把蘇格蘭文學當作英國文學的一支。Kirsteen McCue 不但熱愛蘇格蘭文學，對如何促使蘇格蘭文學能與英國文學平起平坐，也充滿著理想與熱忱。訪談中，她也強調文學教學必須隨文學理論的

演變而改變。換言之，文學教學或對文學的闡釋，必須隨著新的人文趨勢或新的社會風尚而做調整。一般人文學者抱殘守缺的態度或者數十年如一日的文學教學法，顯然已不合時宜。(有關 Kirsteen McCue 上課情形，請見附件三-2)

本人蘇格蘭訪問的第三站，是在蘇格蘭首府愛丁堡與兩位來自 University of Durham 的 Jane Macnaughton 和 Andrew Russell 教授會面，雖非本次國際人才培訓交流計畫的內容，但卻與人文教育相關。事實上，本人在輔英科技大學主持『教育部發展學校重點特色及推動技專校院整合專案計畫：〈融滲人文教育於醫護專業素養〉』，而兩位教授是 Durham 大學醫護人文中心的學者，Jane 是該中心主任。與兩位會談，除向他們請益如何經營醫護人文中心之外，也順便邀請他們於明年三月至輔英主持為期一周的醫護人文講座與工作坊。(有關兩位教授與本人合影，請見附件三-3)

結束蘇格蘭的訪問行程，本人於十月十九日從 Glasgow 機場南下倫敦，開始英格蘭大學的訪問行程。首站前往位於英格蘭中部的諾丁漢大學，該校成立於 1881 年，目前學生約有 30,000 名，並有來自全世界 143 個國家多達 6,000 名的外籍學生；學校有三十二門學科被評鑑為優等，為全英國贏得最多工商業界提供研究經費的前四名大學之一。本人首先訪問該校英文系 John McRae 教授，John McRae 是諾丁漢大學語言與文學研究特別教授(Special Professor of Language in Literature Studies)，也是聞名國際的文學教學學者，著有 *The Language of Poetry* (Routledge, 2007.)、*The Routledge History of Literature in English: Britain and Ireland* (with Ronald Carter, 2001)、*Now Read On: A Course in Multicultural Reading* (with Malachi Edwin Vethamani, Routledge, 1999.)、*Literature with a Small "l"* (Macmillan, 1991) 等書。

訪談中，John McRae 教授特別強調文學教學應該培養學生的第五個技巧 (fifth skill) — 批判思考 (critical thinking)。他以為過去的語言教師只強調傳統所謂的聽、說、讀、寫四種技巧，使學生的學習流以文字練習，而欠缺批判、創新的能力。第五個技巧的養成是文學在語言教學中應扮演的角色，亦言之，語言教學一定要注入文學內涵，才能豐富語言教學的內容。訪談中他也強調選材的重要，而選材的考量必須以題材能引起學生的共鳴為著眼點，亦即要與學生成長的經驗有關，同時兼顧來自不同文化背景學生之差異性，亦即要有多元文化的思維。

個人除了做訪談之外，也實地觀摩他的教學情形。如同本人在 Glasgow 大學所做的教學觀察，Nottingham 大學的 lecture 課亦實施大班教學，當天 John McRae 教授英國文學史，學生約有一百八十位之多，他也利用電腦高科技輔助教學，且課程教材皆以數位化呈現。(有關 John McRae 上課情形如，請見附件三-4)

本人在 Nottingham 大學訪問的第二位學者是 Sean Matthews 教授。Sean Matthews 是英國大文豪勞倫斯(D. H. Lawrence)專家，也是該校勞倫斯研究中心(D. H. Lawrence Research Centre)的主任，而本人當天所觀摩的課程正是「勞倫斯研究」(Studies of D.H. Lawrence)，是英文系學生的選修課，學生約有一百二十人。Sean Matthews 主要以 lecture 授課，也利用電腦網路多媒體呈現教材，其中

最特殊之處是本課程由他與 John McRae 共同授課，透過兩人唱雙簧的課室表演與問題對答，刺激學生的批判思考，激發學生學習的興趣。此一協同教學模式應可作為國內人文教學的借鏡，雖說勞倫斯研究成本較昂貴，但就學習成效而言，不失為人文教育革新的解決之道。個人也針對協同教學的人事成本，請教 Sean Matthews 教授，他坦承人事費用的確較昂貴，因為學校必須同時支付兩人的鐘點費，所以並非每門課都能做如此安排，需預先向學校提出申請，獲准後方能上課。(有關 Sean Matthews 與 John McRae 協同上課情形，請見附件三-5)

個人訪問的下一站，也是本次海外研習的最後一站，是位於倫敦郊區的 Royal Holloway 學院。Royal Holloway 為倫敦大學五所學院之一。倫敦大學成立於 1881 年，目前約有 50,000 名學生，來自 120 個以上國家的外籍生人數約有 7,000 名，不僅是全英國最多元性的大學，亦是歐洲最大的大學之一。在 Royal Holloway 本人首先訪問 Ben Knights 教授，Ben Knights 身兼英文學科中心主任，也是國家教學委員(Director and National Teaching Fellow, English Subject Centre)，專長莎士比亞與高等教育課程設計。個人在約一個小時的訪談中，特別針對大學英文課程，尤其是英文文學課程就教於 Ben Knights 教授。Ben Knights 強調文學教育首重體驗(experience)。他以為要讓學生喜好文學(課程)，先要讓學生學會體驗文學之美。他的說法類似十九世紀英國文學/文化批評家 Matthew Arnold 倡導的「試金石」(touch stone)理論，亦即以文學樣本(sample)作為學生選讀的核心教材。他特別提到台灣的英文文學教學應該有異於在英國的文學教學，因為在英國是母語，在台灣是外語，而母語與外語的差異決定了教材選材的方向和教學的方式。(有關 Ben Knights 教授與本人合影，請見如附件三-6)

與 Ben Knights 教授訪談之後，本人趁機觀摩該校英文系教授 Adams Robert 教學實況。Adams Robert 當天講授希臘古典文學，是以英文為主修學生的必修課，學生約有一百二十位。如同一般英國大學的大班級課，Adams Robert 以 lecture 為主，並輔以電腦網路多媒體。他上課的最大特點是以一連串的問題反問學生，刺激學生做逆向思考，例如：當天討論的重點是希臘史詩《奧迪賽》(Odyssey)的作者是否為女性？他則從文體風格(style)、故事主題(theme)、角色塑造(characterization)等角度，一一說明《奧迪賽》的作者不可能是一位女性，將當代最關注的性別/文化議題帶入課程中。Adams Robert 這種以新視野闡釋古典作品的教學法，可做為台灣人文學者教學的參考。(有關 Adams Robert 上課情形，請見附件三-7)

本次海外研習為期雖僅短暫兩週，參訪英國大學也只有三所，惟對於文學教學觀念的溝通與交流、對文學教材選擇的原則、對教學法的吸取等與文學教學相關的重要議題，皆有深入的探討與請益，對本人建構一套新的英文文學教學模式助益良多，希望下一年度能有機會再度進行類似的海外研習，參訪對象則以原 Polytechnic 改制的英國大學，例如 University of Portsmouth 為主軸，更有助於將新的英文文學教學觀念與教學法推廣至國內的科技大學。

4. 預期效益

本次海外研習計劃的預期成效，主要是藉由國外知名學者專家的訪談和示範教學，吸取文學教學的經驗與技巧，佐以理論論述的建構，提供台灣英文文學教育解決困境的方案，以改善台灣英文文學教學的品質。並擬師法國外文學教學的課程規劃，配合台灣的學習環境與英語教師的學術生態，擬定一套具體可行、具有前瞻性的英文文學教學課程。

事實上，海外研習主要的成效是建立交流(net working)平台，作為日後進一步發展學術交流與合作的基礎。本人也藉著此次交流的機會，邀請格拉斯哥大學 John Corbett 教授來台做文學教學工作坊，返國後本人透過台灣英國文化協會 (British Council/Taipei) 的協助辦理四場文學表演與賞析工作坊，除邀請 John Corbett 教授之外，同時邀請來自英國巴斯泉大學 (University of Bath Spa) 創意寫作系的 Lucy English 教授，同時也是位詩人兼小說家，兩人共同擔任英語教學與文學表演工作坊 (高雄 12/3；台北 12/6) 及當代英國文學賞析工作坊 (高雄 12/4；台北 12/7) 主持人，參與對象為各國、高中、小學英語老師、大學英美語系教師及學生。透過兩人活潑生動的示範教學與工作坊，與大家分享如何將詩歌、文學融入英語文教學中，為台灣文學教學開啟新的一扇窗。(有關兩人的四場工作坊議程，請見附件四-1 及四-2)

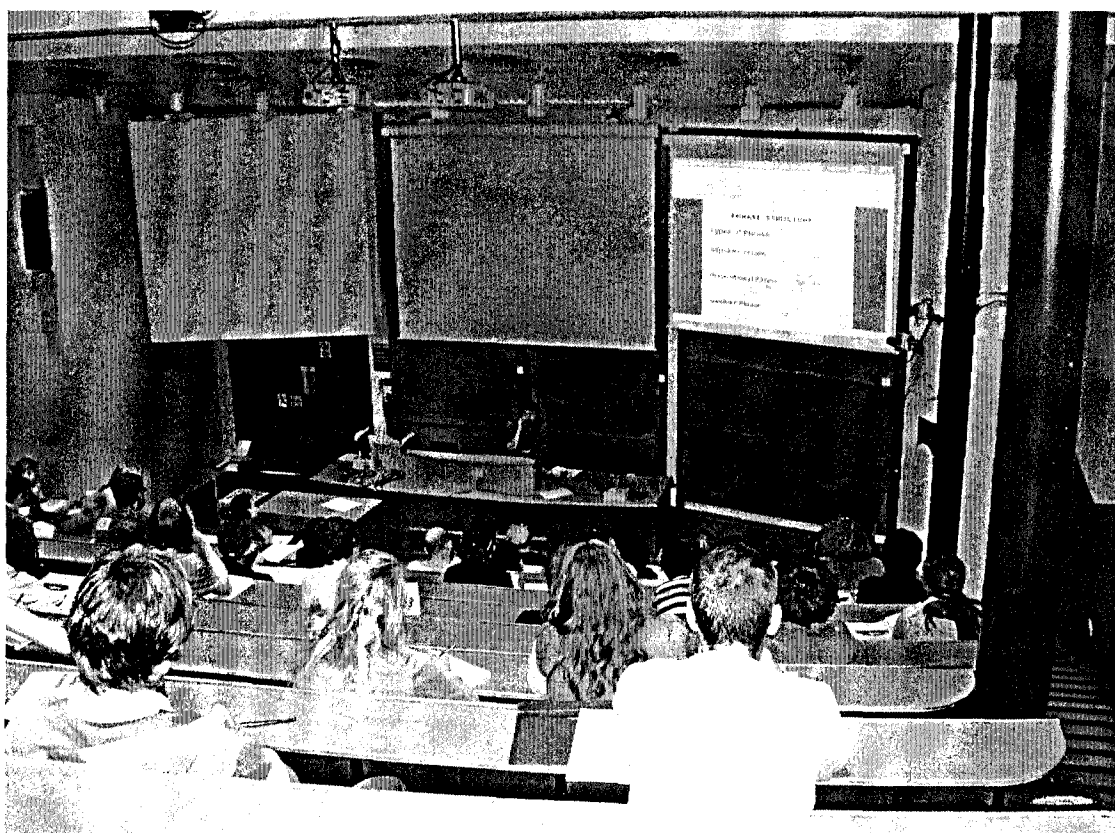
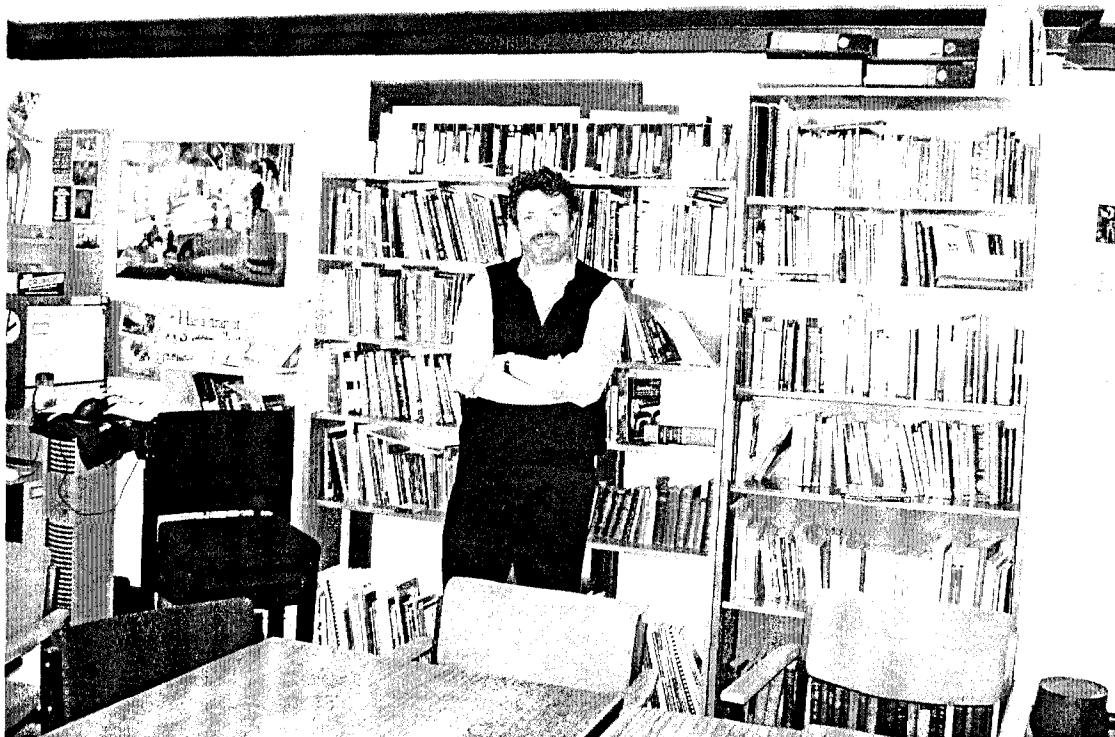
My Itinerary to UK

- Oct. 13 Depart from Taipei to London Heathrow
- Oct. 14 Arrive at Heathrow, transfer to Edinburgh, stay overnight in Edinburgh
Old Waverley Hotel, Edinburgh :
43 Princes Street, Edinburgh, EH2 2BY
+44 (0) 845 4589818
- Oct. 15 Meet with Prof. Jane Macnaughton and Andrew Russell from Durham Univ. Stay overnight in Edinburgh
- Oct. 16-19 Visit Prof. John Corbett and his colleagues at Glasgow Univ., observe their classroom teaching & interview, stay overnights in Glasgow.
Ambassador Hotel Glasgow
7, Kelvin Drive, Glasgow G20 8QG, Scotland, United Kingdom
+44 141 946 1018
- Oct. 19-20 Depart for London, stay overnights at Imperial London Hotels
Imperial London Hotels (Tavistock) :
Tavistock Square, London WC1H 9EU.
Call: + 44 (0)20 7636 8383
- Oct. 21 Depart for Nottingham Univ. Stay at Nottingham .
Rockaway Hotel & Restaurant
Station Road Beeston Nottinghamshire NG9 2AB
England United Kingdom
Telephone - 0115 9224570 Fax - 0115 922 4570
- Oct. 22 Visit Prof. John McRae at Nottingham Univ., observe his classroom teaching and interview, return to London, stay overnight at Imperial London Hotels
Imperial London Hotels (Royal National) :
Bedford Way, London WC1H 0DG.
Call: + 44 (0)20 7637 2488
- Oct. 23-24 Visit Prof. Ben Knights at Royal Holloway and interview, stay overnights at Imperial London Hotels (Royal National)
- Oct. 25 Cultural tour to London city, stay overnight at Imperial London Hotels (Royal National)
- Oct. 26 Depart for Taipei

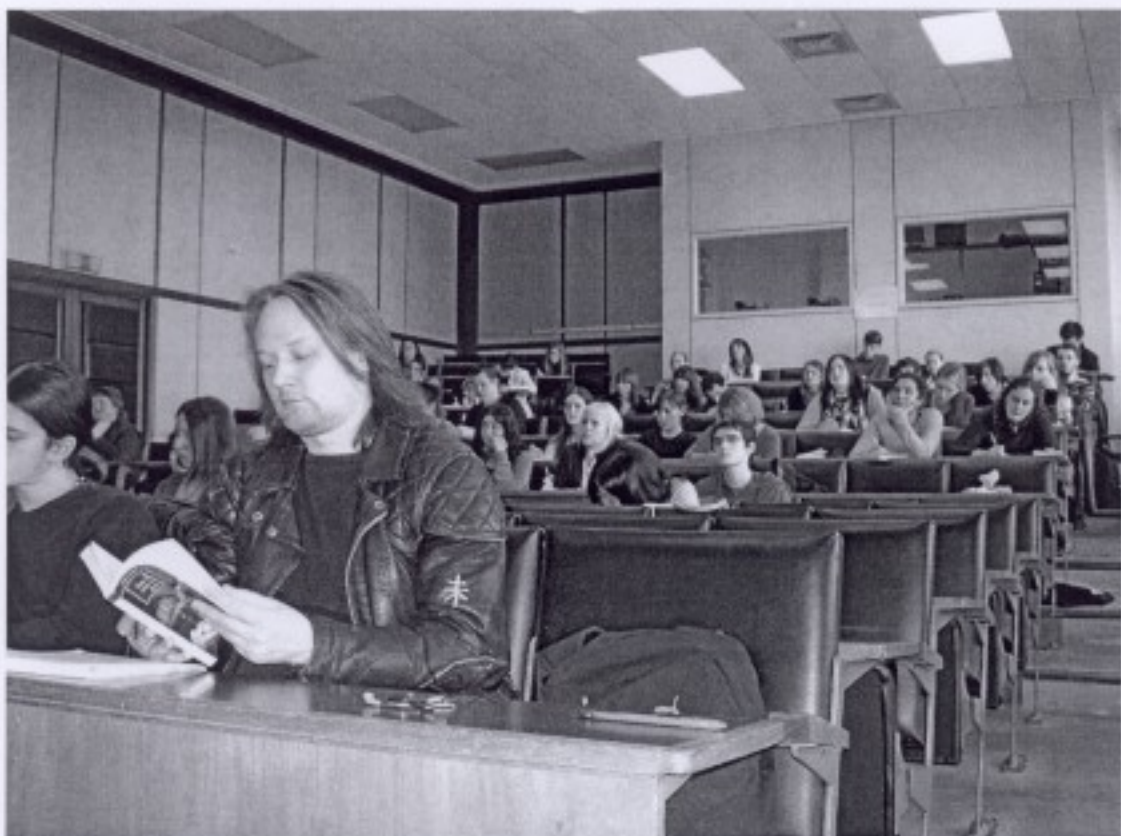
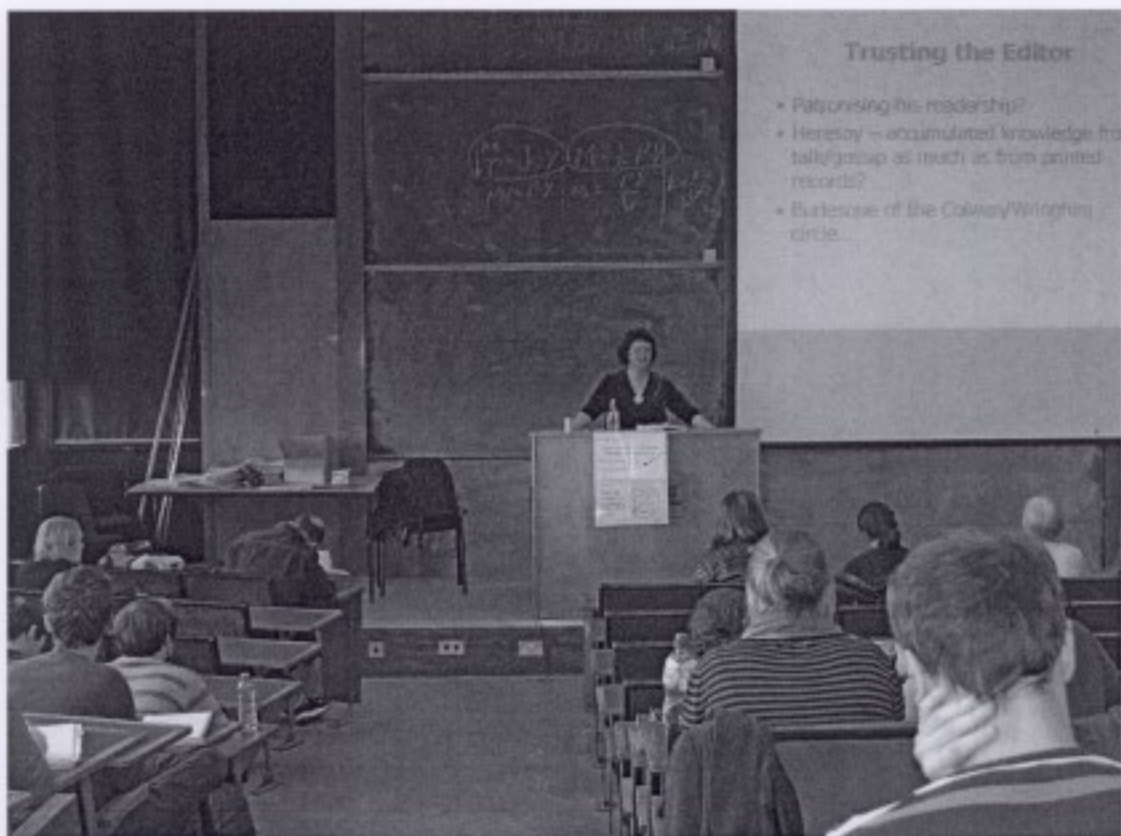
Some general questions on the teaching of literature

1. What factors have mainly affected your teaching of literature (e.g., recent developments in literary theory and criticism, personal beliefs, professional ethics, students' needs, etc.)?
2. Based upon your answer to the first question, would you please elaborate?
3. What, in general, is your society's attitude towards literature? And why?
4. It has often been said that teachers of both language and literature (or humanities in general) have comparatively low social status. Is the statement applicable to your society? Why or why not?
5. Given the fact that English is your mother tongue (or perhaps your second language), does this affect your teaching of literature or students' attitude towards literature?
6. In countries like Taiwan, where I come from, English has remained a foreign language, though a major and the most important one, should literature teaching (I mean English literature) differ from yours? Why?
7. Based upon your answer to the previous question, would you please elaborate?
8. In Taiwan, the problem with language becomes far more complicated. While mandarin is the official language, 80% of the population is Taiwanese and they speak Taiwanese. Does this language complexity, in your opinion, affect the teaching of English literature?
9. What exactly are the major factors that have influenced you in the selection of textbooks for (big) literature class?
10. In Taiwan, we have many ELT teachers at primary, secondary and tertiary levels, do they need to take literature courses before they launch themselves into the career? In other words, is literature education an essential part of their making as ELT teachers?
11. If ELT teachers need to take literature as part of their professional development, what are the core courses you would recommend for them? And why?

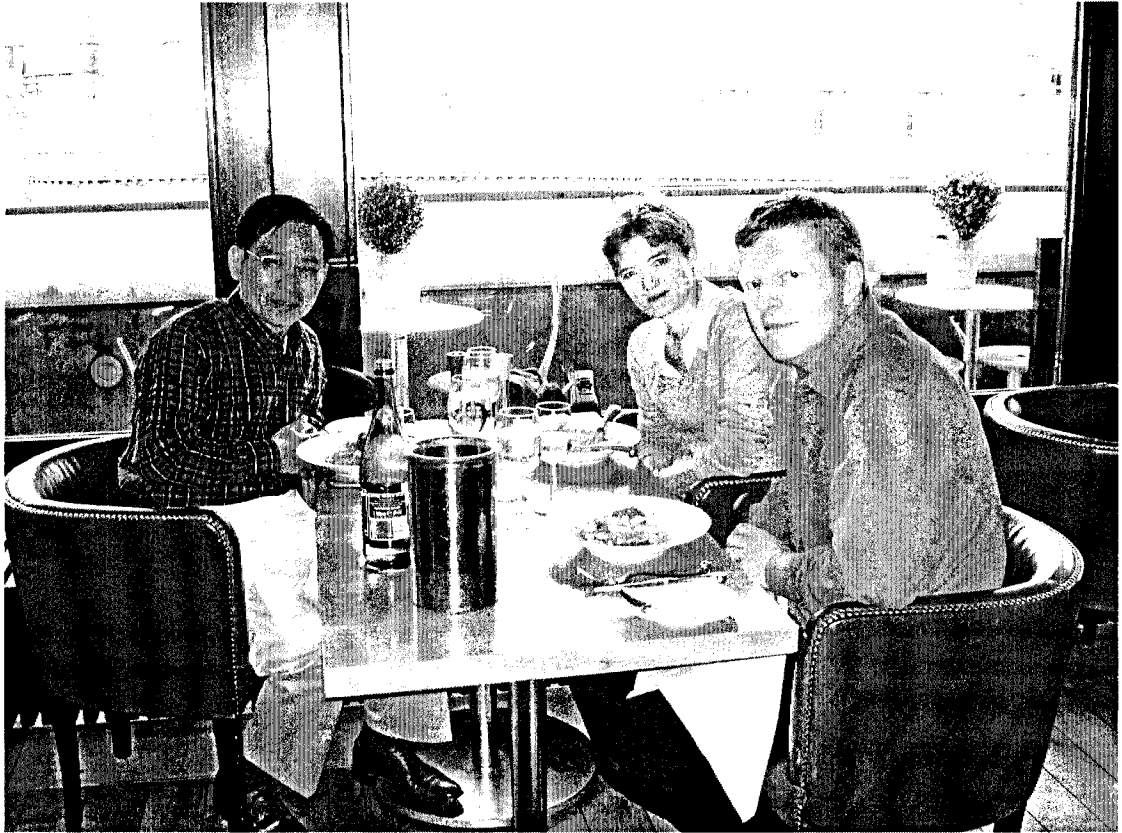
John Corbett 教授與上課情形



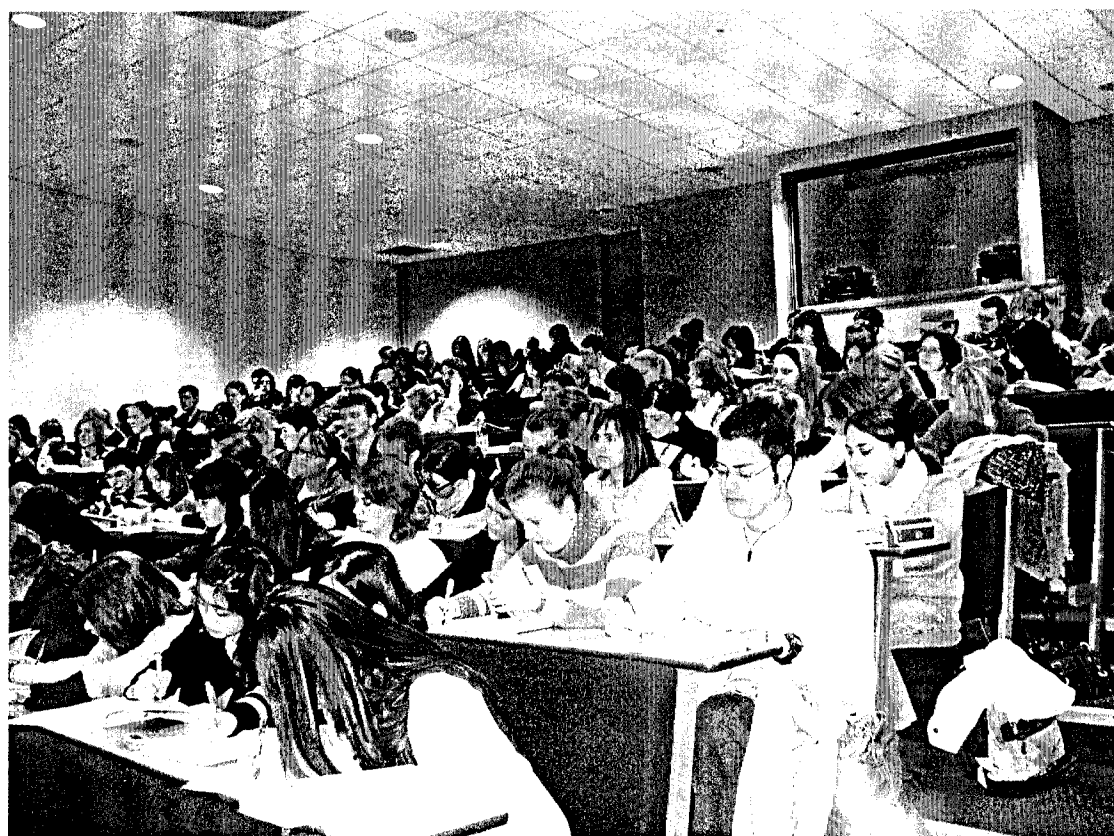
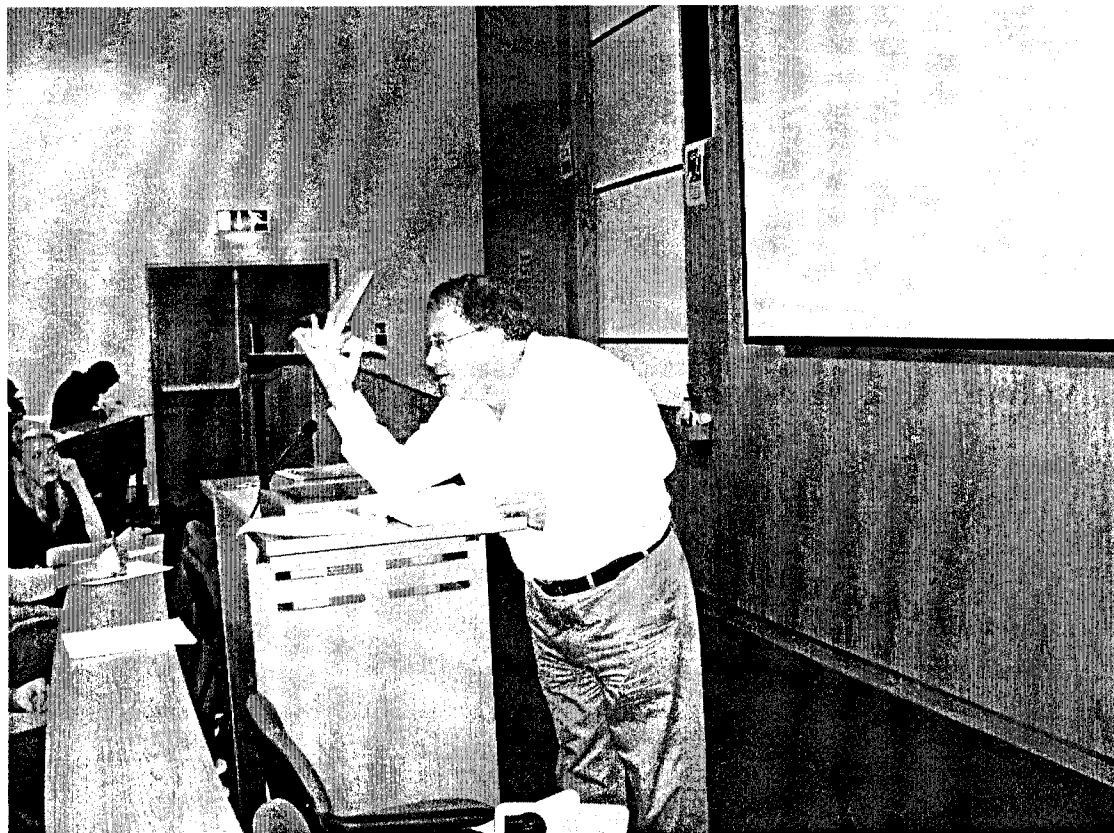
Kirsteen McCue 教授上課情形



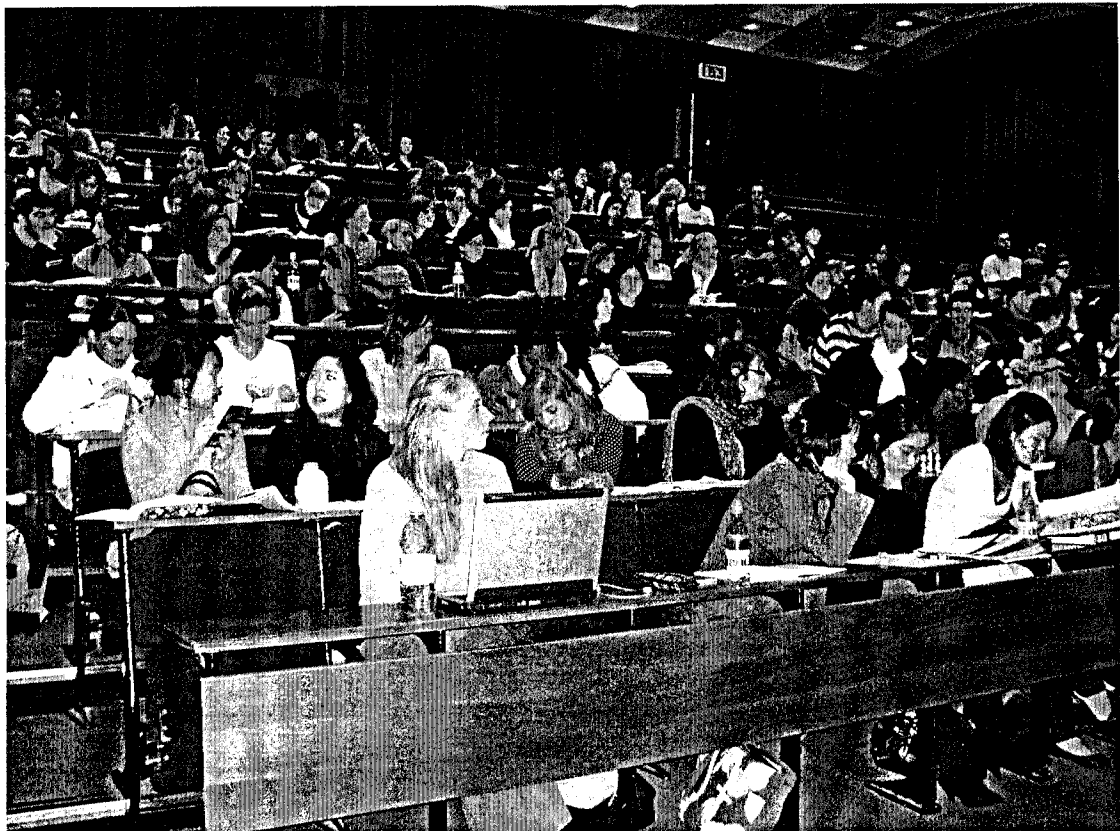
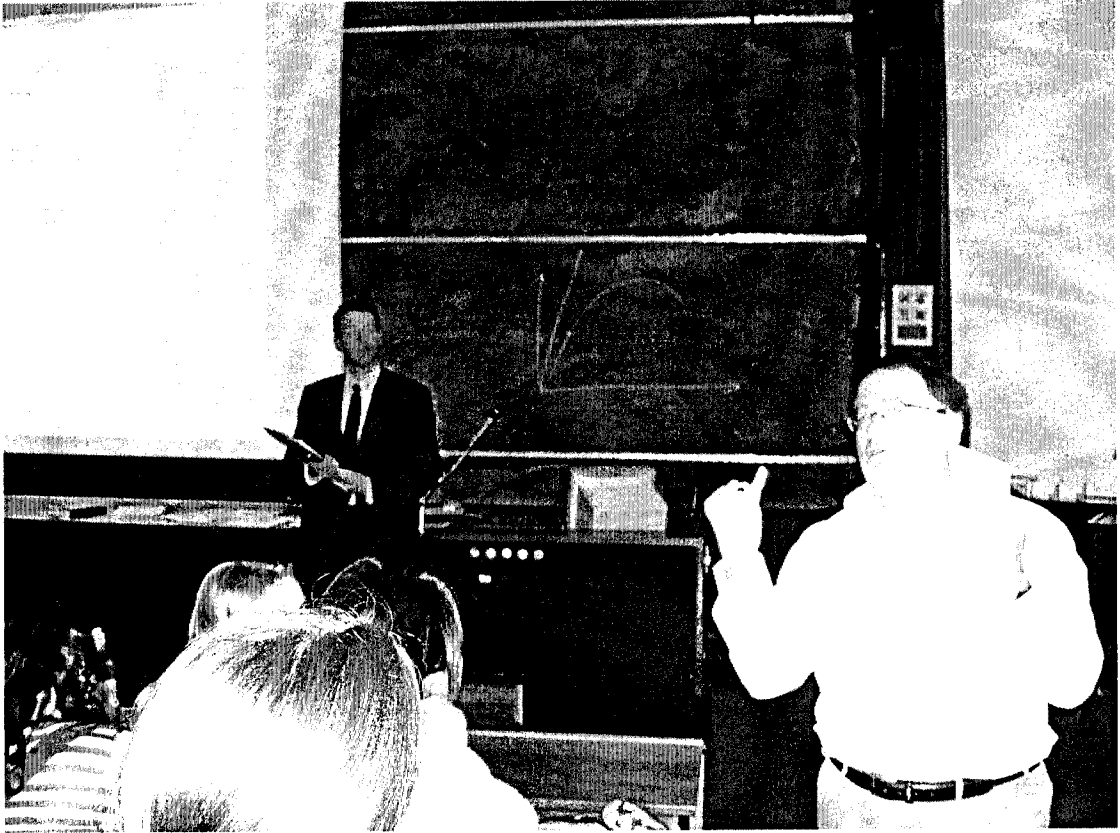
Jane Macnaughton & Andrew Russell 兩位教授與本人合影



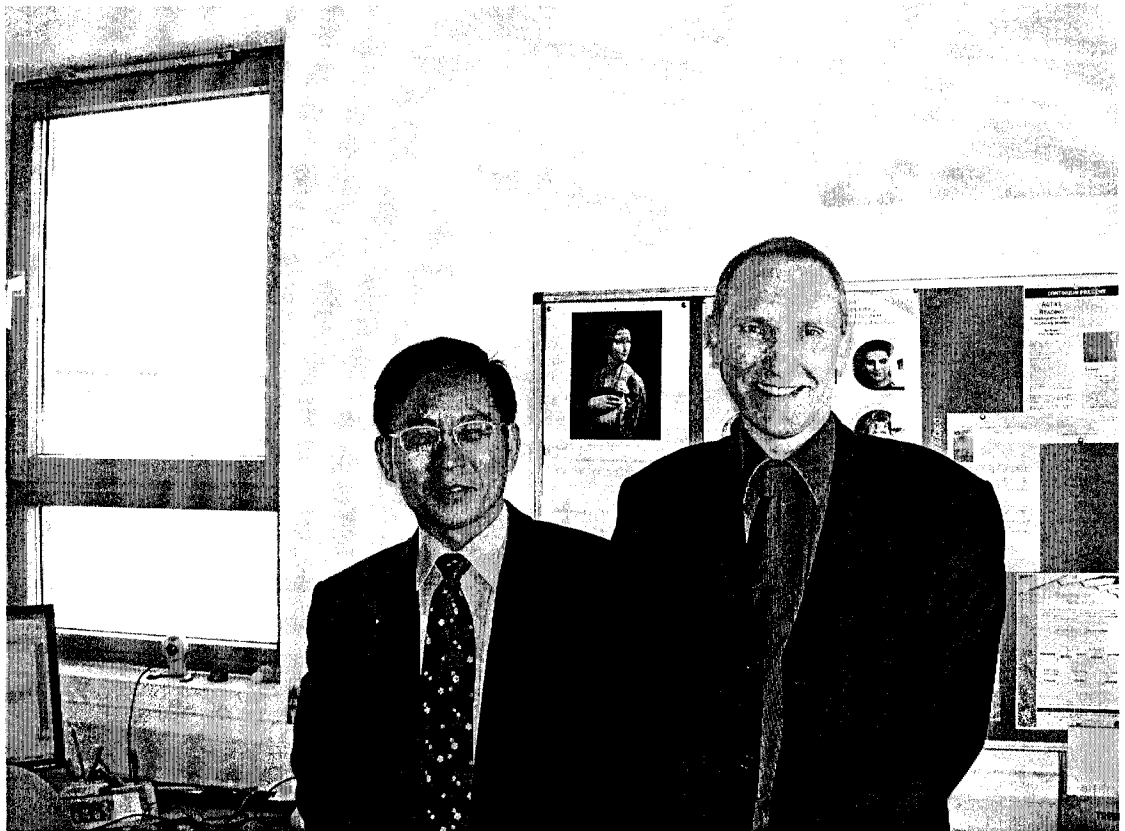
John McRae 教授上課情形



Sean Matthews & John McRae 兩位教授協同教學



Ben Knights 教授與本人合影



Adams Robert 教授上課情形



英語教學與文學表演工作坊

日期：96年12月3日(星期一)、96年12月6日(星期四)

時間：A.M. 10:10 – P.M. 5:10

地點：高雄女中第一會議室(12/3)

國立台灣師範大學文學院二樓 誠 202 教室(12/6)

對象：國高中、小學英語教學老師

※主題：英國本土文學教學經驗分享—以蘇格蘭文學為例

(How to Teach Regional Literature – Using Scottish Literature as an Example)

講師：John Corbett 英國格拉斯哥大學英語系教授

※主題：表演文學與課堂活用技巧

(How to Use Performing Literature in the Classroom Performance Poetry Workshop)

講師：Lucy English 英國巴斯大學創意寫作系教授

工作坊議程：

時間	內容
9:30-10:00am	報到、茶敘
10:00-10:10am	開幕致詞 高雄市政府教育局局長 鄭英耀局長 英國文化協會 英語學習總監 Iain Mackie
10:10-12:10pm	講題：英國本土文學教學經驗分享—以蘇格蘭文學為例 (John Corbett) 引言：輔英科技大學人文及管理學院 陳英輝院長
12:10-12:15pm	問答時間 (Q&A)
12:15-13:30pm	午餐
13:30-15:30pm	講題：表演文學與課堂活用技巧 (Lucy English) 引言：英國文化協會 藝術經理 顧心怡經理
15:30-16:00pm	茶敘
16:00-16:40pm	詩歌表演 (Lucy English)
16:40-17:00pm	蘇格蘭詩歌欣賞 (John Corbett)
17:00-17:10pm	問答時間 (Q&A) 及閉幕

當代英國文學賞析工作坊

日期：96年12月4日(星期二)

時間：A.M. 10:10—P.M. 5:10

地點：高雄師範大學活動中心二樓演講廳(12/4)

國立台灣師範大學文學院二樓 誠 202 教室(12/7)

對象：大學英美文學系老師、以及英美文學系高年級學生、有興趣之社會人士

※主題：蘇格蘭文學之美

(The Light and Joy of Scottish Literature)

講師：John Corbett 英國格拉斯哥大學英語系教授

※主題：文學或是俚語？現代詩的賞析與創作

(Slam or Literature? — Poetry Performance and Its Creation Performance Poetry)

講師：Lucy English 英國巴斯大學創意寫作系教授

工作坊議程：

時間	內容
9:30-10:00am	報到 (茶敘)
10:10-10:20am	開幕 引言：國立高雄師範大學英語學系 蘇碧瓊主任 英國文化協會 藝術經理 顧心怡經理
10:20-12:10pm	講題：蘇格蘭文學之美 (John Corbett) 引言：國立高雄師範大學英語系 蘇碧瓊主任
12:10-12:15pm	問答時間(Q&A)
12:15-13:30pm	午餐
13:30-15:30pm	講題：文學或是俚語？現代詩的賞析與創作 (Lucy English) 引言：輔英科技大學人文及管理學院 陳英輝院長
15:30-16:00pm	茶敘
16:00-16:40pm	詩歌表演 (Lucy English)
16:40-17:00pm	蘇格蘭詩歌欣賞 (John Corbett)
17:00-17:10pm	問答時間 (Q&A) 及閉幕