Report on the professional activities of DOCTOR STEPHEN DANIEL WILSON of the Grupo de Estudos Anglo-Americanos of the Faculdade de Letras, Universidade de Coimbra

This report covers the five year period from March 2003 when my doctorate in English from the University of Dublin, Trinity College (“Writing and Reading History: A Study of Ezra Pound’s Malatesta, Jefferson and Adams Cantos,” submitted in Oct. 2002) was recognised by the Universidade de Coimbra to the end of February 2008 and is divided into three parts:

I. Teaching
II. Research
III. Other activities

Part I is itself divided into sections on postgraduate teaching, undergraduate teaching and teaching undertaken at other universities (specifically University College Dublin and the Mater Dei Institute of Dublin City University) under the auspices of the ERASMUS Programme. Part II includes information on ongoing projects, publications and papers given at academic conferences. Part III is mostly concerned with my work for the ERASMUS Programme.

I. TEACHING

A. POSTGRADUATE
In the period covered by this report I have taught the following courses at the level of Mestrado e Pós-Graduação:

- 2002-03: Mestrado e Pós-Graduação em Estudos Americanos – seminario de Literatura e Cultura Americana (“American Revolutions: Literature and History from Washington Irving to Gore Vidal.”)
When I first began teaching at postgraduate level in 2002-03 I based my course on my recently completed research and designed a programme that looked at literary representations and explanations of American history and particularly of the American Revolution. The intention was, firstly, to introduce students to a range of canonical American literary works from the 19th and 20th centuries and, secondly, to explore the relation between American literature and American history and the continuity between literature and other historiographical modes.

For the 2004-05/06 edition of the Mestrado e Pós-Graduação em Estudos Americanos I retained what was, in terms of aims and learning outcomes, essentially the same programme. The changes made were for the most part pedagogical and stem directly from the experience of teaching the first version of the course. Both versions were, I believe, successful in achieving their aims and outcomes and in both editions some excellent work was submitted by students.

“World War I and American Modernism” the seminar for the 2006-07 renewal of the Mestrado e Pós-Graduação em Estudos Americanos continued the concern with literature and history and with literature as a mode of historiography, However, its somewhat narrower focus, at least in terms of the texts studied, allowed for a different approach, what might almost be described as a case study approach, to the question of the literary text and its historical context. In addition, this course allowed students to study the best and most representative work of two generations of American modernists in some detail and offered some insight into a major and defining historical event of the 20th century, World War I, an event whose impact continues to be felt today, and into its crucial role in determining the course of the “American century.” I believe that “World War I and...
American Modernism,” like my two previous courses, was successful in achieving its aims and outcomes and, again, it called forth some high quality work from the students.

In the 1st semester of 2007-08 I participated for the first time in the 2º ciclo em Estudos Anglo-Americanos and offered a seminar that included both English and American writing entitled “The Classics in Paraphrase.” This course examines the impact of Greek and Roman writing on Anglo-American literature and culture from the English Renaissance to Hollywood (see below). Its aims and learning outcomes may be stated thus:

✓ By chronicling how the great works of the past have been re-imagined and accommodated by successive periods this course builds up a critical sense of the past and of its relationship to the present and of what it means to call a work a “classic.”

✓ Students will acquire a sense of the continuities and discontinuities of the history of literature and ideas about literature and how those ideas impact upon the practices of reading and writing.

✓ Students who successfully complete this course will have acquired and organised a diverse and challenging body of material and will have demonstrated the capacity to handle complex texts and ideas accurately and fluently.

“The Classics in Paraphrase.” may seem a radical departure from my previous courses at this level and indeed it does introduce much new material and different theoretical and methodological approaches but I would also point to a degree of continuity. The historical sense and the notion of the literary text as the site of a complex negotiation between past present is central to this course, as it was to my previous seminars on the Estudos Americanos programme. I finished teaching this programme for the first time in January and was pleased with the results. It is one that I expect to develop further in the future either at this level or at the level of 3º ciclo or doctoral programme.

My programmes at the level of Mestrado e Pós-Graduação have reflected, in the first instance, my own research and areas of specialization because that is what I am best equipped to teach at this level (the use made in all of the programmes discussed here of my doctoral work on Pound and Modernism provides the most obvious example). However, I have also designed these courses with the needs of the students and the
requirements of the programme firmly in mind so that my work is complementary and continuous with that of colleagues in the GEAA and contributes towards providing the students with comprehensive and balanced programmes in the area of American and Anglo-American Studies.

I consider the planning and designing of new courses to be one of the most important and challenging (and also one of the most enjoyable) aspects of university teaching. Without a continual renewal and revision of what is taught our disciplines cannot progress and so will stagnate. I have in the period covered by this report designed and taught four new programmes at postgraduate level. In this respect I would like to refer to my membership of the Comissão de Planeamento Estratégico (2000-2002) Comissão de Acompanhamento da Reforma Curricular (2002-2004) and my work on the short lived Licenciatura em Estudos Anglo-Americanos (of which I was Coordenador from 2005-2007).

Course programmes at postgraduate level 2003-2008:

AMERICAN REVOLUTIONS: LITERATURE AND HISTORY FROM WASHINGTON IRVING TO GORE VIDAL (2002-3)

The works to be studied on this course exist in a number of modes and genres (poetry, fiction, satire, short stories and tales, novels and, of course, history) but all engage directly with public events and will be considered primarily as historical representations and explanations. My intention is not to deny their status as literary works but to re-examine the relationship between American literature and history. “American Revolutions” is intended to suggest, in the first instance, the ‘turn’ to American history and also, more loosely, the ‘turn’ of historical and contemporary events in the United States. It also bears the stronger and more specific sense of the American Revolution, which may be said to be, directly or indirectly, the subject of all of the works on the course.

PRIMARY BIBLIOGRAPHY

NATHANIEL HAWTHORNE, “Endicott and the Red Cross,” “The Gray Champion” & “Legends of the Province House.”

WALT WHITMAN, “Starting From Paumanock” and “When Lilacs Last in the Dooryard Bloom’d” & “O Captain, My Captain.”

MARK TWAIN, A Connecticut Yankee in King Arthur’s Court.

FREDERICK JACKSON TURNER “The Significance of the Frontier in American History”; HENRY ADAMS, from The Education of Henry Adams (“Quincy” & “The Dynamo and the Virgin”); HERMAN MELVILLE, Billy Budd

EZRA POUND, Cantos XXXI & XXXVII; ROBERT LOWELL, Life Studies.

GORE VIDAL, Burr.

AMERICAN REVOLUTIONS: LITERATURE AND HISTORY FROM NATHANIEL HAWTHORNE TO GORE VIDAL (2004-05)

This course sets out to examine, or to re-examine, the relationship between American literature and history. The works to be studied exist in a variety of modes and genres and are in terms of their subject matter and manner widely different but all engage directly with public events and will, in this context, be considered primarily as historical representations and explanations (this is not to deny their status as literary works).

“American Revolutions” is intended to suggest, in the first instance, the ‘turn’ to American history and also, more loosely, the ‘turn’ of historical and contemporary events in the United States. It also bears the stronger and more specific sense of the American Revolution, which may be said to be, directly or indirectly, the subject of all of the works on the course.

PRIMARY BIBLIOGRAPHY

- NATHANIEL HAWTHORNE, The House of the Seven Gables
- HERMAN MELVILLE, “Benito Cereno”
- MARK TWAIN, A Connecticut Yankee in King Arthur’s Court
- HERMAN MELVILLE, Billy Budd
The entry of the United States into World War I in 1917 is generally recognized as an event of cardinal importance although there is no agreement on precisely how and why it was significant. Like all large and complex historical events it has been explained and represented in a variety of ways; for instance, it is often viewed elegiacally as the end, or loss, of innocence and sometimes as the heroic fulfillment of a ‘manifest destiny.’

Focusing primarily on the works of four writers from two generations of American Modernists – Ezra Pound, T.S. Eliot, F. Scott Fitzgerald and Ernest Hemingway – this seminar explores the impact of entry into the war on the culture and public life of the US and offers a critical account of some of the ways in which it has been explained and represented.

**PRIMARY BIBLIOGRAPHY**

- **T.S. Eliot**, “Sweeney Among the Nightingales” (1918), “Gerontion” (1920) and *The Waste Land* (1922)
- **F.Scott Fitzgerald**, “Bernice Bobs her Hair” (1920) and *The Great Gatsby* (1925).
- **Ernest Hemingway**, *The First 49 Stories* (1939) and *A Farewell to Arms* (1929).
THE CLASSICS IN PARAPHRASE

The Classics In Paraphrase examines the impact of Greek and Roman writing on Anglo-American literature and culture from the English Renaissance to Hollywood. The programme will be divided into the following modules:

- Translation and imitation in the 16th & 17th Centuries: Elizabethan versions of Homer, Virgil & Ovid and the *Carpe Diem* Tradition

- 18th Century Neo-Classicism: Dryden’s translations of the *Aeneid*, Pope’s translations of Homer, Pope’s & Swift’s imitations of Horace and Gibbon’s *Decline and Fall of the Roman Empire*

- 19th Century: poems and prose by Lamb, Byron, Keats, Landor, Tennyson, Hawthorne, and Wilde.


B. UNDERGRADUATE

In the period covered by this report I have taught the following courses at the level of the Licenciatura:

2002-03: Licenciatura – Teoria da Literatura, Estudos Anglo-Irlandeses, Cultura Norte-Americana:
2003-04: Licenciatura – Teoria da Literatura, Estudos Anglo-Irlandeses
2004-05: Licenciatura – Teoria da Literatura, Estudos Anglo-Irlandeses, Cultura Americana I,
2005-06: Licenciatura – Teoria da Literatura, Estudos Anglo-Irlandeses
I do not propose to give a detailed breakdown of the content of my undergraduate teaching programmes, as I did for my postgraduate teaching, but rather will offer an account of what I have done in each of the four courses (Teoria da Literatura, Estudos Anglo-Irlandeses, Literatura Norte Americana and Cultura Norte-Americana) on which I have taught in the last five years.

- **Teoria da Literatura**: I began teaching Teoria in 1982 – 83 and have done so continuously ever since. The basic framework of the course has remained the same – it is a historical but not synoptic review of what has been thought and written about literature from Plato and Aristotle to the present with a pronounced emphasis on more recent work. There have of course been many changes in content over the years some of which have followed changes and developments in the field of study while others have reflected changes in the in the students’ needs. In 2002-03 I began using Vincent B. Leitch (ed.), *The Norton Anthology of Theory and Criticism* as the basic textbook for the course, I am still using it and will continue to do so for the foreseeable future. *The Norton Anthology* which begins in the 4th Century B.C.E. and ends with a consideration of hypertext contains over 2500 pages and so gives ample scope for development and change in planning the course and also provides a structure that allows students to pursue their own interests in the subject in a disciplined and coherent manner.

- **Estudos Anglo-Irlandeses**: I also began teaching this course in the early 1980s and it was at that time the only course of its kind in Portugal. Estudos Anglo-Irlandeses offers students an overview of the social, cultural and political history of Ireland, and in addition introduces students to a short selection of the works of Irish writers such Jonathan Swift, Somerville and Ross, W.B. Yeats, James Joyce and Seamus Heaney. This course has become one of the most popular and successful options offered by the GEAA and in each of the last two years it has attracted more than twenty students.

- **Literatura Norte Americana**: Since 2003 most of my teaching of American literature has taken place at postgraduate level but I did teach in 2006-07 an introductory course of American Literarture, Literatura Norte Americana 1, for students of the licenciatura in Estudos Anglo-Amercanos. This course consisted
of short survey of important American writers and included the work of Washington Irving, Nathaniel Hawthorne, Herman Melville, Mark Twain, Robert Frost, Ernest Hemingway, Robert Lowell and Philip Roth. The option course in Anglo-American Literature, also taught in 2006-07 was essentially an introduction the theory and practice of High Modernism centred around a reading of a selection of work by four major English language Modernists – W.B. Yeats, Ezra Pound, James Joyce and T.S. Eliot.

- Cultura Norte-Americana: For the last ten or so years Cultura Norte-Americana has been an important of area expansion and development for American Studies at Coimbra and I, individually and in collaboration with my fellow Americanists in the GEAA, have played a significant part in this. Beginning in 2001-02, in the aftermath of the “Columbine Massacre” and other high school shootings in the U.S., I began teaching a course on American youth culture focusing primarily on high school movies, a genre that has become particularly popular in the last twenty years. In addition I have developed and taught course units and modules on the American detective in fiction and film, war movies (Sargeant York and Casablanca), American music (Cole Porter, Woody Guthrie, Robert Johnson and Muddy Waters), the paintings of Edward Hopper, American political culture, fashion and, linking this aspect of my teaching with my work at postgraduate level, I have taught course units that examined the impact of World War I on American political, social and cultural life.

C Teaching Outside Coimbra
In each of the years covered by this report I have participated in the SOCRATES / ERASMUS teaching staff mobility programme and have taught American literature and culture at University College Dublin and at the Mater Dei Institute of Dublin City University, spending two weeks at University College and one week at Mater Dei annually. For my teaching there I have selected those elements of Coimbra classes that have most relevance to the programmes in Dublin (at the request of the host institutions I have tended to favour poetry in making this selection).
In addition to regular seminars and lectures I have each year given a research seminar at University College; the titles of these seminars are as follows:

- 2003 “Robert Lowell’s Life Studies”
- 2004 “Nathaniel Hawthorne and the Idea of a Puritan Origin”
- 2005 “Leucothea’s Bikini’s Against the Logic of Metaphor: Ezra Pound’s Poetics of Reference”
- 2006 “In the Name of the Fathers: the Uses and Abuses of the Revolution in American Literature”
- 2007 “World War I and American Modernism.”

II. RESEARCH

In this section I have listed my publications and also my conference papers and public lectures.

A. PUBLICATIONS


NO PRELO


### B Conference Papers, Lectures and Seminars

- “My bikini is worth yr/ raft’ (95/665): The Theme of Drowning and Rescue at the End of *Rock-Drill* and the Beginning of *Thrones*. 22nd International Ezra Pound Conference. Venice, Italy
- “‘The Only Good Dutchman Ever’: Ezra Pound’s Martin Van Buren.” Ezra Pound and Education (Conference to mark the 100th anniversary of Pound’s graduation from Hamilton College). Hamilton College and Colgate University, NY. April-May 2005.
- Hardboiled Detective Fiction and the Western. Graduate Seminar at University of Dublin, Trinity College, School of English. February 2005.
“George Orwell and Literary History.” Conference to mark the 100th anniversary of George Orwell’s birth. Faculty of Letters, University of Coimbra. November 2003.

For the period covered by this report my principal research commitment has been, and continues to be, the revision and preparation of my doctoral thesis on Ezra Pound’s American history cantos with a view to publication as a monograph under the provisional title *Writing and Reading America*.

### III OTHER ACTIVITIES

I began working on the ERASMUS Programme shortly after its inception and I began coordinating exchanges in 1990-91. By 2003 the organization and structure of the programme itself had changed and I was the area coordinator for Anglo-American Studies. As an area coordinator I have been over the years responsible for the movement of hundreds of students, and dozens of staff members, in and out of Coimbra. THE GEAA network of partner institutions includes many of the leading British and Irish universities and I am always seeking to expand and improve it (for example, this year the Universities of Bristol was added). In September 2004 I became the ERASMUS Coordinator for FLUC (a position I still hold). For the last three years I have been developing a further dimension to my work in the area of exchanges and internationalization (that of joint curriculum development ). Specifically, I have been putting together a proposal for European Masters Programme involving a consortium of European universities including Mater Dei Institute/ Dublin City University, Queens University Belfast, the University of Manchester, the University of Utrecht with the Universidade de Coimbra as the coordinating institution. I have, I believe, over the years made a significant contribution to the international project of the Faculdade de Letras and of the Universidade de Coimbra.

Coimbra, 07 March 2008.
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