

Summer 6-15-2016

# Harlaxton Study Aboard ENG3010 ENG3970 ENG5997: Literary Landscapes

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**Course Texts.**

- Jane Austen, *Pride and Prejudice* (1813)
- Emily Bronte, *Wuthering Heights* (1847)
- Bram Stoker, *Dracula* (1897)
- Shakespeare, *The Taming of the Shrew* (1590-92?) [optional]
- Other short readings (available on D2L)

**First and Foremost.**

It might go without saying but it's important to state anyway: THIS IS NOT A NORMAL COURSE. Those who want to engage in course readings and classroom activities in more or less the same way you do at EIU will likely be very disappointed.

This course is literarily about discovery and exploration. It's designed to encourage and provide focused excursions into various locales of England (perhaps others through your independent travels) and excursions into your own psyche of understanding the interaction between physical place, people and culture, and the stories that intertwine them all.

We're active. We read. . . talk. . . walk. . . and have fun. And we take it seriously.

In this way, to do well—to get the most out of this course and trip—you **MUST** work and think differently than you have before. Your instructors will provide focused and often in-depth understandings of the texts we'll be reading, showing ways to connect the stories with the landscape. But it's your job to consider, reflect, inquire, and record possible significances of these readings and journeys.

Your most important activity therefore in both preparing for the trip and in doing well on the trip is challenge yourself—push yourself beyond your comfort zones and traditional ways of understanding. We will work hard to provide you with many opportunities; you need to work just as hard to embrace these opportunities—to record, reflect, and interrogate them.

**Requirements.**

To receive a passing grade, you must—at a minimum—complete the following requirements satisfactorily:

- (1) Attend all class meetings—on time and eager to participate.
- (2) Attend all class-related travel and activities during travel.
- (3) Complete weekly writings. There will be 1-2 required brief writings each week, which you will submit to D2L.
- (4) Complete a final project. This is due July 30, 2016 (by 11:59 pm). The topic and scope of this project is to be determined (see below). Although the projects will likely be very different from each other, you should plan for approximately 8-10 pages in length.

**Determining a Project.** Ideally, you should devise a project that relates to your current interests or your major and that, in some way, connects to the many experiences you will have during your study and trips. You could, for instance,

explore a contemporary or historical aspect of British culture or develop a topic related to a text we've read. Still another option might be to write more extensively about a site or locale that you've visited (either with the class or on your own).

I'll be giving suggestions in class and would also ask you to present some ideas during class time as well.

Most importantly, I want each of you to talk to me about possible projects during our time in England. These conversations can be informal (while we're on a trip or walk) or we can also discuss possible topics at the Manor.

Doing this project well will require additional research and reading – and that is really the point of this kind of project: to have some moment, place, or experience trigger a reflective, deliberative piece of inquiry. In this way, your topic may happen through an “a-ha moment” while in England. Therefore, it's a good idea to keep track of your travels through notes, pictures, video, journal writings, travel info (that you pick up on site) and even interviews with guides and/or locals. Having this info on hand (to reflect upon) will provide a nice resource for you when you return home and begin the real work of writing and organization.

Be open to new ideas and alternative formats for presenting your work. It does NOT have to be a formal essay.

### Important Notes on Our Reading.

- (1) Our reading this summer is all about PLACE. We will use the novels as our window into considerations of how place is both a physical location as well as a highly fluid site whose significance evolves — over time, through culture, politics, and people.
- (2) Course discussions (lectures and group work) will focus on helping you understand both story and place. What exactly then you do with such information — how you visit it, record it, interact with it, understand it — will be up to you to develop.
- (3) To the greatest extent possible, you should read all the novels listed above. HOW you read — and more importantly WHAT you do with the reading — can vary.

Here are some practical suggestions to help you pre-departure as well as give you a strong sense of how we will be using these texts:

- For those students **already familiar** with the novels, review them to remind yourself of both the story and the language of the original text.
- For those not **already familiar** with the novels, you do not have to read all the novels prior to the trip. You should become familiar with the story (the plot, characters, and setting) so you can participate in (and follow) discussions. You can get acquainted with these texts through various online study guides and film adaptations of the novels.
- Acquaint yourself with the language of the novels. The goal here is not to become literary scholars. Rather the point is to have an appreciation for the language of place — at a

particular historical moment—in order for you to reflect on your own contemporary depictions of place.

- If these concepts (about place and story) seem hard to fathom right now, don't worry. Our classroom discussions will help you understand them and provide ways for you to make them your own (regardless of your academic major).
- You should get copies of the texts (used ones are cheaply available on Amazon) or have electronic copies available. (All of the novels are easily available online.)

## Overview of Readings & Class Activities (may be modified)

### WEEK 1 (JUNE 6-12) JANE AUSTEN ~ PRIDE & PREJUDICE

What better way to start our study – and journey through – England than with its most beloved novelist Jane Austen, an author second-only to Shakespeare in terms of enduring popularity, world-wide influence, and commentator on past lives and culture.

We will of course want to enjoy the flirtatious wit and vexing relationship of Elizabeth and Darcy; however, we'll be looking closely at the novel to explore something else called the "picturesque"—which is an easy enough term to understand (or so it seems). At its simplest, the picturesque means "like a picture" and refers to paintings and views of landscapes.

But the term picturesque has a fascinating (and sometimes vexing) history that crosses several academic disciplines. Its most significant history moment coincides with Austen's novels, and, through our discussion of Austen's *Pride and Prejudice* (1813), we will look to see how the term is at work in the novel—and perhaps its most important contribution to how we connect courtship with judgment, self-awareness with awareness of the space we occupy.

Most importantly, having a strong understanding of the picturesque will help you in throughout the rest of your Harlaxton experience as it will give you a historical and philosophical viewpoint to gauge (and interpret) your "views."

Class Visit: Bakewell; Walk to Chatsworth (country estate of Dukes of Devonshire)

#### Reading:

- Read/Review novel and/or adaptation(s).
- Read (carefully) Chapter 43 of the novel (chapter 1 of Volume 3), where Elizabeth first sees Pemberley.
- Charles Spencer, "Enemies of the Estate" (d2l)
- *Sense & Sensibility* adaptation (available on d2l)

#### Assignment:

- Journal Entry #1: Due by June 12<sup>th</sup> (d2l)

### WEEK 2 (JUNE 13-19) EMILY BRONTE ~ WUTHERING HEIGHTS

Building on our understanding of the picturesque (as presented by the hill and valleys of Derbyshire), we will look at a different locale—the moors of West Yorkshire—as we consider

the enigmatic and haunting novel *Wuthering Heights* (1847) by Emily Bronte. One of three sister novelists, Emily Bronte's *Wuthering Heights* has long provided the source for thousands of literary pilgrims who travel each year to Haworth on order to see the lonely parsonage and to explore the surrounding moors, the fabled haunts of the novel's Catherine and Heathcliff.

In addition to taking a quick tour of the parsonage, we too will explore the moors as we make a hike to Top Withins (a supposed model for the house of the Earnshaws in *Wuthering Heights*). The landscape couldn't be more different from Bakewell and Chatsworth. Does it therefore hold a clue perhaps to the Catherine-Heathcliff love story? How might we also compare the social-economic conditions of West Yorkshire to Derbyshire and how does this aspect of "landscape" play a role in what we "see" or how we see?

Class Visit: Haworth, West Yorkshire

Reading:

- Read/Review novel and/or adaptation(s)
- Additional short reading

Assignment:

- Journal Entry #2: Due by June 15<sup>th</sup> (d2l)
- Journal Entry #3: Due by June 20<sup>th</sup> (d2l)

### WEEK 3 (JUNE 20-26) BRAM STOKER ~ DRACULA

We will travel north again: this time we will travel to Whitby, a seaside town on England's North Sea coast, famous for being an important setting in Bram Stoker's *Dracula* (Stoker also resided here as he wrote the novel.) The coast of Whitby provides yet another glimpse of British landscape and, along with *Dracula*'s invasion of England, invites us to explore how the Britain we now see is the result of many invasions over time. We will discuss these invasions as we profile the British Empire in the 19<sup>th</sup> century and its eventual decline—just as Stoker is writing his novel. How does Stoker use the vampire myth as a metaphor for anxieties about cultural decline? Are there ways to see connections between Stoker's time and our own as we too witness massive migrations of people (from war, economic instability, climate change)?

Class Visit: Whitby, Yorkshire (overnight stay)

Optional Class Activity: *Taming of the Shrew* (June 20<sup>th</sup>) at the Globe Theatre, London (7:30 pm)

Reading:

- Read/Review novel and/or adaptation(s)
- Herbert Tucker, "Ruling the World" (d2l)

Assignment:

- Journal Entry #4: Due by June 26<sup>th</sup> (d2l)

#### WEEK 4 (JUNE 27-JULY 3) WILLIAM WORDSWORTH ~ POETRY & NATURE WRITING

We will explore the famous Lake District in our travels this week, having a two-night stay in the famous Wordsworth Inn in Grasmere (home of the Wordsworths). You don't have to be a Wordsworth fan to acknowledge that Wordsworth made two fundamental contributions to the way you view the world: he changed the way you view poetry (it doesn't have to be fancy words and phrases in old-fashioned poetic forms; it just needs to be "authentic") and he changed the way you view your relationship with nature: you can experience and feel it (and these feelings are vital, real, and life-affirming).

We will read some of his poetry (to get a feel for his style and the locale flavor), but we will also look at some prose writing of the Lake District, including Wordsworth's *Guide to the Lakes*, as we look at the ways in which Britains have changed how they view nature, travel, and their sense of national identity.

Class Visit: Lake District (overnight stay)

Reading:

- Read/Review poetry and related readings

Assignment:

- Journal Entry #5: Due by July 2<sup>nd</sup> (d2l)

#### WEEK 5 (JULY 4 – JULY 9) DOVER, CALAIS, & PARIS

We will travel to the southeast corner of Britain, long hailed as the "key" to Britain—the key in regard to serving as both gateway and point of significance. The many invasions of Britain began here, and we will walk through Dover Castle to get a sense of just how important the British have taken the defense of their island—against Julius Caesar, the Spanish, the French (Napoleon), and Germans (Hitler). We will also walk the famous Cliffs of Dover, perhaps the most iconic symbol of Britain, to glimpse yet another view of "picturesque" Britain, providing a unique opportunity to view Britain as we travel to the continent.

Class Visit: Dover Castle; Dunkirk; Paris; Calais; Canterbury (overnight stay)

Reading:

- TBD

Assignment:

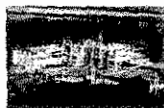
- Journal Entry #6: Due by July 8<sup>th</sup> (d2l)

Eastern Illinois University  
Monday 6th June to Saturday 9th July 2016  
Total Nos: .

CLASSROOM:  
BOUTIQUE OPEN

23/03/2016

Monday 6th June  
Arrive Heathrow from O'hare on flight ???  
Coach to Harlaxton  
Orientation  
Evening meal  
House tour



Week 1 Austen  
Tuesday 7th June  
9.00 am - 11.00 am: Class meeting  
Lunch and evening meal  
Optional afternoon or evening activity

Wednesday 8th June  
9.00 am - 11.00 am: Class meeting  
Lunch and evening meal  
Optional afternoon or evening activity



Thursday 9th June (packed lunch)  
Field trip to Bakewell walk to Chatsworth  
Return to Harlaxton for evening meal  
Evening class

Friday 13th June - Sunday 15th June  
Student independent travel  
Return to Harlaxton for evening meal on Sunday

Week 2 Bronte  
Mon - Wed 13-15th June  
9.00 am - 12.00 noon Class  
Lunch and evening meal



Please note there is a wedding on 14th June using all the State Rooms

Thursday 16th June (packed lunch)  
EARLY BREAKFAST  
7.30am A C Williams coach to Haworth  
10.00 am Visit to Bronte Parsonage Museum followed by Walk to Top Withins  
Return to Harlaxton for evening meal



Friday - Sunday 17th - 19th June  
Student independent travel  
Return to Harlaxton for evening meal on Sunday

Week 3 Stoker  
Monday - Wed 20th - 22nd June  
9.00 am - 12.00 noon Class  
Lunch and evening meal

Thursday 23rd June (packed lunch)  
EARLY BREAKFAST  
7.30 am A C Williams coach to Malvern Spa Hotel, Goathland for one overnight  
3.00 pm Visit to Widdow's Ark



Friday 24th June  
Depart Goathland  
Return to Harlaxton for evening meal

Saturday-Sunday 25th-26th June  
Student independent travel  
Return to Harlaxton for evening meal on Sunday  
Please note there is a wedding on 25th June using all the State Rooms

Week 4 Wordsworth & Coleridge  
Monday-Tuesday 27th-28th June  
9.00 am - 12.00 noon Class  
Lunch and evening meal

Wednesday 29th June Packed lunch ??  
EARLY BREAKFAST  
7.00am: A C Williams coach to the Lake District  
Two overnights at Wordsworth House, Grasmere  
1.40pm: Visit Dove Cottage and Wordsworth's Graveyard  
3.30pm: Visit Rydal Mount

Thursday 30th June  
Optional visit to Great Langdale



Friday 1st July  
Depart Lake District  
Return to Harlaxton for evening meal

Saturday - Sunday 2nd - 3rd July  
Student independent travel  
Return to Harlaxton for evening meal on Sunday

Week 5 Ian McEwan's - Atonement  
Monday 4th July (packed lunch)  
?? am A C Williams coach to Dover  
For overnight stay at the Premier Inn Central ??  
Afternoon visit to Dover Castle and the Secret Wartime Tunnels

Tuesday 5th July  
A C Williams coach to Dover Ferry Terminal for ferry to Dunkirk France including Musée Mémorial, Belfroi de Calais Tour of Dunkirk British Memorial, Mémorial du Souvenir, Malo-les-Bains and Plage des Alliés Onward journey by coach to Paris stopping along the Somme possibly church at Verdun overnight stay at the St Christopher Hostel (Gare du Nord) ???

Wednesday 6th July  
Full day sightseeing in Paris  
Return coach journey to Dover for one overnight at the Premier Inn Central

Thursday 7th July  
AM - visit to Langdon Cliffs Visitor Centre and cliff walk  
Return to Harlaxton for evening meal

Friday 8th July  
Group Dinner at Harlaxton

Saturday July 9th (packed lunch)  
Depart Harlaxton by AC Williams coach to airport for return to USA

