



**UNIVERSITY OF  
CAMBRIDGE**

Institute of Continuing Education

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**Undergraduate Diploma in  
English Literature: Literature and Criticism**

**2019-2020**

Course code: 1920DCR604

**COURSE GUIDE**

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University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ  
Tel 01223 746222 [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)

Welcome to the **Undergraduate Diploma in English Literature: Literature and Criticism**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Diploma 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.

## Tutors

### Dr Scott Annett

Dr Scott Annett is an experienced teacher of medieval literature, having taught courses in both the Faculty of English and the Faculty of Modern and Medieval Languages at the University of Cambridge. He has experience working on authors as diverse as Chaucer, Marie de France, Dante and the Gawain Poet. Indeed, the relationship between medieval English and medieval Italian literature is one of his primary research interests. Dr Annett enjoys working on texts written in various languages (Latin, English, Italian and Anglo-Norman), as well as attending to the complex theological, philosophical and literary questions posed by authors of this time.

Dr Annett's teaching style consists primarily of group discussion, organised around questions articulated by the class. He particularly enjoys working with adult students and drawing together their diverse perspectives and experiences.

### 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.

## 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)

**Academic Centre Administrator:** Olivia Desborough, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 761278, [olivia.desborough@ice.cam.ac.uk](mailto:olivia.desborough@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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[www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)  
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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 19/20 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 28 March 2019*

Syllabus for first unit  
Michaelmas term 2019

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# Transformation or destruction?: Adaptation and Literature

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<b>Start date</b>	6 October 2019	<b>End date</b>	8 December 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 6 October, 20 October, 24 November and 8 December 2019

## 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

Session	Date	Indicative content
Day-school one	Sunday 6 October 2019  <b>Transformation or Destruction</b>	<p>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 <i>Romeo and Juliet</i>, 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 <i>Romeo + Juliet</i> (1998) and the transposition of the characters and settings into alternative historical and national settings.</p> <p><b>Reading:</b> <i>Romeo and Juliet</i>, William Shakespeare (1597)</p> <p><b>Viewing:</b> <i>Romeo + Juliet</i> (dir. Baz Luhrmann, 1998); <i>West Side Story</i> (dir. Robbins and Wise, 1957); please also listen to Prokofiev's score for the ballet <i>Romeo and Juliet</i> (1940). You may also wish to view <i>Romeo and Juliet</i> (dir. Franco Zeffirelli, 1968); <i>Romeo and Juliet</i> (dir. Carlo Carlei, 2013).</p>
Day-school two	Sunday 20 October 2019  <b>Filming the Classics: Englishness, Heritage and Post-heritage Cinema</b>	<p>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</p>

		<p>sound, and begin to examine ideas around generic structure in film.</p> <p><b>Reading:</b> <i>A Room With a View</i>, E. M. Forster (1908); <i>Lady Susan</i>, Jane Austen (1794; 1871)</p> <p><b>Viewing:</b> <i>A Room With a View</i> (dir. James Ivory, 1985); <i>Love and Friendship</i> (dir. Whit Stillman, 2016)</p> <p>(You may also wish to read or revisit Jane Austen's <i>Pride and Prejudice</i> and view any of the filmic and television adaptations eg. <i>Pride and Prejudice</i> (dir. Joe Wright, 2005) or <i>Pride and Prejudice</i> (BBC, dir. Simon Langton, 1995))</p>
Day-school three	<p>Sunday 24 November 2019</p> <p><b>Interpretation and Reinterpretation</b></p>	<p>We will begin this day-school by discussing <i>Wuthering Heights</i> 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 <i>auteur</i> 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 <i>Wuthering Heights</i> 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.</p> <p><b>Reading:</b> <i>Wuthering Heights</i>, Emily Brontë (1847)</p> <p><b>Viewing:</b> <i>Wuthering Heights</i> (dir. William Wyler, 1939); <i>Wuthering Heights</i> (dir. Peter Kosminsky, 1998); <i>Wuthering Heights</i> (dir. Andrea Arnold, 2011).</p>
Day-school four	<p>Sunday 8 December 2019</p> <p><b>Unfilmable?: <i>Alice and Tristram Shandy</i></b></p>	<p>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 case studies of works which might at first sight seem to be 'unfilmable': Lewis Carroll's <i>Alice in Wonderland</i> and Laurence Stern's <i>Tristram Shandy</i>. 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</p>

		<p>action heroine. 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.</p> <p><b>Reading:</b> Lewis Carroll, <i>Alice in Wonderland</i> (1865) and Laurence Sterne (1759 – the first four chapters)</p> <p><b>Viewing:</b> As many of the following as possible: <i>Alice in Wonderland</i> (Disney/dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske, 1951); <i>Dreamchild</i> (dir. Gavin Millar, 1985); <i>Alice</i> (dir. Jan Svankmejer, 1988); <i>Alice in Wonderland</i> (dir. Tim Burton, 2010). For <i>Tristram Shandy</i> the adaptation is <i>A Cock and Bull Story</i> (Michael Winterbottom, 2005)</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 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 6 January 2020 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:**

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
Shakespeare, William	<i>Romeo and Juliet</i> (1597)	Preferably in a good scholarly edition e.g. Arden
Brontë, Emily	<i>Wuthering Heights</i> (1847)	Preferably in a good scholarly edition e.g. World's Classics or Norton
Austen, Jane	<i>Lady Susan</i> (first pub. 1871)	Preferably in a good scholarly edition e.g. World's Classics
Forster, E M	<i>A Room With a View</i> (1908)	Penguin
Sterne, Laurence	<i>Tristram Shandy</i> (1759)	Preferably in a good scholarly edition e.g. World's Classics
Carroll, Lewis	<i>Alice in Wonderland</i>	Any – but unabridged.

**Wider Reading:**

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
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
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 & Raengo, Alessandra (eds)	<i>A Companion to Literature and Film</i>	Oxford: Blackwell Publishing, 2005

Syllabus for second unit  
Lent term 2020

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# Introduction to Medieval Literature: The Good, the Bad and the Ugly

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<b>Start date</b>	19 January 2020	<b>End date</b>	15 March 2020
<b>Day</b>	Sunday	<b>Time</b>	10.00am – 5.00pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutor</b>	Dr Scott Annett	<b>No of meetings</b>	4 Sunday day-schools on 19 January, 2 February, 1 March and 15 March 2020

## Aims

The unit aims to

- Introduce students to a broad range of literary works from the period 1066 – 1500, placing the texts within their historical and cultural contexts;
- Develop ability to read texts in medieval English, enhancing critical appreciation of the texts by close reading and practical criticism;
- Encourage awareness of the diversity and complexity of texts from the period, including attention to theological and philosophical perspectives, literary innovations and the wider European contexts within which the texts were written.

## Content

This unit is intended to introduce students to medieval literature (1066 – 1500), exploring texts written in a variety of languages (Anglo-Norman, Latin and English), genres (epic, lyric, romance, devotional text and beast fable) and contexts. The Anglo-Norman and Latin texts will be read in modern English translations, while students will develop their ability to read medieval English over time. This course will attend to the complexity and instability of national identity in Britain during this period, exploring the variety of theological, political and cultural perspectives articulated in literature. By taking ‘The Good, the Bad and the Ugly’ as a starting point, students will be encouraged to reflect upon the ways in which values and beliefs are addressed, assessed and interrogated by medieval authors. Topics will include the limits of chivalry, the allure of magic and the supernatural, the relationship between nature and civilisation, and both secular and theological expressions of love. The course will include opportunities to explore the potential insights offered by postcolonial and feminist approaches, concluding with a sustained examination of Geoffrey Chaucer’s writing.

## 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

Session	Date	Indicative content
Day-school one	Sunday 19 January 2020 <b>The Formation of a Nation</b>	This first session will provide an introduction to medieval history and context. Layamon's <i>Brut</i> and <i>The Song of Roland (La Chanson de Roland)</i> . Questions of conquest, postcolonialism and sectarianism will be explored.
Day-school two	Sunday 2 February 2020 <b>Beauty and the Beast in Medieval Romance</b>	Beginning with <i>Gawain and the Green Knight</i> and the <i>Lais</i> of Marie de France, these sessions will explore the world of medieval romance, focusing in particular upon what it means to be a knight and the importance of physical appearance within medieval romance. We will also discuss the roles of magic, miracle and the supernatural.
Day-school three	Sunday 1 March 2020 <b>Visions of God and Devotional Writing</b>	These sessions will take the writings of Julian of Norwich ( <i>A Revelation of Love</i> ) and Margery Kempe ( <i>The Book of Margery Kempe</i> ) in order to explore the lives of two fascinating women and the impact of Christian theology upon their lives. This day school will help to introduce students to medieval religious culture and concepts such as affective piety.
Day-school four	Sunday 15 March 2020 <b>Chaucer and his World</b>	Focusing primarily upon <i>The Canterbury Tales</i> , this session addresses Chaucer within both his medieval and European contexts. Students will have a chance to explore the diversity, wit and complexity of Chaucer's writing, supported by the contexts and questions examined in the previous day schools.

### Outcomes

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

1. develop knowledge and understanding of medieval literature within its cultural and historical contexts;
2. show awareness of critical and theoretical approaches to literature from the period;
3. develop keener close reading skills, particularly when engaging with texts in medieval English;
4. articulate and discuss the broader concepts of the course and the relationships between the texts.

### Student assignments

Students will write one 3,000 – 4,000 word essay. **Students' selections of titles must be agreed in writing with the tutor first.** You may choose to develop your own essay title in consultation with the tutor.

## Example essay titles

1. 'For many medieval writers, the presence of the supernatural in a story signals something distantly corresponding to the modern notion of fiction, but the presence of the miraculous announces something quite different.'

**Do you agree?**

2. 'Then a song of Roland was begun, so that the man's warlike example would arouse the fighters. Calling on God for aid, they joined battle. Taillefer, who sang very well, rode on a swift horse before the Duke singing of Charlemagne and Roland and Oliver and the knights who died at Roncevaux.' (WACE, *ROMAN DE ROU*)

**Do you believe that Roland exemplifies the best of chivalric values?**

3. 'Writing for women in this period returns repeatedly, and notably in the lives of women saints, to the single combat with the devil wherein medieval writers identified a sphere of female heroism akin to that of the knight.'

**Do you agree?**

4. In what ways do two or more of the texts you have studied make use of female bodies in their work?

5. 'The reputation of the fool and the emperor is the same after a moderate period of time except where the memory of either is prolonged by the beneficence of writers.' (Translated from the Latin of JOHN OF SALISBURY, Policraticus)

**Assess the claims made by one or more examples of medieval writing to make or remember reputation.**

6. 'To the medieval mind, the natural world is full of meaning and significances.'

**Discuss the significance of nature in two or more of the texts that you have read.**

7. 'Chaucer is always attentive to the intricacies of human behaviour and in his writing charts the various negotiations that make up life in society.' **Discuss**

8. 'Similarly the crowd marvel at things which are most corporeal; they think they are almost the only ones to exist. Pious people, on the contrary, most neglect whatever is closest to the body: they are entirely caught up in contemplation of things that are not seen.' (Translated from the Latin of ERASMUS)

**Discuss medieval or Humanist writing in the light of any of the contrasts suggested by this passage.**

*Closing date for the submission of assignments: Monday 6 April 2020 by 12.00 noon 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. The particular edition of a given work is not crucial.

**Primary reading:**

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
Barron, W R J & Weinberg, S C (ed & trans)	<i>Layamon's Arthur: The Arthurian Section of Layamon's Brut</i>	Exeter: University of Exeter Press, 2001
Burgess, Glyn (ed)	<i>The Song of Roland</i> Translated with an introduction by Glyn Burgess	London: Penguin Books, 1990
Burgess, Glyn & Busby, Keith (eds)	<i>The Lais of Marie de France</i>	London: Penguin Books, 1999
Cartlidge, Neil (ed & trans) OR Stanley, Eric Gerald (ed)	<i>The Owl and the Nightingale</i>	Exeter: Exeter University Press, 2001 Manchester, 1960; rev. 1971
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 at <a href="http://quod.lib.umich.edu/c/cme/">http://quod.lib.umich.edu/c/cme/</a>	Faber and Faber, 2007
Windeatt, Barry	<i>The Book of Margery Kempe</i>	Woodbridge, 2004
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
Brook, G L (ed)	<i>The Harley Lyrics: The Middle English Lyrics of M S Harley 2253</i> OR <i>Middle English Lyrics (ed. Maxwell S Luria &amp; Richard L Hoffman)</i>	Manchester University Press, 1968
Benson, Larry Dean & Robinson, F N (eds)	<i>The Riverside Chaucer</i>	Oxford: Oxford University Press, 1988

**Suggested secondary reading:**

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
Brewer, Derek & Gibson, Jonathan (eds)	<i>A Companion to the Gawain-Poet</i>	Woodbridge: D S Brewer, 1997
Burrow, J A	<i>A Reading of Sir Gawain and the Green Knight</i>	London: Routledge & Kegan Paul, 1965

Cooper, Helen	<i>The English Romance in Time: Transforming Misfits from Geoffrey of Monmouth to the Death of Shakespeare</i>	Oxford: Oxford University Press
Cooper, Helen	<i>The Structure of the Canterbury Tales</i>	London: Duckworth, 1983
Dronke, Peter	<i>The Medieval Lyric</i>	London, 1978 2 <sup>nd</sup> edition
Duncan, Thomas G (ed)	<i>A Companion to the Middle English Lyric</i>	Cambridge, 2005
Le Saux, Françoise H M	<i>Layamon's Brut: The Poem and its Sources</i>	Cambridge, 1989
Le Saux, Françoise H M	<i>The Text and Tradition of Layamon's Brut</i>	Cambridge 1994
Kratzmann, G & Simpson, J (eds)	<i>Medieval English Religious and Ethical Literature: Essays in Honour of G H Russell</i>  'Inner' and 'Outer': Conceptualizing the Body in Ancrene Wisse and Aelred's De institutione inclusarum' Jocelyn Price	D S Brewer 1986
Walker, Greg	<i>Writing under Tyranny: English Literature and the Henrician Reformation</i>	Oxford: Oxford University Press, 2005
Windeatt, B A	<i>Oxford Guides to Chaucer: Troilus and Criseyde</i>	Oxford: Clarendon Press, 1995



Syllabus for third unit  
Easter term 2020

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# Visions of Eden: Milton and his Contemporaries

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<b>Start date</b>	26 April 2020	<b>End date</b>	21 June 2020
<b>Day</b>	Sunday	<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 26 April, 3 May, 24 May and 21 June 2020

## 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

Each day-school will be divided into four sections as follows:

Session	Date	Indicative content
Day-school one	Sunday 26 April 2020 <b>Dryden</b>	<ol style="list-style-type: none"> <li>1. The co-inherence of politics and religion (<i>Absolom and Achitophel</i>)</li> <li>2. Facts of history and matters of the heart (ditto)</li> <li>3. How Dryden's poetry is personal (<i>MacFlecknoe</i> and <i>To the Memory of Mr. Oldham</i>)</li> <li>4. Temperance (<i>All For Love</i> and <i>Of Dramatick Poesie</i>)</li> </ol>
Day-school two	Sunday 3 May 2020 <b>Milton</b>	<ol style="list-style-type: none"> <li>1. 'Isms': Republicanism, Protestantism, Puritanism, Presbyterianism (<i>Areopagitica</i> and <i>Lycidas</i>)</li> <li>2. Milton's Verse (<i>L'Allegro, Il Penseroso</i> and <i>Paradise Lost, Book 1</i>)</li> <li>3. Sexual Love Before the Fall (<i>Paradise Lost, Book 4</i>)</li> <li>4. Sexual Love After the Fall (<i>Paradise Lost, Book 9</i> and <i>Milton's critics: Dryden, Johnson, Coleridge, Arnold, Eliot, Leavis</i>)</li> </ol>
Day-school three	Sunday 24 May 2020 <b>Bunyan</b>	<ol style="list-style-type: none"> <li>1. The Civil War and other contexts</li> <li>2. <i>Grace Abounding</i>: Whose psychopathology?</li> <li>3. <i>Pilgrim's Progress</i>: The nature of allegory</li> <li>4. <i>Pilgrims Progress</i>: Bunyan's moral thinking</li> </ol>
Day-school four	Sunday 21 June 2020 <b>Marvell</b>	<ol style="list-style-type: none"> <li>1. The Discovery of Marvell ('To His Coy Mistress', 'The Definition of Love'; Eliot on Marvell)</li> <li>2. Political Brinkmanship ('An Horatian Ode', 'The Nymph Complaining of the the Death of her Faun')</li> <li>3. Puritan or 'Mere' Christian? ('The Coronet', 'Bermudas')</li> <li>4. A Version of Pastoral ('The Mower Against Gardens' 'Damon the Mower', 'The Mower to the Glow-Worms', 'The Garden')</li> </ol>

### 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 13 July 2020 by 12.00 noon 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).

Students will also find it helpful to acquaint themselves with:

T. S. Eliot's essays, 'The Metaphysical Poets' and 'Andrew Marvell' in *Selected Literary Essays* and 'Milton 1' and 'Milton 2' in *On Poetry and Criticism*

C. S. Lewis, 'John Bunyan' in *Selected Literary Essays* and *A Preface to Paradise Lost*

F. R. Leavis 'Bunyan Through Modern Eyes', 'Mr Eliot and Milton' and 'In Defence of Milton' in *The Common Pursuit*.'

## TIMETABLE

### Michaelmas 2019: Transformation or destruction?: Adaptation and Literature

Day-school one	6 October 2019
Day-school two	20 October 2019
Day-school three	24 November 2019
Day-school four	8 December 2019

### Lent 2020: Visions of Eden: Milton and his Contemporaries

Day-school one	19 January 2020
Day-school two	2 February 2020
Day-school three	1 March 2020
Day-school four	15 March 2020

### Easter 2020: Visions of Eden: Milton and his Contemporaries

Day-school one	26 April 2020
Day-school two	3 May 2020
Day-school three	24 May 2020
Day-school four	21 June 2020

**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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