



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

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# **Undergraduate Certificate in English Literature: Texts and Contexts**

**2019 – 2020**

**Course code: 1920CCR101**

**COURSE GUIDE**

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Welcome to the **Undergraduate Certificate in English Literature: Texts and Contexts (previously called the Undergraduate Certificate in English Literature I)**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 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
2. enable students to gain a critical understanding of established and less well-known texts;
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.

## Tutors

### Paul Crossley

Paul Crossley teaches dramatic literature to students in Cambridge and London in topics featuring Shakespeare and Jacobean playwrights to courses on Harold Pinter and Samuel Becket. He has taught a Certificate course entitled 'Shakespeare in his time and Ours' for the Institute of Continuing Education (ICE) on several occasions. He has also taught a Diploma course entitled 'Thomas Middleton: a Comic and Tragic Intelligence' which will study this major playwright and his contemporaries.

Paul has a particular interest in the pivotal emergence of the New Theatre in Britain from 1890 to 1914, and has written a dissertation on the plays of Harley Granville Barker, a leading playwright and director of the time. He has also designed a series of lectures on the plays and influence of Oscar Wilde. Paul has previously contributed to weekend schools on Edwardian Britain and on Anglo/American Culture between the Wars. He has contributed to a number of International Summer schools for ICE and Pembroke College, Cambridge, on both modern drama and Shakespeare Studies, and has taught a wide range of regional courses.

Paul's approach is not only to look at the play texts themselves but also to examine them in the context of changing social and cultural conditions. Paul is a playwright and his work has been produced at festivals in Edinburgh and Cambridge.

### Dr Claire Wilkinson

Dr Claire Wilkinson is a post-doctoral researcher at the University of Cambridge. Her research interests lie primarily in the area of 'economic criticism', and she has published journal articles and book chapters on how literature has represented financial crisis since 1720. She teaches nineteenth and twentieth century literature at several Cambridge colleges, and particularly enjoys teaching Practical Criticism—also known as 'close reading'—to students in the final year of their undergraduate degrees.

### 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.

## 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)

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## 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  
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T: 01223 746222  
[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 01 May 2019*

Syllabus for first unit  
Michaelmas term 2019

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## Close reading and context

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<b>Start date</b>	5 October 2019	<b>End date</b>	7 December 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 Claire Wilkinson Dr Jenny Bavidge	<b>No of meetings</b>	4 Saturday day-schools on 5 October, 19 October, 23 November and 7 December 2019

### Aims

- To develop students' skills in the close study of poetry and prose.
- To raise students' awareness of the importance of context in reading and evaluating literature.
- To increase students' confidence in discussing and writing about literary texts.
- To enhance students' enjoyment of literature.

### Content

This unit explores approaches to understanding poetry, drama and fiction, employing both close reading and contextualisation as methods of interpretation. We will read a range of literature together, and enjoy lively discussion alongside lectures and teaching exercises designed to introduce you to critical vocabulary and analysis. The questions asked in every session will be 'How does the relation between literary form, context and meaning shape our understanding and evaluation of any literary text?'

John Lennard's *The Poetry Handbook* (1996) and John Mullan's *How Novels Work* (2006) will be referred to in the teaching of the unit.

### Presentation of the unit

The unit will be taught through a series of informal seminars where the emphasis will be strongly upon developing close reading techniques. Students will be expected to contribute fully to the discussion and analysis of each text, and may be asked to offer a brief (two to five minute) and informal presentation of their ideas to the class.

## Provisional weekly lecture list

Session	Date	Indicative content
Day-school one	Saturday 5 October 2019 <b>What does it mean to 'read closely'?</b>	A general introduction to reading poetry, prose and drama from an academic perspective; workshop on developing close reading skills; an introduction to the correct terminology for discussing poetry.
Day-school two	Saturday 19 October 2019 <b>Poetry</b>	Poetic form; Faith, Doubt and Science in Victorian Poetry (Tennyson and Arnold); Pre-Raphaelite poems and pictures.
Day-school three	Saturday 23 November 2019 <b>Short Stories</b>	The structure of the short story; Joyce's <i>Dubliners</i> ; Katherine Mansfield, <i>Collected Short Stories</i> ; John Barth's <i>Lost in the Funhouse</i>
Day-school four	Saturday 7 December 2019 <b>Novels</b>	Introduction to longer prose; 'Novel or Novella?'; 'How does the form of the novel change?'; Charles Dickens's <i>Great Expectations</i> ; A.S. Byatt's <i>Possession</i>

### Learning Outcomes

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

- (i) a developing response to the ways writers use distinctive features of language, form and structure;
- (ii) an understanding of the main techniques of close reading and critical evaluation;
- (iii) an awareness of some of the theoretical and practical issues concerning applying close reading to the study of texts.

### Student assessment

Students will be expected to keep ahead of the reading for each of the Saturday schools. Students will be expected to submit either one long essay (maximum 4,000 words) or a shorter essay (2,500 words) and a close analysis (1,500 words). Whether students choose to submit a single essay or two pieces of work, the assessment criteria will remain the same: students must demonstrate their understanding of the techniques and processes of close reading and contextual analysis. For students writing two assignments, the weighting is 60/40 (essay / close analysis).

### Example essay titles

You may write either one essay of 3,000-4,000 words **OR** one close analysis (1000-1,500 words) and one essay of 2,500 words

Close analysis (1,000-1,500 words)

Choose EITHER:

- two short poems
- a section of a longer poem
- a short story
- a chapter from one of the course novels

and write a close analysis of it, concentrating on features of style, structure, and the relationship of form to content.

Essay (2,000-2,500 words if completing the close analysis assignment; or 3,000-4,000 words if submitted as the sole assignment for this unit)

1. Compare and contrast the nature of the form and style of any two or more of the course texts
2. Discuss the nature of the 'voice' of any one of the authors you have encountered on the course
3. 'I sometimes hold it half a sin / To put in words the grief I feel' (TENNYSON, *In Memoriam*). Discuss the nature of self-expression in any one or more of the Victorian poets we have studied. You may refer to Tennyson if you wish, but you are not obliged to.
4. Explore the relationship between painting and poetry in the work of any of the Pre-Raphaelite poets/painters we have studied as part of the course.
5. What is the relationship between setting and mindset in Charles Dickens's *Great Expectations*? You may refer to other Dickens novels if you wish, but you do not need to.
6. 'By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments' (JOYCE, *A Portrait of the Artist as a Young Man*). Explore the 'epiphany' in the work of one or more short story writers you have encountered during the course.
7. '... don't imagine I mean by this knowledge let-us-eat-and-drink-ism. No, I mean 'deserts of vast eternity.' [...] I couldn't tell anybody bang out about those deserts: they are my secret. I might write about a boy eating strawberries or a woman combing her hair on a windy morning, and that is the only way I can ever mention them. But they must be there. Nothing less will do.' (MANSFIELD). How do Mansfield's stories encompass the 'vast' within the small?
8. The OED defines 'metafiction' as 'fiction in which the author self-consciously alludes to the artificiality or literariness of a work by parodying or departing from novelistic conventions' (OED). How far is 'metafiction' a useful label for thinking about any of the course texts?

**Students may wish to create their own titles by adapting the suggestions in this list, or in relation to an area of particular interest covered by the course. New questions must be discussed and agreed with the course tutor, in writing, before they are attempted**



Closing date for the submission of assignments: **Monday 6<sup>th</sup> January 2020 by 12.00 noon GMT\***

\*Greenwich Mean Time

## Reading and resource list

### Primary Texts

The poems for Day-school Two, and other relevant material for Day-schools One to Four, will be available on the VLE no later than two weeks before they are discussed. The most important aspect of this course is the primary texts. You should read the poems and poetry listed below and get to know them well. When you write your essay(s), you may wish to use some secondary criticism, and you can ask your tutor to recommend relevant essays and chapters in critical books.

You will need to purchase copies of the following novels and bring them to the relevant class:

Author	Title	Publisher and date
Barth, John	<i>Lost in the Funhouse</i>	Doubleday
Byatt, A S	<i>Possession</i>	Vintage
Dickens, Charles	<i>Great Expectations</i>	Any edition (Penguin or Oxford World's Classics is recommended)
Joyce, James	<i>Dubliners</i>	Any edition (Penguin or Oxford World's Classics is recommended)
Mansfield, Katherine	<i>Collected Short Stories of Katherine Mansfield</i>	London: Penguin, 2007

Though there is no need to buy a copy of the Victorian poetry we will study, if you wish to do so, Francis O'Gorman's *Victorian Poetry: An Annotated Anthology* (Oxford: Blackwell, 2004) is recommended. All poetry discussed from this volume will be made available ahead of the class.

The following two critical sources will be referred to during the course. You should look at them before the course begins, and you may wish to buy them—they are often available for purchase in second hand bookshops in Cambridge, or online, as many university undergraduate courses use them:

Author	Title	Publisher and date
Lennard, John	<i>The Poetry Handbook</i>	Oxford: Oxford University Press

Mullan, John	<i>How Novels Work</i>	Oxford: Oxford University Press, 2006
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You may find the following books interesting to look at before the course, **but you do not need to buy them**:

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
Bennet, Andrew & Royle, Nicholas	<i>An Introduction to Literature, Criticism and Theory</i>	Harlow: Pearson, 2004
Eaglestone, Robert	<i>Doing English: A Guide for Literature Students</i>	London: Routledge, 2002
Young, Tory	<i>Studying English Literature: A Practical Guide</i>	Cambridge: Cambridge University Press, 2008

You may also find a glossary of literary terms useful. Many are available, for example A.H. Abram's and G.G. Harpham's *Glossary of Literary Terms* (Eleventh Edition)

Syllabus for second unit  
Lent term 2020

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# American Literature: Movements and Motifs

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<b>Start date</b>	18 January 2020	<b>End date</b>	14 March 2020
<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 18 January, 1 February, 29 February and 14 March 2020

## Aims

- To introduce students to a range of American literature, from the nineteenth century to the present.
- To provide students with an opportunity to explore a nation's literary tradition in relation to historical events, and a range of theoretical, political and philosophical issues.
- To develop students' critical skills in the study of diverse literary genres.

## Content

This course will offer an introduction to American literature and a taste of some of its most beloved and exciting texts, from novels, plays and poems to memoirs and essays. We will look at texts from the nineteenth century to the present, covering a wide range of writers, from Emily Dickinson and Herman Melville through Jack Kerouac to Toni Morrison and George Saunders. We will examine how our chosen texts address questions fundamental to the American psyche, including issues of wilderness, faith, race, cultural politics, the Civil War, individualism, consumerism, work, wealth, and, of course, the American dream. Throughout the course, students will be encouraged to draw links between the texts we are reading, their wider interests in the writing of the USA, historical events, and a range of theoretical, political and philosophical issues.

## Presentation of the unit

The course will be presented through informal seminars over the course of four day schools in which students will be expected to participate fully in discussions of the set texts.

## Provisional weekly lecture list

Session	Date	Indicative content
Day-school one	Saturday 18 January 2020	The Transcendentalists

Day-school two	Saturday 1 February 2020	<i>Moby-Dick</i> by Herman Melville
Day-school three	Saturday 29 February 2020	The Harlem Renaissance (1920-1930) The Beat Generation (The 1950s)
Day-school four	Saturday 14 March 2020	Contemporary American fiction and the Civil War: Toni Morrison's <i>Beloved</i> and George Saunders's <i>Lincoln in the Bardo</i>

## Learning Outcomes

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

- (i) demonstrate an understanding of major American literary movements
- (ii) 'close read' texts in relation to larger concerns like politics and historical change
- (iii) appreciate the uniquely American concerns and perspectives of our set texts

## Student assessment

This course will involve a lot of reading and, in the case of *Moby-Dick*, *Beloved* and *Lincoln in the Bardo* especially, reading the set texts well ahead of time. Students will be required in each seminar to discuss the set text(s), and to draw links between one day school's material and the next's. Relevant set texts should be brought to the day school sessions to facilitate close reading exercises.

Students will be expected to participate fully in small group discussions, partner work, and seminars.

In addition, students will be expected to submit either one long essay (maximum 4,000 words) or 2 shorter essays equally weighted (between 1,500 and 2,500 words each).

## Example essay questions:

**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 6<sup>th</sup> April 2020 by 12.00 (noon) GMT\***

\*Greenwich Mean Time

1. What is the meaning of 'place' in American literature? Discuss in relation to any two set texts.
2. 'Women have been taught for so long to be seen and not heard' – SUSAN HOWE. Is this true of the literature you've read in this course?
3. 'The Civil War is a crucible for a heroic American identity: fearful but unflagging; hopeful even in tragedy; staggering, however tentatively, toward a better world.' — COLIN WHITEHEAD. Discuss in relation to any of the texts we have studied on this course.
4. The act of writing poetry is never more important than in times of civil strife. Discuss with reference to two of the poets prescribed in this course.

5. 'New York is the meeting place of the peoples, the only city where you can hardly find a typical American' - DJUNA BARNES. Discuss with reference to two or more instances of New York literature.
6. 'Then conquer we must, when our cause it is just,  
And this be our motto: "In God is our trust."  
And the star-spangled banner in triumph shall wave  
O'er the land of the free and the home of the brave!' - FRANCIS SCOTT KEY.  
With reference to any of the writers studied in this unit, has the United States always been a land of freedom and bravery?
7. "If you could weigh a book, I don't know any book that would be more full. Melville took on the whole world, saw it all in a vision, and risked everything in prose that sings." – KEN KESEY. In what ways is *Moby-Dick* a 'full' book?
8. "I was convinced that poetry was about, by, and from, the meat, that poetry was the product of flesh brushing itself against experience. [...] It is by our touches that we become ourselves — as our ancestors became us and as we became our maturing, sharpening, brightening selves." – MICHAEL MCCLURE. Discuss in relation to any of the texts we have studied (including prose texts).

### Reading and resource list

**The course's set texts can be found in various editions. The following editions are all available from local bookshops and libraries, and should be brought to the requisite seminars:**

Author	Title	Publisher and date
Henry David Thoreau	<i>Walden</i>	Penguin, 2016
Walt Whitman	<i>The Complete Poems</i>	Penguin, 2004
Emily Dickinson	<i>The Complete Poems</i>	Faber, 2016
Herman Melville	<i>Moby-Dick</i>	Penguin, 2003
Ann Charters (ed.)	<i>The Portable Beat Reader</i>	Penguin Classics, 1992
David Lewis (ed.)	<i>The Portable Harlem Renaissance Reader</i>	Penguin, 1995
Toni Morrison	<i>Beloved</i>	Vintage, 2007
George Saunders	<i>Lincoln in the Bardo</i>	Bloomsbury, 2017

Other short texts will be provided as handouts.

**The following texts will be of more general interest, particularly in preparing for the course. There is no need to buy them, as they should be available in local libraries, the English Faculty Library or the University Library:**

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
Avila, Eric	<i>American Cultural History: A Very Short Introduction</i>	Oxford: Oxford University Press, 2018
Gray, Richard	<i>A Brief History of American Literature</i>	Oxford: Wiley-Blackwell, 2011
Olson, Charles	<i>Call Me Ishmael: A Study of Melville</i>	Jonathan Cape, 1967
Reynolds, David s	<i>Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville</i>	Oxford: Oxford University Press, 2011 [1988]
Sterritt, David	<i>The Beats: A Very Short Introduction</i>	Oxford: Oxford University Press, 2013
Wall, Cheryl A	<i>The Harlem Renaissance: A Very Short Introduction</i>	Oxford: Oxford University Press, 2016

## Syllabus for third unit Easter term 2020

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# Shakespeare in his Time and Ours

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<b>Start date</b>	25 April 2020	<b>End date</b>	20 June 2020
<b>Day</b>	Saturday	<b>Time</b>	10.00am – 5.00pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutor</b>	Paul Crossley	<b>No of meetings</b>	4 Saturday day-schools on 25 April, 2 May, 23 May and 20 June 2020

### Aims

- To introduce students to a range of Shakespeare's plays, and to highlight some of the central issues in Shakespeare studies.
- To provide students with an opportunity to explore Shakespeare's work in the context of his own time and ours.
- To develop students' critical skills in the study and discussion of texts.
- To enhance the enjoyment and appreciation of Shakespearean drama.

### Content

Each age creates Shakespearean drama in its own image. This unit will focus on the contrasts between Shakespeare's plays seen in the context of his own day and that of the 21st century. We will look at the difference between viewing the plays as literature and as dramatic events - between experiencing the play in the theatre (or on screen) and reading the work on the page. We will examine a number of approaches to Shakespeare's work, including questions of genre, as we critically assess histories, comedies, tragedies and romances in our day-schools.

### Presentation of the unit

The unit will be in the form of presentations and seminars in which students will be encouraged to participate in discussing and analysing the plays in question and the themes that emerge. There will be some close reading in class. Students will be expected to have read the plays and undertaken some background reading (a reading list is included in a later section.) There will be four Saturday day-schools that will incorporate a range of materials including film. Studies will also be informed by online content.

### Provisional weekly lecture list

Session	Date	Content
Day-school one	Saturday 25 April 2020	In Day-school one we will look at issues involved in studying Shakespeare today. We shall survey his career in the burgeoning, and innovative, theatre industry of his time.

	<b>Staging History: Kings, crowns and performance</b>	We will explore the vital genre of history in Shakespeare's early career by analysing the two different (but related) plays of <i>Richard II</i> and <i>Henry IV part I</i> . The dynamics of Kingship and power (as well as stage presence) are integral to both plays. We will examine how Shakespeare seeks to dramatize history for his audience, and look at the contentious relationship of these dramas to his own changing society, and possibly to ours.
Day-school two	Saturday 2 May 2020 <b>Laughter, Pain and a State of Illyria: Shakespeare's Comic Journey</b>	Shakespearean comedy as a genre can be both fascinating and provoking, and in Day-school two we will pursue this idea in our study of <i>Much Ado about Nothing</i> and <i>Twelfth Night</i> . Both plays remain vastly popular in performance, and bring forth complex themes around the pivotal role of women in comedy, the nature of identity, community, madness, exclusion, and of course, the journey to love. We will compare and contrast the two plays, and review the role of comedy in Shakespeare's work as a whole across the genres.
Day-school three	Saturday 23 May 2020 <b>No Exit – Shakespearean Tragedy and Performance</b>	Shakespeare wrote a range of compelling tragedies in the first part of the 17th century. In appreciating the nature and dynamics of Shakespearean tragedy we will examine the vast scope of <i>King Lear</i> one of Shakespeare's greatest tragedies – a challenge to readers, actors and directors alike. In Day-school Three we will consider the power, political choices and intertwining domestic relationships that culminate in tragedy here. Additionally, we will assess the relevance of this work to Shakespeare's turbulent times, and to our own.
Day-school four	Saturday 20 June 2020 <b>The Gift of Redemption – Shakespeare Last Stage</b>	Here we will assess Shakespeare's later development as he continues to adapt to a new century - and to changing fashions in drama - through a study of a romance (or late play) <i>The Tempest</i> where the past momentarily impacts upon the present. This play is one of his most enigmatic works and is widely reinterpreted for the stage. We will extract major themes, characters and plot through a close analysis of text, and place this final burst of artistic achievement within the context of his career.

## Learning Outcomes



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

- (i) Reveal an increased understanding of some of the central issues in studying Shakespeare and Shakespearean theatre today;
- (ii) Demonstrate that they have developed skills in the close study of Shakespearean drama;
- (iii) Display a critical appreciation of the plays in question by reference to a range of sources;
- (iv) Show that they have understood how different contexts shape the ways in which Shakespeare's plays have been received from the 17<sup>th</sup> century to the present day.

### **Student assessment**

Students are expected to have read the primary texts for each day-school. The unit is assessed by a single essay of 3,000-4,000 words or two essays of 1,500-2000 words. If students wish to create their own essay topic from the course, this must be agreed in consultation with the tutor beforehand.

### **Sample Essay Titles (A final sheet of essay topics will be provided at the start of the course but also see the reference to essays under Student Assessment above):**

1. Do you see *Richard II* as primarily a personal play or one about kingship and political power? Discuss Shakespeare's play in light of this question.
2. Compare Shakespeare's treatment of kingship and power in *Richard II* and *Henry IV, part I*.
3. How much do you consider *Henry IV, part 1* a history or a comedy play?
4. Compare the role of women in *Much Ado About Nothing* and/ or *Twelfth Night*. Do these plays challenge social convention or essentially confirm it?
5. How pivotal do you see the role of the outsider in *Twelfth Night*?
6. Consider the issue of identity in *Twelfth Night*. How important is this theme within the play?
7. What does reading and seeing *King Lear* reveal to us about Shakespeare's vision of tragedy?
8. *King Lear* 'is as much a play about relationships as it is about power'. What is your assessment of this statement in relation to this tragedy.
9. 'This thing of darkness, I acknowledge mine' is a widely quoted statement from Prospero. Does Prospero's remark in *The Tempest* inform the entire play?
10. *The Tempest* is a play about a range of themes including family, forgiveness, ruling, treachery and magical powers. Which of these elements do you consider are at the heart of this play?

**Closing date for the submission of assignments: Monday 13 July 2020 by 12.00 noon BST\***

\* British Summer Time

### Reading and resource list

Individual play texts are available in many forms. The Arden Editions and that of Cambridge University Press give scholarly introductions and also notes on performance history. There are also excellent editions from Oxford World's classics and Penguin with introductions on key themes. Each edition of the plays should contain further reading list of books and articles that may prove helpful.

A number of the books (such as the *Cambridge Companion* series and those of the *Blackwell Guides* to criticism) offer a range of essays covering different topics and perspectives in one volume. Palgrave offer a number of Casebook editions with collections of critical essays on the plays.

Other useful references and articles on individual topics will be mentioned and shared during the unit.

There are numerous critical works on Shakespeare in multiple categories, and the reading list below is purely a selection from a vast and growing collection. After the reading list below I suggest a few websites and podcasts that students might wish to access at some stage.

Author	Title	Publisher and date
ALEXANDER, M	<i>Reading Shakespeare</i>	Palgrave, 2005
BEVINGTON, D	<i>Shakespeare: The Seven Ages of Human Experience</i>	Blackwell, 2005
BRIGGS, J	<i>The Stage Play World</i>	Oxford: OUP, 1997
CHERNAIK, W	<i>The Cambridge Introduction to Shakespeare's Histories</i>	Cambridge: CUP, 2007
DANSON, L	<i>Shakespeare's Dramatic Genres</i>	Oxford: OUP 2000
GARBAR, M	<i>Shakespeare After All</i>	Anchor Books 2005
HINDLE, M	<i>Studying Shakespeare on film</i>	Palgrave, 2007
HONAN, P	<i>Shakespeare: A Life</i>	Oxford: OUP, 1999
LEGGATT, A	<i>Shakespeare's Political Drama: The History Plays and the Roman Plays</i>	Routledge, 1989
LEGGATT, A	<i>Shakespeare's Comedies of Love</i>	Routledge, 2008
LEGGATT, A	<i>The Cambridge Companion to Shakespeare's Comedies</i>	Cambridge: CUP, 2002
LYNE, R	<i>Shakespeare's Late Work</i>	Oxford: OUP, 1995
McCEACHERN, C	<i>The Cambridge Companion to Shakespeare's Tragedies</i>	Cambridge: CUP, 2002

McDONALD, R	<i>The Bedford Companion to Shakespeare</i>	Bedford: St Martins, 2001
RACKIN, P	<i>Shakespeare's Women</i>	Oxford: OUP, 2005
RYAN, K	<i>Shakespeare</i>	Palgrave, 2001
SMITH, E (ed)	<i>Shakespeare's Comedies</i>	Blackwell, 2003
SMITH, E (ed)	<i>Shakespeare's Tragedies</i>	Blackwell, 2003
STERN, T	<i>Making Shakespeare: From Page to Stage</i>	Routledge, 2004
WELLS, S	<i>Shakespeare: The Poet and his Plays</i>	Methuen, 1997
WELLS, S & DE GRAZIA (eds)	<i>The New Cambridge Companion to Shakespeare</i>	Cambridge: CUP, 2010

### Websites:

*Shakespeare Birthplace Trust* – a range of informative background resources and links - [www.shakespeare.org.uk](http://www.shakespeare.org.uk)

*Royal Shakespeare Company (RSC)* – The latest production and archive material from previous one – [www.rsc.org.uk](http://www.rsc.org.uk)

### Podcasts:

*Approaching Shakespeare* by Emma Smith, Oxford University – stimulating broadcast lectures on the plays by Dr Smith - <https://podcasts.ox.ac.uk/series/approaching-shakespeare> or via iTunes University.

## TIMETABLE

### Michaelmas 2019: **Close reading and context**

Day-school one	Saturday 5 October 2019
Day-school two	Saturday 19 October 2019
Day-school three	Saturday 23 November 2019
Day-school four	Saturday 7 December 2019

### Lent 2020: **American Literature: Movements and Motifs**

Day-school one	Saturday 18 January 2020
Day-school two	Saturday 1 February 2020
Day-school three	Saturday 29 February 2020
Day-school four	Saturday 14 March 2020

### Easter 2018: **Shakespeare in his Time and Ours**

Day-school one	Saturday 25 April 2020
Day-school two	Saturday 2 May 2020
Day-school three	Saturday 23 May 2020
Day-school four	Saturday 20 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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