

**Undergraduate Diploma in  
English Literature: Literature Past and Present  
2018-2019**

Course code: 1819DCR704

**COURSE GUIDE**

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Welcome to the **Undergraduate Diploma in English Literature: Literature Past and Present**, 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.

#### **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**

##### **Course 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 19<sup>th</sup>- and 20<sup>th</sup>-century American and British literature, close reading and critical theory, and has also taught on film.

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## **Tutors**

### **Dr Peter Hughes**

Biography to follow.

### **Dr Claire Wilkinson**

Dr Claire Wilkinson is a Teaching Associate in Eighteenth Century English Literature at the Faculty of English. She is a Bye-Fellow at Murray Edwards College, and a Senior Member of Robinson College, where she teaches several undergraduate papers to students in Part I and Part II of the English degree.

Claire's research interests lie in the area of Economic Criticism. She has published journal articles and book chapters on how literature has represented financial crisis since 1720, and has a book on the South Sea Bubble forthcoming in 2019. She was a contributing writer to the Barbican installation 'WE KNOW NOT WHAT WE MAY BE' (September 2018), and is particularly interested in how literature and the arts can help us to understand economic problems.

## **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  
Maddingley Hall  
Maddingley  
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 18/19 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 07 September 2018*

Syllabus for first unit  
Michaelmas term 2018

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# Contemporary poetry: a critical introduction

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<b>Start date</b>	14 October 2018	<b>End date</b>	9 December 2018
<b>Day</b>	Sunday	<b>Time</b>	10.00am – 5.00pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutor</b>	Dr Peter Hughes	<b>No of meetings</b>	4 Sunday day-schools on 14 October, 11 November, 25 November and 9 December 2018

## Aims

The unit aims to

- Through the critical study of poetry in Britain, the U.S.A and Europe from the early 20<sup>th</sup> century to the present day, to develop students' interest in literary studies more widely;
- Enhance critical appreciation of the texts by close reading, reading aloud, practical criticism, and historical contextualization;
- Emphasise the aesthetic qualities of modern and contemporary verse, and to redress a prevalent sense of its status as a mere carrier of semantic content or paraphraseable 'truth' or 'sense'.

## Content

What is contemporary poetry in Britain and Europe? What is its provenance and present reality?

Through extensive readings (aloud and silent) and the judicious use of secondary / critical writing, this unit will explore the value and profitable complexity of modern and contemporary verse. It will begin with a study of the political and epistemological tumult out of which *vers libre* and free verse emerged in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Bringing to life the tensions between the traditions and individual talents driving European and American modernist writing we will ask: how does the modernist tenet 'make it new' square with the valorisation of classical modes by several writers of experimental poetry at the time?

The unit will go on to explore verse in Britain, Europe and the United States with classes on a wide range of poets including Thomas Hardy, William Carlos Williams, W.S. Graham, Frank O'Hara, Seamus Heaney, Denise Riley, Maggie O'Sullivan, Vahni Capildeo, Sophie Robinson, Andrea Brady and Sandeep Parmar.

The course will have a particular emphasis on poetry today. Many of the poets to be read and appreciated will have some connection to Cambridge and its fascinating literary

networks. Such writers include Denise Riley, John James, Peter Riley, J.H.Prynne, Wendy Mulford, John Hall, among others.

Many feel that they have an emotional or aesthetic stake in verse, and yet few would suggest that poetry presently occupies a prominent cultural position. Some of the axial questions for this course will be: has poetry been subsumed by the academic world and become divorced from popular reading and orality? What did the discipline of Practical Criticism do to it, and were its effects pernicious? If nothing else, this course will provide opportunities for celebrating verse: for familiarising ourselves with it and for appreciating it together.

### **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 lecture list**

*Please note that the poetry will be supplemented by relevant, accessible and stimulating critical writing. The primary focus will be on the verse and our experiences of it, however.*

<b>Session</b>	<b>Date</b>	<b>Indicative content</b>
Day-school one	Sunday 14 October 2018	Poetry in 1900. Thomas Hardy. Close reading/practical criticism. Literary and social contexts to early 20 <sup>th</sup> century verse. French symbolism, Freud, the New Physics, Cubism. Modernism and the Fragmentary. The 1930s, Auden and his contemporaries.
Day-school two	Sunday 11 November 2018	Mid-century poetry in English. Contrasting legacies of the 40s, 50s and 60s. Neo-Romanticism and World War II. W.S.Graham: a mid-century case study. The Movement poets & Philip Larkin. The New York School, John Ashbery and Frank O'Hara. John James and Cambridge.
Day-school three	Sunday 25 November 2018	Place and Poetics, Roy Fisher and the city. Peter Riley and the Peak District. Denise Riley, Feminism and Selfhood. Sophie Robinson and the American example
Day-school four	Sunday 9 December 2018	Some key contemporary themes: Diversity: Vahni Capildeo, Sandeep Parmar, Nisha Ramayya and others. Ekphrasis: writing on other art.

		<p>Radical Translation: revisioning texts from elsewhere.</p> <p>Ecopoetics: new urgencies in writing the environment.</p>
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### 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 literary-critical responses to the texts and to the issues arising
2. Articulate the broader concepts of the unit and the relationship between the texts
3. Indicate an awareness of the historical (social, literary, cultural) contexts of 20<sup>th</sup> C and contemporary verse.

### 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. Alternatively you may submit a close reading of a poem, or sequence of poems, and an essay of 2,000 words as two separate assignments.

### Possible essay titles

1. Discuss the assertion, made by Blake Morrison and Andrew Motion in their introduction to *The Penguin Book of Contemporary Poetry*, that during the 1960s and 1970s very little seemed to be happening in British poetry.
2. Compare and contrast the effectiveness of the use of form in the work of two contemporary poets.
3. To what extent is your appreciation of a poet's verse affected by any knowledge you may have of his or her personal life and political convictions.
4. Discuss the claim made by David and Christine Kennedy that there is 'a large body of women's experimental poetry in Britain that has never received its critical due'.
5. Make the case for a literary historical reassessment of any period covered in this course.
6. It is insufficient to merely label the recent poets of Cambridge 'difficult'. One must, at least attempt to articulate this difficulty: to discuss what such obscurity consists in. Discuss.
7. Give a detailed account of the role of 'place' in the work of a modern English-language poet.
8. 'The real diversity of poetry in English is still rarely evident in publications and reviews.' Discuss the current state of diversity in contemporary poetry with detailed examples.
9. What value is there, if any, in hearing poets read their own work aloud? Give examples.
10. 'Music begins to atrophy when it departs too far from the dance... poetry begins to atrophy when it gets too far from music.' Discuss Pound's famous dictum in the light of contemporary poetry in English.

Students may choose to construct their own essay title in consultation with their tutor. Titles must be agreed before you begin the essay.



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

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

### **Reading and resource list**

**IMPORTANT NOTE-** *Peter Hughes, Course Tutor, will compose and distribute a package of the required poems in advance of the unit beginning. This is designed to avoid expense and inconvenience for students. If you wish, you can get a hold of the texts below, but students will find much of the primary material required in the aforementioned package.*

Many of our texts will be drawn from the following anthologies:

### **Anthology of Twentieth-Century British and Irish Poetry, (2001) ed. Keith Tuma**

Second-hand copies of the Tuma anthology are readily available. I recommend getting hold of a copy if you can.

The Penguin Book of Contemporary British Poetry, ed. Blake Morrison and Andrew Motion

OTHER British and Irish Poetry since 1970, ed. Richard Caddel and Peter Quatermain

### Secondary Material- Articles

Addison, Catherine, 'Once Upon a Time: A Reader-Response Approach to Prosody', *College English* 56.6 (October 1994), pp. 655-78.

Crozier, Andrew, 'Resting on Laurels', *An Andrew Crozier Reader* (2012), pp. 247-259

Gasparov, Mikhail L., 'The Semantic Halo of the Russian Trochaic Pentameter: Thirty Years of the Problem', *Elementa: Schriften zur Philosophie und ihrer Problemgeschichte* 2.3-4 (1996), pp. 191-214.

Hurley, Michael D., 'The Audible Reading of Poetry Revisited', *British Journal of Aesthetics* 44.4 (Oxford: Oxford University Press, 2004), pp. 393-407.

Hurley, Michael D., "The Status of Poetry as an Aesthetic Object", *Semiotica, Revue de l'Association Internationale de Semiotique* 169.1/4, 2008, 71-92

Tarlinskaja, Marina and Naira Oganessova, 'Meter and Meaning: The Semantic "halo" of verse form in English Romantic Lyrical Poems (Iambic and Trochaic Tetrameter)', *American Journal of Semiotics* 4.3-4 (1986), pp. 85-106.

Caddel, Richard and Quatermain, Peter *Introduction to the anthology*  
<http://jacketmagazine.com/04/otherbrit.html>

Winters, Yvor, 'The Audible Reading of Poetry', *Hudson Review* 4 (Autumn 1951), pp. 433-47.

## Secondary Material – Books

Author	Title	Publisher and date
Acheson, James (ed)	<i>Contemporary British Poetry: Essays in Theory and Criticism</i>	University of New York Press, 1996
Barry, Peter	<i>Contemporary British Poetry and the City</i>	Manchester University Press, 2001
Corcoran, Neil	<i>English Poetry since 1940</i>	Routledge, 1993
Corcoran, Neil	<i>After Yeats and Joyce: Reading Modern Irish Literature</i>	Oxford University Press, 1997
Corcoran, Neil (ed)	<i>The Chosen Ground: Essays on the Contemporary Poetry of Northern Ireland</i>	Saren, 1995
Davie, Donald	<i>Thomas Hardy and British Poetry</i>	Routledge & Kegan Paul, 1979
Davis, Alex and Lee M. Jenkins	<i>Cambridge Companion to Modernist Poetry</i>	Cambridge University Press, 2007
Day, G and Docherty, B (eds)	<i>British Poetry from the 1950s to the 1990s: Politics and Art</i>	Palgrave Macmillan, 1997
Ellmann, Maud	<i>The Poetics of Impersonality: T.S.Eliot and Ezra Pound</i>	Edinburgh University Press, 2013
Easthope, Antony and John O. Thompson	<i>Contemporary Poetry Meets Modern Theory</i>	University of Toronto Press, 1991
Forrest-Thompson, Veronica	<i>Poetic Artifice</i>	Manchester University Press 1978
Gregson, Ian	<i>Contemporary Poetry and Postmodernism: Dialogue and Estrangement</i>	Macmillan, 1996
Hampson, Robert and Barry, Peter	<i>The New British Poetries: the scope of the possible</i>	Manchester University Press, 1993
Heaney, Seamus	<i>Preoccupations: selected prose, 1968-1978</i>	Faber & Faber, 1980
Heaney, Seamus	<i>The Government of the Tongue</i>	Faber & Faber, 1988
Heaney, Seamus	<i>The Redress of Poetry</i>	Faber & Faber, 1995

Kennedy, David	<i>New Relations: The Refashioning of British Poetry 1980-1994</i>	Seren, 1996
Kenner, Hugh	<i>The Pound Era</i>	Faber and Faber, 1972
Lucie-Smith, Edward (ed)	<i>British Poetry Since 1945</i>	Penguin, 1985
Mark, Alison and Deryn Rees-Jones	<i>Contemporary Women's Poetry: Reading / Writing / Practice</i>	New York: St Martin's Press, 2000
Martin, Graham and Furbank, P N (eds)	<i>Twentieth-Century Poetry: Critical Essays and Documents</i>	Open University Press, 1975
Perloff, Marjorie	<i>21<sup>st</sup>-Century Modernism: The 'New' Poetics</i>	Blackwell, 2002
Ricks, Christopher	<i>The Force of Poetry</i>	Oxford, 1987
Riley, Denise (ed)	<i>Poets on Writing: 1970 - 1991</i>	Macmillan, 1992
Riley, Denise (ed)	<i>The Words of Selves: identification, solidarity, irony</i>	Stanford University Press, 2000
Sheppard, Robert	<i>The Poetry of Saying: British Poetry and its Discontents, 1950-2000</i>	Liverpool University Press, 2005
Sheppard, Robert	<i>The Meaning of Form in Contemporary Innovative Poetics</i>	Palgrave Macmillan, 2016
Smith, Stan	<i>Inviolable Voice: History and Twentieth-Century Poetry</i>	Gill and Macmillan, 1982
Stead, C K	<i>The New Poetic: Yeats to Eliot</i>	Penguin, 1967
Stead, C K	<i>Pound, Yeats, Eliot, and the Modernist Movement</i>	Macmillan, 1986
Trotter, David	<i>The Making of the Reader</i>	Macmillan, 1984
Tuma, Keith	<i>Fishing by Obstinate Isles: Modern and Postmodern British Poetry and American Readers</i>	Northwestern University Press, 1998
Perloff, Marjorie	<i>21<sup>st</sup>-Century Modernism: The 'New' Poetics</i>	Blackwell, 2002

Suggestions for recommended reading will be made in advance of each session.

Syllabus for second unit  
Lent term 2019

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## Literature and place

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<b>Start date</b>	13 January 2019	<b>End date</b>	17 March 2019
<b>Day</b>	Sunday	<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 Sunday day-schools on 13 January, 3 February, 24 February and 17 March 2019

### Aims

- To introduce students to literary works from a range of periods and genres which reflect on the representation of place, nature and the built environment.
- To encourage critical debate about the relationship of literature and landscape.
- To examine theoretical approaches to the understanding of space and place.

### Content

This Unit will take a long view of the representation of place and space in literature. We will examine the tensions between the dualism of city and country which operates as an important underlying structure or explicit theme in much literary work. We will begin with a reading of the 14<sup>th</sup>-century poem *Gawain and the Green Knight* (in the original and in Simon Armitage's translation). We will then move on to explore the theme of place as it pertains to a range of literature. We will study the history of pastoral and the particular importance of the natural world to the Romantics and investigate the literature of walking, from the poetry of John Clare to contemporary city literature. Students will encounter ideas from ecocriticism and geocriticism alongside their readings in poetry and fiction.

### Presentation of the unit

The unit will be taught in a series of informal lectures and seminars with all students being encouraged to participate fully in discussion of the texts and the issues surrounding them. Students are expected to complete the assigned reading before each class and come ready to contribute.

### Provisional lecture list

Session	Date	Indicative content
Day-school one	Sunday 13 January 2019	Country, City, Court: <i>Gawain and the Green Knight</i>  Definitions of Pastoral: Selected poetry Marvell, Milton and Spenser

Day-school two	Sunday 3 February 2019	The Romantics' Nature and the Sublime: Wordsworth and Clare  <i>Jane Austen, Mansfield Park</i>
Day-school three	Sunday 24 February 2019	Psychogeography: Walking, London and Literature  Virginia Woolf, <i>Mrs Dalloway</i> and Patrick Hamilton's <i>Hangover Square</i>
Day-school four	Sunday 17 March 2019	New Nature Writing, Animal/human encounters and the Anthropocene  <i>The Wolf Border</i> and 'Mrs Fox' by Sarah Hall  We'll also read some poetry (inc. Kathleen Jamie and John Burnside) and look at some examples of land art.

### Outcomes

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

- develop knowledge and understanding of the representation of place in a wide range of literature;
- show awareness of critical and theoretical approaches to the topic;
- develop a greater in-depth knowledge of literary history and keener close reading skills;
- have confidence to discuss the issues of the course and to produce an informed and analytical piece of writing around them.

### Student assignments

Assessment for this unit is one essay of 3,000-4,000 words. Essays must not exceed the word limit. Please refer to the guidelines for the presentation of your work, which can be found on the VLE.

### Essay titles

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

1. 'Life consists with wildness' (Thoreau). Discuss the representation of 'wildness' in any one or more of the course texts.
2. "'Country" and "city" are very powerful words.' (Raymond Williams). How does the structure of country and city make itself felt in any one or more of the course texts?
3. "Thou art not, Penshurst, built to envious show.' (Ben Jonson 'To Penshurst') Discuss the meanings which cohere around the idea of the country house estate.

4. Define any one of the following concepts and then discuss the representation of landscape in any one or more of the course texts in the light of this definition: the pastoral; the sublime; psychogeography; the Anthropocene.
5. With reference to one or more of the course texts, explore the relationship between literature and walking.
6. 'London is illimitable' (Peter Ackroyd). How have literary texts and/or essays sought to represent the city?
7. Explore how any the course texts question the category of the 'natural'.
8. 'Come all ye,' the country says,  
You win me, who take me most to heart.  
( 'Here lies our land', Kathleen Jamie)

How do any one or more of the writers on the course attempt to give a voice to landscape.

9. What's 'new' about the 'new nature writing'?

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

*Closing date for the submission of assignments: Monday 8 April 2019 by 12.00 noon BST\**

\*British Summer Time

## Reading and resource list

**The following essays, poetry and short stories will be provided for you to print off/download via the VLE:**

Pastoral Poetry (selected poems inc. Christopher Marlowe 'Passionate Shepherd to His Love' (1599), Ben Jonson 'To Penshurst' (1616), Andrew Marvell 'Upon Appleton House' (1651), John Milton 'Lycidas' (1637).

William Wordsworth, selected poems inc. *The Prelude Book VII*, 'Residence in London'. If you wished to purchase your own copy of Wordsworth's poetry, then we recommend *The Major Works: including The Prelude* (Oxford World's Classics), or any scholarly edition of the collected works.

John Clare, selected poems. If you wish to purchase your own copy of Clare's poetry, then we recommend *John Clare: Major Works* (Oxford World's Classics), or any scholarly edition of the collected works.

Henry David Thoreau, 'Walking' (1862); Charles Dickens, 'Night-Walks' from *The Uncommercial Traveller*, 1860), Virginia Woolf, 'Street-Haunting' and 'Oxford Street' (1931 – collected in *The London Scene*); Iain Sinclair, extracts from *Lights Out for the Territory: 9 Excursions in the Secret History of London* (1997); 'Mrs Fox' by Sarah Hall (2013)

Author	Title	Publisher and date
Armitage, Simon	<i>Gawain and the Green Knight</i> There are numerous translations of this Middle English poem. You can find it online in its original form here: <a href="http://quod.lib.umich.edu/c/cme/">http://quod.lib.umich.edu/c/cme/</a> (a link will be available on the VLE)	Faber and Faber 2007
Austen, Jane	<i>Mansfield Park</i> (1814)	Suggested Edition: Norton (Norton editions include useful critical essays; the Oxford World's Classics edition is fine too.)
Sarah Hall	<i>The Wolf Border</i> (2014)	Faber and Faber, 2014

### Suggested Secondary Reading

\*\* Best introduction to Ecocriticism: Garrard, Greg, *Ecocriticism* (Routledge, 2009)

\*\* Great collection of original writing which introduced the concept of 'new nature writing': *Granta 102: The New Nature Writing* (Summer 2008)

Author	Title	Publisher and date
Andrews, Max (ed)	<i>Land, Art: A Cultural Ecology Handbook</i>	2006
Armbruster, Karla and Kathleen R. Wallace (eds)	<i>Beyond Nature Writing: Expanding the Boundaries of Ecocriticism</i>	Charlottesville: University Press of Virginia, 2001
Bate, Jonathan	<i>Romantic Ecology: Wordsworth and the Environmental Tradition</i>	London: Routledge, 1991
Bate, Jonathan	<i>The Song of the Earth</i>	Picador/Harvard UP, 2000
Buell, Lawrence	<i>The Future of Environmental Criticism: Environmental Crisis and Literary Imagination</i>	Oxford and Cambridge: Blackwell Publishing, 2005
Chatwin, Bruce	<i>The Songlines</i>	Picador, 2008
Coupe, Lawrence (ed)	<i>The Green Studies Reader: From Romanticism to Ecocriticism</i>	London: Routledge, 2000

Daston, L (ed)	<i>Thinking with Animals: New Perspectives on Anthropomorphism</i>	Columbia UP, 2006
Drabble, Margaret	<i>A Writer's Britain: Landscape in Literature</i>	London: Thames and Hudson, 1979
Finlay, Alec (ed)	<i>Wood Notes Wild: Essays on the Poetry and Art of Ian Hamilton</i>	Edinburgh: Polygon, 1995
Glotfelty, Cheryl and Harold Fromm (eds)	<i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>	Athens: University of Georgia Press, 1996
Kerridge, Richard and Neil Sammels (eds)	<i>Writing the Environment: Ecocriticism and Literature</i>	London: Zed Books, 1996
Matless, David	<i>In the Nature of Landscape: Cultural Geography on the Norfolk Broads</i>	Blackwell and Wiley, 2012
Trexler, Adam	<i>Anthropocene Fictions: The Novel in a Time of Climate Change</i>	University of Virginia Press, 2015
Westling, Louise	<i>The Cambridge Companion to Literature and the Environment</i>	Cambridge: Cambridge University Press, 2014
Williams, Raymond	<i>The Country and the City</i>	London: NLB, 1973



Syllabus for third unit  
Easter term 2019

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# The modern novel: experiments in narrative

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<b>Start date</b>	12 May 2019	<b>End date</b>	30 June 2019
<b>Day</b>	Sunday	<b>Time</b>	10.00am – 5.00pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutor</b>	Claire Wilkinson	<b>No of meetings</b>	4 Sunday day-schools on 12 May, 2 June, 16 June and 30 June 2019

## Aims

The unit will aim to:

- introduce students to the novel, and to innovations made in the period 1900-2019;
- enable students to engage critically with key texts from the period;
- compare the techniques of novelists writing during the period.

## Content

The novel is the most accessible of literary forms: awards like the annual Booker Prize attract scholarly and popular attention, and novels are as likely to be read on sun loungers as in university libraries. What is it about the novel that has made it such a popular and enduring form? How can it communicate cultural anxieties, excesses, and preoccupations so clearly? Will its success continue?

This unit addresses the questions above. Students will study a range of novels written between the very beginning of last century – 1904 – and now, 2019. We'll think about what is distinctive about novel form, and how a series of different writers have made adaptations and innovations to narrative in their art. The selected novels are from a diverse range of writers: six by women and six by men, from Britain, Ireland, the USA and South Africa, written by writers of different ethnicities and backgrounds. All are exceptional works of fiction.

By the end of the unit, students will have a solid grounding in modern and contemporary literary 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 lecture list

Session	Date	Indicative content
Day-school one	Sunday 12 May 2019 <b>Novel Forms</b>	Joseph Conrad, <i>Nostromo</i> (1904) Virginia Woolf, <i>To The Lighthouse</i> (1927) James Baldwin, <i>Giovanni's Room</i> (1956)
Day-school two	Sunday 2 June 2019 <b>Epistolarity</b>	Paul Auster, <i>In the Country of Last Things</i> (1987) J. M. Coetzee, <i>Age Of Iron</i> (1990) Marilynne Robinson, <i>Gilead</i> (2004)
Day-school three	Sunday 16 June 2019 <b>Cities</b>	Don DeLillo, <i>Cosmopolis</i> (2003) Zadie Smith, <i>NW</i> (2012) Tao Lin, <i>Taipei</i> (2013)
Day-school four	Sunday 30 June 2019 <b>Fiction, now</b>	Chimamanda Ngozi Adichie, <i>Americanah</i> (2013) Sally Rooney, <i>Conversations with Friends</i> (2017) Sophie Mackintosh, <i>The Water Cure</i> (2018)

## Outcomes

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

- demonstrate an understanding of the novel as a literary form between 1900 and 2019;
- analyse some of the major characteristics of the novel by engaging critically with key texts;
- discuss how authors use language to create different narrative styles.

## Student assignments

Students will be expected to read the novels set for the day schools, to attend the sessions whenever possible (at least two thirds of the classes) and be prepared to engage in class discussion.

There is a wealth of critical material on this area of study but students will gain from some background reading as set out in the reading list. Articles and specific books will be suggested during the sessions.

Assessment for this unit is one essay of 3,000 – 4,000 words. Essays must fall within this word limit. Please refer to the guidelines for the presentation of your work, which can be found on the VLE. If students wish to create their own title, this must be agreed in writing with the tutor first.

## Essay titles

1. 'Starting a novel is like opening a door on a misty landscape; you can see very little but you can smell the earth and feel the wind blowing.' (Iris Murdoch)

In light of this comment, consider the work of any author(s) of your choice.

2. Define any one of the following concepts, and then discuss its representation in at least one of the novels studied as part of this unit: (a) analepsis; (b) epistolarity; (c) the urban; (d) discomfort.

3. 'Forms are the abstract of social relationships: so, formal analysis is in its own modest way an analysis of power' (Franco Moretti)

Discuss the role of form in any modern or contemporary novel.

4. 'Abroad in England? Yes, abroad; for in varying degrees we are all foreigners even in our own country. How little of this England of which we are the citizens, how absurdly little, for any one of us, is "home"!'

Discuss some meanings of 'foreignness' or 'home' in the work of any author(s) of your choosing.

5. 'The commonest teaching of the civilised world in our time can be stated simply: "Tell me where you came from and I will tell you what you are".'

Write an essay on the importance of origins in the novel.

6. 'Love is a possible strength in an actual weakness' (Thomas Hardy)

Discuss representations of love **and/or** weakness in any novel(s) of your choosing.

7. 'The novel is a moral form. It's about cause and effect.' (Anne Enright, BBC Radio 4 interview, 2011)

Discuss with reference to any novel(s) of your choosing. Do not limit your answer to considerations of plot.

8. 'Tell me how free I am' (Richard Powers, *Prisoner's Dilemma*, 1988)

Discuss varieties of freedom in any novel, or novels, of your choosing.

**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 22 July 2019 by 12.00 BST\**

\* British Summer Time

**Reading and resource list: primary texts**

Most of the novels we'll study during this course are short. Students are advised that the starred texts are longer, and will require significant reading time. It is advisable to begin reading these in advance of the course. Any good edition of the novels below will be appropriate.

Author	Title	Publisher and date
AIDICHIE, Chimamanda Ngozi	<i>Americanah</i> *	Fourth Estate, 2017
AUSTER, Paul	<i>In the Country of Last Things</i>	Faber, 2005
BALDWIN, James	<i>Giovanni's Room</i>	Penguin, 2001
COETZEE, J.M.	<i>Age of Iron</i>	Penguin, 2010
CONRAD, Joseph	<i>Nostromo: a tale of the seaboard</i> *	Penguin, 2012
DeLILLO, Don	<i>Cosmopolis</i>	Picador, 2011
MacINTOSH, Sophie	<i>The Water Cure</i>	Hamish Hamilton, 2018
LIN, Tao	<i>Taipei</i>	Canongate, 2013
ROBINSON, Marilynne	<i>Gilead</i>	Virago, 2006
ROONEY, Sally	<i>Conversations With Friends</i>	Faber, 2018
SMITH, Zadie	<i>NW</i>	Penguin, 2013
WOOLF, Virginia	<i>To The Lighthouse</i>	Penguin, 2010

**Reading and resource list: secondary texts**

There is no need to buy any of the items from the list. Extracts will be provided on the VLE and in class.

Students interested in a theoretical introduction to studying the novel may wish to purchase the Hawthorn or Mullan books. Both are available cheaply in bookshops.

Author	Title	Publisher and date
Auster, Paul, and Coetzee, J.M.	<i>Here and Now: Letters 2008-2011</i>	Penguin, 2014
Caserio, Robert L., ed.	<i>The Cambridge Companion to the Twentieth-Century English Novel</i>	Cambridge, 2009
Hawthorn, Jeremy	<i>Studying the Novel: an introduction</i>	Edward Arnold, 1985 (any edition)

James, David, ed.	<i>The Cambridge Companion to British Fiction since 1945</i>	Cambridge, 2015
Mullen, John	<i>How Novels Work</i>	Oxford, 2008

# TIMETABLE

## Michaelmas 2018:

Day-school one	Sunday 14 October 2018
Day-school two	Sunday 11 November 2018
Day-school three	Sunday 25 November 2018
Day-school four	Sunday 9 December 2018

## Lent 2019:

Day-school one	Sunday 13 January 2019
Day-school two	Sunday 3 February 2019
Day-school three	Sunday 24 February 2019
Day-school four	Sunday 17 March 2019

## Easter 2019: Romanticism

Day-school one	Sunday 12 May 2019
Day-school two	Sunday 2 June 2019
Day-school three	Sunday 16 June 2019
Day-school four	Sunday 30 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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