Researchers in Schools

Angry birds?

Eighteenth-century women writers and the Philomela myth

Pupil Name

Coursebook Designed by Dr R. Bundy

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Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1			
2			
3			
4			
5			
6 (Feedback)			
7 (Feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline Assignment	
Tutorial 2	Fact-finding: Singer Rowe and Chudleigh	
Tutorial 3	Jane Brereton and Philomela	
Tutorial 4	Philomela and the genre of elegy	
Tutorial 5	Final Assignment	

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on the due date	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Course Rationale

Most women in the eighteenth century (1700-1799) were only taught basic reading and writing skills, and were discouraged from reading 'elite' texts written thousands of years ago in Latin or Ancient Greek. There was also a widespread belief that women were intellectually inferior to men. As a result, when women decided to become professional authors, they were challenging the belief that they were 'absent, silent, other.'

As I began my PhD research, I quickly noticed that lots of eighteenth-century women writers chose to include a reference to 'Philomela' in their poetry – as a mythical character, she belonged to the category of Greek and Latin texts that women were discouraged from reading. Indeed, the myth was so popular that half of all published poetry volumes written by women in the first decade of the eighteenth century included a reference to Philomela. This happened again a generation later, in the years 1740-49, when over forty percent of new female poets engaged with the character of Philomela.

If Philomela had been such a prominent reference point amongst the famous male poets of the eighteenth century (such as the early Romantic poets), then I am confident that this phenomenon would have been noticed a long time ago. However, because female poets before the nineteenth century have been largely ignored by later generations, the relevance of Philomela – and what she came to represent to these women writers – was likewise forgotten.

This course will teach you how to analyse, through close poetry readings, the ways in which the 'lost' women writers of the eighteenth century used classical mythology as a way to reclaim their voices and create female literary communities.

Uni Pathways Mark Scheme 2020 – Essay-based assignments

	Subject Knowledge	Critical Thinking	Written Communication
1st	The essay shows a breadth of knowledge and understanding of the key concepts and issues, through engaging with and interpreting a wide range of relevant sources. Knowledge is used to build and support highly effective arguments.	Analyses, key ideas, information, and arguments. Interprets meaning and makes connections. Identifies and critically evaluates key arguments and statements, deciding on their credibility, strength and relative significance, drawing convincing conclusions.	The essay has a clear and engaging structure, taking the reader on a journey from the introduction to the conclusion. The writing style is appropriate; key terms are used with fluency. There are no, or very few, errors in spelling or grammar. Referencing is used consistently and matches the style taught in the course.
2:1	The essay shows an understanding of key concepts and issues, drawing on a range of relevant sources Knowledge is used to build and support effective arguments	Analyses key ideas, information an d arguments. Identifies relevant arguments and statements, deciding on their credibility and strength, drawing reasonable conclusions. Shows some understanding of the relative importance of arguments.	The essay has a clear structure and the arguments are easy to follow. The introduction outlines the essay effectively and the conclusion summarises the arguments. The writing style is appropriate; key terms are used correctly. There are few errors in spelling or grammar. Referencing is mostly consistent and matches the style taught in the course.
2:2	The essay shows an understanding of key concepts and issues, with no major misconceptions. Beginning to apply this knowledge to build and support arguments.	Begins to analyse ideas, information and arguments. Identifies some arguments and statements and attempts to evaluate their quality. Not yet showing understanding of the relative strengths and weaknesses of arguments.	The essay structure could be made clearer to better guide the reader through the arguments. The writing style can sometimes be informal. Occasionally key terms are not used when it would be appropriate to do so. There are some errors in spelling or grammar, but they do not get in the way of communicating the content. There is some consistency to the referencing.
3rd	Shows a developing understanding of key concepts and issues, with some misconceptions. Not yet applying this knowledge to build and support arguments.	Begins to analyse ideas and information. Describes statements and arguments while not yet evaluating them.	The grammar, spelling, style, and structure of the work need improving in order to communicate ideas to the reader. The essay has no or a limited introduction and conclusion. Key terms and references are not always used correctly.

Baseline Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark
Written communication	
	mark

Final Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark
Written communication	
	mark

Subject Vocabulary

Word	Definition	In a sentence
allusion	An indirect reference to a well-known person, place, event, or piece of writing.	The phrase "chocolate cake is my Achilles heel" contains an **allusion** to the Greek hero Achilles, whose heel was his one weakness.
amateur	A person who takes part in an activity as a hobby, rather than as a (paid) job, or without having had training or education.	In her spare time, Elizabeth was an **amateur** writer and painter.
classical tradition	The study of how a culture responds to an older world culture. There are lots of world cultures with a classical tradition, including the Indian, Chinese, Judaic, and Islamic traditions. The study of Ancient Greece and Rome by later cultures is often called 'the Western classical tradition.'	The culture and mythology of the Greeks and the Romans survived because of the Western **classical tradition**.
feminist	A person who believes that men and women should have equal rights and opportunities.	**Feminists** such as Emma and Rihanna want to live in a society where women are respected and looked up to in the same way that men are.
(gynocentric) translation	**translation:** the act or process of changing words from one language into another. **gynocentric translation:** when words are changed from one language into another, with women readers in mind.	The **translation** of the Roman author Ovid's poetry from Latin into English meant that more people could read his poetry. Elizabeth wrote a **gynocentric translation** of Ovid's poetry for Anne.
literate	A person who is able to read and write.	Anne was **literate** in English, French and Italian.
manuscript	An unpublished play, book, or piece of music.	Jane did not want to share her **manuscript** of poems with a publisher.
paratext	Material included in a book, film, or game that is not a part of the main story.	The first pages of Mary's book had a **paratext** thanking everyone who had bought a copy of the book.
preface	An introduction to a book, film, or game.	The book's **preface** was written by the author.
proto-feminist	People who lived before the term 'feminist' was invented, but had an outlook similar to a feminist.	Mary, a **proto-feminist**, believed that men and women should have equal rights and opportunities.
publisher	A person or company that produces books and magazines.	Elizabeth submitted her manuscript to a famous **publisher**.
vernacular	The common language of a particular time or place.	The **vernacular** of eighteenth-century Britain was the English language.

Launch Event

The launch event is your opportunity to learn more about this course and Uni Pathways. You will watch some videos, listen to your teacher and have some discussion. Below is some room to make notes for some of the videos you will watch during the event.

Virtual Campus Tours

Notes…

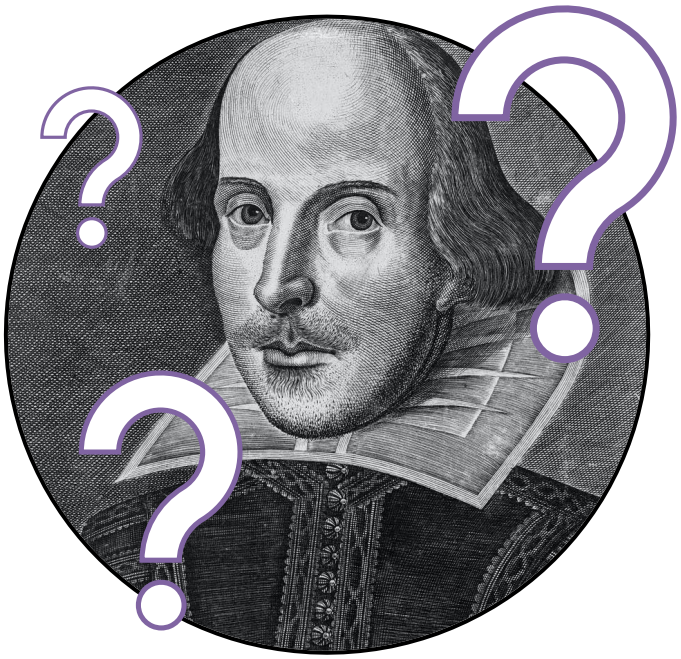
The Scholars Programme Alumni

Notes…

Student Ambassadors

Notes…

Tutorial 1 – Canon Formation



"wives and mirrors…"

What is the Purpose of Tutorial 1?

- To state (in a sentence) what is meant by canon formation.
- To explain (in three words) the position of women at the start of the eighteenth century.
- To recall three challenges restricting women's access to education.

Activity 1: What is canon formation?

Who is the oldest women writer you can name?
(And by 'oldest,' I mean the woman writing the longest time ago – not the most elderly!)

Write your answer here: _____

So, if we can't name any women writers before 1900, why do you think that is?
Which statement do you think is the most likely answer?

- ☐ **Option 1:** there were no women writers before 1900.
- ☐ **Option 2:** there were women writers before 1900, but they did not write anything that was good or interesting.
- ☐ **Option 3:** there were women writers before 1900, but something has stopped us from learning about them in school.

What is the canon?

Who decides which authors are canonical?

Activity 2: What was it like to be a woman at the start of the eighteenth century?

Men	Women
intelligent	less intelligent
courageous, determined	emotional (but should try to be modest, kind and chaste)
the head of the household; wage earners	responsible for housework and childcare: "the angel in the house"

- *Was there universal education (education for everyone)?*
- *What percentage of women could write their name in the eighteenth century?*
- *Who attended grammar schools?*
- *Were women encouraged to learn Latin and Ancient Greek? How might they learn these subjects?*

Activity 3: Baseline Assignment Excerpt

Epistle to Mrs Anne Griffiths
(written 1718, published 1744)

But should some snarling critic chance to view

These undigested lays designed for you,

The surly blade, methinks, would storm and fume:

"How dares this silly woman thus presume,

In her crude, injudicious lines, to name

Those ancient poets of immortal fame?

The women now, forsooth, are authors grown,

And write such stuff our sex would blush to own!"

That I am dull is what I own and know.

But why I mayn't be privileged to show

That dullness to a private friend or two?

(As to the world male writers often do.)

Vocabulary Key	
lay (noun)	a song, a melody, or a simple narrative poem
injudicious	unwise, showing poor judgement
forsooth	indeed (implies contempt or doubt)
our sex	our gender (i.e. men)

Baseline assignment question:

Read through the poem excerpt provided and analyse how the speaker presents her experience as a women writer. (Essay: 500 words)

Details of the assignment:

Most women in the eighteenth century (1700-1799) were only taught basic reading and writing skills, and were discouraged from reading 'elite' texts written thousands of years ago in Latin or Ancient Greek. There was also a widespread belief that women were intellectually inferior to men. As a result, when women decided to become professional authors, they were challenging the belief that they were 'absent, silent, other.'

Jane Brereton (1685-1740) only published a small fraction of her poetry during her lifetime, which she published under the pseudonym 'Melissa.' Most of Brereton's poetry survives because of her daughters' efforts to preserve her memory – the two young women collected their mother's verses and published them after her death.

The poem you have been asked to analyse, *Epistle to Mrs Anne Griffiths*, was unpublished during Brereton's lifetime. You might want to briefly consider why Brereton (who wrote the poem in 1718) chose not to publicly share this particular verse.

In your essay, analyse how Jane Brereton – the author of *Epistle to Mrs Anne Griffiths* – presents the challenges she faces as a female poet.

Success criteria – how to structure your assignment and what to include:

Read through the excerpt of poetry, which is taken from Jane Brereton's *Epistle to Mrs Anne Griffiths*. Write three short paragraphs (500 words in total) analysing the poem. You should include:

- An introductory paragraph summarising the position of women in society at the start of the eighteenth century, and the challenges women faced when accessing education.
  (100 words)
- A middle paragraph that provides a close reading of the poem. Use quotations to show how Brereton describes the challenges she faces as a female poet. Remember, this poem was not published until 1744, several years after Brereton's death. Does this context change how we respond to Brereton's statements in the poem?
  (350 words)
- A conclusion that sums up how Brereton presents her experience as a woman writer.
  (50 words)

What to include:

- Have an introduction and a conclusion in which you make a clear argument.
- Include quotes from the poem.
- Write using paragraphs, use subject specific vocabulary, and correct spelling and grammar.

In this assignment, show me that you **understand**:	Show me that you **are able to**:
• How women's access to (Classical) education was limited in the eighteenth century. • How women writers commented upon the societal position of women in their poetry.	• Demonstrate a high level of knowledge and understanding. • Provide a careful close reading of the poem. • Develop an argument in your essay and use quotes persuasively to support your points.

Tutorial 2 – The Professional Woman Writer

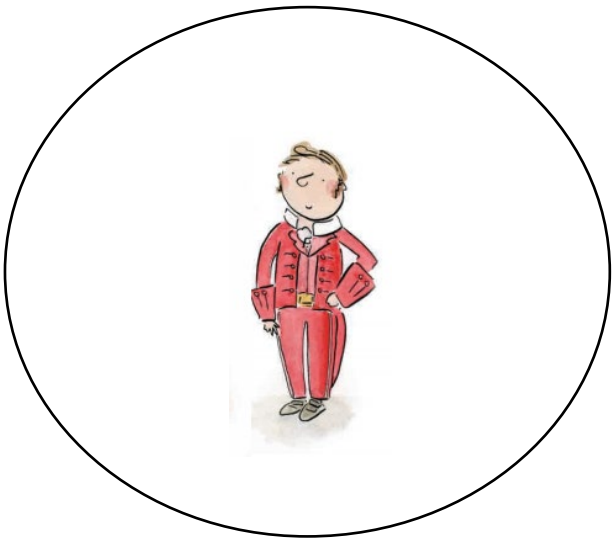
"But should some snarling critic chance to view…"

What is the Purpose of Tutorial 2?

- To help you identify the challenges women faced when publishing their poetry.
- To state (in a sentence) what is meant by the word 'paratext.'
- To demonstrate how two female poets, Lady Mary Chudleigh and Elizabeth Singer Rowe, used paratexts to challenge stereotypes.

Activity 1: Sort the words in the box below into the following categories:

Words associated with men at the start of the eighteenth century	Words associated with women at the start of the eighteenth century



wage earners	intelligent	courageous
"the angel in the house"	the head of the household	
modest	chaste	less intelligent

Activity 2: The Professional Woman Writer

Eliza Haywood (1693-1756)

Haywood's first novel, *Love in Excess*, does not condemn women who have children outside of marriage (which was seen as scandalous in the eighteenth century).

Looking at the quote below, do you think critics responded positively to Haywood's statement?

Give an example from the quote to back up your argument:

"See in the circle next, Eliza plac'd,
Two babes of love* close clinging to her waist…
Pearls on her neck, and roses in her hair,
And her [chest] to the navel bare."

* 'babes of love' = *children born outside of marriage*

What is the critic saying?

- When women publish their writing, they leave the '**domestic' household space** for the **public world of publication**.
- They are calling into question their **modesty** and **chastity**.

Women writers have two choices:

Option 1: I won't publish my writing. I don't want to face public criticism! I will share my manuscript with my close friends only.

Option 2: I will publish my writing!

Option 2A:	Option 2B:
And, because I know people will call me **immodest** and **unchaste**, I will **embrace the stereotype**! I will cause a scandal (and a scandal might help me to sell more books!)	I will **challenge the stereotype** by emphasising how **modest** and **chaste** I am! I will demonstrate why women's voices should have a place in our society.

Think back to last week's lesson. Can you think of a woman writer who chose not to publish her poems during her lifetime?

Answer: _____

Imagine you are a woman writer at the start of the eighteenth century.

You have decided to challenge the stereotype: you want to prove that women writers are chaste, modest… and worth listening to!

Where in your published book might be the best place to mention how respectable you are?
At the very start, somewhere in the middle, or on the very last page?

Paratexts

Word	Definition	In a sentence
paratext	Material included in a book, film, or game that is not a part of the main story.	The first pages of Mary's book had a **paratext** thanking everyone who had bought a copy of the book.
preface	An introduction to a book, film, or game.	The book's **preface** was written by the author.

- A **preface** is an example of a **paratext**.
- A **preface** must be written by the author; a **paratext** can be written by anyone (a friend, publisher, etc).

Some of the most common strategies used in women's paratexts include:

- Letters written to the author encouraging her to publish her work (often from a respected male author).
- A foreword from the publisher, praising the author for her modesty and chastity.

Some of the most common strategies used in women's prefaces include:

- The author states that she wrote during her free time, after her household duties were finished.
- The author emphasises her lack of a formal education.
- The author says she was encouraged to write by her friends; she's too modest to publish without the support of others (bonus points if her friends are respected male authors!).
- The author apologises for being born a woman! One in three paratexts written by female poets before 1750 contain "overt apologies for the poet's gender."

– Gould Gibson, *My Want of Skill*

Activity 3: A close reading

Elizabeth Singer Rowe (1674-1737)

- Singer published her first collection of poems in 1696, when she was 22 years old.
- The paratext was written by her friend, Elizabeth Johnson.
- Singer published under a pen-name: Philomela.

Vocabulary Key	
prefixed	added at the beginning of something (in this case, the collection of poems)

Extracts from Elizabeth Singer's paratext:
(written by Elizabeth Johnson)

"[I] assure the reader that [these poems] were actually writ by a young lady whose name had been prefix'd, had not her own modesty absolutely forbidden it."

Why might publishing under a pen-name or anonymously appeal to a woman writer?

"However, sometimes it pleases Heaven to raise up some brighter genius… to succour a distressed people: an Epaminondas in Thebes; a Timoleon for Corinth; (for you must know we read Plutarch now 'tis translated)…"

Vocabulary Key	
succour	help, aid, relieve
Epaminondas	a general of Thebes in the 4th century BC
Thebes	a city in central Greece
Timoleon	a general of Corinth in the 4th century BC
Corinth	a city in Greece, halfway between Athens and Sparta
Plutarch	A Greek historian, born in the first century AD

Who is the "brighter genius" being described by Johnson?

Why do you think Johnson's examples of heroes are taken from the Classical (Ancient Greek) world?

And now it's your turn…
Imagine the Harry Potter books have been banned from schools…

"However, sometimes it pleases Heaven to raise up some brighter genius … to succour a distressed people: a _____ in _____; a _____ for _____; (for you must know we read _____ now ~~'tis translated~~)…"

Lady Mary Chudleigh (1656-1710)

- Chudleigh's first publication was *The Ladies' Defence*, which she wrote in response to a book called The Bride-Woman's Counsellor.
- We read a passage from The Bride-Woman's Counsellor last week:
  "A good wife should be like a mirror which has no image of its own… she should rejoice when her husband rejoices, be sad when he mourns, to grieve and be troubled when he is offended or vexed."
- Not expecting men to give up their privilege, Chudleigh encourages women to avoid marriage altogether!
- Chudleigh decided to publish her poetry collection two years later, in 1703.
- Aware of the challenges she faced as an (outspoken) woman writer, Chudleigh uses her paratext to dedicate her poetry to

An extract from Mary Chudleigh's paratext:
(dedicated to Queen Anne)

"It is not without awful thoughts, and a trembling hand, that these poems are laid at your Royal feet. The address has too much confidence; the ambition is **too aspiring**… but to whom should a woman unknown to the world, and who has not **merit** enough to defend her from the **censure** of critics, fly for protection, but to your Majesty? [You are] the greatest, the best and the most **illustrious** person of your sex and age."

Synonyms

Match the words below with the bold word in the text with which they share a meaning:

excellence **aiming too high**

outstanding **condemnation**

"[My poems] were the employment of my leisure hours, the innocent amusement of a solitary life."

"If the ladies, for whom [these poems] are chiefly design'd, and to whose service they are entirely devoted, happen to meet with anything in them that is entertaining, I have all I aim at."

Read the first extract. Is Chudleigh embracing or challenging the stereotype of the immodest and unchaste published woman writer?

Read the second extract. What is Chudleigh's goal in sharing her published poetry with the world?

Homework:

Three students will complete the 'fact finding' task in their booklets by researching Singer Rowe; three students will complete the 'fact finding' task on Chudleigh.

You will use **encyclopedia.com** as a reliable source of information.

Full name: *Elizabeth Singer Rowe*	**Full name:** *Lady Mary Chudleigh*
Date and place of birth:	**Date and place of birth:**
Education: Did she go to school? Did she learn Latin / Ancient Greek?	**Education:** Did she go to school? Did she learn Latin / Ancient Greek?
Did she get married?	**Did she get married?**
Did she have any children?	**Did she have any children?**
Writing: What information can you discover about her collections of poetry?	**Writing:** What information can you discover about her collections of poetry?
Date and place of death:	**Date and place of death:**

Tutorial 3 – The Classical Myth of Philomela

"Poor Philomela tunes her solemn strains…"

What is the Purpose of Tutorial 3?

- To critique Chudleigh and Singer Rowe's paratextual statements against one another.
- To explain (in one sentence) the words 'feminist,' 'protofeminist' and 'gynocentric translation.'
- To retell (in a couple of sentences) the classical myth of Philomela.
- To demonstrate, using their knowledge of the Philomela myth, the additional significance Philomela held to one women writer (Brereton).

Activity 1: Sort the statements in the box below – do they describe one or both women writers?

Elizabeth Singer Rowe
(1674-1737)

Lady Mary Chudleigh
(1656-1710)

refers to Queen Anne	"the angel in the house"	refers to the Classical world
writes her poems for women		refers to other women writers
modest	chaste	anonymous

Activity 2: Explain, in one sentence, what is meant by the following words:

feminism:

When was the word 'feminism first used?

_____

protofeminism:

_____

translation:

_____

gynocentric translation:

_____

Activity 3:
Condense the story of Philomela into three sentences

1.

2.

3.

Talking points:

- What elements of the Philomela myth do you think appealed to women writers in the eighteenth century, and why?

- When was the Philomela myth at its most popular amongst eighteenth-century women writers?

Activity 4: Jane Brereton and Philomela

Brereton's *Verses on the Loss of a Friend* opens with a most conventional description of the weary poet discovering "happy solitude" in her natural surroundings, but soon becomes a poem about separation and loss, as Brereton mourns the loss of her companion.

Philomela plays a vital role in exploring the forces that can sever bonds of female friendship.

We are going to read several extracts taken from Brereton's poem.

Extract 1

Oft have I lonely rang'd the verdant fields,
To view the glories which the summer yields.
How beauteous Flora decks the fruitful Earth,
Producing daily some delightful birth.
Here all that's fair, that's beautiful, or sweet,
The lily, rose and purple violet meet,
And seem enamell'd round my happy feet.

Talking points:

- Flora was a Roman goddess. Based on the passage, what do you think she might have been the goddess of?

- How does Brereton use Flora to present the creative and imaginative power of women?

Talking points:

- What impact does the reference to Tereus have upon the poem? Why?

Extract 2

Poor Philomela tunes her solemn strains,
Of Tereus, still she mournfully complains;
While all the feather'd tribes around her throng,
And listen to her soft harmonious song.

Extract 3

To crown all this, and make my joys complete,
A Friend I had near this belov'd retreat;
So well we lov'd, so faithful and so true,
That mutual were the joys and pains we knew

Talking points:

- Based on our understanding of the Philomela myth, what do we think might happen to Brereton and / or her friend?

Extract 4

Till by a most unhappy turn of fate,
We lost our Eden, our contented state,
For love the false seducing serpent play'd,
And soon beguil'd the fond believing maid,
Too soon, alas! her easy heart betray'd.

Talking points:

- What Biblical story is Brereton referring to when she mentions Eden and a serpent?
- Who is the **false seducing serpent** parallel in the Philomela myth?

Homework

Read the extracts taken from Brereton's poem provided and analyse how the speaker uses Philomela to comment upon the position of women in eighteenth-century society.

You might wish to consider:

- Who was Philomela? (50 words)
- How are women presented in the poem before the appearance of Philomela? (100 words)
- How does the reference to Philomela change this representation of women? (100 words)

Remember to include a conclusion, condensing your thoughts and observations into a couple of sentences. (50 words)

Length: 300 words

Tutorial 4 – Philomela and eighteenth-century elegy

"Broken notes… of some sad elegy"

What is the Purpose of Tutorial 4?

- To identify (in once sentence) what is meant by 'elegy.'
- To demonstrate, using knowledge of the Philomela myth, the additional significance Philomela held to two women writers (Singer Rowe and Chudleigh).
- To critique and contrast Chudleigh's and Singer Rowe's depictions of Philomela.

Activity 1: What generally happens in an eighteenth-century elegy?

1.

2.

3.

How might we condense this into one sentence?

Activity 2: Elizabeth Singer Rowe and Philomela

- Singer Rowe is best known for her collection, *Friendship in Death*, which is a series of imaginary letters from the dead to their still-living loved ones.
- Her early poems, written before the death of her young husband, were much more cheerful on the whole… but we are going to be looking at one of her early sad poems today!
- We shall study an elegy by Singer Rowe – who calls herself 'Philomela' – about a character called 'Philomela' mourning the recent death of the Queen of England.

Extract 1

Phyllis: Why (Philomela) sleep those cheerful Strains,
With which so much you gratify'd the Plains?
…
For all I heard from thee, when list'ning by,
Were broken notes, of some sad elegy:
But such a great and unaffected air
Thy solitary lamentations were,
I find, no selfish grief, or interest
Cou'd draw those generous murmurs from
thy breast.

Talking points:

- What is Philomela <u>not</u> currently doing?
- What is unusual about Philomela's current song choice?
- What national event has resulted in Philomela's broken song?
- What sort of poem might be an expression of **selfish grief** or **selfish interest**?

Talking points:

- Why is the fact that Philomela is a human surprise us?
- Why might it be extra significant that a human Philomela appears in Singer Rowe's poetry?
- Philomela has **no words to paint**. What parts of the Philomela myth does this make us think of?
- Whose poetry about the queen might be an **elegant complaint**?
- What is unexpected about the ending of this elegy?

Extract 2

Could I but speak thy worth: but that's a theme
Too mighty for my boldest thoughts to stem:
Ev'n my own grief, I have no words to paint,
Nor find my love an elegant complaint.
…
'Tis all in vain!
…
She resigns her breath;
The charming queen a trophy falls to death.

Activity 3: Lady Mary Chudleigh and Philomela

- Mary Chudleigh opens her poetry collection with *On the Death of his Highness the Duke of Glocester*, a poem mourning the loss of Queen Anne's young son, Prince William, who died aged 11.
- Upon William's death, many of the best poets of the age competed to write his memorial poem.
- It is through the combined inspiration of Queen Anne and Philomela that Chudleigh is able to produce a befitting memorial for the child.

Extract 1

Sad Philomela sung her pains,
express'd her wrongs, and her despair.
I listen'd to her mournful song.
The charming warbler pleas'd,
And I, me thought, with new delight was seiz'd.
Her voice with tender'st passions fill'd my breast,
And I felt raptures not to be express'd.
Raptures, till that soft hour unknown,
My soul seem'd from my body flown.
"Vain world," said I, "take, take my last adieu,
I'll to my self, and to my Muse be true,
And never more phantastick forms pursue."

Upon William's death, many of the best poets of the age competed to write his memorial poem.

Memorial poems, or **elegies**, typically ended with the deceased being welcomed into heaven by a crowd of angles. Their loved ones no longer grieve, as they know the deceased is happier now.

Talking points:

- What **pains**, **wrongs** and **despairs** do you think Philomela might be singing about?
- How might we interpret the suggestion that women listening to one another (or birds that used to be women) as a protofeminist statement?
- How does Philomela repay Chudleigh for listening to her?
- What is a **Muse**? Who are Chudleigh's two muses?
- What are **phantastick** (fantastic) forms?
- "Ignore the **vain world** around you and be true to yourself." Does this advice remain true in the 21st century?

Extract 2

The Angels speak:

"No more shall grieve, no more complain,
But free from care, and free from pain,
With us for ever shall remain."
While thus they spoke, celestial music play'd,
And "welcome! welcome!" every angel said.
With eager haste their Royal guest they crown'd,
While "welcome! welcome!" echo'd all around.

Talking points:

- Does this passage remind you of any poems we talked about last week?

Extract 3

Oh! in vain I strive, in vain I try,
While my lov'd Princess grieves, I can't comply:
Her Tears forbid me to rejoice.

Talking points:

- What is most unusual about the conclusion of Chudleigh's elegy?
- Can you think of any other poets who take a similar stance towards mourning?
- How does Philomela embody the idea that it is okay to remain sad after an act of divine transformation?

Activity 4: Sort the statements in the box below – do they describe one or both women's poems? (or neither!)

Elizabeth Singer Rowe
(1674-1737)

Lady Mary Chudleigh
(1656-1710)

refers to Queen Anne	Philomela is human	the poet feels happier at the end of the poem	Philomela's song is beautiful	Philomela is a nightingale
the deceased does not transform		Philomela mourns because of Tereus		Philomela is alone / lonely

Homework

Read through the excerpts taken from Chudleigh's and Singer Rowe's elegies. How do the two women use Philomela to challenge the genre of elegy?

You might wish to consider:

- What is elegy? (50 words)
- How does Singer Rowe use Philomela to challenge the genre? (100 words)
- How does Chudleigh use Philomela to challenge the genre? (100 words)

Remember to include a conclusion, condensing your thoughts and observations into a couple of sentences. Remember to state if you prefer one poet over the other! (50 words)

Length: 300 words

Tutorial 5 – Anne Finch and the myth of Philomela

"And lonely Philomel, still waking, sings"

What is the Purpose of Tutorial 5?

- To describe (in once sentence) the genre of retirement / retreat poetry.
- To analyse, through a close reading, the role of Philomela in Anne Finch's *A Nocturnal Reverie*.
- To review the canon / the curriculum.

Activity 1: Who can read and write in Latin and Ancient Greek?

Below, we have three characters.

Using the information provided, give them a score out of ten, where:

0 = Is not given the chance to learn Latin or Ancient Greek

10 = Is definitely given the chance to read and write (fluently) in Latin and Ancient Greek

Anne: /10

John: /10

Mary: /10

This is Anne. Anne comes from a wealthy family, and she shares a private tutor with her older brother and sister.

This is John. His family is not particularly wealthy, but he is able to attend a grammar school.

This is Mary. Her father has retired, but he used to work as a gardener. Mary is a kitchen maid at the local manor house.

Activity 2: What is retirement (or retreat) poetry?

- What did writers imagine in their retirement poetry?
- Why did these poems appeal to women writers, according to Backscheider?
- Did retirement poetry written by women look the same as the retirement poetry written by men? Why / Why not?

Activity 3: Who was Anne Finch?

Full name: *Anne Finch (née Kingsmill)*
Date of birth: 1661
Education: Anne shared a tutor with her older brother and sister. It is very likely that she learned Latin (and possibly Ancient Greek).
Did she get married? Yes (to Heneage Finch)
Did she have any children? No
Writing: What information can you discover about her collections of poetry?
Date of death: 1720

- Who was Anne a maid of honour to?
- Did Anne and Heneage have a happy marriage? What evidence is there to suggest this?
- What happened after the 'Glorious Revolution'? How did this affect the Finches?
- Where did the Finches find peace and security?
- Anne finally published some of her poetry in 1713. Why do you think she finally felt comfortable enough to do this?

Activity 4: Anne Finch: *A Nocturnal Reverie*

- This is a retirement poem.
- The speaker imagines a natural scene that is inviting and relaxing – and one that she must leave when the sun rises.
- The speaker is saddened that she must return to the harsh reality of the world and the day.

Extract 1

In such a night, when every louder wind
Is to its distant cavern safe confined;
And only gentle Zephyr fans his wings,
And lonely Philomel, still waking, sings;
Or from some tree, famed for the owl's delight,
She, hollowing clear, directs the wand'rer right:
In such a night, when passing clouds give place,
Or thinly veil the heav'ns' mysterious face;

…

When scatter'd glow-worms, but in twilight fine,
Shew trivial beauties, watch their hour to shine;
Whilst Salisb'ry stands the test of every light,
In perfect charms, and perfect virtue bright.

Talking points:

- What is a 'reverie?'
- **Zephyr** is a reference to which Greek god?
- Why might Finch – or women writers more generally – refer to Classical mythology?
- Where is **Philomela** perched?
- All the other birds have gone to sleep. What motivates Philomela to stay awake?
- Can you think of examples of other 'friends' given to Philomela by other women writers?

When Wordsworth edited the poem after Finch's death, he removed the four final lines of this extract! How does the removal of Salisbury change the nature of Philomela's song?

Extract 2

When curlews cry beneath the village walls,
And to her straggling brood the partridge calls;
Their short-lived jubilee the creatures keep,
Which but endures, whilst tyrant man does sleep;
When a sedate content the spirit feels,
And no fierce light disturbs, whilst it reveals;
But silent musings urge the mind to seek
Something, too high for syllables to speak;

…

In such a night let me abroad remain,
Till morning breaks, and all's confused again;
Our cares, our toils, our clamors are renewed,
Or pleasures, seldom reached, again pursued.

Talking points:

- Finch refers to **tyrant man**. Does Finch mean all men here? Or is she referring to one person / group of people?
- How might the mention of **tyrant man** connect to Finch's belief that William III 'stole' the throne from King James II?
- How might this reference to **silent musings** make us think about Philomela?
- Are there any other women writers who cannot put their **silent musings** into words?

Activity 5:

Did you enjoy reading my poem? How does it compare with the other poems you have studied in the last few weeks?

Anne Finch
(1661-1720)

Mary Chudleigh
(1656-1710)

Elizabeth Singer Rowe
(1674-1737)

Jane Brereton
(1685-1740)

Rate the four women writers we have studied from your favourite to your least favourite.

Activity 6:

The canon is evolving, and changing, gradually over time.

Take two minutes to think:

If you (and you alone) could choose which authors future generations study, who would you add to the canon? Is there anyone you would remove? If so, why?

Final assignment question:
Read through the poem provided and analyse the role of Philomela in *A Nocturnal Reverie*.

Details of the assignment:

Most women in the eighteenth century (1700-1799) were only taught basic reading and writing skills, and were discouraged from reading 'elite' texts written thousands of years ago in Latin or Ancient Greek. There was also a widespread belief that women were intellectually inferior to men. As a result, when women decided to become professional authors, they were challenging the belief that they were 'absent, silent, other.'

Lots of these women writers chose to include a reference to the character 'Philomela' in their poetry – as a mythical character, she belonged to the category of Greek and Latin texts women were discouraged from reading.

In your essay, analyse how Anne Finch – the author of *A Nocturnal Reverie* – uses the character of Philomela within her description of an ideal night-time wander.

Success criteria – how to structure your assignment:

1. In your introduction, you should explain the challenges faced by women writers, and briefly introduce the character of Philomela (where does the myth come from? Were women encouraged to read this story?).

2. In the main body of your essay, provide a close reading of the poem. Use quotation to show how Philomela interacts with the other characters in the poem (including the narrator).

3. Remember, this is a 'retreat poem,' written when the author was exiled for her support of King James II. She imagines escaping from her present worries into a soothing night-time environment. Does this context change how we respond to certain characters in the poem?

4. In your conclusion, sum up *how* Philomela is used in this poem, and state *why* you think Finch chose to include Philomela in her retreat poem.

<table>
<tr><td colspan="2">What to include:
• Have an introduction and a conclusion in which you make a clear argument.
• Include quotes from scholarly sources.
• Write using paragraphs, use subject specific vocabulary, and correct spelling and grammar.
• Give references for your sources in footnotes.
• Include a bibliography at the end.</td></tr>
<tr><td>In this assignment, show me that you understand:
• How women’s access to (Classical) education was limited in the eighteenth century.
• How women writers commented upon the societal position of women in their poetry.
Why the classical character of Philomela might have appealed to women writers.</td><td>In this assignment, show me that you are able to:
• Demonstrate a high level of knowledge and understanding.
• Provide a careful close reading of the poem.
• Develop an argument in your essay and use quotes persuasively to support your points.</td></tr>
</table>

Tutorial 6 – Feedback tutorial

What is the Purpose of Tutorial 6?

- To receive feedback on your final assignment
- To respond to the feedback from your Uni Pathways teacher
- To write targets for improvement on your final assignment

Final assignment feedback from your Uni Pathways Teacher

(Remember to look at the mark scheme to help you understand what you have done well so far, and how you can do even better in your final assignment)

Here are three things that my Uni Pathways Teacher thought I did well in my draft assignment
•   •   •

Here are three things that my Uni Pathways Teacher thinks that I could do to get a higher mark in my final assignment
•   •   •

Tasks from my Uni Pathways Teacher to do during the feedback tutorial to help me improve
•   •   •
My response:

Actions I will take to improve my final assignment after this tutorial…
•   •   •

Hand in date for my final assignment:	

Tutorial 7 – Final tutorial

What is the Purpose of Tutorial 7?

- To receive feedback and a grade on your final assignment.
- To reflect on the programme including what you enjoyed and what was challenging.
- To ask any questions you may have about university.

Final assignment feedback from my Uni Pathways Teacher

Final mark:	University style grade:
Feedback: Here are three things that my Uni Pathways teacher thought I did well in my final assignment • • •	

Here are three things that my Uni Pathways teacher thinks I should remember for when I am doing this kind of study in the future
• • •

University

What questions do you still have about University after taking part in Uni Pathways?
● ● ●

Reflecting on Uni Pathways

What did you most enjoy about Uni Pathways?
● ● ●

What did you find challenging about the programme?	How did you overcome these challenges?
● ● ●	● ● ●

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should you use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

1. **A marker in your assignment**: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].
2. **Bibliography**: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

    a. **Websites** – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].

    E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].

    b. **Books** – Author, date published, title of book (in italics), pages where the information came from.

    E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.

    c. **Articles** – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.

    E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', Guardian, 10 July 2014.

Notes

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