



### STUDY

Full details of the content of all the courses in the English Tripos are available on the Faculty website: <https://www.english.cam.ac.uk/>

Teaching is shared between the University, which provides formal instruction — i.e. lectures and classes — and the College which, through its Directors of Studies, organises individual teaching by College Supervisors. In addition to arranging supervisions, Directors of Studies are available to offer advice on the choice of courses and options, and generally follow the academic progress of undergraduates in their subject. Any prospective undergraduate with queries in the coming months connected specifically with their course of study should contact the appropriate Director of Studies for advice.

### ENGLISH

To students coming up to Emmanuel in 2023:

We are looking forward to welcoming you to the College in October. It may be useful, in the time before you arrive, to start to orient yourself by means of a few important primary texts, as well as a few critical stimuli. The following suggestions are not intended as a definitive survey of the terrain; neither are you expected to have covered all the ground they indicate *before* you arrive at Emmanuel. We do, however, recommend that you start to get a sense of where your first three terms will take you, and begin to prepare for the work that lies ahead. Cambridge terms are short (eight weeks), and the reading that you will be required to cover is not always easy to fit into the time available. You will probably enjoy the process more if you are not reading all your primary texts for the first time when preparing a weekly essay.

The three terms of your first year will each cover a broad chronological period in the history of literature in English. In your first term (Michaelmas), you will be working through literature from the early Victorian period to mid twentieth century. In your second (Lent term), you will be studying the literature and ideas of the English Renaissance. The third (Easter) term will be dedicated to the works of Shakespeare. At the end of Easter Term there will be two assessed elements: a timed examination on Practical Criticism and Critical Practice, and a submitted coursework portfolio on Shakespeare.

You will in all probability find that your supervisor (teacher) for each paper will set you one essay task or other form of written exercise each week, for which you will be required to read at least one major work by the author in question, as well as relevant secondary or critical material. Sometimes, as you progress through the course, you will be asked in advance to select authors or texts that you wish to write on. This schedule can be demanding, especially if you are reading long texts for the first time. In order to get some sense of what will be involved, we have included an outline syllabus for Michaelmas and Lent terms, and some pointers towards key reading. The emphasis in your preparations should fall on primary texts, but some examples of useful secondary criticism are also indicated. These are, emphatically, indicative rather than compulsory at this stage. Bear in mind that opportunities for borrowing many more works of criticism will be plentiful once you arrive.

**Michaelmas Term: Nineteenth- and Twentieth-Century Literature (paper 7a of Part I of the Tripos).**

**Supervisor: Dr Corinna Russell**

Penguin Classics or Oxford World Classics editions of most of the novels will be fine.

There are also some useful online sources of Victorian poetry and other material:

<http://www.victorianweb.org/> contains a number of really useful resources as does – and not just for this period – <https://www.poetryfoundation.org/>.

Paper 7A Schedule

Week 1. Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845)

Week 2. Charles Dickens, *David Copperfield* (1850)

Week 3. Elizabeth Barrett Browning, *Aurora Leigh* (1856)

Week 4. George Eliot, *Adam Bede* (1857)

Week 5. Emily Dickinson (selection from verse and correspondence)

Week 6. Virginia Woolf, *Mrs Dalloway* (1922)

[Optional]: Selections from James Joyce, *Ulysses* (1922), especially ‘Telemachus’, ‘Calypso’, ‘Nausicaa’, ‘Circe’ and ‘Penelope’ (or the final chapter section sometimes called ‘Molly Bloom’s soliloquy’).

Week 7. Marianne Moore and Modernisms

Week 8. The Harlem Renaissance and the anthropological novel: Zora Neale Hurston, *Their Eyes Were Watching God* (1937) [e.g. in the Virago edition].

## General and Critical Further Reading

If you can, now would be an excellent opportunity to read some of the works which recur as points of reference throughout the history of literature in the western world, and about which conversations continue to this day. Again, a summary list might include:

The Bible (especially Genesis, Exodus, the Gospels, Ecclesiastes, The Book of Job, Songs, Revelation, 1 Corinthians; all in the King James translation)

Ovid, Metamorphoses [try selections from any translations including versions for children; it really can help to be able to spot stories from these narrative poems cropping up in subsequent texts in English]

Dante, Commedia (The Divine Comedy)

Homer, Iliad & Odyssey: try different translations or versions, for example by Robert Fagles or Christopher Logue's more radical 'versioning'.

Sappho, perhaps in translation by Anne Carson (*If not, Winter*).

With all of these suggestions, you may well find it more helpful to scribble notes/questions as you read, either in a notebook, a digital file, or [if it is your own copy] in the books themselves.

## Literary Theory and Literary Practice

### Useful Website

<http://www.praccrit.com/>

The following are readily available in paperback.

M H Abrams: A Glossary of Literary Terms

Homi K. Bhabha, The Location of Culture

David Lodge, ed.: Modern Criticism and Theory: A Reader  
and Twentieth Century Literary Criticism: A Reader

Audre Lorde, The Master's Tools Will Never Dismantle the Master's House

Nicholas Royle & Andrew Bennett: An Introduction to Literature, Criticism, and Theory

Zadie Smith, 'Two Paths for the Novel' [see attached pdf]

Susan Sontag, Against Interpretation [see attached pdf]

If, in the time before you arrive, you have any queries about reading and general preparation, do get in touch with us by email, on [cr215@cam.ac.uk](mailto:cr215@cam.ac.uk) .

We wish you all a happy and productive remains of the Summer,

**Dr Corinna Russell**

**Director of Studies in English, Part i. Emmanuel College, August 2023**