



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Diploma in English Literature: Literature Past and Present

2020-2021

Course code: 2021DCR121

COURSE GUIDE

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
Tel 01223 746222 www.ice.cam.ac.uk

Welcome to the **Undergraduate Diploma in English Literature: Literature Past and Present**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course specification.

The programme will be taught remotely, through pre-recorded lectures which students can access at times convenient to them in addition to scheduled live sessions where 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 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 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

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 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

Dr Claire Wilkinson

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

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

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.

Administrative staff

Head of Academic Centre Administration: Sarah Blakeney, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746223, sarah.blakeney@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

Academic Centre Administrator: TBC, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ

Email: literature@ice.cam.ac.uk

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.

Contact details of ICE

Institute of Continuing Education
University of Cambridge
Madingley Hall
Madingley
Cambridge
CB23 8AQ
T: 01223 746222
www.ice.cam.ac.uk
ug-awards@ice.cam.ac.uk

Please also refer to the 'information for students' section on our website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 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 3 July 20

Syllabus for first unit
Michaelmas term 2020

Contemporary poetry: roots to now

Start date	21 October 2020	End date	9 December 2020
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutors	Polly Paulusma	No. of meetings	Introduction and 6 live teaching/open sessions plus pre-recorded lectures

Aims

The unit aims to

- Develop students' interest in literary studies more widely through the critical study of poetry in Britain and the USA from the early 20th century to the present day
- Enhance students' understanding of how poetry is enmeshed within and contributes to the thinking of generations
- Enhance critical appreciation of the texts by close reading, reading aloud, practical criticism, and historical contextualization

Content

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

Tracing the development of twentieth-century poetry from the end of the Victorian period, through the experiments of Modernism and arriving at the contemporary moment, the unit will explore verse in Britain and the USA with classes on a wide range of poets including Thomas Hardy, Ezra Pound, Robert Frost, Vera Brittain, Marianne Moore, T. S. Eliot, Gertrude Stein, Dylan Thomas, Sylvia Plath, Philip Larkin, Countee Cullen, Seamus Heaney, Ted Hughes, Carol Ann Duffy, Benjamin Zephaniah and Kate Tempest.

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	Wednesday 21 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 24 October 2020	Victorians meet Modernists (via the imagists and War Poets)
Block Two	Saturday 7 November 2020	Modernists meet New Romantics The Auden Group (New Country Poets) — W. H. Auden, Stephen Spender, Cecil Day-Lewis. The New Romantics — Dylan Thomas, George Barker, Kathleen Raine, Elizabeth Smart and prose poetry.
Open session	Wednesday 11 November 2020 19.00-20.00	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 21 November 2020	Poets meet editors — how poems emerge Close readings of T. S. Eliot's 'The Waste Land' and Sylvia Plath's <i>Ariel and other poems</i> , working with editions that reveal editorial interventions from Ezra Pound and Ted Hughes respectively.
Block Four	Saturday 5 th December 2020	Poetry meets performance: the 'auditory imagination' An exploration of the auditory dimension of poetry; a day of reading aloud and examining what effects sounded elements have on our reception and comprehension. Immersions in recordings of and by Seamus Heaney, Ted Hughes, Dylan Thomas, and performance poets working today, such as Benjamin Zephaniah, Salena Godden and Kate Tempest.
Open session	Wednesday 9 th December 18.00-19.00	An open session for informal discussion, chat and questions about coursework

Outcomes

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

1. Demonstrate in written form informed, analytical literary-critical responses to the texts and to the issues arising
2. Articulate the broader concepts of the unit and the relationship between the texts
3. Indicate an awareness of the historical (social, literary, cultural) contexts of 20th C and contemporary verse.

Student assignments

There will be one essay to be written for this unit of 3,000 – 4,000 words. You may write on one or more texts on the unit. Alternatively you may submit a close reading of a poem, or sequence of poems, and an essay of 2,000 words as two separate assignments.

Possible essay titles

1. Modernist poetry is 'founded on a partial and strategic dissociation of the poet from the poem' (Peter Nicholls). Discuss representations of estrangement, detachment and dissociation in any modernist poet you have studied.
2. Cary Nelson asserts that 'much of twentieth-century American poetry is a dialogue with Walt Whitman.' Analyse Whitman's influences on one of the American poets you have studied.
3. Compare and contrast the use of form in the work of two contemporary poets.
4. In *The Music of Time* John Burnside explains he wants to write about poems using what Randall Jarrell calls the 'dailiness of life', in order 'to discuss poems and ideas of poetry as they inform, not just 'the life of the mind' but also my own day-to-day existence.' Explore the effective usage of the everyday in one of the poets you have studied.
5. T. S. Eliot wrote that the manuscript of *The Waste Land* 'is worth preserving in its present form solely for the reason that it is the only evidence of the difference which [Pound's] criticism has made...' Discuss the importance of the role of editorial interventions in one of the poets you have studied.
6. According to Julia Novak, live poetry emerges from 'a specific manifestation of poetry's oral mode of realisation, which is a parallel to, rather than a mere derivative 'version' of, the written mode.' Analyse the importance of orality and performance in the work of any poet you have studied.

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

Reading and resource list

The Course Tutor will provide copies of required poems in advance of the beginning of the Unit. You are encouraged to read more deeply into the work of any poet or movement in which you are particularly interested.

The following would be useful but not essential to own:

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

Anthology of Modern American Poetry, ed. By Cary Nelson (OUP, 2000)

Secondary material

Author	Title	Publisher and date
Acheson, James (ed)	<i>Contemporary British Poetry: Essays in Theory and Criticism</i>	University of New York Press, 1996
Brinton, Ian	<i>Contemporary Poetry: Poets and Poetry since 1990</i>	CUP 2009
Burnside, John	<i>The Music of Time: Poetry in the Twentieth Century</i>	Profile, 2019
Caddel, Richard and Peter Quartermain	<i>Introduction to the Anthology</i>	http://jacketmagazine.com/04/otherbrit.html
Churchwell, Sarah	<i>Ted Hughes and the Corpus of Sylvia Plath</i>	Criticism, Vol. 40, No. 1 (Winter, 1998), pp. 99-132
Crozier, Andrew	<i>Resting on Laurels</i>	An Andrew Crozier Reader (Carcanet, 2012), pp. 247-259
Day, G. And Docherty, B. (eds)	<i>British Poetry from the 1950s to the 1990s: Politics and Art</i>	Palgrave Macmillan, 1997
Ellmann, Maud	<i>The Poetics of Impersonality: T.S.Eliot and Ezra Pound</i>	Edinburgh University Press, 2013
Empson, William	<i>Seven Types of Ambiguity</i> , first publ. 1930	Pimlico, 2004
Hurley, Michael D	<i>The Audible Reading of Poetry Revisited</i>	British Journal of Aesthetics 44.4 (Oxford: Oxford University Press, 2004), pp. 393-407
Novak, Julia	<i>Live Poetry: An integrated Approach to Poetry in Performance</i>	<i>PN Review</i> quarterly magazine, 2011 https://www.pnreview.co.uk/ any copies, just have a browse

Padel, Ruth	<i>The Poem and the Journey</i>	Chatto & Windus, 2007
	<i>PN Review</i> quarterly magazine	https://www.pnreview.co.uk/ any copies, just have a browse
Ricks, Christopher	<i>The Force of Poetry</i>	Oxford University Press, 1987 Read online https://archive.org/details/forceofpoetry0001rick
Richards, I. A	<i>Practical Criticism — A Study of Literary Judgement</i>	first publ. 1930 (London, 1987)
Spiers, Emily	<i>Kate Tempest: A 'Brand New Homer' for a Creative Future' in Homer's Daughters: Women's Responses to Homer in the Twentieth Century and Beyond</i> , ed. by Fiona Cox and Elena Theodorakopoulos, pp. 105-124	Oxford University Press, 2019
Tempest, Kate	<i>Brand New Ancients</i>	Picador, 2013
Wheatley, David	<i>Contemporary British Poetry</i>	Red Globe, 2014
Winters, Yvor	<i>The Audible Reading of Poetry</i>	Hudson Review 4 (Autumn 1951), pp. 433-47.

Syllabus for second unit
Lent term 2021

Literature and place

Start date	9 January 2021	End date	10 March 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

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

Content

This Unit will take a long view of the representation of place and space in literature. We will examine the tensions between the dualism of city and country which operates as an important underlying structure or explicit theme in much literary work. We will begin by exploring this tension in poetry from the fourteenth to the seventeenth century and move on to explore the theme of place as it pertains to a range of modern literature. We will study the history of pastoral and the particular importance of the natural world to the Romantics and investigate the literature of walking, from the poetry of John Clare to contemporary city literature and nature-writing. Students will encounter ideas from ecocriticism and geocriticism alongside their readings in poetry and fiction.

Presentation of the unit

The unit will be taught in a series of 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.

Block One	Saturday 9th January 2021	Country, City, Court, Estate <i>Gawain and the Green Knight</i> Definitions of Pastoral: Selected poetry inc. Spenser and Marvell
Block Two	Saturday 23rd January 2021	The Romantics' Nature and the Sublime Wordsworth and Clare Jane Austen, <i>Mansfield Park</i>
Open Session	Wednesday 27 January 2021	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 13 th February 2021	Psychogeography: Walking, London and Literature Virginia Woolf, <i>Mrs Dalloway</i> Samuel Selvon, <i>The Lonely Londoners</i>
Block Four	Saturday 27 th February 2021	Ecocriticism: New Nature Writing, More- than-human/human encounters and the Anthropocene Richard Powers, <i>The Overstory</i> (2018) Alice Oswald, <i>Dart</i> (2002)
Open Session	Wednesday 10th March 19.00-20.00	An open session for informal discussion, chat and questions about coursework

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

Student assignments

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

Essay titles

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

1. 'Life consists with wildness' (Thoreau). Discuss the representation of 'wildness' in any one or more of the course texts.
2. "Country" and "city" are very powerful words.' (Raymond Williams). How does the structure of country and city make itself felt in any one or more of the course texts?
3. "Thou art not, Penshurst, built to envious show.' (Ben Jonson 'To Penshurst') Discuss the meanings which cohere around the idea of the country house estate.
4. Define any one of the following concepts and then discuss the representation of landscape in any one or more of the course texts in the light of this definition: the pastoral; the sublime; psychogeography; the Anthropocene.
5. With reference to one or more of the course texts, explore the relationship between literature and walking.
6. 'London is illimitable' (Peter Ackroyd). How have literary texts and/or essays sought to represent the city?
7. Explore how any the course texts question the category of the 'natural'.
8. 'Come all ye,' the country says,
You win me, who take me most to heart.
('Here lies our land', Kathleen Jamie)

How do any one or more of the writers on the course attempt to give a voice to the more-than-human world?

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

Closing date for the submission of assignments: Wednesday 31 March 2021 by 12.00 noon BST*

*British Summer Time

Reading and resource list

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

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

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

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

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

Author	Title	Publisher and date
Armitage, Simon	<i>Gawain and the Green Knight</i> There are numerous translations of this Middle English poem. You can find it online in its original form here: http://quod.lib.umich.edu/c/cme/ (a link will be available on the VLE)	Faber and Faber (2007)
Austen, Jane	<i>Mansfield Park</i> (1814)	Suggested Edition: Norton or Oxford World's Classics
Oswald, Alice	<i>Dart</i>	2002
Powes, Richard	<i>The Overstory</i> (2018)	Vintage
Selvon, Samuel	<i>The Lonely Londoners</i> (1956)	Penguin Modern Classics
Woolf, Virginia	<i>Mrs Dalloway</i> (1925)	Oxford's World's Classics

Suggested Secondary Reading

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

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

Author	Title	Publisher and date
Andrews, Max (ed)	<i>Land, Art: A Cultural Ecology Handbook</i>	2006
Armbruster, Karla and Kathleen R. Wallace (eds)	<i>Beyond Nature Writing: Expanding the Boundaries of Ecocriticism</i>	Charlottesville: University Press of Virginia, 2001
Bate, Jonathan	<i>Romantic Ecology: Wordsworth and the Environmental Tradition</i>	London: Routledge, 1991
Bate, Jonathan	<i>The Song of the Earth</i>	Picador/Harvard UP, 2000

Buell, Lawrence	<i>The Future of Environmental Criticism: Environmental Crisis and Literary Imagination</i>	Oxford and Cambridge: Blackwell Publishing, 2005
Chatwin, Bruce	<i>The Songlines</i>	Picador, 2008
Coupe, Lawrence (ed)	<i>The Green Studies Reader: From Romanticism to Ecocriticism</i>	London: Routledge, 2000
Daston, L (ed)	<i>Thinking with Animals: New Perspectives on Anthropomorphism</i>	Columbia UP, 2006
Drabble, Margaret	<i>A Writer's Britain: Landscape in Literature</i>	London: Thames and Hudson, 1979
Finlay, Alec (ed)	<i>Wood Notes Wild: Essays on the Poetry and Art of Ian Hamilton</i>	Edinburgh: Polygon, 1995
Glotfelty, Cheryl and Harold Fromm (eds)	<i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>	Athens: University of Georgia Press, 1996
Kerridge, Richard and Neil Sammels (eds)	<i>Writing the Environment: Ecocriticism and Literature</i>	London: Zed Books, 1996
Matless, David	<i>In the Nature of Landscape: Cultural Geography on the Norfolk Broads</i>	Blackwell and Wiley, 2012
Trexler, Adam	<i>Anthropocene Fictions: The Novel in a Time of Climate Change</i>	University of Virginia Press, 2015
Westling, Louise	<i>The Cambridge Companion to Literature and the Environment</i>	Cambridge: Cambridge University Press, 2014
Williams, Raymond	<i>The Country and the City</i>	London: NLB, 1973

Syllabus for third unit
Easter term 2021

The modern novel: experiments in narrative

Start date	17 April 2021	End date	19 May 2021
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutors	Dr Claire Wilkinson	No. of meetings	6 live teaching/open sessions plus pre-recorded lectures

Aims

The unit will aim to:

- introduce students to the novel, and to innovations made in the period 1900-2021;
- enable students to engage critically with key texts from the period;
- compare the techniques of novelists writing during the period.

Content

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

This unit addresses the questions above. Students will study a range of novels written between the very beginning of last century – 1904 – and now, 2021. We'll think about what is distinctive about novel form, and how a series of different writers have made adaptations and innovations to narrative in their art. The selected novels are from a diverse range of writers: six by women and six by men, from Britain, Ireland, the USA, and South Africa, written by writers of different ethnicities and backgrounds. All are exceptional works of fiction.

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

Presentation of the unit

The unit will be taught in a series of 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.

Block One	Saturday 17 April	Novel Forms Joseph Conrad, <i>Nostramo</i> (1904) Virginia Woolf, <i>To The Lighthouse</i> (1927) James Baldwin, <i>Giovanni's Room</i> (1956)
Block Two	Saturday 24 April	Epistolarity Paul Auster, <i>In the Country of Last Things</i> (1987) J. M. Coetzee, <i>Age Of Iron</i> (1990) Marilynne Robinson, <i>Gilead</i> (2004)
Open Session	Wednesday 28 April 18.00-19.00	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 8 May 2021	Cities Don DeLillo, <i>Cosmopolis</i> (2003) Zadie Smith, <i>NW</i> (2012) Tao Lin, <i>Taipei</i> (2013)
Block Four	Saturday 15 May 2021	Fiction, now Chimamanda Ngozi Adichie, <i>Americanah</i> (2013) Sally Rooney, <i>Conversations with Friends</i> (2017) Sophie Mackintosh, <i>The Water Cure</i> (2018)
Open Session	Wednesday 19 May 18.00 – 19.00	An open session for informal discussion, chat and questions about coursework

Outcomes

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

1. demonstrate an understanding of the novel as a literary form between 1900 and 2019;
2. analyse some of the major characteristics of the novel by engaging critically with key texts;

3. discuss how authors use language to create different narrative styles.

Student assignments

Students will be expected to read the set novels and to attend the sessions whenever possible and be prepared to engage in class discussion.

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

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

Essay titles

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.**

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

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

* British Summer Time

Reading and resource list: primary texts

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

Author	Title	Publisher and date
Aidichie, Chimamanda Ngozi	<i>Americanah</i>	Fourth Estate, 2017
Auster, Paul	<i>In the Country of Last Things</i>	Faber, 2005
Baldwin, James	<i>Giovanni's Room</i>	Penguin, 2001
Coetzee, J.M.	<i>Age of Iron</i>	Penguin, 2010
Conrad, Joseph	<i>Nostramo: a tale of the seaboard</i>	Penguin, 2012
DeLillo, Don	<i>Cosmopolis</i>	Picador, 2011
MacIntosh, Sophie	<i>The Water Cure</i>	Hamish Hamilton, 2018
Lin, Tao	<i>Taipei</i>	Canongate, 2013
Robinson, Marilynne	<i>Gilead</i>	Virago, 2006
Rooney, Sally	<i>Conversations With Friends</i>	Faber, 2018
Smith, Zadie	<i>NW</i>	Penguin, 2013
Woolf, Virginia	<i>To The Lighthouse</i>	Penguin, 2010

Reading and resource list: secondary texts

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

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

Author	Title	Publisher and date
Auster, Paul, and Coetzee, J.M.	<i>Here and Now: Letters 2008-2011</i>	Penguin, 2014
Caserio, Robert L., ed.	<i>The Cambridge Companion to the Twentieth-Century English Novel</i>	Cambridge, 2009
Hawthorn, Jeremy	<i>Studying the Novel: an introduction</i>	Edward Arnold, 1985 (any edition)
James, David, ed.	<i>The Cambridge Companion to British Fiction since 1945</i>	Cambridge, 2015
Mullen, John	<i>How Novels Work</i>	Oxford, 2008

TIMETABLE

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

Michaelmas 2020: **Contemporary Poetry: roots to now**

Introduction Session	Wednesday 21 October 2020 19.00-20.00
Block One	Live session Saturday 24 October 2020
Block Two	Live session Saturday 7 November 2020 Open session Wednesday 11 November 2020 19.00-20.00
Block Three	Live session Saturday 21 November 2020
Block Four	Live session Saturday 5 December 2020 Open session Wednesday 9 December 2020 18.00-19.00

Lent 2021: **Literature and Place**

Block One	Live session Saturday 9 January 2021
Block Two	Live session Saturday 23 January 2021 Open session Wednesday 27 January 2021 19.00-20.00
Block Three	Live session Saturday 13 February 2021
Block Four	Live session Saturday 27 February 2021 Open Session Wednesday 3 March 2021 19.00-20.00

Easter 2021: **The Modern Novel: Experiments in Narrative**

Block One	Live session Saturday 17 April 2021
Block Two	Live session Saturday 24 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.

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQTel 01223 746222
www.ice.cam.ac.uk