

Discipline and Interdiscipline: Approaches to Study Abroad¹

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In her 1998 paper at the Harlaxton College Conference on Study Abroad, “History, Heritage and the Accidental Tourist: What is the role of history in American study abroad programmes?”, Judith Dobbs argued that:

Most American study abroad programmes are keen to draw on British heritage as an educational resource. Theatre visits and trips to castles, stately homes and scenic places are often part of the programme. There is often no intention to provide these visits without adequate preparation. They are usually additions to theatre, art and/or architecture courses. There are even history trips. However, these visits can be very subject specific and trips can be taken without a contextual sense of what is going to be seen. To me this is one of the biggest problems American students face in overseas programmes. Without an historical understanding of what they are seeing, they are unable to challenge the stereotypes about British society which they bring with them.

In Dobbs’s view, students who take “a history course abroad will be theoretically gaining skills to re-evaluate their experiences in the UK.” At the same time they will be immersed in “a discipline which has its own procedures and methodology,” and, whether they know it or not, they will partake of “a mechanism for liaising between the different disciplines offered” in typical study-abroad programmes.

All of these are, in and of themselves, admirable goals. What I wish to propose is a different model for achieving these goals, a model that privileges interdisciplinary learning as its primary pedagogic method but does so in ways that ultimately enhances disciplinary learning. I wish to do so concretely rather than theoretically, so let me begin by describing Dickinson College’s Program in England (DPE), a program which I’ve directed twice, from 1988-90 and again from 1998-2000. (The program

is one of five year-long programs which the college operates in Europe. In addition to shorter programs at these sites, Dickinson also operates year-long, semester-long, intensive immersion, and/or summer programs in Cameroon, China, India, Korea, Japan, Mexico, and Russia.) DPE grew out of a longstanding summer program based in London, a program that traditionally offered four six-week courses in two sessions, courses which appealed primarily to students in the Humanities. One course almost always involved some aspect of British history (a study of London as a city, for example, or a course which set out around the countryside to examine a historical topic); a second course almost always examined the London stage; the third and fourth courses generally focused on the artistic and musical resources of the city. When Dickinson began investigating the prospect of operating its own year-long study abroad program in Britain, it looked first to London. However, investigation in 1985-86 revealed that there were already over 185 American programs operating in the capital city. What could Dickinson do there that that would be different enough to justify its existence?

Rather than attempting to locate in London, then, the College decided to utilize a model which had already been successful in its programs on the continent: establishing its program in a “second city” which was characteristic of the host culture because it retained many of the distinctly national traits which were being erased—or at least obscured—by the “internationalization” of the capital city. (Our other European centers are located in Bologna, Bremen, Málaga, and Toulouse.) This decision, coupled with the academic reputation of the University of East Anglia (especially its school of English and American Studies which was well known to a number of us at the College), led us to choose Norwich and UEA as our year-long base of operations. We did not, though, wish to abandon London and its resources entirely.

As a result, Dickinson’s program actually begins in London, with a month-long intensive interdisciplinary course, Humanities 309, taught by the Resident Director. The program then moves to Norwich, where the Director teaches a follow-on course in the Fall semester, Humanities 310. The rest of the students’ coursework is done in regular classes taught by UEA faculty. Our students are thus fully integrated into the University at the same time that they enroll in two courses specifically designed to increase their cultural awareness, to make them think con-

sciously about the environment in which they are living and working and to evaluate and eventually re-evaluate their experiences in Britain.

In other words, Dickinson's Program in England is "interdisciplinary" at the structural level in that it integrates the best features of both "island" and "integration" programs. Why, though, might such synthesis be necessary, or even useful? The program is set in an English-speaking country. The College's students ought to be able to move relatively easily between the culture of the United States and that of the United Kingdom. After all, news organizations seem to report endlessly on the Americanization of other cultures, on the pervasive influence of American television and films, for example, and where would such cultural imperialism be likely to have its greatest impact but in the nation with which the U.S. most closely identifies, with which it has, historically, a "special relationship"? And that is precisely the point: to the newly arrived American student, London does look deceptively familiar, with a McDonald's in Leicester Square, a Pizza Hut on Oxford Street, and The Gap and The Disney Store on Regent Street. The fundamental purpose of courses like Humanities 309 and 310, then, is in fact to dis-orient Dickinson students in order to re-orient them to a new culture, to enable (even force) them to see past superficial similarities to understand that there are quite different sets of assumptions about fundamental cultural questions at work in Britain and the U.S., to make them aware that despite the presence of KFC and Ben and Jerry's, there is in fact a distinctive "foreignness" to the place in which they've chosen to live and study.

The Humanities 309-310 course sequence thus constitutes a "core" experience for Dickinson students. The courses were originally conceived of as interdisciplinary for several reasons, both political and pedagogic. The program's founders assumed that Resident Directors were likely to come from various departments in the Humanities at Dickinson, since the five sponsoring departments were drawn from that division of the faculty: English, Fine Arts, History (using the NEH definition of the Humanities), Music, and Theatre and Dance.² 309 and 310 were thus conceived of as courses that needed to be broadly enough defined to allow a wide range of faculty members to teach them, they were also conceived of as courses which would appeal to faculty members who were interested in working beyond the strict boundaries of their "home disciplines," who

would be willing to teach “divisionally,” as it were, rather than disciplinarily. We also realized, though, that we needed students who were similarly interested and prepared, who had begun to specialize in a field of study, a major, but who were also trained more broadly and could bring multiple perspectives to bear on their experience. Therefore, we designated a series of pre-requisite courses to be completed by students coming on the program: a semester of English history, a semester of English literature, and a semester of the history of an art (archaeology, art, dance, music, or theatre). Over time, more and more students from the social sciences, including especially American Studies, Economics, International Business and Management, International Studies, Political Science, and Sociology, have begun to participate in the program. These students, too, complete the prerequisite courses, but, naturally, they also bring to the intellectual mix of the program the questions and methods of their own disciplines, and they thus enrich the learning environment for the entire group significantly by broadening the collective perspective.

As the first Resident Director of the Program, I drew heavily on the experiences—and the syllabi—of colleagues who had previously taught in the Summer Program when I developed the first version of Humanities 309.³ Initially, we chose to define the course as one which focused on a series of “cultural monuments,” broadly defined. My first, overly prescriptive syllabus set out the aims of Humanities 309 at great length (as much to reassure me as to inform the students) in terms which reflect the founders’ pedagogic discussions and program aims:

The primary aim of Humanities 309 is to help students understand works of art as human statements that share certain formal principles and make manifest a variety of common values. The course explores not only those formal and aesthetic principles to which all the arts respond in various historical eras, but also those occasions when one art form influences another. A second major goal is to study the ways that literature, the fine arts, drama, and music might be understood by considering the sensibilities of the creator within the socio-cultural influences of a particular epoch. The emphasis in this regard is on the ways in which the history and geography of London can help us appreciate the production, performance or displaying of the arts in a specific cultural context.

Humanities 309 concentrates on major periods of London's cultural development. From the Roman city to the international city of the 20th century, each era needs to be understood for the ways in which history and locale have shaped artistic expression. In order to provide both breadth and depth, the course is organized around a series of significant cultural "monuments" which both demonstrate cultural change across centuries and show how particular works of art are embedded in their times, for example, Westminster Abbey, a Shakespeare play, St. Paul's Cathedral, the Elgin Marbles, and the paintings of Constable and Turner. Moreover, these monuments will serve as both connecting links and points of comparison for some of the monuments to be studied in Humanities 310 in Norwich, for example, Norwich Castle, Holkham, Houghton, or Blickling Hall, The Norwich School of Painting, and the University of East Anglia itself.

Examples like those cited in the syllabus are more or less obvious. I hope, too, that the practical pedagogic value of the sites is clear. Even as particular cultural objects generate formalist studies which explore the artistic principles upon which they are based, those same objects will be historicized and thus seen in a variety of contexts which in their turns helped shape the aesthetics of the works' creators.

For example, in every 309 course I talked with my students about the value of studying Westminster Abbey and St. Paul's Cathedral. These two structures enabled us to talk about, at the very least, architecture, art, economics, history, music, politics, religion, and ritual, i.e., theatre. We were able to ask questions like: What does the architecture of Westminster Abbey tell us about medieval Christianity? Why is St. Paul's rather than the Abbey filled with statuary honoring England's heroes? Why does the Abbey house Poet's Corner? Can we learn anything about patronage of the arts from this? Who paid for the structures and why? What historical forces brought a cathedral into being in the first place, and what forces caused it be rebuilt? What were the tensions between the City and Westminster in the years leading up to the Civil War and during the Commonwealth? Why was St. Paul's so important a symbol to Londoners during the Blitz? Because students enrolled in the course came from a wide range of academic backgrounds, I could assign "experts" to help us in our understanding of specific aspects of the sites.

In the broader view, however, these two sites enabled us to discuss the fundamental question of what we meant by the term “London” itself—the Square Mile? Greater London? Royal London? Capital London? To confine student participation to the aspects of London for which they were prepared by their academic background, though, would be at odds with the interdisciplinary methods and goals of the course. It would produce, at least at the collective level, a multi-disciplinary model rather than an interdisciplinary one, and so I consciously asked students to present materials outside their “expertise,” asked them to use a process, quite literally, of “re-vision,” of seeing anew through alternative academic lenses, of “re-evaluating their experiences in the UK.” And so an English major might be responsible for a discussion of a Wren church, still “reading” the structure as a “text,” but simultaneously asking new sorts of questions in order to situate the church in religious, urban, and even national contexts. Likewise, an art history major might be called upon to discuss the relationship between city and country in *A Midsummer Night’s Dream* seen at the open air theatre in Regent’s Park; while the student could probably do a formalist reading of the play to talk about such a literary theme, s/he would be called upon to expand that analysis, to ask questions about contemporary politics, about the place of theatre in contemporary culture, and so on. By breaking down intellectual and methodological insularity, Humanities 309 can literally open students up to fuller and richer understandings of London as a cultural locus.

Humanities 309 was, I think, a successful course in 1988 and 1989. It revealed London to Dickinson’s students in ways which even those who had travelled extensively prior to their arrival found new and challenging. One of the most successful aspects of the course was the concluding “practical” component: student-researched and student-led “walking tours” of a handful of London’s “villages” (Brixton, Camden, Chelsea, Fulham, and Hampstead). These tours grew out of several components of the course: their reading (Hibbert’s *London: Biography of a City* was a core text), their classroom discussions of London during various historical periods (often linked to a performance, guest lecture, or exhibition), and excursions through representative parts of London which I led (which modeled for them the sorts of issues that could be raised in the course of a walking tour and the ways in which those issues could be linked to issues central to the syllabus as a whole).

But wait a minute. Who was I to be “teaching” this course? After all, my formal academic training is in American literature, especially the early periods, and colonial American history. At the 1998 Harlaxton conference, in her paper entitled “Vacation or Vocation? Reflections on the Pedagogical Challenge of Study Abroad,” Helen Snow asserted that

the primary pedagogical challenge for the teacher within study abroad [is to] encourage and guide the psychological and emotional shift within the student from alienated tourist to informed and interested observer of cultural difference. I see the teacher’s role here (and this I suggest is most successfully achieved if the teacher is a native of the “foreign” culture) as to successfully situate, explicate and contextualise “abroad” for the student in order that an exploration rather than an observation of cultural difference can usefully take place.

I wish to propose a somewhat different formulation here, on the basis of what I learned twelve years ago—and again more recently. My goals are essentially the same as Dr. Snow’s; the methods I propose, though, are rather different. Of course, I was clearly native neither to London nor Britain. And I was certainly no “expert,” at least as most academics would define the term. I was, though, a pretty good student, when all was said and done, and that, I think, was what my students needed: someone who actively participated in the same learning process in which they were engaged, someone who did, it is true, know enough to be able to shape useful questions, to find useful materials, but also someone who was as committed as they were asked to be to “exploration” rather than the mere “observation” of the environment in which he, too, was something of a stranger.

In his marvellous Glaswegian murder mystery, *Laidlaw*, William McIlvanney’s eponymous detective articulates a theory of “travelling” as opposed to “tourism”: “There are tourists and travellers. Tourists spend their lives doing a Cook’s Tour of their own reality. Ignoring their slums. Travellers make the journey more slowly, in greater detail. Mix with the natives. A lot of murderers are, among other things, travellers. They’ve become terrifyingly real for themselves. Their lives are no longer a hobby” (104). While I’m quite confident I was journeying in the company of a far less sanguinary company than Jack Laidlaw’s “terrifyingly real” murderers, I am equally confident that by the end of that first 309 course I

was working in the company of travellers rather than tourists, with a group of students actively engaged in the pursuit of knowledge rather than passively awaiting nuggets of wisdom, delivered from on high, by some putative expert. And I think that the more recent versions of Humanities 309 which I taught, radically different as they were from the 1988-89 versions, were at least as successful—and probably more so—in moving my students from touring to travelling mode.⁴

Now, ten years on, my teaching methods have certainly changed. I would be hard-pressed to recall the last time I delivered a formal lecture to a class of students, for example, though I can recall any number of successful discussions on a wide variety of topics. This move to a more engaged and active classroom is certainly exemplified by changes to the syllabus of Humanities 309 where I have quite literally taken to the streets. For example, on the day the students arrived in London, I met them at the airport, took them by coach to their bed and breakfast hotel in Bloomsbury, gave them, along with the hotel owner, an orientation on personal safety and hotel rules, and sent them out to explore. Teams of two received a food allowance, money for a month-long “Tube” pass, and the name of a Tube stop. Their job was to find out how to buy a Tube pass, find their way to their assigned stop (a process which involved at least one and usually more changes), and report on the area. They were to work within a radius of approximately a block in every direction from the stop. They needed to produce a rough map of the area, identify and describe about a dozen specific places they saw, describe what three or four people who seemed to work in the location were doing, characterize the location functionally, characterize the location aesthetically, pick out one thing special and explain the choice, eat a meal, write a one-page report together, and report orally to the group on what they found later that day. What was striking about the reports was how often students recurred to the idea that what they saw was very similar to—sometimes “just like”—what they could see in a city in the U.S. They were often unable to see differences between “their” world and this “foreign” one because the cues were literally invisible to them. Almost three weeks later, though, when I sent different teams of two back to the same sites, with the original reports, and asked them to repeat the assignment, the results were often quite different. Although Dickinson students are, like many American college students, uncomfortable about criticizing one another in a class-

room setting, the outcomes of this assignment were striking for the frequency with which the new reports which re-characterized the sites “supplemented” what the first team had seen. These reports were far more nuanced, far more aware of race and especially class, for example, far more aware of cultural diversity and difference, far more the work of “travellers” rather than “tourists”—of explorers rather than observers. (For more information, please see the Humanities 309 syllabi in the appendix, especially Group Projects 1 [“Opening the first eye”] and 4 [“Reopening the first eye”].)

And this, I would argue, is one benefit of an interdisciplinary approach in core study abroad courses: expanding the range of questions available to be asked inevitably expands the breadth of knowledge available to be gained. Among other academic assignments, Dickinson students completed five of these “group projects” (again, please see the Humanities 309 syllabi in the appendix). In each the students were asked to “stretch” themselves academically, to ask questions that were not necessarily germane to their particular major discipline but, by working with colleagues with different training and different backgrounds, to imagine new questions which would illuminate their assigned topics. And I’m pleased to say they succeeded. The students kept individual journals in which they recorded their work—their assignments and their responses to those assignments. We also held regular discussions in which they presented, sometimes formally, sometimes quite informally, the outcomes of their explorations. What was interesting to me was that, though I radically reduced the formal classroom time in 1998-99 in comparison to 1988-89, I believe that when all is said and done more actual learning took place, not only in terms of content but also, and perhaps even more importantly, in terms of method.

Having argued for a fundamentally interdisciplinary approach, let me add that in 1998-99 I also asked students, working independently, to engage in a structured series of disciplinary activities as well (please see the appended syllabi [“Disciplinary Activities”]). Each was asked to complete one or two required activities in seven different disciplines: Music (attend a performance of an orchestra); Theatre (attend a Shakespeare play and a first-run West End play); Fine Arts (visit a general gallery as well as a specialized one); Architecture and Public Sculpture (study St. Paul’s as a Wren creation and Trafalgar Square as a nationalist sermon in stone);

Religion (study Westminster Abbey as a religious artifact and visit the Ethical Culturalist Centre founded by Dickinson's Moncure Conway); Philosophy ("meet" Jeremy Bentham at University College London and be in the audience at Hyde Park Corner); and History (find a placename and discover its origins). These required assignments gave every student at least a minimal exposure to a broad range of subjects and the fields in which they are situated. Each student then had to pursue one of these disciplines in greater depth, often though by no means always drawing upon his or her previous training in the field, applying the discipline's methods to the materials at hand, and writing up the results in his or her journal. Admittedly, some investigations—and some journals—were more successful than others; some students needed much more guidance than others. But overall the combination of disciplinary "depth" and interdisciplinary "breadth" provided a balanced and effective pedagogical framework within which students could embrace Helen Snow's goal of "vocational seriousness" even as London tempted them to "the relaxation of the vacation."

Humanities 310, taught in the Fall semester after the Dickinson Program has moved to Norwich and the University of East Anglia, utilizes the same basic pedagogical frame. An interdisciplinary perspective and collaborative learning remain the cornerstones of the course; the purely disciplinary perspective, on the other hand, is provided primarily by the work students undertake in their schools of study at UEA. At one level, starting Humanities 310 is literally like starting over, asking the most basic of questions: are you really seeing what's actually there in front of you, or are you seeing what you assume is there? Thus, in attempting to help the students situate themselves in the University and in Norwich, I started out the course with contemporary newspaper reports on both American and British universities, one by a British student recounting the multiple causes of the astonishment she felt when she studied at Stanford for a year, the other a screed by an American academic on student passivity. We then read David Lodge's *Nice Work*. Both of these assignments were designed to prompt the students to ask themselves if all the apparent similarities between life and learning at UEA and at their home college were any more substantial than simulacra of the U.S. they saw that first day in London. When we returned to the campus novel at the very end of the course, with the students reading either Kingsley Amis's *Lucky*

Jim, Malcolm Bradbury's *The History Man*, or Tom Sharpe's *Porterhouse Blue*, they were far better prepared to read the novels as participants, as educational "travellers," than they could possibly have been at the beginning of the course. They were far more attuned to the differences in educational backgrounds discussed in the novels, understood better the ways in which the authors played with class in their texts, and certainly had a clearer sense of where non-Oxbridge and non-London universities fit into the national scheme of things. In short, they had lived the material that I have had to lecture on when I've taught these novels on the Dickinson campus. Put another way, they had "reopened the first eye," just as they had done in 309 in London.

Nice Work is an especially useful text with which to begin a course like Humanities 310. The novel divides its attention between two protagonists (Vic Wilcox, the managing director of a foundry, and Robyn Penrose, a temporary lecturer in English at Rummidge [read Birmingham]), each of whom is ignorant of and prejudiced about the other's world. This town-gown conflict enables Lodge to comment on a broad range of topics central to a course like 310. We learn, for example, of the parlous state of both British industry and British higher education under the government of Margaret Thatcher. We learn of the pretensions of a variety of characters, both in business and in the university. We see generational conflicts which seem "almost like" those "at home." We see opposing views of the growing cultural diversity of Britain's population through the treatment of both West Indian and Indian characters. We encounter characters enamored of and immersed in the latest literary and cultural theory, and see the utter incredulity of many of those outside the academy when they encounter it. And Lodge's self-consciously postmodern narrator presides over all of this by reminding us that, when all is said and done, we're getting a story—or, more accurately, a series of conflicting stories, of conflicting interpretations of British culture, of British history, of British politics, of British economics. These stories, then, remind the students that, just as there is disagreement about what events and ideas mean in their home culture, there are multiple interpretations of this foreign one in which they've opted to immerse themselves. The answers can be determined by the shape of the questions. A monolithic and univocal British culture is as much a myth as a uniform American one, but these differences are most apparent when the investigator asks a

range of questions. In other words, we return to interdisciplinarity even as we enjoy a marvelously written, laugh-out-loud comic novel—a “whacking good read.”

Readings in the history of Norwich generated a student-led walking tour of the city analogous to the walking tours which ended Humanities 309, albeit on a smaller scale. This time the story was not of the absorption of former villages into an increasingly sprawling London but of the growth of a far smaller city beyond its medieval walls. Students became conversant with the physical evidence of Norman conquest, understood that the placement of the Cathedral by the river was a reminder of Norwich’s early importance as a port, saw that the placement of the Norman Castle on a man-made mound provided strategic and psychological power to the castle’s garrison. They came to understand how moving the marketplace from Tombland, just outside the walls of the Cathedral Close at a point where a Saxon road entered the city, to a position closer to—literally under the gaze of—the Castle revealed both tensions between the Norman clergy and their secular brethren but also the ways in which church and state together cooperated (conspired?) to control the populace.

Students worked in teams to explore not only Norwich but also Norfolk and Northern Suffolk. I assigned each team a village or town; they had to figure out, literally, where it was, how to get there, and what was significant about it. Once more they wrote up brief reports and presented their findings to the group as a whole. A day-long excursion to Blickling Hall and the North Norfolk coast was supplemented by reading Graham Swift’s *Waterland* or Ronald Blythe’s *Akenfield*, Dorothy Sayers’ *The Nine Tailors* or W. G. Sebald’s brilliant story of his journey along the Suffolk coast in *The Rings of Saturn*. These literary experiences were, in turn, complemented by a walking tour of Wicken Fen led by a UEA ecologist who discussed both the natural and human histories of the fens. And all the students, no matter what their majors, reported on works of art, doing classroom presentations on Constable to provide an artistic context or lecturing on-site at the Norwich Castle Museum on a work by a member of the Norwich School of Painting, the only distinctly regional school of painting in Britain, a school far more closely linked to painting in the Low Countries as a result of Norwich’s influential position in the wool trade than to painting in London. It was, in other words, a full semester.

In Humanities 310, as in Humanities 309, as—indeed—in any class, the quality of the work varied. Such is academic life, and no pedagogy, no syllabus, can produce uniform excellence, no matter how much a faculty member strives to achieve it. Are these syllabi now complete? Fixed in the microchip equivalent of stone? Absolutely not. The beauty of courses like these is that they are always in a state of evolution, are virtually infinitely adaptable. What will be available on the London stage, for example? In 1998 the students saw *An Inspector Calls* and *The Real Inspector Hound*. In 1999 they took in *The Weir* and *Copenhagen*. It would be hard to find two pairs of plays that are, superficially, more different, and yet both sets helped the students come to a clearer awareness of the importance of story, of the ways in which we all tell and retell our own pasts, but also of the ways nations tell and retell their pasts. All four plays prepared them for the slipperiness of David Lodge's self-conscious narrator, but they also prepared them for the whole range of interpretive disagreements which constitute the central dialogue of active and engaged learning. In short, if Humanities 309 and 310 helped make them more aware of the importance of history, for example, to their understanding of a work of literature or a painting, it also made them more conscious of just how slippery historical—and cultural—truth can be, of just how difficult it can be to say, with real conviction, "This is the truth."

Of course, if Dickinson students didn't enroll in courses like Humanities 309 and 310, they would be far less likely to develop the sort of sophisticated self-consciousness about their host culture—and its various "truths"—that they clearly demonstrate by the end of this crucial core sequence. If the College didn't insist on the "interdisciplinary" union of "integration" and "island" opportunities, it would be far less likely that its students would "re-orient" themselves along a British cultural axis since there would be no structured opportunity for them to come to an awareness of meaningful cultural "disorientation." Alumni of the program in England themselves recognize the value of their interdisciplinary study, as a recent, albeit un-scientific study confirms. One student, for example, claims that "I definitely was better able to appreciate 'where I was' when I was taking these courses in the context of 'being there'" (Medvetz). Another argues that the framework of Humanities 309 and the intensive group work in London paved the way for more individual explorations in Humanities 310 which in turn enabled students to "discover this area

[East Anglia] and make connections to these texts throughout the year” (Brubaker). A third student suggests that she

felt much more prepared and knowledgeable about local culture and history, as well as the practicalities of living in England, after the humanities courses than many of the Americans from other institutions apparently were even after having lived there a few months. Because the courses, both in London and Norwich, required us to go beyond what was comfortable on a tourist level—interact/interview Brits, find our way on the Tube, journey to an outlying Norfolk village—I felt much more at home much more quickly than if I’d been left to my own devices. Then discussing what we’d found on our own back in the classroom helped put our findings into a historical and cultural context.

All of this, the student asserts, finally enables participants “to partake of British culture more fully, interact with British faculty in a more meaningful way, and interact with British students on a more sophisticated level than other US students do” (Thomas). Of course, these positive responses to the program are anecdotal, and it seems reasonable that the sorts of claims I’ve made here regarding Dickinson’s “hybrid” program in London be tested by someone differently trained than I, using appropriately designed testing instruments and applicable quantitative and qualitative analytical methodologies.

All that I can do here is end by suggesting that there’s at least one more great advantage to a sequence like Humanities 309-310: a Resident Director teaching courses like these necessarily participates in them along with the students and thus inevitably “revises” his or her own views, renews and revitalizes his or her own appreciation of a host culture. I, too, for example, came to “re-see” the ways in which the citizens of Brixton contribute to the richness of London and the ways in which Dutch engineers shaped the topography of Norfolk when they came to drain the low-lying countryside.

At the end of my “second tour” as Dickinson’s Resident Director in Norwich, then, I found that I still felt like Herman Melville’s Ishmael in *Moby-Dick*, proud of my efforts but conscious, too, that there was much more “travelling” to do. After outlining his plan to present “a systematized exhibition of the whale” (145) in his chapter on “Cetology,” Ishmael concludes:

It was stated at the outset, that this system would not be here, and at once perfected. You cannot but plainly see that I have kept my word. But I now leave my cetological System standing thus unfinished, even as the great Cathedral of Cologne was left, with the crane still standing upon the top of the uncompleted tower. For small erections may be finished by their first architects; grand ones, true ones, ever leave the copestone to posterity. God keep me from ever completing anything. This whole book is but a draught—nay, but the draught of a draught. Oh, Time, Strength, Cash, and Patience! (157)

What teacher could disagree?

Notes

1 An earlier version of this paper was delivered at the conference “Teaching within Anglo-American Study Abroad: Problems and Solutions,” sponsored by Harlaxton College, the British Campus of the University of Evansville, on Saturday, 10th April, 1999.

2 The College’s program in Bologna had long been the site to which most social science students gravitated and the site whose Resident Director was almost always a specialist in one of the social sciences.

3 I wish to acknowledge the generous help of my colleagues, especially John Osborne and Bob Ness, whose teaching in the London Summer Program made them wonderful sources of practical advice of the most useful sort when I was writing my first Humanities 309 syllabus. More recently, my colleagues Ash Nichols and Wendy Moffat have talked at length with me about their teaching experiences in the Dickinson Program in England. I wish to thank Wendy in particular for allowing me to borrow shamelessly from her 1997-98 Humanities 309-310 sequence in my recent syllabi.

4 For ease of reference, syllabi for Humanities 309 and 310, for both 1998 and 1999, are included as appendices to this paper.

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APPENDIX

August-September 1998

Humanities 309

Winston

LONDON: AN INTERDISCIPLINARY APPROACH

This course will be unlike any class you have ever taken. We will read about London and British culture, attend musical and dramatic performances, look at art, wander the streets, and discuss our experiences: in short, we will use London as our classroom and laboratory for four very intensive weeks. We will go to museums, churches, parks, galleries, exhibitions, street fairs, and pubs. We will meet Britons, foreign visitors, and other Americans. Our goal will be to place London in a series of contexts: historical, artistic, and cultural. Our methods will include discussion classes (many on site), conversations, walking tours, and written exercises. We will strive to reveal the complexities of a city like London, while at the same time providing a series of frameworks for organizing our thinking through self-conscious reflection and evaluation of our experience.

N.B.: Class will begin when you arrive in London on August 19. From that moment the course will require your active participation. You must be on time to all scheduled events, willing to go above the call of duty as circumstances require, and be an active participant in discussion and class activities. Failure to meet these expectations will be grounds for lowering your grade. Responsible commitment to these requirements will result in a state of satisfying exhaustion.

The primary text for the course is Porter, *London: A Social History*, which you should have read prior to the beginning of the course.

The following is a working schedule that will change as needs arise:

- | | | |
|------|-------|--|
| Wed. | 19-09 | Arrive Heathrow; coach to Arran House;
Exploratory group project #1 (SPACE) |
| Th. | 20-09 | Museum of London, lunch critique (a.m.)
Barbican Center (p.m.)
BBC Proms 98 (Royal Albert Hall: 7 p.m.)
Reading: Review Porter, Chs. 1-7; Hibbert, Chs. 1-8 (recommended) |
| Fri. | 21-08 | Barbican group project #2 (2 p.m.) (TIME) ; (a.m. free for research);
FREE evening |
| Sat. | 22-08 | Boat to Greenwich: Queen's House, Old Royal Observatory (17th c.), |

- National Maritime Museum (18th-19th c.);
Return by Docklands Light Rail; FREE evening
- Sun. 23-08 Westminster Abbey Service (10:30 a.m.; optional); FREE (p.m.)
- Mon. 24-08 **Group Project #3 (SPACE; “village exploration”);**
An Inspector Calls (Garrick Theatre; 7:45 p.m.)
- Tues. 25-08 Lecture on The Globe and Elizabethan Theatre (Shakespeare’s Globe:
11:30 a.m.; Info. Desk);
Merchant of Venice (Shakespeare’s Globe: 2 p.m.); FREE evening
- Wed. 26-08 Guest Lecture: Rick Fisher (10 a.m.);
As You Like It (Shakespeare’s Globe: 2 p.m.); FREE evening
- Th. 27-08 Westminster Abbey: Tour at 10:15; disciplinary exercise (p.m.);
FREE evening
- Fri. 28-08 Hampton Court Palace (all day: out by rail; back by boat) (16th-18th c.)
- Sat. 29-08 FREE (Leave a detailed itinerary if leaving London.)
- Sun. 30-08 FREE
- Mon. 31-08 Class: National Gallery; (Portrait Gallery recommended)(a.m.) (19th c.);
Notting Hill Carnival (p.m.) (20th c.)
Reading: Review Porter, Chs 8-17; Hibbert, 9-15 (recommended)
- Tues. 01-09 Guest Lecture: Thomas Newbolt, Painter: Victoria and Albert
Museum (10 a.m.) (19th c.);
Major Barbara (Piccadilly Theatre: 7:45 p.m.)
- Wed. 02-09 St. Paul’s Cathedral: Tour (10:30); City of London (p.m.) (17th c.);
FREE evening (Orientation dinner with DSP students: Winston)
- Th. 03-09 Tour of the Houses of Parliament (a.m.);
Research for Walking Tours (p.m.);
Closer (Lyric Shaftesbury: 7:30 p.m.)
- Fri. 04-09 Sir John Soane’s Museum (2 groups; a.m.) (18th c.);
Guest Lecture: Anna Davin, “Growing Up Poor: Home, School and
Street in London 1870-1914” (c. 2:30.); FREE evening
- Sat. 05-09 **Group Project #4;** FREE evening
- Sun. 06-09 FREE
- Mon. 07-09 Class, The Tate Gallery (a.m.);
disciplinary exercise or research for walking tours (p.m.)
The Real Inspector Hound; Black Comedy (Comedy Theatre: 7:30p.m.)
- Tues. 08-09 Class, Imperial War Museum; class on museums; FREE evening
- Wed. 09-09 Last research day for Walking Tours; FREE evening
- Th. 10-09 Walking Tour (a.m.): EAST END (esp. Whitechapel)
Walking Tour (p.m.): HAMPSTEAD;
FREE evening
- Fri. 11-09 Walking Tour (a.m.): BRIXTON;

- Walking Tour (p.m.): BLOOMSBURY;
FREE evening
- Sat. 12-09 Walking Tour (a.m.): CHELSEA;
Celebratory End-of-Class Luncheon
[Pack up classroom and personal gear; 11 a.m. will come early.]
- Sun. 13-09 Move to Norwich (Coach at 11 a.m.)

N.B.: Because you will be staying only a short distance from the British Museum, I assume that you will avail yourself of the opportunity to sample its remarkable collection. As you do so, ask yourself why the museum contains the objects it does. This question will arise again in our “class on museums” on Tuesday, 8 September.

August-September 1999
Humanities 309
Winston and Hoberger

LONDON: AN INTERDISCIPLINARY APPROACH

This course will be unlike any class you have ever taken. We will read about London and British culture, attend musical and dramatic performances, look at art, wander the streets, and discuss our experiences: in short, we will use London as our classroom and laboratory for four very intensive weeks. We will go to museums, churches, parks, galleries, exhibitions, street fairs, and pubs. We will meet Britons, foreign visitors, and other Americans. Our goal will be to place London in a series of contexts: historical, artistic, and cultural. Our methods will include discussion classes (many on site), conversations, walking tours, and written exercises. We will strive to reveal the complexities of a city like London, while at the same time providing a series of frameworks for organizing our thinking through self-conscious reflection and evaluation of our experience.

N.B.: Class will begin when you arrive in London on August 24. From that moment the course will require your active participation. You must be on time to all scheduled events, willing to go above the call of duty as circumstances require, and be an active participant in discussion and class activities. Failure to meet these expectations will be grounds for lowering your grade. Responsible commitment to these requirements will result in a state of satisfying exhaustion.

The primary text for the course is Porter, *London: A Social History*, which you should have read prior to the beginning of the course.

The following is a working schedule that will change as needs arise:

Tue	24-08	Arrive Heathrow; coach to Arran House; Exploratory group project #1 (SPACE)
Wed	25-08	10:00 a.m. Museum of London (critique) Barbican Center (p.m.) BBC Proms 99 (Royal Albert Hall: 7:30 p.m.; music by Beethoven Strauss, and Mahler) Reading: Review Porter, Chs. 1-7; Hibbert, Chs. 1-8 (recommended)
Thu	26-08	2:00 p.m. Barbican group project #2 (TIME); (a.m. free for research); FREE evening

- Fri 27-08 11:30 a.m. Shakespeare's Globe Theatre Education Center: "The Globe and Elizabethan Theatre"
2 p.m. Shakespeare, *Antony and Cleopatra*, Shakespeare's Globe Theatre; Discussion
FREE evening
- Sat 28-08 Boat to Greenwich: Queen's House, Old Royal Observatory (17th c.), National Maritime Museum (18th-19th c.);
Return by Docklands Light Rail;
FREE evening
- Sun 29-08 NOTTING HILL CARNIVAL (20th c.)
(the largest Caribbean festival outside the West Indies)
- Mon 30-08 Hampton Court Palace (all day: out by rail; back by boat) (16th-18th c.)
- Tue 31-08 Group Project #3 (SPACE; "village exploration");
FREE evening
- Wed 01-09 10:30 a.m. Guest Lecture: Thomas Newbolt, Painter:
"Rembrandt's Self-Portraits";
a.m./p.m. National Portrait Gallery;
4:00 p.m. Sainsbury Wing, National Gallery: "Rembrandt by Himself";
FREE evening
- Thu 02-09 10:15 a.m. Tour of Westminster Abbey;
2:30 p.m. Michael Frayn, *Copenhagen*, Duchess Theatre
FREE evening
- Fri 03-09 a.m. Sir John Soane's Museum (2 groups: 10 a.m., 11 a.m.) (18th c.);
1:30 p.m. Tour of St. Paul's Cathedral;
FREE evening
- Sat 04-09 FREE (Provide a detailed itinerary if leaving London.)
- Sun 05-09 FREE
- Mon 06-09 a.m. City of London (17th c.);
p.m. Tate Gallery (esp. Stubbs, Constable, Turner [Clore Gallery]);
7:30 p.m. Conor McPherson, *The Weir*, Duke of York's;
Reading: Review Porter, Chs 8-17; Hibbert, 9-15 (recommended)
- Tue 07-09 Discussion of *Copenhagen* and *The Weir*;
11:00 a.m. Victoria and Albert Museum (19th c.);
p.m. disciplinary exercise or research for walking tour
6:00 p.m. Optional Performance: Dress rehearsal of Maria Von Weber, *Der Freischutz*, English National Opera, London Coliseum, St. Martin's Lane (numbers limited)
- Wed 08-09 11: 30 a.m. Tour of the Houses of Parliament;
p.m. National Gallery (esp. Stubbs, Constable, Turner) (19th c.);
FREE evening
- Thu 09-09 9:30 a.m. Lecture: Margaret Homberger, "Money and Economy"

- in 19th Century England”;
11:30 a.m. Guest Lecture: Anna Davin, “Growing Up Poor: Home, School and Street in London 1870-1914”;
p.m. disciplinary exercise or research for walking tour;
7:15 p.m. Edward Bulwer-Lytton, *Money*, Royal National Theatre, Olivier
- Fri 10-09 a.m. Imperial War Museum;
p.m. class on museums
FREE evening
- Sat 11-09 Group Project #4;
2:15 p.m. John Osborne, *Look Back in Anger*, Royal National Theatre, Lyttleton
FREE evening
- Sun 12-09 FREE
- Mon 13-09 a.m. Seminar: “Putting It All Together, or, Why are you making us do all this work?”;
p.m. disciplinary exercise or research for walking tours
8 p.m. Julian Barry, *Lenny*, Queens Theatre
- Tue 14-09 10 a.m. Guest Lecture: Rick Fisher, “Working in Theatre in London”
p.m. disciplinary exercise or final research for walking tours
JOURNALS DUE
- Wed 15-09 Walking Tour (a.m.): CAMDEN TOWN
Walking Tour (p.m.): HAMPSTEAD;
FREE evening
- Thu 16-09 Walking Tour (a.m.): EAST END (esp. Whitechapel)
Walking Tour (p.m.): BLOOMSBURY;
FREE evening
- Fri 17-09 Walking Tour (a.m.): CHELSEA;
Walking Tour (p.m.): FULHAM;
FREE evening
- Sat 18-09 Walking Tour (a.m.): BRIXTON
Celebratory End-of-Class Luncheon
[Pack up classroom and personal gear; 10:30 a.m. will come early—VERY early.]
- Sun 19-09 Move to Norwich (Coach at 10:30 a.m.)

N.B.: Because you will be staying only a short distance from the British Museum, I assume that you will avail yourself of the opportunity to sample its remarkable collection. As you do so, ask yourself why the museum contains the objects it does. This question will arise again in our “class on museums” on Friday, 10 September.

COURSE REQUIREMENTS:

Walking Tour: Each student will be part of an assigned team of four (or three) students who will lead a walking tour for the entire group toward the end of our stay in London. Each student will be responsible for leading a part of the tour. (20%)

Journal: Each student will keep a regular log of his/her activities and, more importantly, reflections upon those activities. In some cases students will be asked to respond to specific essay topics. The journal is a daily responsibility. Journals are due on Tuesday, 14 September. (30%)

Long Essay: Each student will write an essay of approximately 3,000-3,750 words (typically 12-15 pages), developing interest and expertise of the experience of London in one or several of the course's themes: place, time, or discipline. The essay will be due in order to allow for return trips to London (if necessary), and for time to research the essay in a scholarly way. Before 14 September, each student must submit a one-page prospectus to Winston and meet with either Winston or Homberger to discuss and hone the plan for research. Papers are due no later than Friday, 9 October. (30%)

Discussion/Participation: Students will be evaluated on their contribution to the overall effectiveness of the group and the quality of their class discussions and activities. There will be short assigned topics for oral reports throughout the course. (20%)

GROUP PROJECTS

1. Opening the first eye: teams of two (or three)
London in microcosm: particular location: the here and now of it
Take the tube to an assigned stop
Work within a radius of about a block from the stop in all directions: the location
Draw a rough map of the location
Identify a dozen specific places, describing them
Describe what 3-4 people are doing who seem to work at the location
Characterize the location
Functionally, what purpose: why is it here?
Aesthetically, how does it look, what's its feel?
Pick out one thing you think special and explain your choice
Eat a meal
Write a brief (one-page) report together

2. Opening the second eye: teams of four (or five)
Barbican exercise: London in historical perspective: patterns of influence, emergence, decline
Assignment of a specific period: Roman (000-600); Medieval (600-1500); Tudor/Stuart (1500-1700); Georgian-Edwardian (1700-1914); war years (1914-1950)
Select at least one building or fragment from your period in the Barbican and relate it to the history of London and the city today, discussing interesting influences or contrasts
Visit historical museums and find an object from your era
Relate it to your building as well as to London today
Decide what the most striking influence of your era is on today's London and explain

3. Opening the third eye: teams of three (or four)
London taken as a whole: patterns of relationship: space, environs, embedding
Use a map of London to get a sense of its boroughs, parts, neighborhoods
Come up with a characterization of the city's main "elements"
Situate the locations from one within the pattern
Does it change your sense of any of the locations?
Do certain locations stand out because of an anomalous nature: weird shapes, odd intrusions, strange neighbors?
Their seeming centrality: keystones, corridors, dividers, enclosures
Pick a London village (Marylebone, Soho, Covent Garden, Woolwich, Southwark, Kew, Putney, Clapham, Camberwell, Blackheath, Bedford Park, Enfield, Spitalfields, Mill Hill, Lambeth)

Visit it and characterize as you did for project #1
Add comments on its relation to other regions, to the city as a whole
Decide what's "particular" about it and explain

4. Reopening the first eye: different teams of two (or three)
After 3 has been done, send a new team to each location of project #1
Begin by touring it, using the first team's notes as a guide, but now with a second and third eye open as well
Did the first report open your eyes to something you would have missed?
How did you build on this information? Did you take it further?
Did the first report blind you to something you otherwise might have noticed?
Recharacterize the location, indicating where you agree/disagree/augment the first team

5. Walking Tours: teams of four (or three)
Investigate in detail; research and prepare handouts as necessary
Prepare a half-day's walking tour, interactive wherever possible

DISCIPLINARY ACTIVITIES

Do the required activities for each. Specialize in one and do all the activities indicated. Do non-required activities for cultural objects other than your specialization ad lib. Discover kinds of activity not on this list and share your discovery with the rest of us. Write up these experiences in your journal. Make one or two presentations in class in the area of your specialization, when you think it appropriate. Your discipline need not, indeed probably ought not, be your major subject at Dickinson.

1. Music

- Attend a performance of an orchestra [required]
- Attend an outdoor concert
- Attend an opera or ballet
- Attend a small ensemble concert: string quartet, madrigal, etc.
- Attend a Third World performance
- Catch some musical event in the city's nightlife
- Interview a performer
- Look into applying to Royal Academy, Guildhall, etc.
- Attend evensong in several churches

2. Theatre

- Attend a Shakespeare play [required]
- Attend a first-run West End play [required]
- Attend an amateur or fringe event
- Attend a children's program
- Attend an underground or alternative performance
- Interview an actor, director, or producer of a show
- Look into applying to RADA, Guildhall, etc.

3. Fine Arts (painting, sculpture, prints, photography)

- Visit a general gallery [required]
- Visit a specialized gallery: one artist, one style, one period [required]
- Visit a contemporary show
- Visit a show at a commercial gallery
- Attend a show off the beaten path
- Interview an artist
- collect samples of street art, graffiti, etc.

4. Architecture and Public Sculpture
 - Study St. Paul's as a Wren creation [required]
 - Find another Wren church and compare it to St. Paul's
 - Find a Hawksmoor church and compare it to Wren
 - Find a contemporary building and relate it to its surroundings
 - Choose: Nash, Soane, Inigo Jones and specialize
 - Study Trafalgar Square as a nationalist sermon in stone [required]
 - Inspect statuary with respect to its aesthetic and public purpose

5. Religion
 - Study Westminster Abbey as a religious artifact [required]
 - Attend a worship service at a Church of England church (preferably evensong)
 - Visit the Ethical Culturalist Centre (founded by Dickinson's Moncure Conway) [required]
 - Attend a free Church service: e.g., Methodist, Congregationalist
 - Attend a museum devoted to a religious heritage
 - Visit a non-Western church: e.g., Hindu, Buddhist, Moslem, Animist
 - Attend a public lecture sponsored by a religious organization
 - Interview a member of the clergy

6. Philosophy
 - Meet Jeremy Bentham at University College London [required]
 - Visit Oxford or Cambridge: attend a public lecture or student debate
 - Be in the audience at Hyde Park Corner [required]
 - Attend an event sponsored by an advocacy group
 - Attend a public lecture aimed at edifying those who attend
 - Inspect Bertrand Russell's statue and find out why he's memorialized

7. History
 - Find a placename and discover its origins [required]
 - Interview two or more of the following:
 - Member of Parliament, dockworker, bank employee, journalist,
 - member of a guild or craft union, clergy, lawyer, business person
 - Go to Billingsgate and Smithfield Markets before 7 a.m.
 - Trace the development of a borough
 - Find someone whose parents were born in London and ask how it's changed
 - Find someone who moved to London as an adult and find out why

Autumn 1998
Humanities 310
Winston

NORWICH, NORFOLK, AND ENGLISH IDENTITY

Office: EAS 1.41 Office Hours: Mon 11:00-13:00
Tue 14:00-17:00
Thu 11:00-13:00; 14:00-17:00
Tel: 2297 (592297 from outside lines) E-mail: dickinson.programme@uea

Meeting Time: Monday, 18:00-21:00 in Arts 2.06

Now that you “know all there is to know about London,” we will widen our gaze to include the ancient kingdom of East Anglia: the land of the Angles, hence Angleland, hence England. Where appropriate, we shall move beyond the borders of East Anglia as well. As in Humanities 309, we will continue to examine questions from an interdisciplinary perspective and to emphasize collaborative learning.

The course will pattern itself, as much as practical, on the model of the English University seminar. We will meet at least once each week for three hours, sometimes at the University, sometimes at Dickinson’s house at 371 Unthank Rd, sometimes at other places. In addition, we will have a number of (day-long) field trips within East Anglia as well as other excursions.

The following is a working schedule that will change as needs arise:

[Classes will begin during the week of Monday, September 21st (Week One)]

Week One: Introduction to 310: British University/American College
Readings: photocopied selections

Sat., 26 September: Excursion to Blickling Hall and the Norfolk Coast
[depart UEA bus turnaround 9:30 a.m.]

Week Two: British University, continued
Reading: Lodge, *Nice Work*
Travel Reports from UEA

Week Three: Norwich texts and history
Reading: Sager, *Pallas Guide to East Anglia* (appropriate selections);
McCutcheon, Norwich *Through the Ages*, Pocock, *Norfolk*

- Week Four: Norwich Sites: Castle, Cathedral, Market, and Others
Sat., 17 October: Norwich Walking Tour (student led)
- Week Five: Broads/Fens
Reading: Tom Pocock, *Norfolk*; Sager, *Pallas Guide to East Anglia*
Sat., 24 October: Excursion to Wicken Fen and Ely
[depart UEA bus turnaround 9 a.m.]
- Week Six: Wicken Fen and Ely
Travel Reports from East Anglia
- Week Seven: Conferences on final projects; 1-2 pp. prospectus due
- Week Eight: The Lure of London
Reading: Dickens, *Great Expectations*
- Week Nine: Broads/Fens
Reading: Swift, *Waterland*; film of *Waterland*
- Week Ten: Norwich and the Arts: The Norwich School of Painting
Sat., 28 November: Castle Museum/Norwich School of Painting
- Week Eleven: East Anglia and the Great War
Reading: Sayers, *The Nine Tailors*
- Week Twelve: Return to the University
Readings: Amis, *Lucky Jim*; Sharpe, *Porterhouse Blue*; Bradbury, *The History Man*

Individual presentations to the class, and participation in small explorative groups will be required of all students, as appropriate throughout the term. These and contributions to discussion will comprise approximately 50% of your grade.

The remainder of your grade will be derived from evaluation of a 20-25 page research essay. Recommended topics include: the natural history of the north coast of East Anglia (or the fens); the Norwich School of Painting, medieval art and architecture in Norwich; East Anglia in British history (any period); the contemporary British novel; the history of the University of East Anglia; the history of higher education in Britain, especially in the post-war period. Other topics are possible, of course; all topics must be approved by the instructor. These topics will also help us to organize and structure our readings and discussions for each seminar meeting. You are encouraged to think creatively about your topic and to develop your expertise as deeply as possible as you follow your

curiosity and inclinations. You will need to read more widely than our in-class assignments, travel more widely than our shared experiences, and use whatever research and study skills are necessary to produce a memorable essay on your subject. The essay will be due at the beginning of the examination period, January 11, 1999.

Required reading:

Kingsley Amis, *Lucky Jim*

Malcolm Bradbury, *The History Man*

Charles Dickens, *Great Expectations*

David Lodge, *Nice Work*

Elsie McCutcheon, *Norwich Through the Ages*

Tom Pocock, *Norfolk*

Peter Sager, *Pallas Guide to East Anglia*

Dorothy Sayers, *The Nine Tailors*

Tom Sharpe, *Porterhouse Blue*

Graham Swift, *Waterland*

Autumn 1999
Humanities 310
Winston

NORWICH, NORFOLK, AND ENGLISH IDENTITY

Office: EAS 1.41

Office Hours: Tue 9:30-11:30
Thu 12:30-17:00
Fri 9:30-11:30

Tel: 2297 (592297 from outside lines)

E-mail: dickinson.programme@uea

Meeting Time: Tuesday, 18:00-21:00, A01.01

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The course will pattern itself, as much as practical, on the model of the English University seminar. We will meet at least once each week for three hours, sometimes at the University, sometimes at Dickinson’s house at 371 Unthank Rd, sometimes at other places. In addition, we will have a number of (day-long) field trips within East Anglia as well as other excursions.

The following is a working schedule that will change as needs arise:

[Classes will begin during the week of Monday, September 27th (Week One); the first field trip will be on Sunday, 26th September.]

Sun., 26 September: Excursion to Blickling Hall and the Norfolk Coast
[depart UEA LCR 9:00 a.m.]

Week One: Introduction to 310: British University/American College
Readings: photocopied selections

Week Two: British University, continued
Reading: Lodge, *Nice Work*
Travel Reports from UEA

Week Three: Norwich texts and history
Reading: Meeres, *A History of Norwich*, Sager, *Pallas Guide to East*

Anglia (appropriate selections); Pocock, *Norfolk* (recommended)

Week Four: Norwich Sites: Castle, Cathedral, Market, and Others

Reading: week three readings continued

Sat., 23 October: Norwich Walking Tour (student led)

Week Five: Suffolk

Reading: Blythe, *Akenfield*, Sager, *Pallas Guide to East Anglia*
(appropriate selections)

Sat., 30 October: Excursion to Wicken Fen and Ely [depart UEA LCR 9 a.m.]

Week Six: The Lure of London

Reading: Dickens, *Great Expectations*

Week Seven: Conferences on final projects; 1-2 pp. prospectus due

Week Eight: Travel Reports from East Anglia

Week Nine: East Anglia and the Great War

Reading: Sayers, *The Nine Tailors*

Week Ten: The East Anglian Experience

Reading: Sebald, *The Rings of Saturn*

Guest lecture: Richard Crockatt

Week Eleven: Norwich and the Arts: The Norwich School of Painting

Sat., 12 December: Castle Museum/Norwich School of Painting

Week Twelve: Return to the University

Readings: Amis, *Lucky Jim*; Sharpe, *Porterhouse Blue*

(groups of students will be assigned one of these texts)

Individual presentations to the class, and participation in small explorative groups will be required of all students, as appropriate throughout the term. These and contributions to discussion will comprise approximately 50% of your grade.

The remainder of your grade will be derived from evaluation of a 20-25 page research essay. Recommended topics include: the natural history of the north coast of East Anglia (or the fens); the Norwich School of Painting, medieval art and architecture in Norwich; East Anglia in British history (any period); the contemporary British novel; the history of the University of East Anglia; the history of higher education in Britain, espe-

cially in the post-war period. Other topics are possible, of course; all topics must be approved by the instructor. These topics will also help us to organize and structure our readings and discussions for each seminar meeting. You are encouraged to think creatively about your topic and to develop your expertise as deeply as possible as you follow your curiosity and inclinations. You will need to read more widely than our in-class assignments, travel more widely than our shared experiences, and use whatever research and study skills are necessary to produce a memorable essay on your subject. The essay will be due at the beginning of the examination period, Monday, 17 January 2000.

Required reading:

Kingsley Amis, *Lucky Jim*

Ronald Blythe, *Akenfield*

Charles Dickens, *Great Expectations*

David Lodge, *Nice Work*

Frank Meere, *A History of Norwich*

Tom Pocock, *Norfolk* (recommended)

Peter Sager, *Pallas Guide to East Anglia*

Dorothy Sayers, *The Nine Tailors*

W. G. Sebald, *The Rings of Saturn*

Tom Sharpe, *Porterhouse Blue*