

Undergraduate Diploma in English Literature: Literature and Criticism

2021-2022

Course code: 2122DCR120

COURSE GUIDE

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
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Welcome to the **Undergraduate Diploma in English Literature: Literature and Criticism**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Diploma is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

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

The programme 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 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. She is a Past 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.

Tutors

Dr Scott Annett is an experienced teacher of medieval literature, having taught courses in both the Faculty of English and the Faculty of Modern and Medieval Languages at the University of Cambridge. He has experience working on authors as diverse as Chaucer, Marie de France, Dante and the Gawain Poet. Indeed, the relationship between medieval English and medieval Italian literature is one of his primary research interests. Dr Annett enjoys working on texts written in various languages (Latin, English, Italian and Anglo-Norman), as well as attending to the complex theological, philosophical and literary questions posed by authors of this time. Dr Annett's teaching style consists primarily of group discussion, organised around questions articulated by the class. He particularly enjoys working with adult students and drawing together their diverse perspectives and experiences.

Dr Polly Paulusma is an external supervisor for the Cambridge English Faculty and currently teaches Practical Criticism and supervises students with special research interests in literature and song. Having read English at Cambridge in the 1990s, she has recently completed her PhD at UEA on how Angela Carter's folk singing influenced her writing. She has had three articles accepted for academic publication. She has been a signed recording artist since 2003, releasing albums on Bjork's label One Little Independent (formerly One Little Indian) and then founding her own folk label Wild Sound which has supported the work of nine other independent folk and acoustic artists. Her albums have achieved international critical acclaim and her songs have been published by Sony/ATV in Los Angeles. She has toured the USA, the UK and Europe supporting Bob Dylan, Jamie Cullum, Coldplay and Marianne Faithfull in her travels. She continues to record and release records with One Little Independent, and her current release is an album of the folk songs that influenced Carter, a musical extension of her research.

Dr Claire Wilkinson is a lecturer in Eighteenth-Century British literature and culture. She teaches at the Faculty of English, Robinson College, and Murray Edwards College. In addition, she has taught a range of ICE courses since her first in 2017. Claire specialises in the relationship between literary writing and economics and she has published on a range of topics including the South Sea Bubble, the evolving concept of 'value', and representations of financialisation in the novel. Her classes use close reading techniques to open avenues for discussion; this approach makes difficult material accessible to everybody. She is looking forward to working with the 2021–22 Diploma cohort on a range of eighteenth-century literature.

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

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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.

Contact details of ICE

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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 21/22 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 23 June 2021

Syllabus for first unit
Michaelmas term 2021

Adaptation and Literature: Origins, Connections and Transformations

Start date	15 October 2021	End date	1 December 2021
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutor	Dr Jenny Bavidge Dr Polly Paulusma	No of meetings	Introduction and 6 live teaching/open sessions plus pre-recorded lectures

Aims

- To encounter and debate the relationship between literature and adaptation, primarily in film but including other forms and formats;
- To enhance critical appreciation of the course texts by close reading, practical criticism, and historical contextualization;
- To become familiar with the critical terminology of adaptation studies, and relevant terms in literary theory/criticism and film theory;
- To understand the issues at stake in instances of adaptation, including translation between forms, the necessary negotiation between different semiotic systems and some understanding of the historical, economic and cultural conditions which may affect the process of adaptation;
- To provide an enjoyable and stimulating context for the study of literature, film and other forms.

Content

This course looks at the relationship of written texts to other artistic forms. Our course will focus particularly on film and will cover the major debates in recent adaptation studies, including definitions of heritage and post-heritage cinema, the contested value of fidelity, and how intertextuality and questions of authorship are questioned in the process of adaptation from one form to another. Students will be encouraged to read into the theory of adaptation and to use the core texts as case studies for different approaches and critical understandings of both film and literature.

Presentation of the unit

The unit 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 15 October 2021	<p>Hello and welcome...</p> <p>A chance to meet your classmates and tutor and to become familiar with the online classroom environment.</p>
Block One	Saturday 16 October 2021 Adaptation or Destruction?	<p>This block will include an introduction to the course and will outline current debates in adaptation theory, such as fidelity, translation and reception. We will begin our exploration of these ideas with Shakespeare's <i>Romeo and Juliet</i>, starting with close-reading of the text and a discussion of its major themes. We will then move on to look the afterlife of the play and its wide range of creative responses, paying particular attention to Luhrmann's innovative film version <i>Romeo + Juliet</i> (1998) and the transposition of the characters and settings into alternative historical and national settings.</p> <p>Reading: <i>Romeo and Juliet</i>, William Shakespeare (1597)</p> <p>Viewing: <i>Romeo + Juliet</i> (dir. Baz Luhrmann, 1998); <i>West Side Story</i> (dir. Robbins and Wise, 1957); please also listen to Prokofiev's score for the ballet <i>Romeo and Juliet</i> (1940). You may also wish to view <i>Romeo and Juliet</i> (dir. Franco Zeffirelli, 1968); <i>Romeo and Juliet</i> (dir. Carlo Carlei, 2013).</p>
Block Two	Saturday 30 October 2021 Filming the Classics: Englishness, Heritage and Post-heritage Cinema	<p>This block will examine the politics of the 'heritage' film, looking at the adaptation of two classic novels into film and other forms. We will also focus on how to recognise and analyse filmic language, including techniques of editing and use of sound. We will begin by discussing <i>Wuthering Heights</i> as a novel, exploring its themes and structure. We'll then consider the various ways adaptation has prompted interpretations and reinterpretations</p>

		<p>of the literary work. We'll employ approaches from film studies, including 'star texts' and <i>auteur</i> theory, to address how the authorship of a film may be variously understood and continue our consideration of the workings of genre 'blueprints' in the adaptation of literary works. We'll look at examples of the many adaptations of <i>Wuthering Heights</i> for the screen, playing particular attention to Andrea Arnold's bold reimagining of the novel from 2011, an adaptation which some hailed as a work of genius, and others, as a betrayal of the novel.</p> <p>Reading: <i>Wuthering Heights</i>, Emily Brontë (1847);</p> <p>Viewing: <i>Wuthering Heights</i> (dir. Andrea Arnold, 2011) and any of the following: <i>Wuthering Heights</i> (dir. William Wyler, 1939); <i>Wuthering Heights</i> (dir. Peter Kosminsky, 1998).</p> <p>You might also like to look at <i>A Room With a View</i> (dir. James Ivory, 1985); <i>Pride and Prejudice</i> (dir. Joe Wright, 2005).</p>
Open Session	Wednesday 3 November 2021	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 13 November 2021 Interpretation and Reinterpretation	<p>We'll gather what we've covered so far both in terms of theoretical and analytical approaches and apply it to Lewis Carroll's <i>Alice in Wonderland</i>. We'll be thinking particularly about contexts of reception, about how and in what ways literary works find their way into broader culture and how they may be changed by that encounter. We'll track Alice's voyage from Disney, through surrealism, to Hollywood action heroine. As ever, we'll begin with close-reading of the text in order to understand its literary existence first and then move on to thinking about how that language has been transposed, translated or transformed in a different medium.</p> <p>Reading: Lewis Carroll, <i>Alice in Wonderland</i> (1865)</p> <p>Viewing: As many of the following as possible: <i>Alice in Wonderland</i> (Disney/dir. Clyde Geronimi, Wilfred Jackson, Hamilton</p>

		Luske, 1951); <i>Dreamchild</i> (dir. Gavin Millar, 1985); <i>Alice</i> (dir. Jan Svankmejer, 1988); <i>Alice in Wonderland</i> (dir. Tim Burton, 2010).
Block Four	Saturday 27 November 2021 Transformation and Translation	This final block will take the idea of a story which lives from text to text and trace it through different forms: song, folktale, literary work. We will trace the evolution of an old tale into different works, thinking about issues of influence and transformation between them. Texts will be provided.
Open Session	Wednesday 1 December 2021	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 critical responses to the texts and to the issues arising from the course;
2. articulate the broader concepts of the course and the relationship between the texts;
3. indicate an awareness of the debates within adaptation studies, including fidelity, translation between forms and formats, contexts of production and reception;
4. research, assess and evaluate a range of primary and secondary materials, both literary and visual, and be able to organise and critically analyse this material in academic argument, structure and expression.
5. display skills of critical writing and clear communication.

Student assignments

Students are expected to read/view the primary texts set for each class and any secondary material suggested. The unit is assessed by means of a single essay of 3,000 - 4000 words. Students may select from a list of suggested questions or negotiate their own essay topic in discussion with the tutor.

Example essay titles

1. 'When the filmist undertakes the adaptation of a novel, given the inevitable mutation, [...] he does not convert the novel at all. What he adapts is a kind of paraphrase of the novel – the novel viewed as raw material. He looks not to the organic novel, whose language is inseparable from its theme, but to characters and to incidents which have somehow detached themselves from language.' (Bluestone). Discuss.
2. Through close analysis of selected scenes, show how film or television versions of written texts translate literary effects and language into visual and aural form.
3. With reference to any of the course texts, discuss the statement that 'adaptation is always interpretation.'
4. Compare and contrast two or more creative works (which may both be films, or work in other forms) which have responded to any one of the course texts.
5. 'Instead of worrying about whether a film is 'faithful' to the original literary text (founded in the logocentric belief that there is a single meaning), we read adaptations for their generation of a plurality of meanings. Thus the intertextuality of the adaptation is our primary concern.'

(Cartmell) Either make a case for the critical value of 'worrying about' fidelity OR discuss the value of adaptation studies in the broader field of literary criticism.

Students who wish to create their own essay topic must discuss and agree the title with the tutor beforehand.

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

*Closing date for the submission of assignments: **Wednesday 5 January 2022 by 12.00 noon GMT****

*Greenwich Mean Time

Reading and resource list

Students should have a copy of all the primary texts and bring them to the appropriate class. We'll view clips from relevant films on the VLE and in class; you are encouraged to watch as many different versions of each work as you can, but please watch the following films in full in advance of the class: *Romeo + Juliet* (dir. Baz Luhrmann, 1998) and *Wuthering Heights* (dir. Andrea Arnold, 2011)

Primary Texts:

Author	Title	Publisher and date
Shakespeare, William	<i>Romeo and Juliet</i> (1597)	Preferably in a good scholarly edition e.g. Arden
Brontë, Emily	<i>Wuthering Heights</i> (1847)	Preferably in a good scholarly edition e.g. World's Classics or Norton
Carroll, Lewis	<i>Alice in Wonderland</i>	Any – but unabridged.

Wider Reading:

Author	Title	Publisher and date
Braudy, Leo & Cohen, Marshall (eds)	'Adaptation' in <i>Film Theory and Criticism</i> (Andrew Dudley)	Oxford University Press, 2004 pp.461-469
Aragay, Mireia (ed)	<i>Books in Motion: Adaptation, Intertextuality, Authorship</i>	Amsterdam/New York: Rodopi, 2005
Boozer, Jack (ed)	<i>Authorship in Film Adaptation</i>	Austin: University of Texas Press, 2005

Cahir, Linda Constanzo	<i>Literature into Film: Theory and Practical Approaches</i>	Jefferson: McFarland & Company Inc., 2006
Carroll, Rachel (ed)	<i>Adaptation in Contemporary Culture: Textual Infidelities</i>	London: Continuum, 2009
Cartmell, Deborah & Whelehan, Imelda (eds)	<i>The Cambridge Companion to Literature on Screen</i>	Cambridge University Press, 2007
Cartmell, Deborah & Whelehan, Imelda (eds)	<i>Screen Adaptation: Impure Cinema</i>	Basingstoke and New York: Palgrave Macmillan, 2010
Cartmel, Deborah & Whelehan, Imelda (eds)	<i>Adaptations: From Text to Screen, Screen to Text</i>	London and New York: Routledge, 1999
Corrigan, T	<i>Film and Literature: An Introduction and a Reader</i>	Prentice Hall, 2009
Geraghty, Christine	<i>Now a Major Motion Picture: Film Adaptations of Literature and Drama</i>	Lanham, Maryland: Rowman & Littlefield, 2008
Giddings, R & Sheen, E (eds)	<i>The Classic Novel: From Page to Screen</i>	Manchester: Manchester University Press, 2002
Hutcheon, Linda	<i>A Theory of Adaptation</i>	New York: Routledge, 2016
Leitch, Thomas	<i>Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ</i>	Baltimore: The John Hopkins University Press, 2007
Leitch, Thomas	"Adaptation Studies at a Crossroads." <i>Adaptation</i> 1.1 (2008): 63-77.	
MacCabe, Colin; Murray, Kathleen & Warner, Rick (eds)	<i>True to the Spirit: Film Adaptation and the Question of Fidelity</i>	Oxford and New York: Oxford University Press: 2011
McFarlane, B	<i>Novel to Film: An Introduction to the Theory of Adaptation</i>	Oxford: Clarendon, 1996
Murray, Simone	<i>The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation</i>	New York: Routledge, 2012

Naremore, James (ed)	<i>Film Adaptation</i>	London: The Athlone Press, 2000
Rothwell, K A	<i>A History of Shakespeare on Screen</i>	Cambridge: Cambridge University Press, 2004
Stam, Robert	<i>Literature through Film: Realism, Magic, and the Art of Adaptation</i>	Oxford: Blackwell, 2005
Stam, Rober & Raengo, Alessandra (eds)	<i>A Companion to Literature and Film</i>	Oxford: Blackwell Publishing, 2005

Syllabus for second unit
Lent term 2022

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

Start date	8 January 2022	End date	23 February 2022
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutor	Dr Scott Annett	No of meetings	6 live teaching/open sessions plus pre-recorded lectures

Aims

The unit aims to

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

Content

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

Presentation of the unit

The unit 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 8 January 2022 Love and Death in Medieval Lyric Poetry	This first session will introduce medieval love poetry. The second session will explore attitudes to death in medieval writing, including some discussion of the Black Death, which swept across Europe in the fourteenth and fifteenth centuries. Reading: Selected poems from <i>Middle English Lyrics</i>
Block Two	Saturday 22 January 2022 Beauty and the Beast in Medieval Romance	Beginning with <i>Gawain and the Green Knight</i> and the <i>Lais of Marie de France</i> , these sessions will explore the world of medieval romance, focusing upon what it means to be a knight and the importance of physical appearance within medieval romance. We will also discuss the roles of magic, miracle and the supernatural. Reading: <i>Gawain and the Green Knight</i> ; <i>The Lais of Marie de France</i>
Open Session	Wednesday 26 January 2022	An open session for informal discussion, chat and questions about coursework

Block Three	Saturday 5 February 2022 Visions of God and Devotional Writing	These sessions will take the writings of Julian of Norwich and Margery Kempe in order to explore the lives of two fascinating women and the impact of Christian theology upon their lives. These sessions will help to introduce students to medieval religious culture and concepts such as affective piety. Reading: <i>The Book of Margery Kempe</i> ; <i>Julian of Norwich: Revelations of Divine Love</i>
Block Four	Saturday 19 February 2022 Chaucer and his World	Focusing primarily upon <i>The Canterbury Tales</i> , this session addresses Chaucer within both his medieval and European contexts. Students will have a chance to explore the diversity, wit, and complexity of Chaucer's writing, supported by the contexts and questions examined in the previous day schools. Reading: <i>The Knight's Tale</i> , <i>The Miller's Tale</i> , <i>The Wife of Bath's Tale</i> , <i>The Clerk's Tale</i>
Open Session	Wednesday 23 February 2022	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 medieval literature within its cultural and historical contexts;
2. show awareness of critical and theoretical approaches to literature from the period;
3. develop keener close reading skills, particularly when engaging with texts in medieval English;
4. articulate and discuss the broader concepts of the course and the relationships between the texts.

Student assignments

Students will write one 3,000 – 4,000 word essay. Students may select from the list of suggested questions or negotiate their own essay topic in discussion with the tutor.

Essay titles

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

Do you agree?

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

Are depictions of chivalric values always anachronistic in medieval writing?

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

Do you agree?

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

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

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

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

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

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

*Closing date for the submission of assignments: Wednesday 16 March 2022 by 12.00 noon GMT**

* Greenwich Mean Time

Reading and resource list

You should have a copy of all the primary texts and bring them to the appropriate class. The particular edition of a given work is not crucial. Texts are widely available new and secondhand via online retailers.

Primary reading:

Editor/Translator	Title	Publisher and date
Burgess, Glyn & Busby, Keith (eds)	<i>The Lais of Marie de France</i>	Penguin Books, 1999

Putter, Ad & Stokes, Myra	<i>Gawain and the Green Knight in The Works of the Gawain Poet: Sir Gawain and the Green Knight, Pearl, Cleanness, Patience</i>	Penguin Books, 2014
Windeatt, Barry	<i>The Book of Margery Kempe</i>	Woodbridge, 2004
Windeatt, Barry	<i>Julian of Norwich: Revelations of Divine Love</i>	Oxford University Press, 2016
Brook, G L (ed)	<i>Middle English Lyrics (ed. Maxwell S Luria & Richard L Hoffman)</i>	Manchester University Press, 1968
Cannon, Christopher	<i>The Riverside Chaucer</i>	Oxford University Press, 2008

Suggested secondary reading:

Author	Title	Publisher and date
Brewer, Derek & Gibson, Jonathan (eds)	<i>A Companion to the Gawain-Poet</i>	D S Brewer, 1997
Burrow, J A	<i>A Reading of Sir Gawain and the Green Knight</i>	Routledge & Kegan Paul, 1965
Cooper, Helen	<i>The English Romance in Time: Transforming Misfits from Geoffrey of Monmouth to the Death of Shakespeare</i>	Oxford University Press, 2004
Cooper, Helen	<i>The Structure of the Canterbury Tales</i>	Duckworth, 1983
Dronke, Peter	<i>The Medieval Lyric</i>	Hutchinson, 1968
Duncan, Thomas G (ed)	<i>A Companion to the Middle English Lyric</i>	Cambridge, 2005
Mann, Jill	<i>From Aesop to Reynard: Beast Literature in Medieval Britain</i>	Oxford University Press, 2009
Turner, Denys	<i>Julian of Norwich, Theologian</i>	Yale University Press, 2011

Kratzmann, G & Simpson, J (eds)	<i>Medieval English Religious and Ethical Literature: Essays in Honour of G H Russell</i> 'Inner' and 'Outer': Conceptualizing the Body in Ancrene Wisse and Aelred's De institutione inclusarum' Jocelyn Price	D S Brewer, 1986
Windeatt, B A	<i>Oxford Guides to Chaucer: Troilus and Criseyde</i>	Clarendon Press, 1995

Syllabus for third unit
Easter term 2022

Eighteenth Century Literature: Money, Society and Literary Forms

Start date	19 March 2022	End date	11 May 2022
Day	Various (see session list below)	Time	Various (see session list below)
Venue	Remote delivery		
Tutor	Dr Claire Wilkinson	No of meetings	6 live teaching/open sessions plus pre-recorded lectures

Aims

The unit aims to

- Introduce students to a broad range of literary works through the long eighteenth century placing the texts within their historical and cultural contexts;
- Develop ability to read texts from the period, enhancing critical appreciation of the texts by close reading and practical criticism;
- Encourage awareness of the literary innovations of the period, including the rise of the novel, political and satirical texts and, specifically, literature's responses to the financial crises of the period.

Content

This course will introduce you to a broad range of eighteenth-century writing, from satirical poems and pamphlets dating from the 1720s, to Jane Austen's novels from the first years of the next century. We will think about how money and economics influence written forms: how did authors respond to the South Sea Bubble of 1720? To what extent was the evolution of the novel influenced by economic demands? How can we understand the legacies of the slave trade, upon which the British Empire depended? Do Austen's novels offer a critical assessment of social conventions? These questions will help us understand a key context for writing from the 1700s and we will use our progress to think about how what we know about this material might influence how we can think about more recent writing.

Saturday classes will be structured around open discussion of the course materials, with collaborative close reading forming a backbone of the sessions: while some of the course texts might be very unfamiliar, we will work through them as a group before thinking about the broader critical and theoretical challenges they might pose. Students will be encouraged to concentrate on the primary texts in this unit: advice on secondary material will be available from the tutor but prior to the unit beginning, the only expectation is that students will have read the core texts.

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 19 March 2022	<p>The South Sea Bubble</p> <p>In this session we will look at how poets responded to the 1720 South Sea Bubble. The Bubble was the first financial crisis with distinctly modern characteristics and it is usually remembered as a moment of national madness, in which investors—ordinary members of the public—behaved hysterically. Our class takes us through a range of satirical poems written between 1720 and 1733, with examples of different authors blaming the South Sea Company for the crash.</p> <p>The material for this session (short poems and pamphlets) will be provided on the VLE so that we are working from the same editions.</p> <p>John Gay, 'Panegyric Epistle to Mr. Thomas Snow, Goldsmith' (1721)</p> <p>Alexander Pope, 'An Epistle to the Right Honourable Allen, Lord Bathurst' (1733)</p> <p>[H. Stanhope (<i>pseud.</i>)], <i>An Epistle to His Majesty the Prince of Wales</i> (1720)</p> <p>Jonathan Swift, 'The Bubble: A Poem' (1720/21)</p>
Block Two	Saturday 2 April 2022	<p>The Rise of the Novel</p> <p>This session focuses on two 1722 'novels' (perhaps more accurately 'prose narratives') by Daniel Defoe. Our work on <i>A Journal of the Plague Year</i> will develop from the material studied in session one. We'll then turn to <i>Moll</i></p>

		<p><i>Flanders</i> to think about what the markers for novelistic fiction might be, and why they might become an important part of literary form in the early Eighteenth Century.</p> <p>Daniel Defoe, <i>A Journal of the Plague Year</i> (London: Penguin, 2003; first published, 1722)</p> <p>Daniel Defoe, <i>Moll Flanders</i> (Oxford: Oxford World's Classics, 2011; first published, 1722)</p>
Open Session	Wednesday 6 April 2022	An open session for informal discussion, chat and questions about coursework
Block Three	Saturday 30 April 2022	<p>Slave Narratives</p> <p>In this session, we will turn to the voices of previously enslaved people to study how the British slave trade was understood by those who had first-hand experience of its brutality. We will spend some time thinking about the arguments that eventually led to abolition with the Slave Trade Act of 1807 and the Slavery Abolition Act of 1833.</p> <p>Olaudah Equiano, <i>The Interesting Narrative and Other Writings</i> (London: Penguin, 2003; first published, 1789)</p> <p>Quobna Ottobah Cugoana, <i>Thoughts and Sentiments</i> (London: Penguin, 2007; first published, 1787)</p>
Block Four	Saturday 7 May 2022	<p>Sociability and Society</p> <p>This session concentrates on two of Austen's novels (of her mature oeuvre, her first and last). We will continue our conversation about the form of the novel from Block Two and we will think about some of the social forms that are developed within Austen's writing.</p> <p>Jane Austen, <i>Persuasion</i> (London: Penguin, 2006; first published, 1817)</p> <p>Jane Austen, <i>Sense and Sensibility</i> (London: Penguin, 2004; first published, 1811)</p>
Open Session	Wednesday 11 May 2022	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. acquire a knowledge of a range of eighteenth-century writing, and the ability to identify key features of satire, the novel, and autobiographical writing;
2. demonstrate in written form informed, analytical responses to the texts and to the issues arising from the course;

3. articulate the broader concepts of the course and the relationship between the texts;
4. research, assess and evaluate a range of primary and secondary literary and critical material, and be able to organise and critically analyse this material in academic argument, structure and expression;
5. display skills in critical writing and clear oral communication of ideas.

Student assignments

Students are expected to read the primary texts set for each class. The unit is assessed by means of a single essay of 3,000 - 4000 words. Students will be encouraged to create their own essay topic in conversation with the course tutor.

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

*Closing date for the submission of assignments: **Wednesday 1 June 2022 by 12.00 noon BST****

*British Summer Time

Reading and resource list

You should have a copy of all the primary texts and bring them to the appropriate class. Where an item's author is starred, that text will be provided on the VLE as a PDF to access or print at home. For non-starred items, the edition you have does not matter. The editions specified below are fairly priced and are recommended if you need to buy new copies of the texts.

Primary reading:

Author	Title	Publisher and date
*Gay, John	'Panegyric Epistle to Mr. Thomas Snow, Goldsmith'	N/A, 1721
*H. Stanhope (pseud.)	<i>An Epistle to His Majesty the Prince of Wales</i>	N/A, 1720
*Pope, Alexander	'An Epistle to the Right Honourable Allen, Lord Bathurst'	N/A, 1733
*Swift, Jonathan	'The Bubble: A Poem'	N/A, 1720/21
Austen, Jane	<i>Persuasion</i>	(London: Penguin, 2006)
Austen, Jane	<i>Sense and Sensibility</i>	(London: Penguin, 2004)
Cugoana, Quobna Ottobah	<i>Thoughts and Sentiments</i>	(London: Penguin, 2007)

Defoe, Daniel	<i>A Journal of the Plague Year</i>	(London: Penguin, 2003)
Defoe, Daniel	<i>Moll Flanders</i>	(Oxford: Oxford World's Classics, 2011)
Equiano, Olaudah	<i>The Interesting Narrative and Other Writings</i>	(London: Penguin, 2003)

Suggested secondary reading:

All secondary reading will be available via iDiscover (the University's library portal); where they are not, a copy will be available on the VLE.

Author	Title	Publisher and date
Copeland, Edward, and Juliet McMaster, eds	<i>The Cambridge Companion to Jane Austen</i>	Cambridge University Press, 1997
Jones, Tom	'Pope's "Epistle to Bathurst" and the Meaning of Finance'	Rice, 2004
Paul, Ronald	"'I Whitened My Face, That They Might Not Know Me': Race and Identity in Olaudah Equiano's Slave Narrative"	Sage, 2009
Rogers, Pat	'Plunging in the Southern Waves: Swift's Poem on the Bubble'	MHRA, 1988
Watt, Ian	<i>The Rise of the Novel</i>	University of California Press, 2001 (revised edn)

TIMETABLE

Michaelmas 2021: Transformation or destruction?: Adaptation and Literature

Introduction Session	Friday 15 October 2021, 19.00-20.00
Block One	Live Session: Saturday 16 October 2021
Block Two	Live Session : Saturday 30 October 2021
Open Session	Wednesday 3 November 2021, 19.00-20.00
Block Three	Live Session: Saturday 13 November 2021
Block Four	Live Session: Saturday 27 November 2021
Open Session	Wednesday 1 December 2021, 19.00-20.00

Lent 2022: The Good, the Bad and the Ugly:

Block One	Live Session: Saturday 8 January 2022
Block Two	Live Session : Saturday 22 January 2022
Open Session	Wednesday 26 January 2022, 19.00-20.00
Block Three	Live Session: Saturday 5 February 2022
Block Four	Live Session: Saturday 19 February 2022
Open Session	Wednesday 23 February 2022, 19.00-20.00

Easter 2022: Visions of Eden: Milton and his Contemporaries

Block One	Live Session: Saturday 19 March 2022
Block Two	Live Session : Saturday 2 April 2022
Open Session	Wednesday 6 April 2022, 19.00-20.00
Block Three	Live Session: Saturday 30 April 2022
Block Four	Live Session: Saturday 7 May 2022
Open Session	Wednesday 11 May 2022, 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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