



**UNIVERSITY OF
CAMBRIDGE**

Institute of Continuing Education

Undergraduate Certificate in English Literature: Approaches to Literary Study

2020 – 2021

Course code: 2021CCR121

COURSE GUIDE

Welcome to the **Undergraduate Certificate in English Literature: Approaches to Literary Study**, 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 will be taught remotely, through pre-recorded lectures which students can access at times convenient to them in addition to scheduled live sessions where tutor and students will gather for discussion. While attendance at the live sessions is encouraged, all sessions will be recorded and will be accessible via the Virtual Learning Environment (VLE). Discussion forums and suggestions for additional reading and resources will also be found on the VLE. There will be an opportunity for one-to-one tutorials with the Course Director, Dr Jenny Bavidge, to discuss feedback on written work in Lent Term.

The programme aims to:

1. introduce students to a broad range of writing in English from the 16th to the 21st centuries;
2. enable students to gain an informed understanding of established and less well-known authors and texts in relation to their period and other writers;
3. introduce students to different literary and cultural perspectives;
4. provide opportunities for the study of individual authors and genres;
5. provide opportunities for progression to further study in the area of literary studies.

Transferable skills for further study and employability

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

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning¹. 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.

1 '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 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.

Tutors

Polly Paulusma

After reading English at Murray Edwards College, Cambridge, Polly Paulusma became a signed and published singer-songwriter, working with Bjork's label to release a series of critically acclaimed albums and founding her own independent record label.

In 2014, she returned to postgraduate research with an interest in literature and song, taking an MA at King's College London in Contemporary Literature, Theory and Culture and continuing on to PhD at the University of East Anglia. She has been teaching English undergraduates at her alma mater, and other Cambridge colleges, since 2013. Three portions of her thesis on Angela Carter and folk song have been approved for forthcoming academic publication.

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: Sarah Blakeney, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 760865, sarah.blakeney@ice.cam.ac.uk

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Institute of Continuing Education

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit www.ice.cam.ac.uk and www.madingleyhall.co.uk for further information.

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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 20/21 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 1 July 2020

Syllabus for first unit Michaelmas term 2020

Reading and interpretation

Start date	16 October 2020	End date	9 December 2020
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutors	Dr Jenny Bavidge and Polly Paulusma	No. of meetings	Introduction and 6 live teaching/open sessions plus pre-recorded lectures

Aims

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

Content

This unit will introduce students to critical terms which will broaden their understanding of literature and engage them in the task of close analysis. Students will be introduced to key terms in literary criticism such as tragedy, narrative, satire, genre, irony and intertextuality, as they read texts from a range of periods and forms, all with a connection to the theme of 'investigation'. We will begin with a study of Sophocles' *Oedipus Rex*, described by one critic as 'the first detective story in Western Literature' and further develop our thinking about themes of tragedy and irony in Shakespeare's *Hamlet*. The second block is devoted to unlocking poetry, looking in particular at ways of reading and interpreting poetic style and form. The final two sessions turn to prose and we will pair texts from different periods in order to examine the narrative strategies through which authors challenge our expectations of readerly interpretation and making meaning.

Presentation of the unit

The unit will be taught in a series of pre-recorded lectures and 'live' teaching sessions via Zoom. Live teaching will involve directed discussion and reading, with short talks from tutors and small-group work in breakout rooms. There will be comfort breaks during each session and opportunities for general Q&A with the tutor.

Please also look at the VLE for each block's dedicated **discussions** and **forum activities** which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Teaching Sessions

For each block pre-recorded lectures will be available a week before the live teaching session. Live teaching sessions will be on **Saturdays between 13.00-15.00 and 16.00-18.00 pm GMT**. Please watch each lecture before the live sessions and follow the discussion forums on the VLE.

Introduction	Friday 16 October 2020 19.00-20.00	Hello and welcome... A chance to meet your classmates and tutor and to become familiar with the online classroom environment.
Block One	Saturday 17 October 2020	Structure and Tragedy Sophocles, <i>Oedipus Rex</i> Shakespeare, <i>Hamlet</i> An introduction to two mighty works begins our thinking about structure and interpretation.
Block Two	Saturday 31 October 2020	Unlocking Poetry Poems will be supplied from various genres, and the session will focus on examining different methods and techniques poets deploy and the effects they create.
Open Session	Wednesday 4 November 19.00-20.00	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 14 November 2020	Monstrous Narrators: narrative voice and unreliable narrators Mary Shelley <i>Frankenstein</i> (1818) Angela Carter, <i>Nights at the Circus</i> (1984)
Block Four	Saturday 5 December 2020	Modern Mysteries: readers and writers Henry James, 'The Aspern Papers' (1888) Alan Hollinghurst, <i>The Stranger's Child</i> (2011)
Open Session	Wednesday 9 th December	An open session for informal discussion, chat and questions about coursework

Learning Outcomes

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

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

Student assessment

Students will be expected to read all the set texts in full. Some of the novels are quite long, so do allow yourself enough time to get through them.

Assessment is by two pieces of written work:

1. A piece of close-analysis of between 700-1000 words on a short extract.
2. An essay on one of the questions below of 2500-3000 words.

Essay titles

If students wish to create their own titles this **must be agreed in writing with the tutor first to ensure it meets the learning outcome of the unit.**

1. John Scaggs claims that Sophocles' *Oedipus Rex* 'has all of the central characteristics and formal elements of the detective story.' Discuss how the narrative arcs of tragedy and detection come together in this play.
2. "This is I, / Hamlet the Dane." Discuss the play of self-knowledge, pretence and deception in *Hamlet*.
3. Angela Carter notes that Gothic writing "retains a singular moral function: that of provoking unease." How do Shelley and Carter provoke unease in their writing, and to what end?
4. Compare ways in which Shelley and Carter use the epistolary form, in particular the use of letters and interviews in *Frankenstein* and *Nights at the Circus*, to narrative effect.
5. Robert Frost claims the poet 'must learn to get cadences by skilfully breaking the sounds of sense with all their irregularity of accent across the regular beat of the meter.' Discuss how two poets of your choice explore the 'sound of sense' in their poetry.
6. T. S. Eliot declares, 'No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists.' Discuss how two poets you have studied present a dialogue between the past and the present in their works.
7. Discuss the representation of literary biography in 'The Aspern Papers' and / or *The Stranger's Child*.
8. What argument is *The Stranger's Child* making about the relationship between authors and readers?

Closing date for the submission of assignments:

Close Analysis: Wednesday 11th November 2020 by 12.00 noon GMT*

Essay: Wednesday 6th January 2021 by 12.00 noon GMT*

*Greenwich Mean Time

Reading and resource list

Primary Texts

Author	Title	Publisher and date
Carter, Angela	<i>Nights at the Circus</i>	Vintage, 2006
James, Henry	' <i>The Aspern Papers</i> ' (1988)	Suggested edition: Oxford World's Classics OR Penguin
Hollinghurst, Alan	<i>The Stranger's Child</i>	Picador, 2011
Shakespeare, William	<i>Hamlet</i> (1599)	Suggested edition: Arden, 2005
Shelley, Mary	<i>Frankenstein</i> (1818 Text)	Suggested edition: Oxford World's Classic, 2018
Sophocles; ed. by Edith Hall	<i>Oedipus Rex</i> (You can buy the text separately, but most editions include other plays by Sophocles. You will find that different editions use different translations.)	Suggested edition: <i>Antigone; Oedipus Rex</i> , Oxford World's Classics, 2008

The following texts are good overviews and introductions to literary studies and would be useful to look at before the course begins:

Robert Eaglestone, *Doing English* (Routledge, 3rd edn. 2009)

John Mullan, *How Novels Work* (OUP, 2006)

Jeffrey Wainwright, *Poetry, the Basics* (Routledge, 3rd edn. 2015)

M.H. Abrams and Geoffrey Harpham, *A Glossary of Literary Terms* (most recent edition is 2014) or you could get hold of *The Penguin Dictionary of Literary Terms and Literary Theory* ed. J. A. Cuddon and M. A. R. Habib (2014). Either is useful to have at your elbow.

Syllabus for second unit Lent term 2021

Samuel Beckett and Modern Theatre

Start date	16 January 2021	End date	3 March 2021
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutors	Dr Andy Wimbush	No. of meetings	6 live teaching/open sessions plus pre-recorded lectures

Aims

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

Content

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

Presentation of the unit

The unit will be taught in a series of pre-recorded lectures and 'live' teaching sessions via Zoom. Live teaching will involve directed discussion and reading, with short talks from tutors and small-group work in breakout rooms. There will be comfort breaks during each session and opportunities for general Q&As.

Please also look at the VLE for each block's dedicated discussions and forum activities which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Teaching Sessions

For each block pre-recorded lectures will be available a week before the live teaching session. Live teaching sessions will be on **Saturdays 13.00-15.00 and 16.00-18.00 pm GMT**. Please watch each lecture before the live sessions and follow the discussion forums on the VLE.

Block One	Saturday 16 January 2021	Beginnings An introduction to Beckett's early life and literary career, his transition from poet and novelist to dramatist, and an exploration of his first dramatic work <i>Waiting for Godot</i> .
Block Two	Saturday 30 January 2021	Longer plays A study of <i>Endgame</i> , <i>Krapp's Last Tape</i> , and <i>Happy Days</i> .
Open Session	Wednesday 3 rd February 2021	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 13 February 2021	The Dramaticules An exploration of Beckett's shorter works, including <i>Not I</i> , <i>Play</i> , and <i>Footfalls</i> .
Block Four	Saturday 27 February 2021	Legacy A look at three plays by playwrights who were influenced by Beckett: <i>The Birthday Party</i> by Harold Pinter; <i>Title and Deed</i> by Will Eno; and <i>Woman and Scarecrow</i> by Marina Carr.
Open Session	Wednesday 3 rd March 2021	An open session for informal discussion, chat and questions about coursework

Learning Outcomes

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

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

Student assessment

Students will be expected to read the texts assigned for every session of the course, ensuring that they are familiar with the plays mentioned in the lecture outline and prepared to discuss them in close detail with other members of the group.

Assessment

Assessment is by two pieces of written work:

1. A piece of close-reading of between 700-1000 words on a short extract.
2. An essay on one of the questions below of 2500-3000 words.

Essay titles

1. 'If I had the use of my body I would throw it out of the window!' – Malone in *Malone Dies*, by Samuel Beckett. Is the body 'thrown out' of Beckett's drama?
2. 'Let's get as many laughs as we can out of this horrible mess!' – Beckett, directing *Endgame* in 1964. Why might 'mess' necessitate laughter?
3. 'The God of tragedy is a God who is always present and always absent.' – Lucien Goldmann. Does this ring true of Beckett's writing for the stage?
4. 'Words can do anything; by the same token, they can do nothing.' – Samuel Beckett. Discuss words and wordlessness in Beckett's shorter plays.
5. 'Beckett showed that he was aware as any painter or sculptor of the many different visual elements involved in the staging [...] of his plays' – James Knowlson. Discuss.
6. 'Not a stereotype, she is the result of stereotypic views of women.' – Linda Ben-Zvi on Winnie in *Happy Days*. Discuss the depiction of women in the plays of Beckett, Pinter and/or Carr.
7. 'One must create a private world for oneself, in order to satisfy one's need for order. That for me is the value of theatre. One can set up a small world with its own rules.' - Samuel Beckett. Discuss in relation to any of the dramatists we have studied.
8. 'The mere fact of audience and actors sharing that specific moment in time, the intensity of the life that passes between the stage and the auditorium, means there's nothing quite like it.' – Harold Pinter. Discuss the presence of the audience in at least two of the plays we have studied.
9. '*Waiting for Godot* forced me to re-examine the rules which have hitherto governed drama; and, having done so, to pronounce them not elastic enough' – Kenneth Tynan. How does *Waiting for Godot*, or any other play we have studied, break the rules of drama?
10. 'All that is ordinary, commonplace, belonging to everyday life, and recognized by all suddenly becomes meaningless, dubious and hostile. Our own world becomes an alien world. Something frightening is revealed in that which was habitual and secure.' – Mikhail Bakhtin. How does the habitual and secure become frightening in the work of the dramatists we have studied?
11. '[Eno] is also quick to acknowledge Beckett's influence, less for the writer's formal inventiveness than for his "simple human stuff"' – The Economist. How might 'simple human stuff' be understood in Beckett's plays, and those of the writers he influenced?

If students wish to create their own titles from the list, this **must be agreed in writing with the tutor first to ensure it meets the learning outcome of the unit.**

Closing date for the submission of assignments:

Close Reading: **Wednesday 10 February 2021 by 12.00 noon BST***

Essay: **Wednesday 31st March 2021 by 12.00 noon BST***

*British Summer Time

Reading and resource list Primary texts

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

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

The Birthday Party and many of Beckett's plays are available to read in full on Drama Online which you can access using the institutional login and your Raven password: <https://www-dramaonlinelibrary-com>

Introductory texts

If you are unfamiliar with studying dramatic texts, these introductory works might be helpful for learning the basic terminology and history and are available to read in full online via the University Library:

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

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

Secondary material

You might also find the following secondary texts helpful, especially when writing your essays, but there is no need to buy them. Books in bold can be read in full online via the University Library and extracts will be circulated during the course:

Editor	Title	Publisher and date
Cohn, Ruby	<i>Just Play: Beckett's Theatre</i>	Princeton, NJ: Princeton University Press, 1980
Cavell, Stanley	'Ending the Waiting Game: A reading of Beckett's <i>Endgame</i>' in <i>Must We Mean What We Say?: A Book of Essays</i> (pp.115-162)	Cambridge: Cambridge University Press, 2002

Iser, Wolfgang	'The Art of Failure: The Stifled Laugh in Beckett's Theatre' in <i>Prospecting: From Reader Response to Literary Anthropology</i> (pp.152-193)	London: John Hopkins Press, 1989
Kott, Jan	'King Lear or Endgame' in <i>Shakespeare Our Contemporary</i> (pp. 100-133)	New York: Methuan, 1963
Lockhurst, Mary (ed)	<i>A Companion to Modern British and Irish Drama, 1880-2005</i>	
McDonald, Rónán (ed. Dirk Van Hulle)	' Waiting for Godot and Beckett's Cultural Impact ' in <i>The New Cambridge Companion to Samuel Beckett</i> (pp.48-59)	Cambridge: Cambridge University Press 2015
Tonning, Erik	<i>Samuel Beckett's Abstract Drama: Works for Stage and Screen 1962-1985</i>	Bern: Peter Lang, 2007
Watt, Stephen	'Specters of Beckett: Marina Carr and the 'other' Sam' in <i>Beckett and Contemporary Irish Writing</i> (pp. 162-192)	Cambridge: Cambridge University Press, 2012
Worton, Michael (ed. John Pilling)	" Waiting for Godot and Endgame: Theatre as Text. " In <i>The Cambridge Companion to Beckett</i> (pp. 67-87)	Cambridge: Cambridge University Press, 1994

Syllabus for third unit
Easter term 2021

The Nineteenth Century Novel

Start date	10 April 2021	End date	19 May 2021
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutors	Dr Jenny Bavidge	No. of meetings	6 live teaching/open sessions plus pre-recorded lectures

Aims

This course aims to

- Enhance students' understanding and analysis of major literary works of the nineteenth century
- Provide a grounding in the literary, critical and historical contexts of the nineteenth century novel
- Develop students' close-reading of narrative form and style.

Content

The British nineteenth century novel charted enormous changes in culture and society from one end of the century to the other and offered the nation a means of understanding itself. It introduced characters who still make sense to twenty-first century readers, knitting together moral and philosophical discussion, gripping plotlines and expansive canvases depicting complex social worlds. This unit will continue to employ the close-reading skills and understanding of contextual study you have developed in the previous term as we analyse some of the great works of nineteenth century fiction, whilst introducing you to some lesser known works. We will investigate the development and varieties of nineteenth century realism and discuss the wide political and national themes of imperial identity and the effects of industrialisation, as well the more personal politics of the family, sexuality and the nature of Victorian subjectivity.

Presentation of the unit

The unit will be taught in a series of pre-recorded lectures and 'live' teaching sessions via Zoom. Live teaching will involve directed discussion and reading, with short talks from tutors and small-group work in breakout rooms. There will be comfort breaks during each session and opportunities for general Q&As.

Please also look at the VLE for each block's dedicated **discussions** and **forum activities** which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Teaching Sessions

For each block pre-recorded lectures will be available a week before the live teaching session. Live teaching sessions will be on **Saturdays 13.00-15.00 and 16.00-18.00 pm GMT**.

Please watch each lecture before the live sessions and follow the discussion forums on the VLE.

Block One	Saturday 10 April 2021	The rise of the novel In this first session we will discuss the status and nature of the nineteenth century novel. We will begin with Jane Austen's <i>Northanger Abbey</i> (1817) and move onto Charlotte Brontë's <i>Jane Eyre</i> .
Block Two	Saturday 17th April 2021	The 'Condition of England' Novel The nineteenth century novel often sought to engage with political and social realities of the times. We will examine two works in the genre of novels referred to as 'industrial novels' or 'condition of England' fiction': Dickens' <i>Hard Times</i> (1854) and Elizabeth Gaskell's <i>North and South</i> (1855).
Open Session	Wednesday 28 April 2021	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 8 May 2021	Realism and romance We devote this week to George Eliot and her great realist novel <i>Middlemarch</i> (1872) looking at Eliot's fiction in the light of developing arguments for the importance of realism in literature.
Block Four	Saturday 15th May 2021	Inner Lives: science and observation We turn to Thomas Hardy's <i>Jude the Obscure</i> (1895) for our last full-length novel of the course, a work which touches on themes of morality and social change, the struggle of women for self-determination, and philosophical questions of selfhood. We will also look at Bram Stoker's <i>Dracula</i> (1899), looking at the anxieties and concerns prevalent at the end of the century.
Open Session	Wednesday 19 th May 2021	An open session for informal discussion, chat and questions about coursework

Learning outcomes

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

- (i) show good knowledge of the texts, authors and period studied;
- (ii) be familiar with contemporary reviews and subsequent critical debates about the texts;
- (iii) understand some of the aspects of the development of literary realism with reference to critical writing as well as the novels studied;
- (iv) developed their skills of close reading and critical interpretation.

Student assessment

Assessment for this unit is one essay of 3-4000 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.

Essays should focus on one or two of the course texts, although you may wish to bring in other novels or other literary or contextual material where relevant (eg, poetry, non-fiction essays etc). The most important task of the essay is to produce your own argument and reading of the primary texts and then to include some reference to critical works with which to compare and contrast your own arguments.

Essay Questions:

1. Discuss the uses made of the gothic mode in any one or more of the course texts.
2. 'Art is the nearest thing to life; it is a mode of amplifying experience and extending our contact with our fellow-men beyond the bounds of our personal lot.' (George Eliot) What narrative strategies does the nineteenth century novel employ both to 'amplify' and 'extend contact' with life?
3. Discuss the depiction of labour in any one or more of the course texts.
4. 'We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking.' (*Jane Eyre*) Analyse the use of silence and/or the theme of repression in one or more of the course texts.
5. 'Realism involved the scrupulous attention to detail of actual life, it resisted idealism, and appeared to have faith in the human capacity to know the material world as daily experienced.' (Frances O'Gorman). Explore this definition of realism with reference to one or more of the critical discussions of realism we have covered (eg. George Eliot's 'The Natural History of the German Life' or Hardy's 'The Science of Fiction').
6. 'Were we required to characterise this age of ours by any single epithet, we should be tempted to call it, not an Heroical, Devotional, Philosophical, or Moral Age, but, above all others, the Mechanical Age.' (Thomas Carlyle 'The Mechanical Age'). Discuss the depiction of industrialisation in any one or more of the course texts.
7. 'The flowers in the bride's hand are sadly like the garland which decked the heifers for sacrifice in old times' (*Jude the Obscure*, Part Fifth, Ch. 4). Discuss the representation of marriage and relationships between men and women in any of the course texts, in the light of Sue Bridehead's argument.
8. '*Middlemarch* is the first novel in which science is treated as an explicit theme.' (Sally Shuttleworth). What kinds of scientific knowledge are investigated in any one or more of the course texts?
9. 'Teach me to die...' (Jude's childhood prayer, Chapter One). What lessons does *Jude the Obscure* teach its readers?
10. Discuss *Dracula's* dramatization of fin-de-siècle anxieties and fears.

If students wish to create their own titles, **this must be agreed in writing with the tutor first to ensure it meets the learning outcome of the unit.**

Closing date for the submission of assignments: **Monday 7 June 2021 by 12.00 (noon) BST***

*British Summer Time

Reading and resource list

The novels should be read in full before each class and please have a copy with you for the relevant live session. We do not insist on particular editions but you are encouraged to find a good scholarly edition which will provide you with notes and other helpful material. Oxford World's Classics or Norton editions are recommended.

Editor	Title	Publisher and date
Austen, Jane (ed. John Davie)	<i>Northanger Abbey</i>	Oxford: Oxford World's Classics, 2005 (1817)
Brontë, Charlotte	<i>Jane Eyre</i>	Oxford: Oxford World's Classics, 2008 (1848)
Dickens, Charles (ed. Paul Schlicke)	<i>Hard Times</i>	Oxford: Oxford World's Classics, 2008 (1854)
Gaskell, Elizabeth (ed. Angus Easson)	<i>North and South</i>	Oxford: Oxford World's Classics, 2008 (1855)
Eliot, George (ed. David Carroll)	<i>Middlemarch</i>	Oxford: Oxford World's Classics, 2008 (1872)
Hardy, Thomas (ed. Patricia Ingham)	<i>Jude the Obscure</i>	Oxford: Oxford World's Classics, 2008 (1895)
Stoker, Bram (ed. Roger Luckhurst)	<i>Dracula</i>	Oxford: Oxford World's Classics, 2011 (1899)

Secondary criticism: overviews of the period

The following works are suggested starting points for secondary reading. All the **books listed in bold** are available to read in full online via the University Library.

Editor	Title	Publisher and date
David, D ed.	<i>The Cambridge Companion to the Victorian Novel</i>	Cambridge: Cambridge University Press, 2001
Flint, K ed.	<i>The Cambridge History of Victorian Literature</i>	Cambridge: Cambridge University Press, 2012
Gilbert, S M & Gubar, Susan	<i>The Madwoman in the Attic: the Woman Writer and the Nineteenth Century Imagination (2nd Ed.)</i>	New Haven: Yale University Press, 2000

Kucich, J & Bourne Taylor, Jenny	<i>The Nineteenth-Century Novel 1820-1880</i>	Oxford: Oxford University Press, 2012
O’Gorman, F	<i>A Concise Companion to the Victorian Novel</i>	Cambridge: Cambridge University Press, 2005
Williams, R	<i>The Country and the City</i>	Oxford: Oxford University Press, 1973

TIMETABLE

All Saturday live sessions run from 13.00-15.00 and 16.00-18.00

Michaelmas 2020: Reading and interpretation

Introduction Session	Friday 16 October 2020 19.00-20.00
Block One	Live session Saturday 17 October 2020
Block Two	Live session Saturday 31 October 2020 Open session Wednesday 4 November 2020 19.00-20.00
Block Three	Live session Saturday 14 November 2020
Block Four	Live session Saturday 5 December 2020 Open session Wednesday 9 December 2020 19.00-20.00

Lent 2021: Samuel Beckett and Modern Theatre

Block One	Live session Saturday 16 January 2021
Block Two	Live session Saturday 30 January 2021 Open session Wednesday 3 February 2021 19.00-20.00
Block Three	Live session Saturday 20 February 2021
Block Four	Live session Saturday 6 March 2021 Open Session Wednesday 10 March 2021 19.00-20.00

Easter 2021: Nineteenth Century Novel

Block One	Live session Saturday 10 April 2021
Block Two	Live session Saturday 17 th April 2021 Open Session Wednesday 28 April 2021 19.00-20.00
Block Three	Live session Saturday 8 May 2021
Block Four	Live session Saturday 15 May 2021 Open Session Wednesday 19 May 2021 19.00-20.00

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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