



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Certificate in English Literature I

2017 – 2018

Course code: 1718CCR101

COURSE GUIDE

Welcome to the **Undergraduate Certificate in English Literature I**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

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

The programme aims to:

1. introduce students to a broad range of writing in English
2. enable students to gain a critical understanding of established and less well-known texts;
3. introduce students to different literary and cultural perspectives;
4. provide opportunities for the study of individual authors and genres;
5. provide opportunities for progression to further study in the area of literary studies.

Transferable skills for further study and employability

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

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of 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 is President of the [Literary London Society](#) and a member of the [English Faculty's Contemporaries group](#). She was made a Fellow of the English Association in 2017. Jenny teaches within a wide range of areas, including 19th and 20th-century American and British literature, close reading and critical theory, and has also taught on film.

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Tutors

Paul Crossley

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

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

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

Dr Claire Wilkinson

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

Administrative staff

Academic Programme Manager: Katherine Roddwell, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746223, katherine.roddwell@ice.cam.ac.uk

Programme Administrator: Lisa Hitch, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746212, lisa.hitch@ice.cam.ac.uk

Venue

Madingley Hall is an historic Tudor mansion on the outskirts of Cambridge with one of the finest gardens in the region and will be the venue for your classes unless otherwise specified.

The Hall is situated in the village of Madingley, three miles west of Cambridge with easy access from the M11 and the A14. Full directions are given on our website at www.ice.cam.ac.uk/directions.

Workshops are held at Madingley Hall, which has a variety of teaching rooms ranging from the newly refurbished Courtyard Suite to rooms in the historic Hall. Workshops may be scheduled in different teaching rooms each term.

Contact details of ICE

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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 17/18 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 02 August 2017

Syllabus for first unit
Michaelmas term 2017

Close reading and context

Start date	7 October 2017	End date	9 December 2017
Day	Saturday	Time	10.00am – 5.00pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor	Dr Claire Wilkinson	No of meetings	4 Saturday day-schools on 7 October, 28 October, 18 November and 9 December 2017

Aims

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

Content

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

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

Presentation of the unit

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

Provisional weekly lecture list

Session	Date	Indicative content
Day-school one	Saturday 7 October 2017 What does it mean to 'read closely'?	A general introduction to reading poetry, prose and drama from an academic perspective; workshop on developing close reading skills; an introduction to the correct terminology for discussing poetry.
Day-school two	Saturday 28 October 2017 Poetry	Poetic form; Faith, Doubt and Science in Victorian Poetry (Tennyson and Arnold); Pre-Raphaelite poems and pictures.
Day-school three	Saturday 18 November 2017 Short Stories	The structure of the short story; Joyce's <i>Dubliners</i> ; Katherine Mansfield, <i>Collected Short Stories</i> ; John Barth's <i>Lost in the Funhouse</i>
Day-school four	Saturday 9 December 2017 Novels	Introduction to longer prose; 'Novel or Novella?'; 'How does the form of the novel change?'; Charles Dickens's <i>Great Expectations</i> ; A.S. Byatt's <i>Possession</i>

Learning Outcomes

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

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

Student assessment

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

Example essay titles

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

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

Choose EITHER:

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

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

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

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

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

Closing date for the submission of assignments: **Monday 8 January 2018 by 12.00 noon GMT***

*Greenwich Mean Time

Reading and resource list

Primary Texts

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

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

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

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

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

Author	Title	Publisher and date
Lennard, John	<i>The Poetry Handbook</i>	Oxford: Oxford University Press
Mullan, John	<i>How Novels Work</i>	Oxford: Oxford University Press, 2006

You may find the following books interesting to look at before the course, **but you do not need to buy them:**

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

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

Syllabus for second unit
Lent term 2018

The Nineteenth-Century Novel

Start date	13 January 2018	End date	24 March 2018
Day	Saturday	Time	10.00am – 5.00pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor	Dr Jenny Bavidge	No of meetings	4 Saturday day-schools on 13 January, 10 February, 3 March and 24 March 2018

Aims

- 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 informal lectures and seminars with all students being encouraged to participate fully in discussion of the texts and the issues surrounding them. Students are expected to complete the assigned reading before each class and come ready to contribute to the discussion. Between day-schools, there will be opportunities for online participation in forums dedicated to particular themes and short tasks to maintain your momentum between classes.

Provisional weekly lecture list

Session	Date	Indicative content
Day-school one	Saturday 13 January 2018 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> .
Day-school two	Saturday 10 February 2018 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).
Day-school three	Saturday 3 March 2018 Realism and Romance	Combining two very different works by George Eliot, her great realist novel <i>Middlemarch</i> (1872) and the strange fantasy 'The Lifted Veil' (1859), this day-school will discuss Eliot's fiction in the light of developing arguments for the importance of realism in literature.
Day-school four	Saturday 24 March 2018 Inner Lives: science and observation	We turn to Thomas Hardy's <i>Tess of the D'Urbervilles</i> (1891) for our last full-length novel of the course, a work which touches on nineteenth-century themes of morality and social change, the struggle of women for self-determination, and philosophical questions of selfhood. Stevenson's <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1888) will also invite us to consider the anxieties and concerns prevalent at the end of the century.

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) show familiarity 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) develop their skills of close reading and critical interpretation.

Student assessment

Students will be expected to read the specified texts, contribute to the discussion in class, participate in class exercises and prepare original work in advance of the seminar.

Assessment for this unit is one essay of 3000 – 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. Describe and analyse the depiction of relationships between women and men in any one or more of the novels.
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?

If students wish to create their own titles from the list, this must be agreed in writing with the tutor first.

*Closing date for the submission of assignments: Monday 16th April 2018 by 12.00 BST**

*British Summer Time

Reading and resource list

The novels should be read in full before each class and please bring a copy along to the relevant 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.

Author	Title	Publisher and date
Austen, Jane (ed. John Davie)	<i>Northanger Abbey</i>	Oxford: Oxford World's Classics, (1817) 2005

Bronte, C	<i>Jane Eyre</i>	Oxford: Oxford World's Classics, (1848) 2008
Dickens, C (ed. Paul Schlicke)	<i>Hard Times</i>	Oxford: Oxford World's Classics, (1854) 2008
Gaskell, E (ed. Angus Easson)	<i>North and South</i>	Oxford: Oxford World's Classics, (1855) 2008
Eliot, G (ed. Helen Small)	<i>The Lifted Veil</i>	Oxford: Oxford World's Classics, (1859) 2004
Hardy, T (ed. Simon Gatrell et al)	<i>Tess of the D'Urbervilles</i>	Oxford: Oxford World's Classics, (1981) 2008
Stephenson, R L (ed. Roger Luckhurst)	<i>Strange Case of Dr Jekyll and Mr Hyde</i>	Oxford: Oxford World's Classics, (1886) 2008

Secondary criticism: overviews of the period

You do not need to buy these books or bring them to class. They are all available to consult in the English Faculty Library or University Library.

Author	Title	Publisher and date
David, E (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 & Dunbar, 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
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Syllabus for third unit
Easter term 2018

Shakespeare in his Time and Ours

Start date	14 April 2018	End date	7 July 2018
Day	Saturday	Time	10.00am – 5.00pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor	Paul Crossley	No of meetings	4 Saturday day-schools on 14 April, 19 May, 16 June and 7 July 2018

Aims

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

Content

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

Presentation of the unit

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

Provisional weekly lecture list

Session	Date	Content
Day-school one	Saturday 14 April 2018 Making History: Staging our very own player/kings	In Day-school one we will look at issues involved in studying Shakespeare today. We shall survey his career in the burgeoning, and innovative, theatre industry of his time, and its influence on the evolution of the drama. We will explore the vital genre of history in Shakespeare's early career by analysing the two different plays of <i>Richard II</i> and <i>Richard III</i> . Kingship and power (as well as stage presence) are integral elements in both plays, as is a portrayal of failure. We will look at the contentious relationship of these dramas to the wider society of Shakespeare's time, and to ours.
Day-school two	Saturday 19 May 2018 Laughter, Pain and a State of Illyria: Shakespeare's Comic Journey	Shakespearean comedy as a genre can be both fascinating and provoking, and in Day-school two we will pursue this exploration in our study of <i>Much Ado about Nothing</i> and <i>Twelfth Night</i> . Both of these plays remain vastly popular in performance, and bring forth complex themes around the pivotal role of women in comedy, the nature of identity, madness, exclusion, and of course, love. We will compare and contrast the two plays, and review the role of comedy in Shakespeare's work as a whole across the genres.
Day-school three	Saturday 16 June 2018 No Exit – Shakespearean Tragedy and Performance	Shakespeare wrote a range of tragedies in the first part of the 17th century. In appreciating the nature and dynamics of Shakespearean tragedy we will examine two of Shakespeare's essential Roman plays, <i>Julius Caesar</i> and <i>Antony and Cleopatra</i> . Both plays share issues in common but remain distinct in their approach. In Day-school Three we will consider the power, political choices and relationships that culminate in tragedy here. We will assess the relevance of these works to his turbulent times and our own.

Day-school four	<p>Saturday 7 July 2018</p> <p>The Gift of Redemption – Shakespeare Last Stage</p>	<p>In the Fourth day-school we will assess Shakespeare's later development as he continues to adapt to a new century - and to changing fashions in drama - through a close study of two romances (or late plays) <i>The Winter's Tale</i> and <i>The Tempest</i> where the past momentarily impacts upon the present. They remain two of his most enigmatic works and are widely reinterpreted. We will extract major themes, characters and plot through a close analysis of text, and place this final burst of artistic achievement within the context of his career.</p>
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Learning Outcomes

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

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

Student assessment

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

Possible Essay Topics (*A final sheet of essay topics will be provided at the start of the course*):

1. Do you see *Richard II* as primarily a personal play or one about kingship and political power? Discuss Shakespeare's play in light of this question.
2. Compare Shakespeare's treatment of kingship and power in *Richard II* and *Richard III*.
3. Consider the issue of identity in *Twelfth Night*. How important is this theme within the play?
4. Compare the role of women in *Much Ado About Nothing* and *Twelfth Night*.
5. 'This thing of darkness, I acknowledge mine' is a widely quoted statement from Prospero. Does Prospero's remark in *The Tempest* inform the entire play?
6. Consider the role of the outsider in *Much Ado About Nothing* and *Twelfth Night*?
7. The director Peter Hall has stated that "A play of Shakespeare's cannot breathe and have its being on the screen even in the most remarkable Shakespeare film." How much do you agree with this view?
8. *A Winter's Tale* turns on the impulsive jealousy of one man, King Leontes, but what role do the women characters take in defining the nature of the play?
9. *The Tempest* is a play about a range of themes including family, forgiveness, ruling, treachery and magical powers. Which of these elements do you consider are at the heart of this play?
10. What does reading and seeing *Julius Caesar* or *Anthony and Cleopatra* reveal to us about Shakespeare's vision of tragedy?

11. *Antony and Cleopatra* 'is as much a play about relationship as it is about power'. What is your assessment of this statement in relation to this tragedy.
12. *Julius Caesar* is a memorable play about the assassination of a great leader. But whose tragedy is it? Discuss.

*Closing date for the submission of assignments: Monday 30 July 2018 by 12.00 noon BST**

* British Summer Time

Reading and resource list

Individual play texts are available in many forms. The Arden Editions and that of Cambridge University Press give scholarly introductions and also notes on performance history. There are also excellent editions from Oxford World's classics and Penguin.

There are numerous critical works on Shakespeare in multiple categories and below is purely a selection. Each edition of the plays should contain further reading list of books and articles that may prove helpful. A number of the books (such as the *Cambridge Companion* series and those of the *Blackwell Guides* to criticism) offer a range of essays covering different topics and perspectives in one volume. Palgrave offer a number Casebooks of critical essays on the plays.

Within the reading list here is a suggestion of websites and podcasts that students might wish to view at some stage.

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

Author	Title	Publisher and date
BAMBER, L	<i>Comic Women and Tragic Men</i>	Stamford University Press, 1982
BRIGGS, J	<i>The Stage Play World</i>	Oxford: OUP, 1997
CHERNAIK, W	<i>The Cambridge Introduction to Shakespeare's Histories</i>	Cambridge: CUP, 2007
DANSON, L	<i>Shakespeare's Dramatic Genres</i>	Oxford: OUP, 2000
GARBAR, M	<i>Shakespeare After All</i>	Anchor Books, 2005
GURR, A	<i>The Shakespearean Stage</i>	Cambridge: CUP, 2009
GURR, A	<i>The Shakespearean Stage</i>	Routledge
HINDLE, M	<i>Studying Shakespeare on film</i>	Palgrave, 2007
HONAN, P	<i>Shakespeare: A Life</i>	Oxford: OUP, 1999
KERMODE, F	<i>Shakespeare's Language</i>	Penguin, 2000
LEGGATT, A	<i>Shakespeare's Political Drama: The History Plays and the Roman Plays</i>	Routledge, 1989

LEGGATT, A	<i>Shakespeare's Comedies of Love</i>	Routledge, 2008
LYNE, R	<i>Shakespeare's Late Work</i>	Oxford: OUP, 1995
McCEACHERN, C	<i>The Cambridge Companion to Shakespeare's Tragedies</i>	Cambridge: CUP, 2002
McDONALD, R	<i>The Bedford Companion to Shakespeare</i>	Bedford: St Martins, 2001
RACKIN, P	<i>Shakespeare's Women</i>	Oxford: OUP, 2005
RYAN, K	<i>Shakespeare</i>	Palgrave, 2001
SMITH, E	<i>Shakespeare's Comedies</i>	Blackwell, 2003
SMITH, E (ed)	<i>Shakespeare's Tragedies</i>	Blackwell, 2003
STERN, T	<i>Making Shakespeare: From Page to Stage</i>	Routledge, 2004
WARREN, R	<i>Staging Shakespeare's Late Plays</i>	Oxford: OUP, 1995
WELLS, S & DE GRAZIA (eds)	<i>The New Cambridge Companion to Shakespeare</i>	Cambridge: CUP, 2010

Websites:

Shakespeare Birthplace Trust – a range of informative background resources and links - www.shakespeare.org.uk

Royal Shakespeare Company (RSC) – The latest production and archive material from previous one – www.rsc.org.uk

Podcasts:

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

TIMETABLE

Michaelmas 2017: **Close reading and context**

Day-school one	Saturday 7 October 2017
Day-school two	Saturday 28 October 2017
Day-school three	Saturday 18 November 2017
Day-school four	Saturday 9 December 2017

Lent 2018: **The Nineteenth Century Novel**

Day-school one	Saturday 13 January 2018
Day-school two	Saturday 10 February 2018
Day-school three	Saturday 3 March 2018
Day-school four	Saturday 24 March 2018

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

Day-school one	Saturday 14 April 2018
Day-school two	Saturday 19 May 2018
Day-school three	Saturday 16 June 2018
Day-school four	Saturday 7 July 2018

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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