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## Poetry Masterclass: Carol Ann Duffy - the freedom of invention

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<b>Start date</b>	07 February 2020	<b>End date</b>	10 February 2020
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<b>Venue</b>	Madingley Hall Madingley Cambridge CB23 8AQ
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<b>Tutor</b>	Roger Garfitt	<b>Course code</b>	1920NRX028
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<b>Director of ISP and LL</b>	Sarah Ormrod
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<b>For further information on this course, please contact the Lifelong Learning team</b>	Zara Kuckelhaus, Fleur Kerrecoe <a href="mailto:shortcourses@ice.cam.ac.uk">shortcourses@ice.cam.ac.uk</a> or 01223 764637
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<b>To book</b>	See: <a href="http://www.ice.cam.ac.uk">www.ice.cam.ac.uk</a> or telephone 01223 746262
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### Tutor biography

A freelance writer ever since he won the Gregory Award in 1974, Roger Garfitt has been Poetry Critic of *London Magazine*, Editor of *Poetry Review*, Writing Fellow at UEA and Royal Literary Fund Fellow at Swansea University. He was married to Frances Horovitz, whose *Collected Poems* he edited after her early death from cancer. He made another life in Colombia and his *Selected Poems* (Carcanet, 2000) includes an impression of life in Bogotá during the Drug War that first appeared in *Granta*. His memoir, *The Horseman's Word* (Cape, 2011), an account of the youthful misadventures by which he found his way into poetry, was shortlisted for the PEN/Ackerley Prize. He now lives in the Shropshire Hills, the landscape he draws on in his new collection from Carcanet, *The Action*, which is dedicated to his wife Margaret. It sets hauntings from Britain's imperial past against glimpses of the resilience of the spring flowers as they emerge from "the thin soils / of the edge". *In All My Holy Mountain*, his celebration in Poetry & Jazz of the life and work of Mary Webb with the composer Nikki Iles and the John Williams Octet, was welcomed by John Fordham in the *Guardian* as "an imaginative and illuminating addition to the genre." It is available from [www.jazzcds.co.uk](http://www.jazzcds.co.uk). He also works with the classical guitarist Gareth Rees-Roberts and they performed two sequences from the *Selected Poems*, 'Border Songs' and 'From the Ridge', at the 2019 Bodmin Moor Poetry Festival.

## Friday

Please plan to arrive between 14.00 and 15:30. You can meet other course members at Tea, which will be served in the Terrace bar at 16:00. Tea and coffee making facilities are available in the study bedrooms.

16:00	Tea
16:30 – 18:00	<b>Session 1 Opening Seminar on Sincerity: Clerk of Hearts - solitude as a springboard for celebration.</b> Please bring two of your own poems for photocopying for the Evening Read-Around.
19:00	Dinner
20:30 – 22:00	<b>Session 2 Evening Read-Around: a chance for the members of the Masterclass to share their work..</b>
22:00	Terrace bar open for informal discussion

## Saturday

08:00	Breakfast
09:00 – 10:30	<b>Session 3 Individual Tutorials and Work on the First Writing Assignment.</b> You are welcome to bring a folder of existing work to discuss with the tutor.
10:30	Coffee
11:00 – 12:30	<b>Session 4 Individual Tutorials and Work on the First Writing Assignment.</b>
13:00	Lunch
14:00 – 16:00	Free
16:00 – 16:30	Tea
16:30 – 18:00	<b>Session 5 The Self in Transition: seminar on selected poems from The Other Country and Mean Time in the <i>Collected Poems</i>.</b> Please bring your work on the First Writing Assignment ready for photocopying for the Group Workshop.
18:00 – 18:30	Free
18:30 – 20:00	Dinner
20:00 – 21:30	<b>Session 6 Group Workshop on the First Writing Assignment: a chance to discuss each other's work in a warm and positive spirit..</b>
21:30	Terrace bar open for informal discussion

## **Sunday**

08:00	Breakfast
09:00 – 10:30	<b>Session 7 Individual Tutorials and Work on the Second Writing Assignment..</b>
10:30	Coffee
11:00 – 12:30	<b>Session 8 Individual Tutorials and Work on the Second Writing Assignment.</b>
13:00	Lunch
14:00 – 16:00	Free
16:00 – 16:30	Tea
16:30 – 18:00	<b>Session 9 Gospel Preludes: seminar on the developing social commitment that led to The World's Wife and Feminine Gospels.</b>
18:00 – 18:30	Free
18:30 – 20:00	Dinner
20:00 – 21:30	<b>Session 10 Fulfilling the Role: seminar on Duffy's deepening sense of her role as daughter, as mother and as Poet Laureate..</b>
21:30	Terrace bar open for informal discussion

## **Monday**

08:00	Breakfast. Please have your work on the Second Writing Assignment ready for photocopying.
09:00 – 10:30	<b>Session 11 Group Workshop on the Second Writing Assignment.</b>
10:30	Coffee
11:00 – 12:30	<b>Session 12 Group Workshop on the Second Writing Assignment and a chance to discuss any problem poems the course has thrown up..</b>
13:00	Lunch

## Course syllabus

### Aims:

- To trace the development of Carol Ann Duffy's poetry, showing how her background, her feminism and her political commitment became springboards for the free invention of her latest collection, *Sincerity*.
- To give students the chance to bring this freshness of approach to their own poetry in the course of two writing assignments.

### Content:

- To trace the intertwining themes that underpin the solitary freedom of *Sincerity*, bereavement becoming both a mourning and a release, a chance to break free from social conditioning and find her own perspective, just as the break-up of the partnership that was envisioned in *Rapture* comes to seem necessary, the inevitable consequence of following her vocation into the silence she works from.
- To trace the seeds of this development in the *Collected Poems*, the early ambition fired by the constraints of her background, the crossing of thresholds as she found herself in transition and the feminism that gave her a stance from which to question the existing social order and imagine different ways of being.
- To see how this perspective informed her work as Poet Laureate and, in particular, how her alertness to the ecological damage done by neonicotinoids led both to the crusading anger of 'Ariel' and to the quiet re-affirmation of 'The Bee Carol' that was set for BBC Radio 3's Christmas Carol Competition.

### Presentation of the course:

Close reading and discussion in the seminars and group workshops. Individual tutorials on the writing assignments and on existing work where students would value some guidance.

As a result of the course, within the constraints of the time available, students should be able to:  
Have a better understanding of the development of Carol Ann Duffy's poetry across the whole range of her work.

Have the opportunity to practise the freedom of invention for themselves in two writing assignments.

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## Reading and resources list

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Listed below are the books you will need to bring with you for the course. To prepare for the seminars you will need to read the poems listed in the detailed reading list below.

Author	Title	Publisher and date
Carol Ann Duffy	<i>Sincerity</i>	Picador, 2018
Carol Ann Duffy	<i>Collected Poems</i>	Picador, 2019

## Detailed reading list:

For the opening seminar on *Sincerity* we will trace the development from the biographical elements in Duffy's life to the final poise that gives her the freedom of invention. Look at the following poems (which are not given in page order): Frank (p.38), The Map (39), Junction 13 (40), Wood (45), Gardening (46), The Rain (2), Empty Nest (7), Once (52), Physics (58), On the Other Hand (60), Blackbird (12), Skirtful Of Stones (15), Burgling (28), Scarce Seven Hours (30), The Mustering (54), Vocation (50), Clerk of Hearts (1), The Garden Before Rain (73), Shakespeare In His Garden (47), Sincerity (75).

For the seminar on **The Self in Transition** we shall look at the following poems from *The Other Country* and *Mean Time* in the *Collected Poems*: Originally (127), In Mrs Tilscher's Class (128), Two Small Poems of Desire (164), Pluto (193), Caul (196), Small Female Skull (199), Moments of Grace (200), Crush (203), The Grammar of Light (207), Valentine (208), Sleeping (209) and Prayer (226) and end with two poems from *Rapture*: Elegy (385) and Spring (406).

For the seminar on **Gospel Preludes** we shall look at the following poems from the *Collected Poems*: Ash Wednesday, 1984 (12), Free Will (24), A Clear Note (26), Pope Joan (292), What Price (52), Borrowed Memory (56), Shooting Stars (57), The Dolphins (59), Selling Manhattan (94), Deportation (121), Little Red-Cap (221), Thetis (231).

For the seminar on **Fulfilling the Role**, we shall look at the following poems from the *Collected Poems* and *Sincerity*: Premonitions (CP, 504), Water (461), Cold (483), Winter's Tale (486), Orta St Giulio (492), Ariel (441), Virgil's Bees (451), Hive (459), Parliament (475), Telling the Bees (477), The Bee Carol (484), John Barleycorn (457), The English Elms (467), The White Horses (471), Passing Bells (523), Elephants (*Sincerity*, 4), The Ex-Ministers (*Sincerity*, 20), Britannia (*Sincerity*, 21), Sleeping Place (What He Said) (*Sincerity*, 27), Treasure Beach (*Sincerity*, 68), Charlotte (*Sincerity*, 13), Dorothy Wordsworth is Dead (CP, 478), Dorothy Wordsworth's Christmas Birthday (CP, 554).

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## Additional information

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### Venue

Details of how to find Madingley Hall can be found on our website:  
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

### Refreshments

Tea and coffee, lunch and dinner will be provided as outlined in the timetable. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on [ice.admissions@ice.cam.ac.uk](mailto:ice.admissions@ice.cam.ac.uk) or +44 (0)1223 746262.

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 20 December 2019