

**Undergraduate Diploma in  
English Literature I**

**2016-2017**

Course code: 1617DCR604

**COURSE SPECIFICATION**

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Welcome to the **Undergraduate Diploma in English Literature I**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course specification.

The programme aims to:

1. introduce students to a broad range of English Literature, with a particular emphasis on the contribution of Cambridge writers and critics;
2. provide opportunities for the study of individual authors and genres in depth;
3. develop students' awareness and understanding of the cultural, historical and literary contexts of English Literature;
4. extend students' awareness of the range of approaches (theoretical and practical) to literary study;
5. provide opportunities for progression to further study in the area of literary and theatre studies.

## Teaching staff

### Course Director

#### Dr Jenny Bavidge

Jenny Bavidge is University Senior Lecturer and Academic Director for English at ICE and is a member of the English Faculty. Jenny took her BA in English Literature and Language at Worcester College, Oxford and then an MA at Royal Holloway, University of London. She stayed at Royal Holloway to write a PhD on representations of urban space in the contemporary novel which she completed in 2001. She then took up a Lectureship in English at the University of Greenwich, where she stayed, becoming Senior Lecturer, until she joined the Institute in 2011. She is Vice-President of the [Literary London Society](#) and a member of the [English Faculty's Contemporaries group](#).

Jenny teaches within a wide range of areas, including 19th and 20th-century American and British literature, close reading and critical theory, and has also taught on film.

### Tutors

#### Dr Stephen Logan

Steve Logan is a musician and poet, who works also as a psychotherapist and lecturer in English. As lecturer, he has held senior appointments in Oxford, Cardiff and Cambridge, where he is currently Principal Supervisor in English at Clare College. He has written several books of poetry, a monograph on Wordsworth and has published widely in the national press.

#### Dr Edward Allen

Edward Allen is a Research Fellow at Jesus College, University of Cambridge. He has held visiting fellowships at the Library of Congress, Washington DC, and the Huntington Library in San Marino, CA. By and large, his work centres on 19th- and 20<sup>th</sup>-century literature, and on poetry, in particular, with special interests in material culture and sound technology. Most of his published research to date has shown an interest in the mediation of printed and spoken voice, including articles on contemporary lyric poetics, and the textuality of typewriting.

**Dr Semele Assinder**

Biography to follow.

**Administrative staff**

**Academic Programme Manager:** Katherine Roddwell, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746223, [Katherine.roddwell@ice.cam.ac.uk](mailto:Katherine.roddwell@ice.cam.ac.uk)

**Programme Administrator:** Lisa Hitch, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746212, [lisa.hitch@ice.cam.ac.uk](mailto:lisa.hitch@ice.cam.ac.uk)

**Venue**

Madingley Hall is an historic Tudor mansion on the outskirts of Cambridge with one of the finest gardens in the region and will be the venue for your classes unless otherwise specified.

The Hall is situated in the village of Madingley, three miles west of Cambridge with easy access from the M11 and the A14. Full directions are given on our website at [www.ice.cam.ac.uk/directions](http://www.ice.cam.ac.uk/directions).

Workshops are held at Madingley Hall, which has a variety of teaching rooms ranging from the newly refurbished Courtyard Suite to rooms in the historic Hall. Workshops may be scheduled in different teaching rooms each term.

**Contact details of ICE**

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*Please also refer to the 'information for students' section on our website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 15/16 Student Handbook for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.*

*Information correct as at 15 September 2016*

Syllabus for first unit  
Michaelmas term 2016

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# Transformation or destruction?: Adaptation and Literature

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|-------------------|--|-----------------------|--|
| <b>Start date</b> | 1 October 2016                                 | <b>End date</b>       | 3 December 2016  |
| <b>Day</b>        | Saturday                                       | <b>Time</b>           | 10.00am – 5.00pm   |
| <b>Venue</b>      | Madingley Hall, Madingley, Cambridge, CB23 8AQ |                       |  |
| <b>Tutor</b>      | Dr Jenny Bavidge                               | <b>No of meetings</b> | 4 Saturday day-schools on 1 October, 29 October, 12 November and 3 December 2016 |

## Aims

- To encounter and debate the relationship between literature and adaptation, primarily in film but including other forms and formats;
- To enhance critical appreciation of the course texts by close reading, practical criticism, and historical contextualization;
- To become familiar with the critical terminology of adaptation studies, and relevant terms in literary theory/criticism and film theory;
- To understand the issues at stake in instances of adaptation, including translation between forms, the necessary negotiation between different semiotic systems and some understanding of the historical, economic and cultural conditions which may affect the process of adaptation;
- To provide an enjoyable and stimulating context for the study of literature, film and other forms.

## Content

This course aims to introduce you to the dynamic debates in literary and film studies around the issue of adaptation. Adaptation studies is a growing area in literary criticism and theory, in part due to an increasing acceptance of film as a legitimate (even crucial) area of study for literature students and also to the creative and critically interesting adaptations of literary works for cinema, but also for other visual forms, including television and digital media. We might also extend this area of thinking into the study of the movement of genres between one form and another and consider the narrative structure of more unexpected forms, such as video games or graphic novels. Our course will focus particularly on film, with some reference to these wider questions, and will cover the major debates in recent adaptation studies, including heritage and post-heritage cinema, the contested value of fidelity, and how intertextuality and questions of authorship are questioned in the process of adaptation from one form to another. Students will be encouraged to read into the theory of adaptation and to use the core texts as case studies for different approaches and critical understandings of both film and literature.

### Presentation of the unit

The unit takes place over four day-schools, which will combine informal lectures and seminars. All students will be encouraged to participate fully in discussion of the course texts and films and the issues surrounding them, and may be invited to prepare informal individual presentations on particular aspects of the course material. While classes will be taught with the expectation that students will have read and viewed the core texts in advance there will be opportunities to view and analyse clips in class. Between units, there will be the opportunity for online discussion to support reading and guide learning from one day session to another.

### Provisional day-school schedule

#### Day-school one: Transformation or Destruction

**Saturday 1 October 2016**

This day-school will begin with an introduction to the course and will outline current debates in adaptation theory, such as fidelity, translation and reception. We will begin our exploration of these ideas with Shakespeare's *Romeo and Juliet*, starting with close-reading of the text and a discussion of its major themes. We will then move on to look the afterlife of the play and its wide range of creative responses, paying particular attention to Luhrmann's innovative film version *Romeo + Juliet* (1998) and the transposition of the characters and settings into alternative historical and national settings.

**Reading:** *Romeo and Juliet*, William Shakespeare (1597)

**Viewing:** *Romeo + Juliet* (dir. Baz Luhrmann, 1998); *West Side Story* (dir. Robbins and Wise, 1957); please also listen to Prokofiev's score for the ballet *Romeo and Juliet* (1940). You may also wish to view *Romeo and Juliet* (dir. Franco Zeffirelli, 1968); *Romeo and Juliet* (dir. Carlo Carlei, 2013).

#### Day-school two: Filming the Classics: Englishness, Heritage and Post-heritage Cinema

**Saturday 29 October 2016**

Jane Austen's novels are among the most frequently adapted for television and film but E. M. Forster's work has also enjoyed popularity, particularly with the run of adaptations produced and directed by Merchant-Ivory in the 1980s. This day-school will examine the politics of the 'heritage' film, exploring tensions around interpretations of national history and identity in the literary adaptation. We will also focus on how to recognise and analyse filmic language, including techniques of editing and use of sound, and begin to examine ideas around generic structure in film.

**Reading:** *A Room With a View*, E. M. Forster (1908)  
*Lady Susan*, Jane Austen (1794; 1871)

**Viewing:** *A Room With a View* (dir. James Ivory, 1985)

*Love and Friendship* (dir. Whit Stillman, 2016)

(You may also wish to read or revisit Jane Austen's *Pride and Prejudice* and view any of the filmic and television adaptations eg. *Pride and Prejudice* (dir. Joe Wright, 2005) or *Pride and Prejudice* (BBC, dir. Simon Langton, 1995))

### **Day-school three: Interpretation and Reinterpretation**

**Saturday 12 November 2016**

We will begin this day-school by discussing *Wuthering Heights* as a novel, exploring its themes and structure. We'll then consider the various ways adaptation has prompted interpretations and reinterpretations of the literary work. We'll employ approaches from film studies, including 'star texts' and *auteur* theory, to address how the authorship of a film may be variously understood and continue our consideration of the workings of genre 'blueprints' in the adaptation of literary works. We'll look at examples of the many adaptations of *Wuthering Heights* for the screen, playing particular attention to Andrea Arnold's bold reimagining of the novel from 2011, an adaptation which some hailed as a work of genius, and others, as a betrayal of the novel.

**Reading:** *Wuthering Heights*, Emily Brontë (1847)

**Viewing:** *Wuthering Heights* (dir. William Wyler, 1939); *Wuthering Heights* (dir. Peter Kosminsky, 1998); *Wuthering Heights* (dir. Andrea Arnold, 2011).

### **Day-school four: Two case studies: *Alice* and *Lolita***

**Saturday 3 December 2016**

In this day-school, we'll gather what we've covered so far both in terms of theoretical and analytical approach and apply it to two very different works: Lewis Carroll's *Alice in Wonderland* and Vladimir Nabokov's *Lolita*. We'll be thinking particularly about contexts of reception, about how and in what ways literary works find their way into broader culture and how they may be changed by that encounter. We'll track Alice's voyage from Disney, through surrealism, to Hollywood action heroine and consider *Lolita*'s problematic translation from complex and diffuse literary presence to embodiment on-screen. As ever, we'll begin with close-reading of both texts in order to understand their literary existence first and then move on to thinking about how that language has been transposed, translated or transformed in a different medium.

**Reading:** Lewis Carroll, *Alice in Wonderland* (1865) and Vladimir Nabokov, *Lolita* (1955)

**Viewing:** As many of the following as possible: *Alice in Wonderland* (Disney/dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske, 1951); *Dreamchild* (dir. Gavin Millar, 1985); *Alice* (dir. Jan Svankmejer, 1988); *Alice in Wonderland* (dir. Tim Burton, 2010) and *Lolita* (dir. Stanley Kubrick, 1962); *Lolita* (dir. Adrian Lyne, 1998)

## **Outcomes**

As a result of the unit, within the constraints of the time available, students should be able to:

1. demonstrate in written form informed, analytical critical responses to the texts and to the issues arising from the course;
2. articulate the broader concepts of the course and the relationship between the texts;
3. indicate an awareness of the debates within adaptation studies, including fidelity, translation between forms and formats, contexts of production and reception;
4. research, assess and evaluate a range of primary and secondary materials, both literary and visual, and be able to organise and critically analyse this material in academic argument, structure and expression.
5. display skills of critical writing and clear communication.

## **Student assignments**

Students are expected to read/view the primary texts set for each class and any secondary material suggested. The unit is assessed by means of a single essay of 3,000 - 4000 words. Students may select from a list of suggested questions or negotiate their own essay topic in discussion with the unit tutor.

## **Example essay titles**

1. 'When the filmist undertakes the adaptation of a novel, given the inevitable mutation, [...] he does not convert the novel at all. What he adapts is a kind of paraphrase of the novel – the novel viewed as raw material. He looks not to the organic novel, whose language is inseparable from its theme, but to characters and to incidents which have somehow detached themselves from language.' (Bluestone). Discuss.
2. Through close analysis of selected scenes, show how film or television versions of written texts translate literary effects and language into visual and aural form.
3. With reference to any of the course texts, discuss the statement that 'adaptation is always interpretation.'
4. Compare and contrast two or more creative works (which may both be films, or work in other forms) which have responded to any one of the course texts.
5. 'Instead of worrying about whether a film is 'faithful' to the original literary text (founded in the logocentric belief that there is a single meaning), we read adaptations for their generation of a plurality of meanings. Thus the intertextuality of the adaptation is our primary concern.' (Cartmell) Either make a case for the critical value of 'worrying about' fidelity OR discuss the value of adaptation studies in the broader field of literary criticism.

**Students who wish to create their own essay topic must discuss and agree the title with the tutor beforehand.**

Students are expected to submit their assignments online and feedback on assignments is delivered online.

*Closing date for the submission of assignments: Monday 9 January 2017 by 12.00 noon GMT\**

\*Greenwich Mean Time

### Reading and resource list

Students should have a copy of all the primary texts and bring them to the appropriate class.

#### Primary Texts:

| Author                                 | Title  | Publisher and date   |
|--|--|--|
| Shakespeare, William                   | <i>Romeo and Juliet</i>  | Preferably in a good scholarly edition e.g. Arden            |
| Bronte, Emily                          | <i>Wuthering Heights</i>   | Preferably in a good scholarly edition e.g. World's Classics |
| Austen, Jane                           | <i>Lady Susan</i>  | Preferably in a good scholarly edition e.g. World's Classics |
| Forster, E M                           | <i>A Room With a View</i>  |  |
| Nabokov, Vladimir                      | <i>Lolita</i>  |  |
| Carroll, Lewis                         | <i>Alice in Wonderland</i>   |  |
| Watson, Nicholas & Jenkins, Jacqueline | <i>The Writings of Julian of Norwich: A Vision Showed to a Devout Woman and A Revelation of Love</i> | Pennsylvania State University Press, 2007                    |

#### Wider Reading:

| Author                                     | Title  | Publisher and date                        |
|--|--|---|
| Braudy, Leo & Cohen, Marshall (eds)        | 'Adaptation' in <i>Film Theory and Criticism</i> (Andrew Dudley) | Oxford University Press, 2004 pp.461-469  |
| Aragay, Mireia (ed)                        | <i>Books in Motion: Adaptation, Intertextuality, Authorship</i>  | Amsterdam/New York: Rodopi, 2005          |
| Boozer, Jack (ed)                          | <i>Authorship in Film Adaptation</i>                             | Austin: University of Texas Press, 2005   |
| Cahir, Linda Constanzo                     | <i>Literature into Film: Theory and Practical Approaches</i>     | Jefferson: McFarland & Company Inc., 2006 |
| Carroll, Rachel (ed)                       | <i>Adaptation in Contemporary Culture: Textual Infidelities</i>  | London: Continuum, 2009                   |
| Cartmell, Deborah & Whelehan, Imelda (eds) | <i>The Cambridge Companion to Literature on Screen</i>           | Cambridge University Press, 2007          |



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|---|--|--|
| Cartmell, Deborah & Whelehan, Imelda (eds)            | <i>Screen Adaptation: Impure Cinema</i>  | Basingstoke and New York: Palgrave Macmillan, 2010 |
| Cartmel, Deborah & Whelehan, Imelda (eds)             | <i>Adaptations: From Text to Screen, Screen to Text</i>  | London and New York: Routledge, 1999               |
| Corrigan, T   | <i>Film and Literature: An Introduction and a Reader</i>   | Prentice Hall, 2009                                |
| Geraghty, Christine                                   | <i>Now a Major Motion Picture: Film Adaptations of Literature and Drama</i>                      | Lanham, Maryland: Rowmand & Littlefield, 2008      |
| Giddings, R & Sheen, E (eds)                          | <i>The Classic Novel: From Page to Screen</i>  | Manchester: Manchester University Press, 2002      |
| Hutcheon, Linda                                       | <i>A Theory of Adaptation</i>  | New York: Routledge, 2016                          |
| Leitch, Thomas  | <i>Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ</i> | Baltimore: The John Hopkins University Press, 2007 |
| Leitch, Thomas  | "Adaptation Studies at a Crossroads." <i>Adaptation</i> 1.1 (2008): 63-77.                       |  |
| MacCabe, Colin; Murray, Kathleen & Warner, Rick (eds) | <i>True to the Spirit: Film Adaptation and the Question of Fidelity</i>                          | Oxford and New York: Oxford University Press: 2011 |
| McFarlane, B  | <i>Novel to Film: An Introduction to the Theory of Adaptation</i>                                | Oxford: Clarendon, 1996                            |
| Murray, Simone  | <i>The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation</i>         | New York: Routledge, 2012                          |
| Naremore, James (ed)                                  | <i>Film Adaptation</i>   | London: The Athlone Press, 2000                    |
| Rothwell, K A   | <i>A History of Shakespeare on Screen</i>  | Cambridge: Cambridge University Press, 2004        |
| Stam, Robert  | <i>Literature through Film: Realism, Magic, and the Art of Adaptation</i>                        | Oxford: Blackwell, 2005                            |

|  |   |                                       |
|--|---|---------------------------------------|
| Stam, Rober &<br>Raengo, Alessandra<br>(eds) | <i>A Companion to Literature and Film</i> | Oxford: Blackwell<br>Publishing, 2005 |
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Syllabus for second unit  
Lent term 2017

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# Visions of Eden: Milton and his Contemporaries

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|-------------------|--|-----------------------|--|
| <b>Start date</b> | 15 January 2017                                | <b>End date</b>       | 11 March 2017  |
| <b>Day</b>        | Saturday                                       | <b>Time</b>           | 10.00am – 5.00pm   |
| <b>Venue</b>      | Madingley Hall, Madingley, Cambridge, CB23 8AQ |                       |  |
| <b>Tutor</b>      | Dr Stephen Logan                               | <b>No of meetings</b> | 4 day-schools on Sunday 15 January, Saturday 28 January, Saturday 18 February and Saturday 11 March 2017 |

## Aims

- To examine the moral and religious contexts for the primary texts we will be discussing.
- To develop some understanding of the genres to which the primary texts belong.
- To consider the reception of these texts in a deeply altered culture.

## Content

This unit will look at a range of widely-varying major writers in poetry and prose, encompassing the religious debates that characterise much 17th-century writing. The focus throughout will be on how each writer manifests his particular concerns in the minutiae of form and style. Among the genres addressed will be epic poetry (Milton's *Paradise Lost*), religious allegory (Bunyan's *Pilgrim's Progress*), the pastoral lyric (Marvell) and political-religious satire (Dryden).

## Presentation of the unit

The unit takes place over four day-schools, which will combine informal lectures and seminars. All students will be encouraged to participate fully in discussion of the course texts and the issues surrounding them, and may be invited to prepare informal individual presentations on particular aspects of the course material. Between units, there will be the opportunity for online discussion to support reading and guide learning from one day session to another.

## Provisional day-school schedule

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|---|
| <b>Day-school one: Dogma and Decorum: Dryden</b><br><b>Sunday 15 January 2017</b> |
|---|

**Day-school two: Arguing for God: Milton**

**Saturday 28 January 2017**

**Day-school three: Allegory and Anguish: Byron**

**Saturday 18 February 2017**

**Day-school four: Green Thought Marvell**

**Saturday 11 March 2017**

### **Outcomes**

As a result of the unit, within the constraints of the time available, students should be able to:

1. acquire a vocabulary for discussing aspects of form and style in poetry and some prose of this period and to develop an understanding of how cultural change, across the broad expanse of literary history, affects the reading and writing of literary works;
2. demonstrate in written form informed, analytical responses to the texts and to the issues arising from the course;
3. articulate the broader concepts of the course and the relationship between the texts;
4. research, assess and evaluate a range of primary and secondary literary and critical material, and be able to organise and critically analyse this material in academic argument, structure and expression;
5. display skills in critical writing and clear oral communication of ideas.

### **Student assignments**

Students are expected to read the primary texts set for each class. The unit is assessed by means of a single essay of 3,000 - 4000 words. Students will be encouraged to create their own essay topic in conversation with the course tutor.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

*Closing date for the submission of assignments: Monday 3 April 2017 by 12.00 BST\**

\*British Summer Time

### **Reading and resource list**

Students should have a copy of all the primary texts and bring them to the appropriate class. The following texts are required reading:

For Dryden, Milton, and Marvell: *The Norton Anthology of English Literature*, 8<sup>th</sup> Edition, Volume One. eds. Stephen Greenblatt *et al.* (Norton, 2012)

For Bunyan: *Pilgrim's Progress*, ed. W. R. Owens (Oxford University Press) and *Grace Abounding*, ed. John Stachniewsky (Oxford University Press).

Syllabus for third unit  
Easter term 2017

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# Sun, Sea and Text: Literatures of Expatriation

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|                   |  |                       |   |
|-------------------|--|-----------------------|---|
| <b>Start date</b> | 29 April 2017                                  | <b>End date</b>       | 17 June 2017  |
| <b>Day</b>        | Saturday                                       | <b>Time</b>           | 10.00am – 5.00pm  |
| <b>Venue</b>      | Madingley Hall, Madingley, Cambridge, CB23 8AQ |                       |   |
| <b>Tutor</b>      | Dr Edward Allen<br>Dr Semele Assinder          | <b>No of meetings</b> | 4 Saturday day-schools on 29 April, 20 May, 3 June and 17 June 2017 |

## Aims

- To encounter and debate the relationship between literatures of travel, expatriation and colonialism;
- To enhance critical appreciation of the course texts by close reading, practical criticism, and historical contextualization;
- To become familiar with the critical terminology of travel writing, life writing and postcolonial theory;
- To provide an enjoyable and stimulating context for the study of a range of literary forms – from short stories to novels – and a variety of related media, including film and photography.

## Content

This unit will focus on matters of place, identity, and the spirit of discovery in a range of 19th- and 20th-century works. We will travel each session to a particular literary setting – Venice, Alexandria, Corfu, Chandrapore – questioning what it once meant to travel and settle in the age of empire, and to give in (or not) to the ambiguous attractions of expat culture. We will spend time reading authors such as E. M. Forster, Daphne du Maurier, Lawrence Durrell, and Vita Sackville-West, as well as exploring a range of prose writing, from Baedekers and travel journals to short stories and novels. Students will be introduced to theories of gender and postcolonialism, and to modes of literary analysis that befit the colourful history of travel writing.

## Presentation of the unit

The unit will be taught in a series of informal lectures and seminars, all students being encouraged to participate fully in discussion of the texts and the issues surrounding them.

## Provisional day-school schedule

### Day-school one: Beginnings

**Saturday 29 April 2017**

This day-school will set the scene for the course by beginning at the beginning – with the first travel writer of all, Herodotus, author of the *Histories*. Most of this day-school will be spent thinking about what it means to carry the Greek historian in your pocket, first through the lens of Kapuscinski's memoir, *Travels with Herodotus* (2004), and then through the sandy figurations of Michael Ondaatje's Booker-winning novel, *The English Patient* (1992). In the process of discussing these texts, we will lay the ground for the course more generally, principally by noticing the intersections between travel writing, historiography and life writing.

**Reading:** Ryszard Kapuscinski, *Travels with Herodotus* (2004)  
Michael Ondaatje, *The English Patient* (1992)

### Day-school two: Drifting

**Saturday 20 May 2017**

In the course of this second day-school, we move in an easterly direction. In particular, we'll be thinking about the trappings of colonial and expatriate experience in the 1920s – a time when news circulated slowly, and the sensation of travel itself required renewed literary introspection. As well as probing Sackville-West's travelogue and Forster's novel, we'll be drawing into discussion letters, diaries and photographs.

**Reading:** Vita Sackville-West, *The Passenger to Teheran* (1926)  
E. M. Forster, *A Passage to India* (1924)

### Day-school three: Wandering

**Saturday 3 June 2017**

Back in the Mediterranean, shortly before the outbreak of the Second World War, Lawrence Durrell played host to Henry Miller on the island of Corfu. This day-school will consider the fruits of that encounter, first by excavating the details of Miller's itinerant lifestyle in Greece, and then by following Durrell's journey south to Alexandria, a site of especially dense cultural significance, with sideways references to C.P. Cavafy, Forster and Olivia Manning.

**Reading:** Henry Miller, *The Colossus of Maroussi* (1941)  
Lawrence Durrell, *Justine* (1957)

### Day-school four: Hauntings

**Saturday 17 June 2017**

This concluding day-school will come to rest in one of Europe's most lauded and yet most mysterious of cityscapes – Venice – *la Serenissima*. Where, in previous weeks, we'll have spent some time thinking about protracted forms such as the novel and travelogue, this final session will centre on briefer kinds of writing – novellas, short stories and tales of the unexpected. In doing so, it will go to the heart of Venice's paradoxical identity – a place of microcosmic grandeur, decadent decay, and timely impermanence.

**Reading:** Henry James, *The Aspern Papers* (1888)  
Thomas Mann, *Death in Venice* (1912)  
Wilkie Collins, *The Haunted Hotel* (1878)  
Daphne Du Maurier, 'Don't Look Now' (1971)  
Susan Hill, *The Man in the Picture* (2007)

### Outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- demonstrate in written form informed, analytical critical responses to the texts and to the issues arising from the course;
- articulate the broader concepts of the course and the relationship between the texts;
- indicate an awareness of the debates within modernist and postcolonial studies, including translation, historiography and life writing;
- to research, assess and evaluate a range of primary and secondary materials, both literary and visual, and be able to organise and critically analyse this material in academic argument, structure and expression.
- display skills of critical writing and clear communication.

### Student assignments

There will be one essay to be written for this unit of 3,000 – 4,000 words. You may write on one or more texts on the unit.

### Essay titles

Students will be encouraged to create their own essay topic in conversation with the course tutors.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

*Closing date for the submission of assignments: **Monday 10 July 2017 by 12.00 BST\****

\* British Summer Time

### Reading and resource list

You should have a copy of all the primary texts and bring them to the appropriate class. Suggested secondary reading is listed below.

**Primary reading:**

| Author  | Title                                       | Publisher and date       |
|---|---|--------------------------|
| Du MAURIER, Daphne                              | <i>Don't Look Now, and Other Stories</i>    | London: Penguin, 2006    |
| DURRELL, Lawrence                               | <i>Justine</i>                              | London: Faber, 2000      |
| HILL, Susan                                     | <i>The Man in the Picture</i>               | London: Profile, 2007    |
| JAMES, Henry                                    | <i>The Aspern Papers, and Other Stories</i> | Oxford: OUP, 2013        |
| KAPUSCINSKI, Ryszard (trans. Klara Glowczewska) | <i>Travels with Herodotus</i>               | London: Penguin, 2008    |
| MANN, Thomas (trans. David Luke)                | <i>Death in Venice, and Other Stories</i>   | London: Vintage, 1998    |
| MILLER, Henry                                   | <i>The Colossus of Maroussi</i>             | London: Penguin, 2016    |
| ONDAATJE, Michael                               | <i>The English Patient</i>                  | London: Bloomsbury, 1992 |

**Wider reading:**

|                       |  |  |
|-----------------------|--|--|
| BEHDAD, Ali           | <i>Belated Travelers: Orientalism in the Age of Colonial Dissolution</i>                   | Durham, NC: Duke University Press, 1994    |
| BUZARD, James         | <i>The Beaten Track: European Tourism, Literature, and the Ways to 'Culture, 1800-1918</i> | Oxford University Press, 1993              |
| COCKER, Mark          | <i>Loneliness and Time: British Travel Writing in the Twentieth Century</i>                | London: Secker and Warburg, 1992           |
| FUSSELL, Paul         | <i>Abroad: British Literary Traveling Between the Wars</i>                                 | Oxford: OUP, 1980                          |
| HULME, Peter (ed)     | <i>The Cambridge Companion to Travel Writing</i>   | Cambridge: CUP, 2002                       |
| JOANNOU, Maroula (ed) | <i>The History of British Women's Writing, 1920-1945, vol. 8</i>                           | Basingstoke: Palgrave Macmillan, 2013      |
| LAWRENCE, Karen       | <i>Penelope Voyages: Women and Travel in the British Literary Tradition</i>                | Ithaca, NY: Cornell University Press, 1994 |



|                   |   |                   |
|-------------------|---|-------------------|
| YOUNG, Robert J C | <i>Postcolonialism: A Very Short Introduction</i> | Oxford: OUP, 2003 |
|-------------------|---|-------------------|

# TIMETABLE

## Michaelmas 2016: Transformation or destruction?: Adaptation and Literature

|              |                  |
|--------------|------------------|
| Day-school 1 | 1 October 2016   |
| Day-school 2 | 29 October 2016  |
| Day-school 3 | 12 November 2016 |
| Day-school 4 | 3 December 2016  |

## Lent 2017: Visions of Eden: Milton and his Contemporaries

|              |                  |
|--------------|------------------|
| Day-school 1 | 15 January 2017  |
| Day-school 2 | 28 January 2017  |
| Day-school 3 | 18 February 2017 |
| Day-school 4 | 11 March 2017    |

## Easter 2017: Sun, Sea and Text: Literatures of Expatriation

|              |               |
|--------------|---------------|
| Day-school 1 | 29 April 2017 |
| Day-school 2 | 20 May 2017   |
| Day-school 3 | 3 June 2017   |
| Day-school 4 | 17 June 2017  |

**Assignment submission dates are normally 3 weeks after final teaching session of term.**

*Whilst every effort is made to avoid changes to this programme, published details may be altered without notice at any time. The Institute reserves the right to withdraw or amend any part of this programme without prior notice.*

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