Centre for Excellence in Enquiry-Based Learning
Resource Pack

Title: Designing an Enquiry-Based Learning Course
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Summary:
This Resource Pack introduces you to key factors in designing an Enquiry-Based Learning course and provides a range of problem scenarios for final-year undergraduate Literature students studying Samuel Johnson and/or eighteenth-century poetry, along with a 12-week schedule.

Student Level:
Final-year undergraduate

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Criteria

An effective, well-designed Enquiry-Based Learning course may need to meet the following criteria:

- The material must stimulate students to engage in an active process of discovery
- The stimuli (the ‘problems’, the ‘scenarios’) need to be open enough to allow of a range of possible and, at the same time, intellectually valid responses
- The stimuli need to be specific enough to allow of an adequate response within the time-scale and resources available
- The stimuli need to be matched to the level of experience of the students
- Ideally, the stimuli will situate the task within a context that allows the students to demonstrate a range of skills, both subject-specific and transferable (e.g. teamwork)
- The material must be academically robust, and so enable responses to meet appropriate academic criteria. It therefore follows that material can be produced only by fully trained academic experts

However...

Examples, not precepts

It is consistent with the experiential basis of Enquiry-Based Learning that concrete examples are more helpful and indicative than abstract principles. There is no such thing as a prescriptive set of Enquiry-Based Learning guidelines.

All sets will reflect the course directors’ perceptions of the nature of their subject, the appropriate expectations they have of their students, and (above all) the fallibility of their human intellect. But all such sets are part of a learning process in which we can all engage.

In this spirit, the following course materials are presented.
**Context**

These course materials were devised for groups of final-year undergraduate students at the University of Manchester between the years 2000 and 2006. These students were following a number of different programmes (English Language and Literature, English and American Literature, and a range of other Joint Honours programmes), but all had taken foundation courses in their first year and relevant broad period courses in their second year.

They could therefore be expected to possess a sufficiently sound awareness of the nature and principles of literary study and a sufficiently developed knowledge of the main lines of literary development to enable them to take on literary enquiry at an advanced undergraduate level. The students’ learning experiences up to that point would have been largely channelled through traditional teaching structures, the large-scale lecture and the tutor-led seminar.

The courses were developed as part of the project funded by the award to Bill Hutchings in 2000 of a National Teaching Fellowship. The project was to examine the applicability of Problem-Based Learning to the teaching of Literary Studies. Hence the materials are labelled under the Problem-Based Learning banner.

There are two courses. One concentrates on the work of a single author, Samuel Johnson, whose writings span the greater part of the eighteenth-century and pretty well all the genres of literature imaginable (poetry, drama, prose fiction, but also essays, journalism, travel writing, biography, sermons, reviews, literary criticism, editions and, of course, the *Dictionary*). The other takes as its subject one of the major genres, poetry, in the course of the entire eighteenth century.
Materials

There are three documents which follow:

1. **Pedagogic Framework**: explanation of pedagogic method of course, for distribution to students at the beginning of the course

2. 12-week schedule for the courses

3. Selection of problems for the courses
What is Problem-Based Learning?

Problem-Based Learning (PBL) is a broad term that covers various kinds of learning process. It began in Medical Schools as a means of training medics to think holistically about patients and respond to information and methods that are continually developing. Patients don’t arrive with a sticker saying ‘for the solution, see p. 168 of your text book’. Symptoms can be varied, confused and involve psychological and sociological issues as well as purely physical ones. And that text book will be out of date as soon as it has been printed.

Rather than give students a series of ‘facts’ about each part of the body for them to learn for an exam (and then promptly forget), PBL methods present students with 'problems' (or scenarios) for them to investigate, explore, research and propose responses to. They do this in teams in order to maximise research possibilities (tasks can be shared out among the group) and to develop a collaborative attitude (doctors aren’t forbidden to talk to each other: indeed, they often work in teams). The result is that student medics learn how to practise medicine, and how to discover information for themselves.

Why PBL in Literary Studies?

Literature is not a series of ‘facts’ to be learnt for an exam. There are, of course, facts that we need to know to help us understand and appreciate the literature, but these are means to an end not the end itself. Nor is it the case that a certain interpretation of a text, whether propounded by a published critic or a lecturer, is absolute and final. Books live in the living world of their various readers (and the same reader at different times: books can mean more or less to us depending on our experiences). Other people - tutors and fellow-students - can help us to see things we have missed, and other people's perspectives can shed light on our own appreciation. But ultimately we are responsible for our responses and for the means by which we seek to articulate those responses.

Reading is an active process. It is discovery, the expansion of our minds and emotions. Learning about literature should also be an active process. And it should be creative:
writers use language as the medium of their creativity, and we use language in order to try to articulate our responses to it, a process that is itself creative.

Literature also lives in the world beyond the classroom or lecture theatre - or the essay-title. When we read a book, we are not reading it in order to answer a set question. It is we who find what is important, interesting, exciting, stimulating, moving in it.

In situations where literature - or language more widely - is part of a professional process, our approach is equally active and creative. When academics set out to write on an author, they don't ask their publishers for a bibliography and essay-list. When editors are given the challenge of producing a selection from the work of an author, they don't ask their publishers which works should go in. When broadcasters present a programme on an arts topic, they don’t look up past exam papers. What they do is various: broadcasters might consult a range of experts in order to gather ideas and suggestions that they then weigh up; editors might look up previous editions to decide what has worked well and what hasn’t; academics might decide on what aspects of the topic need further research and on how they could go about that research and what resources they need for the purpose. PBL seeks, as far as it is possible, to re-create the processes involved in such activities.

The principal aims of PBL are:

- To provide students themselves with the opportunity to define the issues they see as underlying each task
- To give students the primary responsibility for deciding on methods of research and the format of the outcomes (whether oral or written)
- To encourage independence of research methods
- To encourage collaborative work through tasks being shared between members of a team
- To encourage all members of the seminar group to take an active part in their own learning processes and to assist the learning processes of the group as a whole
- To develop the skills that produce effective work and will help students in their future careers (i.e. communication skills, group-work skills, skills in oral and written presentation, research skills, the capacity to take responsibility for the learning process)
- To ensure that the entire process is continually supported by the facilitation of the academic member(s) of staff running the courses
PBL Process

Each ‘problem’ will operate on a cycle roughly as follows:


5. Feedback from research activities. Re-consideration of problem in the light of research findings. Assessment of need for further research. Confirmation of responsibilities for outcomes.

6. Collation of further research findings. Final decisions about presentation of outcomes.

7. Presentation of outcomes.

Resources

The group needs to work collaboratively to decide on the choice of resources and how best to use them. Tasks of information retrieval and research may be most efficiently carried out by individuals or sub-groups. For example, two people within the group may be delegated to undertake some particular work in the library.

Tasks therefore need to be clearly and equitably shared, and an effective structure for collation of information needs to be set up.

Remember that resources are not just material, but also human. Different students will bring to the group different experiences, skills and interests. The course tutor does not act as a seminar leader, but may be consulted, as appropriate, about any aspect of the work.

Communication between members of the group is important to keep everyone up to date with progress between scheduled sessions. The group will decide how best to do this (email, telephone, etc). Meetings outside scheduled times may be useful (for example, in order to rehearse an oral presentation).
Assessment

You will be working collaboratively, but, of course, you will ultimately receive your own individual assessment for the course.

With the oral presentation and the written project, you have a choice about how that assessment will be arrived at:

(a) You can each be assessed on your own contribution to an oral or written presentation. If you choose this option, you will each need to take responsibility for your ‘ownership’ of the section that you present orally or on paper (although there may be some sections that are produced by the group together, such as an introduction or a rationale for a piece of work). It is this section of the outcome that will furnish your individual mark.

(b) Should it be the case that the team feels that they have worked so collaboratively on the material that separate ‘ownership’ of material cannot be defined, then a group mark may be awarded if the team so requests and all members of the team agree.

Whichever option you choose, it is certainly the case that each individual’s contribution is helped by the extent to which the team has worked productively together by, for example, establishing a coherent structure for an oral presentation. Oral presentations and written projects will be marked according to the School's published criteria.

The examination (40%) will, of course, be sat and assessed individually.

Advice

Do beware of:

(a) spending too much time on the process or format (e.g. of a radio broadcast): remember that the actual content remains the significant vehicle for marks in written presentations and 50% of the marks in oral presentations;

(b) being over-ambitious: remember the time constraints for oral presentations and the word constraints for written work, and tailor your material to these.
Schedule

Week 1
Introduction to PBL process. Formation of groups. Begin group work on introductory problem (oral outcome; non-assessed). Note that the introductory problem is un-assessed, and so material may be used in later assessed parts of the course.

Week 2
Group work on introductory problem.

Week 3
Oral reports on introductory problem. Each group has 20-30 minutes to present outcomes.

Week 4
Begin group work on first assessed problem (oral outcome; assessed [20%])
Choice of problems 1-4

Week 5
Group work on first assessed problem

Week 6
Reading week: no formal sessions

Week 7
Groups’ oral presentations

Week 8
Begin group work on second assessed problem (written outcome; assessed [40%]).
Choice of problems 2-7 for Samuel Johnson course; Choice of problems 2-8 for 18th-Century Poetry course.

Week 9
Group work on second assessed problem

Week 10
Group work on second assessed problem

Week 11
Submission of written outcomes on second assessed problem. Each group provides an informal, non-assessed oral presentation on outcomes.

Week 12
Exam preparation + celebration.
Samuel Johnson: Problems

**Introductory Problem**: Oral outcome, non-assessed

**Problem 1: Debate**: Assessment outcome: oral

**Problem 2: Preparing a broadcast**: Assessment outcome: oral or written

**Problem 3: Reading literature at university**: Assessment outcome: oral or written

**Problem 4: Creating a course**: Assessment outcome: oral or written

**Problem 5: Writing an introduction**: Assessment outcome: written

**Problem 6: Choosing a Selection**: Assessment outcome: written

**Problem 7: Creating an edition**: Assessment outcome: written
Introductory Problem: Oral outcome, non-assessed

The producers of BBC Radio 4’s Open Book (broadcast at 4pm on Sundays and Thursdays) are planning a new series of programmes for 2003 under the title of ‘Yesterday’s Books Today’. Each programme (which will last for twenty-five minutes) will focus on one work of literature and will be presented by a different team.

The general aims of the series are:

- to convey to a present-day audience the significance and interest of literature of the past
- to provide the audience with information that will help them to understand and appreciate the literature
- to encourage the audience to read the literature for themselves

The producers of the series invite potential teams to present to them a script for a programme on one of Samuel Johnson's works. You may present a version of the script as it would actually be broadcast, or, if you prefer, you may provide an oral presentation that indicates how the broadcast would be presented. In either case, you may provide any supporting written materials you wish.
Problem 1: Debate  
Assessment outcome: oral

The annual conference of the British Society for Eighteenth-Century Studies has set up a debate on the following motion:

"Johnson’s biographical approach to literature distorts its subject because it views literature through the lens of personality."

You have been invited to organise and supply the teams for this debate. The normal structure of such a debate is:

- First speaker for the motion
- First speaker against the motion
- Second speaker for the motion
- Second speaker against the motion
- Questions from the floor
- Summer-up against the motion
- Summer-up for the motion

[Note: personnel and timings will depend on the size of the group]
Problem 2: Preparing a broadcast
Assessment outcome: oral or written

BBC Radio 3 is planning a series of 30-minute programmes under the title of ‘Lives and Works’. This series has as its general aim an examination of the relationship between our knowledge of the lives of writers and our appreciation and understanding of their works. Programmes already planned will discuss William Shakespeare, Jane Austen, Lord Byron, Charles Dickens, Virginia Woolf and Sylvia Plath. Among the expert presenters engaged for the series are Claire Tomalin (for the Jane Austen programme), Jerome McGann (for the Byron programme) and Hermione Lee (for the Woolf programme).

We are looking for a subject who lies historically between Shakespeare and Jane Austen, and your names have been given to us as a team who could prepare a script for a programme on Samuel Johnson.

We would like you to present either an oral or a written version of your script to the BBC’s production team. This may be either the script of the actual proposed broadcast or (if the chosen outcome is oral) a thorough indication of how the broadcast would be presented. An oral version should be accompanied by appropriate written supporting materials. We are very happy to allow you to choose a format for the programme that you think would be suitable.
Problem 3: Reading literature at university
Assessment outcome: oral or written

ADVERTISEMENT

The Times Higher Education Supplement wishes to commission a team to produce a series of studies of the effects (beneficial or harmful) of university undergraduate teaching on students’ understanding and appreciation of literature. The editorial board of the journal invites teams to prepare a script for presentation to a selection panel. We are looking for:

- A practical case-study, in which students’ responses to a literary text/texts should be monitored before and after a teaching session
- An attempt to draw conclusions about students’ reading experiences and the nature, purpose and effects of university teaching

We are otherwise happy to leave the method and process up to you.
Problem 4: Creating a course
Assessment outcome: oral or written

The Open University is setting up a new undergraduate course (level 2) on eighteenth-century literature. Its aim is to introduce students to a representative selection of set texts, chosen to reflect the range of literature of the period and to raise and address the problems that modern readers from a diversity of backgrounds have in approaching the literature of a past age. The teaching is conducted largely through distance-learning, and it is therefore essential that the course is supported by effective course material. Each booklet is to focus on one prose or poetry text, or extracts from a long prose work, or a small selection of short poems. You have been commissioned to produce one such booklet on an appropriate work by Samuel Johnson.

The format of the booklets is up to the presenters, but should operate according to the following principles:

- No prior knowledge of the author’s work is to be assumed on the part of the students
- No prior experience of the literature of the period is to be assumed on the part of the students
- Students must be assumed to come from a diversity of backgrounds, social and cultural
- Students will have successfully passed the Arts Foundation course (level 1), which introduces them to critical methods and the range of approaches to literature, but they cannot be expected to have addressed the particular problems that your choice of text presents
- The material should focus on critical and interpretative issues, in order to allow students to engage with the important literary issues in the work(s). All biographical material will have been presented in another introductory booklet.

The Open University course team asks you to make either an oral or a written presentation of the script for your booklet as part of the scrutiny and editorial process.
Problem 5: Writing an introduction
Assessment outcome: written

Manchester University Press is intending to publish a series of editions of the works of Samuel Johnson. The edition is designed for a market that includes both the undergraduate student and the 'common reader'. The publishers’ aims are to produce a volume that is both scholarly in method and of appeal to a wider readership. To this end, they require the introductions to take into account academic appraisals of the works, to signal their contribution to literary scholarship and to interest a broad reading public.

You are to present a specimen introduction (or part of it) for scrutiny by the editors. They require the specimen introduction to be accompanied by a clear outline of your rationale for the form and content of the introduction, and an estimation of how it differs from past or current competitors in the market.
Problem 6: Choosing a Selection
Assessment outcome: written

The *London Review of Books* has commissioned from you a review-article whose aim is to examine the opportunities and problems presented by the need for editions to provide a selection from a longer work or oeuvre. The brief they have given you is to:

- Estimate the strengths and weaknesses of the test-case selection
- Make comparisons with any other relevant selection *optional*
- Assess the implications of the analysis for any attempt to select from an author’s work
- Outline an alternative selection with commentary on reasons for inclusions and exclusions

Use as your test-case Donald Greene’s selection from one or more of Johnson’s works in his World’s Classics edition of Johnson.
Problem 7: Creating an edition  
Assessment outcome: written

The following advertisements have appeared in the *Times Literary Supplement* and the *New York Review of Books*.

**ADVERTISEMENT**

Manchester University Press is considering publishing a selection of the works of Samuel Johnson. It invites potential editorial teams to submit proposals, using a section of one or more of Johnson's works as their specimen example. The word-limit for the overall volume is the same as in the existing Donald Greene World’s Classics edition (with a 5% tolerance either way). Editors are free to propose their own format, commentary and annotation as appropriate to their conception of the aims of the new edition. Editors should accompany their specimen example with a statement of the rationale for their choice of selection and critical apparatus.

**ADVERTISEMENT**

Oxford University Press is proposing to embark upon a series of major scholarly publishing projects:

- An edition of Johnson’s *Dictionary*
- An edition of Johnson’s biographical writings
- An edition of Johnson’s critical writings
- An edition of Johnson’s philosophical writings
- An edition of Johnson’s writings on religion
- An edition of Johnson's poetry
- An edition of Johnson's writings on politics

Applicants for the post of general editor are invited to present a specimen section of ONE of these editions, together with a statement outlining the rationale for the format and presentation of the specimen.
Eighteenth-Century Poetry: Problems

Introductory Problem; Oral outcome, non-assessed

Problem 1: Debate; Assessment outcome: oral

Problem 2: Preparing a broadcast; Assessment outcome: oral or written

Problem 3: Reading Literature at University; Assessment outcome: oral or written

Problem 4: Creating a course; Assessment outcome: oral or written

Problem 5: Writing an introduction; Assessment outcome: written

Problem 6: Choosing a selection; Assessment outcome: written

Problem 7: Publishing a booklet; Assessment outcome: written

Problem 8: Creating an edition; Assessment outcome: written
Introductory Problem: Oral outcome, non-assessed

The producers of BBC Radio 4’s *Open Book* (broadcast at 4pm on Sundays and Thursdays) are planning a new series of programmes for 2003 under the title of “Poets Yesterday and Today”. Each programme (which will last for twenty-five minutes) will focus on the work of one poet and will be presented by a different team.

The general aims of the series are:

- to convey to a present-day audience the significance and interest of poetry of the past
- to provide the audience with information that will help them to understand and appreciate the poetry
- to encourage the audience to read the poetry for themselves

The producers of the series invite potential teams to present to them a script for a programme on one eighteenth-century poet. You may present a version of the script as it would actually be broadcast, or, if you prefer, you may provide an oral presentation that indicates how the broadcast would be presented. In either case, you may provide any supporting written materials you wish.
Problem 1: Debate  
Assessment outcome: oral

The annual conference of the British Society for Eighteenth-Century Studies has set up debates on the following motions:

"Feminist criticism has had a harmful effect on the reading of eighteenth-century poetry because it has narrowed critical focus to a single issue."

"Wordsworth was right: eighteenth-century poetry relies too much on stale poetic diction."

You have been invited to organise and supply the teams for one of these debates. The normal structure of such a debate is:

- First speaker for the motion
- First speaker against the motion
- Second speaker for the motion
- Second speaker against the motion
- Questions from the floor
- Summer-up against the motion
- Summer-up for the motion

[Note: personnel and timings will depend on the size of the group]
BBC Radio Three is planning a series of thirty-minute programmes on various arts. The aim is to address a number of fundamental questions. Among these might be, what is the nature of the art form? Why do/did artists produce these artefacts? How do/should readers/audiences respond to them? How much explanation do we need in order to understand them? How do we extend their appeal to a broad audience?

We have already commissioned programmes on contemporary sculpture (to be presented by Antony Gormley), on installation art (to be presented by Tracey Emin), on baroque music (to be presented by Christopher Hogwood) and on Jacobean drama (to be presented by Jude Kelly).

We invite teams to present either an oral or a written version of their script for a programme on eighteenth-century poetry. This may be either the script of the actual proposed broadcast or (if the chosen outcome is oral) a thorough indication of how the broadcast would be presented.

An oral version should be accompanied by appropriate written supporting materials. We are very happy to allow you to choose a format for the programme that you think would be suitable.
The Times Higher Education Supplement wishes to commission a team to produce a series of studies of the effects (beneficial or harmful) of university undergraduate teaching on students’ understanding and appreciation of literature. The editorial board of the journal invites teams to prepare a script for presentation to a selection panel. We are looking for:

- A practical case-study, in which students’ responses to a literary text/texts should be monitored before and after a teaching session
- An attempt to draw conclusions about students’ reading experiences and the nature, purpose and effects of university teaching

We are otherwise happy to leave the method and process up to you.
Problem 4: Creating a course
Assessment outcome: oral or written

The Open University is setting up a new undergraduate course (level 2) on eighteenth-century literature. Its aim is to introduce students to a representative selection of set texts, chosen to reflect the range of literature of the period and to raise and address the problems that modern readers from a diversity of backgrounds have in approaching the literature of a past age. The teaching is conducted largely through distance-learning, and it is therefore essential that the course is supported by effective course booklets. Each booklet is to focus on one long poem, or an extract from a long poem, or a selection of short poems. You have been commissioned to produce one such booklet on an appropriate work by any one poet or an appropriate combination of two or three poets. The format of the booklets is up to the presenters, but should operate according to the following principles:

- No prior knowledge of the author’s work is to be assumed on the part of the students
- No prior experience of the literature of the period is to be assumed on the part of the students
- Students must be assumed to come from a diversity of backgrounds, social and cultural
- Students will have successfully passed the Arts Foundation course (level 1), which introduces them to critical methods and the range of approaches to literature, but they cannot be expected to have addressed the particular problems that your choice of text presents
- The material should focus on critical and interpretative issues, in order to allow students to engage with the important literary issues in the poem(s). All biographical material will have been presented in another introductory booklet.

The Open University course team asks you to make either an oral or a written presentation of the script for your booklet as part of the scrutiny and editorial process.
Problem 5: Writing an introduction
Assessment outcome: written

Manchester University Press has commissioned you to write the introduction to an edition of the work of any one significant eighteenth-century poet. The edition is designed for a market that includes both the undergraduate student and the ‘common reader’. The publishers’ aims are to produce a volume that is both scholarly in method and of appeal to a wider readership.

To this end, they require the introduction to take into account academic appraisals of the work, to signal its contribution to literary scholarship and to interest a broad reading public. They require the specimen introduction to be accompanied by a clear outline of your rationale for the form and content of the introduction, and an estimation of how it differs from past or current competitors in the market.
Problem 6: Choosing a selection  
Assessment outcome: written

The *London Review of Books* has commissioned from you a review-article whose aim is to examine the opportunities and problems presented by the need for editions to provide a selection from a longer work or *oeuvre*. The brief they have given you is to:

- Estimate the strengths and weaknesses of the selection
- Make comparisons with any other relevant selection [*optional*]
- Assess the implications of the analysis for any attempt to select from an author’s work
- Outline an alternative selection with commentary on inclusions and exclusions

Use as your test-case David Fairer and Christine Gerrard’s selection from the writing of any one poet in their Blackwell anthology of eighteenth-century poetry.
Problem 7: Publishing a booklet
Assessment outcome: written

ADVERTISEMENTS

The English Tourist Board is initiating a campaign to attract people back into the countryside after the outbreak of foot and mouth disease. As part of this campaign, it is sponsoring an exhibition documenting and demonstrating the responses of writers and visitors to the English countryside through the ages. The exhibition is to be called,

“The eye of the beholder: landscape description, 1700-2000”

The English Tourist Board is also sponsoring a booklet (18000 words) to accompany the exhibition. This booklet will complement the exhibition by providing representative examples of landscape description in poetry from the three centuries, together with explanatory commentary and notes. The booklet will be aimed at a wide public, but is intended to be scholarly and informed.

The English Tourist Board invites teams to apply for a contract to compile the booklet. Applicants should submit a rationale for the selection of passages from the eighteenth century and a specimen example / specimen examples (also from the eighteenth century) with commentary and notes.

[Note: the word-length will vary depending on the number of people in the group]
Problem 8: Creating an edition
Assessment outcome: written

The following advertisements have appeared in the Times Literary Supplement and the New York Review of Books.

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**ADVERTISEMENT**

Manchester University Press is considering publishing a selection of eighteenth-century poetry. It invites potential editorial teams to submit proposals, using one ‘major’ poet or two or three ‘minor’ poets as their specimen example. The word-limit for the overall volume is the same as in the David Fairer and Christine Gerrard Blackwell edition (with a 5% tolerance either way). Editors are free to propose their own format, commentary and annotation as appropriate to their conception of the aims of the new edition. Editors should accompany their specimen example with a statement of the rationale for their choice of selection and critical apparatus.

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**ADVERTISEMENT**

Oxford University Press is proposing to embark upon the following major scholarly publishing projects:

- An edition of the poetry of Thomas Gray
- An edition of Alexander Pope’s verse epistles
- An edition of the satirical poetry of Jonathan Swift
- An edition of the poetry of Lady Mary Wortley Montagu
- An edition of James Thomson’s The Seasons
- An edition of William Cowper’s The Task
- An edition of representative eighteenth-century odes
- An edition of the poetry of Oliver Goldsmith

Applicants for the post of general editor are invited to present a specimen section of ONE of these editions, together with a statement outlining the rationale for the format and presentation of the specimen.
Enhancements for Resource Pack 001: Designing an Enquiry-Based Learning Course – Samuel Johnson and Eighteenth-Century Poetry

**Alternative Model: the hybrid**

Many variant models are possible, allowing the course director to tailor the course to the requirements of the student groups.

The following schedules re-draft the courses on Samuel Johnson and Eighteenth-Century Poetry to allow:

- the integration of enquiry-based tasks with tutor-led sessions
- more specific and directed enquiry tasks

The schedules list the texts available to students for each problem. After the schedules, the problem types are illustrated with selected examples.
Samuel Johnson Schedule

The schedule assumes three groups (A, B, C).

Each problem has a three-week cycle: (1) discussion of problem, allocation of roles and tasks; (2) reporting of findings, drafting of ideas, allocation of follow-up tasks; (3) presentation of report, in written or oral format. The first problem will not be formally assessed, and will thus serve as a trial as well as providing material for examination answers. The second problem will be assessed through oral presentations (20% of overall mark for unit). The third problem will be assessed by written reports (40% of overall mark for unit). Each group must choose a different type of problem for the second and third problems.

Note that the schedule of topics for tutor-led sessions can be amended on request, depending on students’ choices of problems.

Week 1
- Tutor-led session (1 hour): Introduction to Johnson
- PBL session (2 hours): Introduction to PBL; formation of groups, choice of first problem

Week 2
- TLS: the early Johnson (including *London* and *Life of Savage*)
- PBL: **first problem (introductory)**
  - Group A: ‘Reading Outcome’ (1): *The Vanity of Human Wishes*

Week 3
- TLS: *The Vanity of Human Wishes*
- PBL: first problem continued

Week 4
- TLS: Johnson and the essay: *The Rambler*
- PBL: first problem: reports (non-assessed)
Week 5
TLS: Johnson and language: the *Dictionary*
PBL: **second problem**
Choice of:
'Reading Outcome' (2): Review of Soame Jenyns
'Knowledge': choice of topics not covered from first problem
'Selection': choice of Johnson’s travel writing, literary criticism, *Rambler* essays, Sermons, *Dictionary*
'Introduction': choice of Johnson’s prose fiction, poetry, drama criticism, *Life of Savage*, Irene, political writings, *Lives of the Poets*

Week 6
TLS: Review of Soame Jenyns
PBL: second problem continued

Week 7
TLS: Johnson’s literary criticism
PBL: second problem: oral reports delivered (assessed)

Week 8
TLS: Johnson’s political writings
PBL: **third problem**
Choice of:
'Reading Outcome' (3): 'Life of Pope'
'Knowledge': choice of topics not covered in first or second problems
'Selection': choice of problems not covered in second problem
'Introduction': choice of problems not covered in second problem
'Edition': choice of edition of Shakespeare, *Rambler* essay(s)

Week 9
TLS: 'Life of Pope'
PBL: third problem continued

Week 10
TLS: Johnson and travel
PBL: third problem: written reports presented (assessed), with informal oral presentations of reports (unassessed).

Week 11
TLS: conclusion: what have we learnt about Johnson and our reading of him?
PBL: review of PBL; preparation for examination
Eighteenth-Century Poetry Schedule

The schedule assumes three groups (A, B, C).

Each problem has a three-week cycle: (1) discussion of problem, allocation of roles and tasks; (2) reporting of findings, drafting of ideas, allocation of follow-up tasks; (3) presentation of report, in written or oral format. The first problem will not be formally assessed, and will thus serve as a trial as well as providing material for examination answers. The second problem will be assessed through oral presentations (20% of overall mark for unit). The third problem will be assessed by written reports (40% of overall mark for unit). Each group must choose a different type of problem for the second and third problems.

Note that the schedule of topics for tutor-led sessions can be amended on request, depending on students’ choices of problems.

Week 1
Tutor-led session (1 hour): Introduction to 18c poetry
PBL session (2 hours): Introduction to PBL; formation of groups, choice of first problem etc

Week 2
TLS: example analysis of poem
PBL: first problem (introductory)
Group A: ‘Reading Outcome’ (1): Satire: Alexander Pope’s The Dunciad, book 1
Groups B & C: ‘Knowledge’: choice of mock-heroic (Pope’s Rape of the Lock or Lady Mary Wortley Montagu’s Town Eclogues), descriptive-reflective (Pope’s Windsor Forest), art and architecture (Pope’s Epistle to Burlington or Lady Mary Wortley Montagu’s Epistle to Lord Bathurst), the ode (poems by Thomas Gray or William Collins or Joseph Warton)

Week 3
TLS: Pope, The Dunciad
PBL: first problem continued

Week 4
TLS: descriptive poetry: Anne Finch’s ‘A Nocturnal Reverie’, Alexander Pope, Windsor Forest, James Thomson’s The Seasons, John Dyer’s Grongar Hill
PBL: first problem: reports (non-assessed)
Week 5
TLS: the ode: Thomas Gray
PBL: second problem
Choice of:
‘Reading Outcome’ (2): William Collins, ‘Ode on the Poetical Character’
‘Knowledge’: choice of topics not covered from first problem
‘Selection’: choice of any designated author or genre
‘Introduction’: choice of any designated author or genre

Week 6
TLS: William Collins, ‘Ode on the Poetical Character’
PBL: second problem continued

Week 7
TLS: rural life: Stephen Duck’s The Thresher’s Labour, Mary Collier’s The Woman’s Labour, George Crabbe’s The Village (book 1)
PBL: second problem: oral reports delivered (assessed)

Week 8
TLS: elegy: Thomas Gray, William Collins, Charlotte Smith
PBL: third problem
Choice of:
‘Reading Outcome’ (3): Oliver Goldsmith, The Deserted Village
‘Knowledge’: choice of topics not covered in first or second problems
‘Selection’: choice of problems not covered in second problem
‘Introduction’: choice of problems not covered in second problem
‘Edition’: choice of edition of William Collins’s Odes, or Joseph Warton’s The Enthusiast, or John Dyer’s Grongar Hill

Week 9
TLS: Oliver Goldsmith, The Deserted Village
PBL: third problem continued

Week 10
TLS: the self: Alexander Pope’s Epistle to Dr Arbuthnot, William Cowper’s ‘On the Receipt of My Mother’s Picture out of Norfolk’, The Castaway
PBL: third problem: written reports presented (assessed), with informal oral presentations of reports (un-assessed).

Week 11
TLS: conclusion: what have we learnt about 18c poetry and our reading of it?
PBL: review of PBL; preparation for examination.
Sample Problems

**Reading** (Samuel Johnson)

**Knowledge** (Eighteenth-Century Poetry)

**Introduction** (Samuel Johnson)

**Selection** (Samuel Johnson)

**Edition** (Samuel Johnson)
Reading
There are twelve students taking the course unit on Samuel Johnson. Three students are to act as researchers for this task, with the rest of the group acting as the control sample. *The Vanity of Human Wishes* is one of Johnson’s most difficult works (“as hard as Greek”, said Garrick). Before the tutor’s supporting lecture/seminar on the poem, the research group should ask the control group to read the poem, and should devise a questionnaire to elicit (a) what difficulties readers find in understanding the poem; (b) how differently readers respond to the poem; (c) how far prior experience or lack of it in the reading of eighteenth-century poetry helps or hinders an understanding; (d) what value readers find or fail to find in the poem.

They should also interview respondents as appropriate. They should then collate the information and produce a report with provisional conclusions. After the tutor’s supporting lecture/seminar on the poem, the research group should repeat the process with appropriately amended questions. A second report should then be produced, with a view to assessing the extent to which reader response has changed and the extent to which an understanding/appreciation of the poem has been enhanced/reduced. Their final report should consider the lessons for a proper method of enhancing appreciation of literature.

Knowledge
Read Gray’s Pindaric Odes, *The Progress of Poesy* and *The Bard*. What areas of knowledge do you think are necessary for a full understanding of the poem? [Prompts: Greek poetry, poetic forms, classical mythology, English and Welsh history, publication history, biography, 18c poetic lexis, figurative devices.]

Decide on research tools needed to provide the knowledge, divide the tasks up among the group. Produce a report collating the results, and estimate how far a knowledge of the poems has been developed through the work.
Introduction

You are writing the introduction to an edition of Johnson’s *Rambler* essays designed for a market that includes both the undergraduate student and the ‘common reader’. Collect as many existing introductions as you can. Examine the range of introductory material included in these (biographical, critical, evaluative etc), estimating the intended readership and assessing the strengths and weaknesses of each example.

What has this exercise taught you about the requirements of a successful introduction? In the light of your conclusions, prepare your own introduction, dividing it into sections if you wish. Present the introduction together with a statement of your aims in preparing it.

Selection

Donald Greene’s Oxford World’s Classics selection of Johnson includes extracts from the *Journey to the Western Islands of Scotland*. Examine the principles underlying his selection; discuss the strengths and weaknesses of his selection; compare his selection with any others you can find; present your alternative selection (of approximately the same length), with commentary on your reasons for your inclusions and exclusions.

[Many variants of this problem are possible. For example, the Blackwell David Fairer and Christine Gerrard anthology of eighteenth-century poetry provides a selection of the work of Lady Mary Wortley Montagu. Examine the principles underlying the selection; compare this selection with that given in Roger Lonsdale’s Oxford Book of eighteenth-century poetry and Lonsdale’s Oxford Book of eighteenth-century women’s poetry; estimate the aims of these selections and the extent and quality of the annotations; present your alternative selection, with commentary on your reasons for your inclusions and exclusions and appropriate annotations.]
You are preparing an edition, with commentary, of Johnson’s annotations to Shakespeare. Choose one self-contained section of his edition (e.g. Act 1 of *Hamlet*). Decide whether you will compare Johnson’s editorial and commentary notes with earlier editions (e.g. Warburton’s) or with later editions (e.g. the modern Arden), or whether you will consider Johnson’s commentary on its own, in the light of your knowledge of Johnson’s critical opinions generally.

Decide on the format of your edition, bearing in mind the layers of text involved: the Shakespeare text, Johnson’s notes, earlier/later notes, your own commentary. Include with your completed edition an account of your aims, your choice of commentary notes, and why you have made your decisions.

*Note that this problem may be presented only in written outcome format*
Enhancements for Resource Pack 001: Designing an Enquiry-Based Learning Course – Samuel Johnson and Eighteenth-Century Poetry

Quality Assurance Issues

Course directors have to be aware of the need to align the learning with designated quality criteria. In the case of English, these criteria are defined in the UK Quality Assurance Agency for Higher Education’s Subject Benchmark statement (2000).

The following charts set selected problems from all the courses alongside relevant criteria from the QAA Subject Benchmark in order to demonstrate how problems may be designed to meet a range of subject-specific and generic skills.
### The Problems

**Reading**

There are twelve students taking the course unit on Samuel Johnson. Three students are to act as researchers for this task, with the rest of the group acting as the control sample. *The Vanity of Human Wishes* is one of Johnson’s most difficult works (“as hard as Greek”, said Garrick). Before the tutor’s supporting lecture/seminar on the poem, the research group should ask the control group to read the poem, and should devise a questionnaire to elicit (a) what difficulties readers find in understanding the poem; (b) how differently readers respond to the poem; (c) how far prior experience or lack of it in the reading of eighteenth-century poetry helps or hinders an understanding; (d) what value readers find or fail to find in the poem.

They should also interview respondents as appropriate. They should then collate the information and produce a report with provisional conclusions. After the tutor’s supporting lecture/seminar on the poem, the research group should repeat the process with appropriately amended questions. A second report should then be produced, with a view to assessing the extent to which reader response has changed and the extent to which an understanding/appreciation of the poem has been enhanced/reduced. Their final report should consider the lessons for a proper method of enhancing appreciation of literature.

### Quality Assurance issues

**Learning outcomes** (in terms of QAA Benchmarking Academic Standards, section 3 [Subject knowledge and skills]):

3.1 *(Subject knowledge):*

- knowledge of eighteenth-century literature
- knowledge and understanding of the distinctive character of texts written in the principal literary genres, fiction, poetry and drama, and of other kinds of writing and communication
- appreciation of the power of imagination in literary creation
- knowledge of the literary and cultural context in which literature is written and read

3.2 *(Key subject-specific skills):*

- sensitivity to the shaping effects upon communication of intended audience
- responsiveness to the central role of language in the creation of meaning and a sensitivity to the affective power of language
- rhetorical skills of effective communication and argument, both oral and written
- command of a broad range of vocabulary and an appropriate critical terminology
- bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of scholarly work [for written assessment]
- awareness of how different cultural contexts affect the nature of language and meaning
- understanding of how cultural norms and assumptions influence questions of judgement
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<td>▪ time-management and organisational skills, as shown by the ability to plan and present conclusions effectively</td>
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A literary studies conference has set up a debate on a contentious issue in the current study of Johnson / Eighteenth-century poetry. You have been invited to organise this debate. You need to provide a team (proposer, seconder and summer-up) for the motion, and an equivalent team to speak against the motion. The course-unit tutor will act as chair. The format of the debate is to be as follows:

1. Proposer of the motion (10 minutes)
2. First speaker against the motion (10 minutes)
3. Seconder of the motion (5 minutes)
4. Second speaker against the motion (5 minutes)
5. Questions from the floor (all participants)
6. Summer-up against the motion (10 minutes)
7. Summer-up for the motion (10 minutes)

The seconders are also responsible for the presentation of written material in support of the arguments of their team (including references for authorities cited).

Learning outcomes (in terms of QAA Benchmarking Academic Standards, section 3 [Subject knowledge and skills]):

3.1 (Subject knowledge):
- knowledge of eighteenth-century literature
- awareness of the role of critical traditions in shaping literary history
- knowledge of the literary context in which literature is written and read
- knowledge of useful and precise critical terminology
- awareness of the range and variety of approaches to literary study

3.2 (Key subject-specific skills):
- ability to articulate knowledge and understanding of texts, concepts and theories relating to English studies
- rhetorical skills of effective communication and argument, both oral and written
- command of a broad range of vocabulary and an appropriate critical terminology

3.3 (Generic and graduate skills):
- advanced communication skills and the ability to apply these in appropriate contexts, including the ability to present sustained and persuasive oral arguments cogently and coherently
- the capacity to adapt and transfer the critical methods of the discipline to a variety of working environments
- the ability to acquire substantial qualities of complex information of diverse kinds in a structured and systematic way involving the use of the distinctive interpretative skills of the subject
- the capacity for independent thought and judgement
- skills in critical reasoning
- the ability to comprehend and develop intricate concepts in an...
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Read Gray’s Pindaric Odes, *The Progress of Poesy* and *The Bard*. What areas of knowledge do you think are necessary for a full understanding of the poem? [Prompts: Greek poetry, poetic forms, classical mythology, English and Welsh history, publication history, biography, 18c poetic lexis, figurative devices.]

Decide on research tools needed to provide the knowledge, divide the tasks up among the group. Produce a report collating the results, and estimate how far a knowledge of the poems has been developed through the work.

### Learning outcomes (in terms of QAA Benchmarking Academic Standards, section 3 [Subject knowledge and skills]):

#### 3.1 (Subject knowledge):
- knowledge of eighteenth-century literature
- knowledge and understanding of the distinctive character of texts written in the principal literary genres, fiction, poetry and drama, and of other kinds of writing and communication
- appreciation of the power of imagination in literary creation
- knowledge of the literary context in which literature is written and read
- knowledge of useful and precise critical terminology and stylistic terminology

#### 3.2 (Key subject-specific skills):
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### Introduction

You are writing the introduction to an edition of Johnson’s *Rambler* essays designed for a market that includes both the undergraduate student and the ‘common reader’. Collect as many existing introductions as you can. Examine the range of introductory material included in these (biographical, critical, evaluative etc), estimating the intended readership and assessing the strengths and weaknesses of each example.

What has this exercise taught you about the requirements of a successful introduction? In the light of your conclusions, prepare your own introduction, dividing it into sections if you wish. Present the introduction together with a statement of your aims in preparing it.

### Learning outcomes (in terms of QAA Benchmarking Academic Standards, section 3 [Subject knowledge and skills]):

#### 3.1 (Subject knowledge):
- knowledge of eighteenth-century literature
- knowledge and understanding of the distinctive character of texts written in the principal literary genres, fiction, poetry and drama, and of other kinds of writing and communication
- knowledge of the literary and cultural context in which literature is written and read
- knowledge of useful and precise critical terminology and stylistic terminology

#### 3.2 (Key subject-specific skills):
- critical skills in the close reading and analysis of texts
- ability to articulate knowledge and understanding of texts, concepts and theories relating to English studies
- sensitivity to the shaping effects upon communication of intended audience
- rhetorical skills of effective communication and argument, both
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### Selection

Donald Greene’s Oxford World’s Classics selection of Johnson includes extracts from the *Journey to the Western Islands of Scotland*. Examine the principles underlying his selection; discuss the strengths and weaknesses of his selection; compare his selection with any others you can find; present your alternative selection (of approximately the same length), with commentary on your reasons for your inclusions and exclusions.

[Many variants of this problem are possible. For example, the Blackwell David Fairer and Christine Gerrard anthology of eighteenth-century poetry provides a selection of the work of Lady Mary Wortley Montagu. Examine the principles underlying the selection; compare this selection with that given in Roger Lonsdale’s Oxford Book of eighteenth-century poetry and Lonsdale’s Oxford Book of eighteenth-century women’s poetry; estimate the aims of these selections and the extent and quality of the annotations; present your alternative selection, with commentary on your reasons for your inclusions and exclusions and appropriate annotations.]

### Learning outcomes (in terms of QAA Benchmarking Academic Standards, section 3 [Subject knowledge and skills]):

#### 3.1 (Subject knowledge):
- knowledge of eighteenth-century literature
- knowledge and understanding of the distinctive character of texts written in the principal literary genres, fiction, poetry and drama, and of other kinds of writing and communication
- knowledge of the literary context in which literature is written and read
- knowledge of useful and precise critical terminology
- awareness of the range and variety of approaches to literary study

#### 3.2 (Key subject-specific skills):
- critical skills in the close reading and analysis of texts
- ability to articulate knowledge and understanding of texts, concepts and theories relating to English studies
- sensitivity to generic conventions and to the shaping effects upon communication of intended audience
- rhetorical skills of effective communication and argument, both oral and written
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Decide on the format of your edition, bearing in mind the layers of text involved: the Shakespeare text, Johnson’s notes, earlier/later notes, your own commentary. Include with your completed edition an account of your aims, your choice of commentary notes, and why you have made your decisions.

**Learning outcomes** (in terms of QAA Benchmarking Academic Standards, section 3 [Subject knowledge and skills]):

3.1 (*Subject knowledge*):
- knowledge of eighteenth-century literature
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- knowledge of the literary and cultural context in which literature is written and read
- knowledge of useful and precise critical terminology and stylistic terminology

3.2 (*Key subject-specific skills*):
- critical skills in the close reading and analysis of texts
- ability to articulate knowledge and understanding of texts, concepts and theories relating to English studies
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- rhetorical skills of effective written communication and argument
- command of a broad range of vocabulary and an appropriate critical terminology
- bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of scholarly work
- awareness of how different cultural contexts affect the nature of language and meaning

3.3 (*Generic and graduate skills*):
- advanced literacy and communication skills and the ability to apply these in appropriate contexts, including the ability to present sustained and persuasive written arguments cogently and
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<td>the ability to handle information and argument in a critical and self-reflective manner</td>
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<tr>
<td></td>
<td>research skills, including scholarly information retrieval skills, involving the ability to gather, sift and organise material independently and critically, and evaluate its significance</td>
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<td>information skills such as word processing</td>
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<tr>
<td></td>
<td>time-management and organisational skills, as shown by the ability to plan and present conclusions effectively</td>
</tr>
</tbody>
</table>