



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

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# **Undergraduate Certificate in English Literature: Approaches to Literary Study**

**2018 – 2019**

**Course code: 1819CCR201**

**COURSE GUIDE**

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Welcome to the **Undergraduate Certificate in English Literature: Approaches to Literary Study (previously called the Undergraduate Certificate in English Literature II)**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-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 writing in English from the 14<sup>th</sup> to the 21<sup>st</sup> centuries;
2. enable students to gain an informed understanding of established and less well-known authors and texts in relation to their period and other writers;
3. introduce students to different literary and cultural perspectives;
4. provide opportunities for the study of individual authors and genres;
5. provide opportunities for progression to further study in the area of literary studies.

#### **Transferable skills for further study and employability**

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

#### **Study hours**

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning<sup>1</sup>. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

<sup>1</sup> 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

#### **Teaching staff**

##### **Academic Director**

##### **Dr Jenny Bavidge**

Jenny Bavidge is University Senior Lecturer and Academic Director for English at ICE. She is a member of the University of Cambridge English Faculty and a Fellow of Murray Edwards College, Cambridge. Jenny took her BA in English Literature and Language at Worcester College, Oxford and then an MA and PhD at Royal Holloway, University of London. She is President of the [Literary London Society](#) and a member of the [English Faculty's Contemporaries group](#). She was made a Fellow of the English Association in 2017. 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.

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## Tutors

### Dr Andy Wimbush

Dr Andy Wimbush holds a BA and a PhD in English from the University of Cambridge. He specialises in the study of twentieth-century and contemporary literature, particularly experimental fiction, the relationship between literature, religion, and philosophy, and the work of Samuel Beckett and B.S. Johnson. His research has been published in *The Journal of Beckett Studies*, *Literature and Theology*, and various academic books. Andy has taught at the University of Cambridge since 2013 and is an Associate Fellow of the Higher Education Academy.

### Dr Steve 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.

## Administrative staff

**Head of Academic Centre Administration:** 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)

**Academic Centre Coordinator:** 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

Institute of Continuing Education  
University of Cambridge  
Madingley Hall  
Madingley  
Cambridge

CB23 8AQ  
T: 01223 746222  
[www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)  
[ug-awards@ice.cam.ac.uk](mailto:ug-awards@ice.cam.ac.uk)

*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 17/18 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 31 August 2018*

Syllabus for first unit  
Michaelmas term 2018

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## Reading and interpretation

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<b>Start date</b>	13 October 2018	<b>End date</b>	8 December 2018
<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 13 October, 10 November, 24 November and 8 December 2018

### Aims

- To develop students' powers of criticism and close reading.
- To introduce students to a wide range of texts and ideas.
- To develop students' own critical reading.

### Content

This unit will introduce students to critical terms which will broaden their understanding of literature and engage them in the task of close analysis. Students will be introduced to key terms in literary criticism such as tragedy, narrative, satire, genre, irony and intertextuality, as they read texts from a range of periods and forms, all with a connection to the theme of 'investigation'. We will begin with a study of Sophocles' *Oedipus Rex*, described by one critic as 'the first detective story in Western Literature' and develop our thinking about themes of tragedy and irony in two of Chaucer's *Canterbury Tales*. We will also spend some time in the 19th century with Jane Austen's *Emma* and Charles Dickens' *Bleak House*, thinking about irony, comedy, coincidence and discovery in narrative, and will also cover Henry James' late 19<sup>th</sup> century novellas 'The Turn of the Screw' and 'The Aspern Papers' which

### Presentation of the unit

The unit will be taught in a series of informal lectures and seminars. Students should read the texts before class and come ready to discuss them. Extended critical reading will be made available via the VLE.

### Provisional lecture list

Session	Date	Indicative content
Day-school one	Saturday 13 October 2018	Sophocles, <i>Oedipus Rex</i>  Chaucer, 'The Pardoner's Tale' and 'The Tale of Sir Thopaz'

	<b>Structure and Tragedy</b>	
Day-school two	Saturday 10 November 2018 <b>Plots and mysteries</b>	William Shakespeare, <i>Hamlet</i> Jane Austen, <i>Emma</i>
Day-school three	Saturday 24 November 2018 <b>Clues and Misreading</b>	Charles Dickens, <i>Bleak House</i> Henry James, 'The Aspern Papers' and 'The Turn of the Screw'
Day-school four	Saturday 8 December 2018 <b>Modern Mysteries</b>	Charles Dickens, <i>Bleak House</i> cont... Alan Hollinghurst, <i>The Stranger's Child</i>

### Learning Outcomes

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

- (i) demonstrate in written form an understanding of the texts they have read and the wider contextual and critical connections between them
- (ii) discuss the texts and ideas they have encountered on the course with confidence, and be able to forge links between texts of different periods and genres.
- (iii) show an understanding of the main techniques of close reading and critical evaluation

### Student assessment

Students will be expected to complete the assigned reading in time for each class and to come ready to discuss them in seminars following a short lecture. Some of the novels are quite long, so do allow yourself enough time to get through them.

Students will be expected to submit one essay (of 3000-4,000 words) in which they demonstrate their understanding of the techniques and processes of close reading and contextual analysis.

Before you begin writing your essay, please refer to the 'Guidelines to Essay-Writing' on the VLE.

### Essay titles

If students wish to create their own titles this must be agreed in writing with the tutor first.

1. John Scaggs claims that Sophocles' *Oedipus Rex* 'has all of the central characteristics and formal elements of the detective story.' Discuss how the narrative arcs of tragedy and detection come together in this play.
2. 'I wol telle verrayment.' How do 'The Pardoner's Tale' and Chaucer's 'Tale of Sir Thopaz' dramatise the act of narration itself?

3. "This is I, / Hamlet the Dane." Discuss the play of self-knowledge, pretence and deception in *Hamlet*.
4. 'I am going to take a heroine whom no one but myself will much like.' (Jane Austen on *Emma*.) Does Austen aim to persuade her readers to like Emma by the end of the novel – and does it matter if we don't?
5. Close read the descriptions of party games, word games, puns and riddles in *Emma*. What role do they play in the narrative?
6. '*Bleak House* is a document about the interpretation of documents.' (J. Hillis Miller) Discuss the difference between investigation and interpretation in *Bleak House*.
7. 'Fog everywhere.' (*Bleak House*) Analyse structuring and thematic function of place and setting in *Bleak House*, with close reference to the description of at least three places in the text.
8. Discuss the representation of literary biography in 'The Aspern Papers' and / or *The Stranger's Child*.
9. What argument is *The Stranger's Child* making about the relationship between authors and readers?

**Closing date for the submission of assignments: Monday 7 January 2019 by 12.00 noon GMT\***

\*Greenwich Mean Time

## Reading and resource list

### Primary Texts

**The following texts are good overviews and introductions to literary studies. You do not need to buy them but you would find them useful to read before the course begins:**

Robert Eaglestone, *Doing English* (Routledge, 3<sup>rd</sup> edn. 2009)

John Mullan, *How To Read a Novel* (OUP, 2006)

Author	Title	Publisher and date
Sophocles; ed. by Edith Hall	<i>Oedipus Rex</i> (You can buy the text separately, but most editions include other plays by Sophocles. You will find that different editions use different translations.)	Suggested edition: <i>Antigone; Oedipus Rex</i> Oxford World's Classics, 2008.
Chaucer, Geoffrey; ed. by Steven Croft	' <i>The Pardoner's Tale</i> ' (You may prefer to buy a complete Chaucer, the <i>Riverside Chaucer</i> edition can be bought very cheaply second hand and provides a glossary.) Copies of ' <i>Chaucer's Tale</i> ' will be supplied if	Suggested edition: Oxford University Press, 2006.



	you would prefer just to buy the single ' <i>Pardoner's Tale</i> '.	
Shakespeare, William	<i>Hamlet</i>	Suggested edition: Arden, 2005.
Austen, Jane	<i>Emma</i> (1815)	Oxford World's Classics, 2008
Charles Dickens	<i>Bleak House</i> (1853)	Oxford World Classics, 2008
James, Henry	' <i>The Aspern Papers</i> ' (1888) and ' <i>The Turn of the Screw</i> ' (1898)	You could buy these as separate editions from Oxford World's Classics, Norton or Penguin. Penguin has a 2003 edition which has both tales together but it's out of print so you can either buy it as an ebook or you can find a copy easily on Abe Books or Amazon.
Hollinghurst, Alan	<i>The Stranger's Child</i>	Picador, 2011

Syllabus for second unit  
Lent term 2019

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# Samuel Beckett and Modern Drama

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<b>Start date</b>	12 January 2019	<b>End date</b>	16 March 2019
<b>Day</b>	Saturday	<b>Time</b>	10.00am – 5.00pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutor</b>	Dr Andy Wimbush	<b>No of meetings</b>	4 Saturday day-schools on 12 January, 2 February, 23 February and 16 March 2019

## Aims

- To introduce students to Beckett's most important plays from the breadth of his writing career.
- To help students situate Beckett alongside other important playwrights and explore the critical categories that have been applied to these writers.
- To enrich students' appreciation of the theatre and dramatic techniques.

## Content

This unit will explore how Samuel Beckett, a novelist and poet, found his fame through a medium he adopted relatively late in his career: stage drama. We will begin by examining how Beckett moved into writing for the stage, and look at the playwrights who influenced him, including J.M. Synge, W.B. Yeats, Racine, Ibsen, and Shakespeare. The bulk of the course will focus on Beckett's most important plays, including *Waiting for Godot*, *Endgame*, and *Krapp's Last Tape*. We will examine how Beckett's stage work borrows visual motifs from the paintings of Caravaggio and Caspar David Friedrich, and reworks the comedy of the music hall and the silent films of Charlie Chaplin and Buster Keaton. The final part of the course will show how Beckett's reimagining of the theatre influenced the work of Harold Pinter, Will Eno and Marina Carr. Throughout the course there will be an emphasis on performance and dramatic technique: we will read parts of the plays aloud, consider film adaptations of the works, and films of stage productions. Students will also be encouraged to explore themes and ideas through Beckett's writing, including, but not limited to, questions of exile, aging, death, religious belief, and madness.

## Presentation of the unit

The unit will be taught through a series of informal seminars in which students will be encouraged to participate fully in the discussion and analysis of the plays in question.

## Provisional lecture list

Session	Date	Content
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Day-school one	Saturday 12 January 2019 <b>Beginnings</b>	An introduction to Beckett's early life and literary career, his transition from poet and novelist to dramatist, and an exploration of his first dramatic work <i>Waiting for Godot</i> .
Day-school two	Saturday 2 February 2019 <b>Longer plays</b>	A study of <i>Endgame</i> , <i>Krapp's Last Tape</i> , and <i>Happy Days</i> .
Day-school three	Saturday 23 February 2019 <b>The Dramaticules</b>	An exploration of Beckett's shorter works, including <i>Not I</i> , <i>Play</i> , and <i>Footfalls</i> .
Day-school four	Saturday 16 March 2019 <b>Legacy</b>	A look at three plays by playwrights who were influenced by Beckett: <i>The Birthday Party</i> by Harold Pinter; <i>Title and Deed</i> by Will Eno; and <i>Woman and Scarecrow</i> by Marina Carr.

### Learning Outcomes

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

- (i) an understanding of dramatic techniques and an appreciation of how a play text might be read with an eye to performance;
- (ii) a sense of the thematic concerns motivating Beckett's work;
- (iii) an appreciation of how a writer draws on the work of other artists to create new work

### Student assessment

Students will be required to read for every session of the course, ensuring that they are familiar with the plays mentioned in the lecture outline and prepared to discuss them in close detail with other members of the group. During the course, students may also be given short extracts from secondary sources to read from week to week.

In addition, students will be expected to submit an essay of 3,000-4,000 words.

### Example essay titles

1. 'If I had the use of my body I would throw it out of the window!' – Malone in *Malone Dies*, by Samuel Beckett. Is the body 'thrown out' of Beckett's drama?
2. 'Let's get as many laughs as we can out of this horrible mess!' – Beckett, directing *Endgame* in 1964. Why might 'mess' necessitate laughter?
3. 'The God of tragedy is a God who is always present and always absent.' – Lucien Goldmann. Does this ring true of Beckett's writing for the stage?
4. 'Words can do anything; by the same token, they can do nothing.' – Samuel Beckett. Discuss words and wordlessness in Beckett's shorter plays.
5. 'Beckett showed that he was aware as any painter or sculptor of the many different visual elements involved in the staging [...] of his plays' – James Knowlson. Discuss.

6. 'Not a stereotype, she is the result of stereotypic views of women.' – Linda Ben-Zvi on Winnie in *Happy Days*. Discuss the depiction of women in the plays of Beckett, Pinter and/or Carr.
7. One must create a private world for oneself, in order to satisfy one's need for order. That for me is the value of theatre. One can set up a small world with its own rules.' - Samuel Beckett. Discuss in relation to any of the dramatists we have studied.
8. 'The mere fact of audience and actors sharing that specific moment in time, the intensity of the life that passes between the stage and the auditorium, means there's nothing quite like it.' – Harold Pinter. Discuss the presence of the audience in at least two of the plays we have studied.
9. '*Waiting for Godot* forced me to re-examine the rules which have hitherto governed drama; and, having done so, to pronounce them not elastic enough' – Kenneth Tynan. How does *Waiting for Godot*, or any other play we have studied, break the rules of drama?
10. 'All that is ordinary, commonplace, belonging to everyday life, and recognized by all suddenly becomes meaningless, dubious and hostile. Our own world becomes an alien world. Something frightening is revealed in that which was habitual and secure.' – Mikhail Bakhtin. How does the habitual and secure become frightening in the work of the dramatists we have studied?
11. '[Eno] is also quick to acknowledge Beckett's influence, less for the writer's formal inventiveness than for his "simple human stuff"' – The Economist. How might 'simple human stuff' be understood in Beckett's plays, and those of the writers he influenced?

**If students wish to create their own titles from the list, this must be agreed in writing with the tutor first.**

*Closing date for the submission of assignments: Monday 8<sup>th</sup> April 2019 by 12.00 noon BST\**

\* British Summer Time

## **Reading and resource list**

### **Primary texts**

Please buy the following primary texts, and make sure that you have read the plays mentioned in the lecture list before each class:

- Samuel Beckett, *The Complete Dramatic Works* (Faber)
- Pinter, Harold, *The Birthday Party*
- Eno, Will, *Title and Deed*
- Carr, Marina, *Woman and Scarecrow*

### **Introductory texts**

If you are unfamiliar with studying dramatic texts, these introductory works might be helpful for learning the basic terminology and history:

Editor	Title	Publisher and date
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Balme, Christopher	<i>The Cambridge Introduction to Theatre Studies</i> (especially chapters 1, 2, 3 and 7)	Cambridge: Cambridge University Press, 2008
Carlson, Marvin	<i>Theatre: A Very Short Introduction</i>	Oxford: Oxford University Press, 2014

A useful glossary of critical terms relevant to studying dramatic texts can be found here:  
<http://www.wwnorton.com/college/english/nadrama/content/review/glossary/welcome.aspx>

### Secondary material

You might also find the following secondary texts helpful, especially when writing your essays, but there is no need to buy them. Extracts from these books will be circulated during the course:

Editor	Title	Publisher and date
Cohn, Ruby	<i>Just Play: Beckett's Theatre</i>	Princeton, NJ: Princeton University Press, 1980
Cavell, Stanley	'Ending the Waiting Game: A reading of Beckett's <i>Endgame</i> ' in <i>Must We Mean What We Say?: A Book of Essays</i> (pp.115-162)	Cambridge: Cambridge University Press, 2002
Iser, Wolfgang	'The Art of Failure: The Stifled Laugh in Beckett's Theatre' in <i>Prospecting: From Reader Response to Literary Anthropology</i> (pp.152-193)	London: John Hopkins Press, 1989
Kott, Jan	' <i>King Lear</i> or <i>Endgame</i> ' in <i>Shakespeare Our Contemporary</i> (pp. 100-133)	New York: Methuan, 1963
Lockhurst, Mary (ed)	<i>A Companion to Modern British and Irish Drama, 1880-2005</i>	
McDonald, Rónán (ed. Dirk Van Hulle)	' <i>Waiting for Godot</i> and Beckett's Cultural Impact' in <i>The New Cambridge Companion to Samuel Beckett</i> (pp.48-59)	Cambridge: Cambridge University Press 2015
Tonning, Erik	<i>Samuel Beckett's Abstract Drama: Works for Stage and Screen 1962-1985</i>	Bern: Peter Lang, 2007

Watt, Stephen	'Specters of Beckett: Marina Carr and the 'other' Sam' in <i>Beckett and Contemporary Irish Writing</i> (pp. 162-192)	Cambridge: Cambridge University Press, 2012
Worton, Michael (ed. John Pilling)	" <i>Waiting for Godot</i> and <i>Endgame</i> : Theatre as Text." In <i>The Cambridge Companion to Beckett</i> (pp. 67-87)	Cambridge: Cambridge University Press, 1994

Syllabus for third unit  
Easter term 2019

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## Romanticism

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<b>Start date</b>	11 May 2019	<b>End date</b>	29 June 2019
<b>Day</b>	Saturday	<b>Time</b>	10.00am – 5.00pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutor</b>	Dr Steve Logan	<b>No of meetings</b>	4 Saturday day-schools on 11 May, 1 June, 15 June and 29 June 2019

### Aims

- To develop an awareness of the complexity and significance of the term 'Romantic' in literary studies.
- To become familiar with a wide range of Romantic and pre-Romantic writers through the study of representative poems and critical writings.
- To see Romanticism in relation to what precedes and what follows it.

### Content

The use of terms like 'Romantic' encourages the belief that literary periods are uniform (everyone within them has a similar set of values) and clearly-bounded. Romanticism is sometimes discussed as though it started in 1798 and as though Wordsworth and Keats must have had very similar ideas about poetry. But Romantic writers didn't call themselves 'romantic'; and for all their similarities, they often disagreed with each other sharply. Many of the values characteristic of the Romantic period are still current now and are highly visible in present-day judgements about the arts. We set a higher value on spontaneity than on control, on originality, than on observance of tradition, and on the intensity of a mode of feeling, than on the propriety of it. We like to think of artists as rebels, who are forever defying convention, bursting bonds, subverting authority. And in proportion as we do this, we are apt to think poorly of, or at any rate not much enjoy, artists who respect tradition in morality, in religion and in aesthetics. We are the inheritors of a Romantic ideology which is still active and influential.

The purpose of the unit will be to investigate the following propositions:

1. That the terms 'Romantic' and 'Augustan', for all the difficulty of defining (or avoiding) them, tend to simplify the poets they are applied to.
2. That all such terms should be taken as indicating extremes of an infinitely variable range of tendencies, within which individual poets may show a tilt in one direction or another. Hence there are poets, such as Cowper and Gray, not easily classifiable as one or the other.
3. That even writers confidently described as 'Romantic' (like Byron) may have strong Augustan tendencies; just as those, like Johnson, confidently described as Augustan, can be shown to have Romantic ones.

4. That there are writers who, apparently for reasons of class or gender, have till recently been excluded from the canon.

### Presentation of the unit

Each Day-School will be split into three sessions. Each session will deal with a single topic, or poet. Students should read the material pertaining to these in the Course Booklet. Although the sessions will necessarily focus on a small number of poems and associated materials, students are encouraged to read widely. I will begin each session with an introduction to the themes and poets concerned. This will be followed by open class discussion. We will use as the basis for our work Duncan Wu's anthology, *Romanticism* and a booklet, edited by myself, which will be circulated to all students before the course starts. This contains many relevant extracts and references to further reading. Students will be encouraged to participate freely, relating what they say as far as possible to particular texts or issues. In order to prepare for each of the day-schools, you are strongly advised to read in advance all the materials in the course booklet pertaining to each of the named writers. (The classes may feel a bit baffling otherwise!).

### Provisional lecture list

Session	Date	Indicative content
Day-school one	Saturday 11 May 2019 <b>The Origins of Romanticism</b>	a) The Neoclassical Ideal: Dryden, Pope and Johnson b) Shifting Sensibilities: Gray and Cowper c) The New Dawn: Blake
Day-school two	Saturday 1 June 2019 <b>The Poet as Philosopher</b>	a) Wordsworth, <i>Lyrical Ballads</i> b) Wordsworth, <i>The Two-Part Prelude</i> d) Coleridge, Supernatural Poems
Day-school three	Saturday 15 June 2019 <b>Mixed Allegiances</b>	a) Byron b) Shelley c) Charlotte Smith and Felicia Hemans
Day-school four	Saturday 29 June 2019 <b>The Invention of Now</b>	a) Keats, 'Sleep and Poetry' b) Keats, the Odes c) Clare, <i>The Shepherd's Calendar</i> and poems of distraction (e.g., 'The Flitting' and 'I Am')

### Learning Outcomes

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

- (i) think and write critically about the use of critical terminology, such as the terms 'Romantic' and 'Romanticism';
- (ii) see the complex interrelations between Romantic writers and their predecessors, as well as those within the group of writers all classified as 'Romantic';
- (iii) respond sensitively and critically to a wide range of late 18<sup>th</sup>-century and early 19<sup>th</sup> century writers;
- (iv) show awareness of both to the historical contexts of the writers we are studying and the context within which we are studying them.



### **Student assessment**

Students will be expected to complete the assigned weekly reading in time for each class and to come ready to discuss them in seminars.

Students will be expected to submit one essay (of 3,000-4,000 words) in which they demonstrate their understanding of close reading and contextual analysis. Essays must fall within this word limit.

Before you begin writing your essay, please refer to the guidelines on essay-writing in the VLE.

### **Essay titles**

1. If you couldn't use the terms 'Romantic' and 'Augustan', how would you discuss the differences between the writers to whom they apply? Would we be better off without such terms?
2. Was 'the neoclassical ideal' as definite a phenomenon as literary history traditionally makes out? Discuss with detailed reference to one writer.
3. How does an awareness of Gray's audience affect your appreciation of his poetry?
4. How do the qualities of Cowper's verse help him express his sense of the shifting registers of human perception?
5. What does Blake's visionary power reveal?
6. In what sense would you describe Wordsworth as a 'philosophical' poet? Discuss, remembering that he is foremostly a poet.
7. Do you think that Coleridge's in his poems emerges as the champion of an enlarged conception of the mind and how it works?
8. Is Byron confused about the blend of Romantic and Augustan impulses in his own literary sensibility?
9. Why was Matthew Arnold tempted to conceive of Shelley as an 'ineffectual angel'? Was this view of Shelley reinforced by the poems Palgrave selected for his anthology, *The Golden Treasury*?
10. Is there any justification for the contempt with which Lockhart writes about Keats? Is it actually 'contempt', rather than (say) anxiety?
11. How far is Clare's alleged insanity, or his social background, essential to his poetic achievement?
12. Is sanity the enemy of creativity? Discuss with regard to the work of one or more of the poets considered in this course.
13. Is it possible to distinguish a female 'voice' in the poetry or the period?

**If students wish to modify the titles from the list, this must be agreed with the tutor first.**

*Closing date for the submission of assignments: Monday 22 July 2019 by 12.00 BST\**

\*British Summer Time

### Reading and resource list

Author	Title	Publisher and date
Wu, Duncan	Romanticism: An Anthology <b>5<sup>th</sup> edition</b> <i>Students are required to purchase a copy of this book (obtainable at reduced prices from amazon.co.uk) and bring it to each class. Page references in the course booklet are to the 4<sup>th</sup> edition, but it will be clear from the titles which texts are meant.</i>	Wiley-Blackwell, 2012
Fairer, David & Gerard, Christine	<i>Eighteenth Century Poetry: An Annotated Anthology, 3<sup>rd</sup> edition.</i> Page references in the course booklet are to the 3 <sup>rd</sup> edition but it will be clear from the titles which texts are meant.	Wiley-Blackwell, 2014.

Students will be provided with a course booklet produced by the tutor. It is essential that a copy of this be brought to every class.

You'll notice that I haven't recommended any general books on Romanticism. This is deliberate as they tend to be a distraction from the essential task of engaging freshly with the texts for yourself. Both of the anthologies listed above contain excellent general essays and specific introductions to individual writers. It is much more useful to read these, which keep you in close contact with the texts, than to search books about Romanticism for generalizations you may then need to drop.

# TIMETABLE

## Michaelmas 2018: **Reading and interpretation**

Day-school one	Saturday 13 October 2018
Day-school two	Saturday 10 November 2018
Day-school three	Saturday 24 November 2018
Day-school four	Saturday 8 December 2018

## Lent 2019: **Samuel Beckett and Modern Drama**

Day-school one	Saturday 12 January 2019
Day-school two	Saturday 2 February 2019
Day-school three	Saturday 23 February 2019
Day-school four	Saturday 16 March 2019

## Easter 2019: **Romanticism**

Day-school one	Saturday 11 May 2019
Day-school two	Saturday 1 June 2019
Day-school three	Saturday 15 June 2019
Day-school four	Saturday 29 June 2019

**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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