Researchers in Schools

What is the Sublime?

Why there's pleasure in terror and awe.

Key Stage 4 Programme

Pupil Name

Coursebook Designed by **Dr T Tyrrell**

Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1	Thursday 5th December	10:30am	Think Tank Birmingham (trip)
2	Wednesday 11th December	3:45pm	English Learning Base
3	Wednesday 15th January	3:45pm	English Learning Base
4	Wednesday 22nd January	3:45pm	English Learning Base
5	Wednesday 29th January	3:45pm	English Learning Base
6 (Feedback)	Wednesday 5th February	3:45pm	English Learning Base
7 (Feedback)	Wednesday 12th February	3:45pm	English Learning Base

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	What surprises you about Milton's description of Satan? How might you consider him sublime?	Wednesday 11th December
Tutorial 2	Describe the moon in no less than five lines of blank verse.	Wednesday 15th January
Tutorial 3	Compare selected extracts from Milton and Barbauld. Who do you think gives a more effective impression of travelling through space? Explain why.	Wednesday 22nd January
Tutorial 4	Homework title: Compare the darkness in Milton's 'darkness visible' and the utter darkness that the narrator of P&P is plunged in.	Wednesday 29th January
Tutorial 5	Compare how two authors on the course use the sublime to astonish the reader.	Wednesday 5th February

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on 9th August	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

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Course Rationale

Why do we like watching movies where superheroes and monsters destroy cities? Why do we enjoy watching events that would be horrifying and traumatising in real life?

Way back in the eighteenth century, a man called Edmund Burke came up with an answer. He thought that experiencing a power greater than ourselves from a position of relative safety gave a sense of overpowering awe, astonishment and pleasure he called 'the sublime'.

One of the chief examples Burke used for the sublime was a poem by John Milton called *Paradise Lost*. One of the most ambitious poems ever written, *Paradise Lost* tells how God cast Satan out from Heaven, how Satan made a perilous journey from Hell to Earth, and how he tempted Eve in the form of a serpent to eat the forbidden fruit of the tree of knowledge. Full of powerful, dramatic and awe-inspiring scenes, *Paradise Lost* became a major influence on English poetry.

This course explores how writers from Milton onwards created a sense of the sublime. We will look at extracts from Milton alongside writers like Anna Letitia Barbauld, one of the most exciting and intellectually daring women of the eighteenth century; Edgar Allan Poe, the famous writer of creepy Gothic stories; and William Wordsworth, whose use of the sublime began a whole new era of Romantic poetry. While due to time constraints we will be only looking at these texts in part, they are freely available in the school library and online, and you will be encouraged to read further for the final assessment.

Along the way, we will come to analyse the way writers create and exploit our sublime sensations, delving into their words and imagery as well as the underlying mechanics of iambic pentameter. We will come to understand how people from the eighteenth century looked at the universe around them. And we might just experience the sublime ourselves…

Uni Pathways Mark Scheme 2019 – Essay-based assignments

	Skills	1st (70-100)	2:1 (60-69)	2:2 (50-59)	3rd (40-49)	Mark /100
Subject knowledge	Knowledge and understanding	o All content included and materials used are relevant to the general topic and to the specific question/title o Good understanding of all the relevant topics. o Technical terms are defined and used accurately throughout o Clear justification of how the material and content included is related to the specific issues that are the focus of the assignment	o Most of the materials used and content included are relevant to the general topic and to the specific question/title o Good understanding of most the relevant topics o Technical terms are mostly defined and used accurately o Adequate justification of how the material used and content included are related to the specific issues that are the focus of the essay	o Some of the materials used and content included are relevant to the general topic and to the specific question/title o Good understanding on some of the relevant topics but occasional confusion on others o Technical terms are sometimes used and defined accurately o Some justification of how the material used and content included are related to the specific issues that are the focus of the essay	o The content included and materials used are not applied to the question/title in a relevant manner o There is confusion in how understanding of the topics is expressed	
Critical thinking	Research and evidence	o Includes rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas o Uses evidence/calculations to support claims/assertions/ideas, consistently clearly and convincingly o Evidence of further reading beyond materials provided which were used in an appropriate context o	o Includes adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas o Uses evidence/calculations to support claims/assertions/ideas, mostly clearly and convincingly o Evidence of further reading beyond materials provided	o Includes some sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas o Uses evidence/calculations to support claims/assertions/ideas, at times clearly and convincingly o Limited evidence of further reading beyond materials provided	o Inclusion sources and materials is very limited and mostly not attributed o Applicable sources are rarely used to support ideas. o Data is not used or few appropriate conclusions are drawn from it.	
	Developing an argument	o A point of view or position in relation to the title or question is consistently clear. The position is developed effectively and consistently throughout the essay o Argument is exceptionally well-developed and well-justified o Makes links effectively between subjects that have not previously been associated o Uses concepts from the tutorials in an unfamiliar context and does so accurately and confidently. o Content is analysed effectively to support the argument	o A point of view or position in relation to the title or question is adequately clear. The position is well-developed in most of the essay o Argument is clear and well-developed, and position is justified o Some evidence of linking subjects that have not previously been associated o Uses some concepts from the tutorials in an unfamiliar context, but not always accurately o Analyses content to support the argument	o A point of view or position in relation to the title or question is somewhat clear. The position is well-developed in parts of the essay o Argument is clear but not well-developed o Limited evidence of linking subjects that have not previously been associated o Limited use of concepts from the tutorials in other contexts o Uses some analysis of content to support the argument	o There is not a clear point of view or position taken and sometimes the argument is not clearly established	

	Critical evaluation	○ Moves beyond description to an assessment of the value or significance of what is described ○ Evaluative points are consistently explicit/systematic/reasoned/justified ○ Effectively critiques the reliability of sources provided	○ Mostly description but some assessment of the value or significance of what is described ○ Evaluative points are mostly explicit/systematic/reasoned/justified ○ Some evidence of critiques on the reliability of sources provided	○ Describes with minimal assessment of the value or significance of what is described ○ Evaluative points are at times explicit/systematic/reasoned/justified ○ Limited evidence of critiques on the reliability of sources provided	○ The work is descriptive in nature and there is a lack of critical engagement in the value of sources	
Written communication	Structure and presentation	○ Ideas are presented in paragraphs and arranged in a logical structure that is appropriate for the assignment ○ The introduction clearly outlines how the essay/report will deal with the issues ○ The conclusion summarises all the main points clearly and concisely ○ All sources are referenced correctly in an agreed format	○ Ideas are presented in paragraphs and arranged in a structure that is mostly appropriate for the assignment ○ The introduction adequately describes how the essay/report will deal with the issues ○ The conclusion summarises most of the main points clearly ○ Most sources are referenced correctly in an agreed format	○ Ideas are presented in paragraphs and arranged in a structure ○ The introduction mentions how the essay/report will deal with the issues ○ The conclusion summarises some of the main points clearly ○ Some sources are referenced correctly in the agreed format with occasional errors	○ Ideas are presented in paragraphs but there is a lack of structure in how the work is presented ○ The work lacks an introduction that establishes the scope of the question ○ The work lacks a conclusion that summarise the main points raised ○ Work is not referenced accurately	
	Language and style	○ No spelling, grammar or punctuation errors ○ Writing style consistently clear, tone appropriate and easy to follow ○ Accurate and consistent use of technical language and vocabulary	○ Minimal spelling, grammar or punctuation errors ○ Writing style mostly clear, tone appropriate and easy to follow ○ Some attempts of using technical language and vocab alary, but not always accurate	○ Some spelling, grammar or punctuation errors ○ Writing style moderately clear, tone appropriate and easy to follow ○ Use of simple language and vocabulary effectively but struggles to use technical language	○ There are a significant number of spelling, grammar and punctuation errors ○ Use of simple language and vocabulary effectively but a lack of technical language	
Overall Mark (average of the 6 marks from the criteria above)						

Baseline Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	Sandwell Academy
Name of RIS teacher	Dr Thomas Tyrrell
Title of Assignment	What surprises you about Milton's description of Satan? How might you consider him sublime?

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

Knowledge and Understanding		Research and Evidence	
	mark		*mark*
Developing an Argument		**Critical Evaluation**	
	mark		*mark*
Structure and Presentation		**Language and Style**	
	mark		*mark*

Final Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	Sandwell Academy
Name of RIS teacher	Dr Thomas Tyrrell
Title of Assignment	Compare how two authors on the course use the sublime to astonish the reader.

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

Knowledge and Understanding		Research and Evidence	
	mark		*mark*
Developing an Argument		**Critical Evaluation**	
	mark		*mark*
Structure and Presentation		**Language and Style**	
	mark		*mark*

Glossary of Key Words

Word	Definition	In a sentence
Blank verse	Poetry that doesn't rhyme and is in iambic pentameters.	Blank verse is a popular style of poetry for conveying the Sublime.
Chaos	In *Paradise Lost*, the formless elements left over from the Creation of the world.	Satan has to cross Chaos in order to reach Earth.
Enjambment	Where a line of poetry continues after a line break instead of ending with a full stop or a comma.	John Milton uses enjambment in the very first line of *Paradise Lost*: 'Of man's first disobedience and the fruit / Of that forbidden tree'.
Epic	A long poem that tells a story involving Gods as well as men.	Famous examples of epic poems are Homer's Iliad and Odyssey, Virgil's Aeneid, and John Milton's Paradise Lost.
Iambic pentameter	A line of verse consisting of five iambs (an unstressed syllable and a stressed one) making ten syllables in total. Unrhymed iambic pentameter is called **blank verse.**	You use iambic pentamer every day without realising it: 'I'm going to go and put the kettle on' is iambic pentameter.
Gothic	A style of fiction where mysterious and terrible things happen in a distant past	Edgar Allan Poe is a Gothic writer.
Obscurity	The state of not being clearly seen or understood in entirety	To make anything very terrifying, obscurity seems to be necessary; when we see things clearly, we're more confident.
Privation	The lack of something necessary for well-being.	Darkness, hunger, thirst and loneliness are all examples of privation.
Sublime	An overwhelming sense of awe and astonishment	'Seeing lightning strike that tree was sublime!'

Tutorial 1 – Introducing the Sublime

What is the Purpose of Tutorial 1?

- Demonstrate an understanding of what we mean by the sublime
- Summarise the different elements that make up a sublime experience
- Explain where I might experience the sublime in the real world

Starter: Look at the painting above: Claude Vernet's 'A Shipwreck'. How does this painting make you feel? Can you think of any other things it would be unpleasant to experience, but pleasant to look at?

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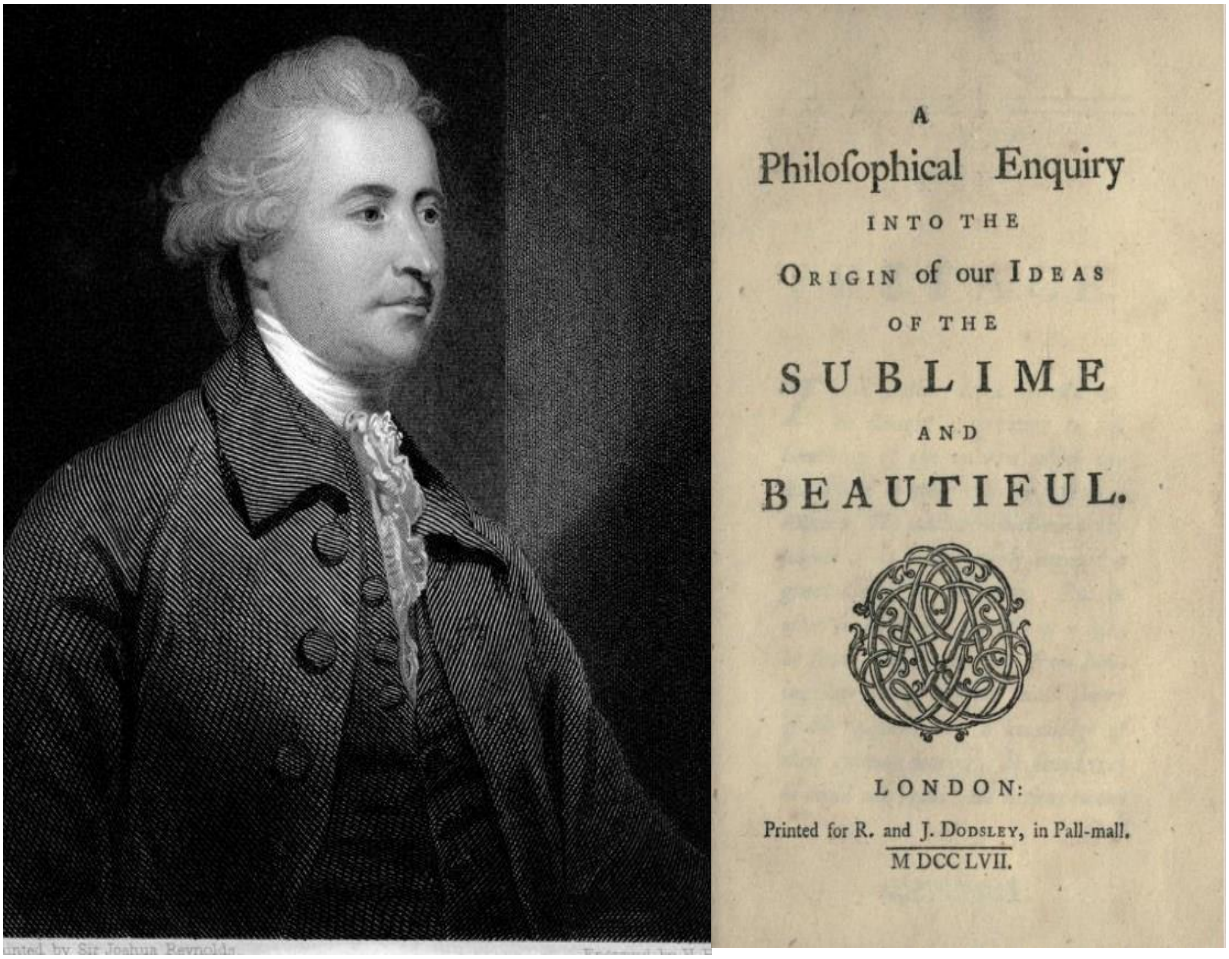

In 1737, a man called Edmund Burke wrote an essay on the sublime. He thought the sublime could be broken down into many aspects. Among them were:

Astonishment

"The passion caused by the great and sublime, when those causes operate most powerfully, is astonishment: and astonishment is that state of the soul in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other."

Terror

"No passion so effectually robs the mind of all its powers of acting and reasoning as fear. Whatever therefore is terrible, with regard to sight, is sublime too, for it is impossible to look on anything as trifling, or contemptible, that may be dangerous."

Obscurity

"To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Every one will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds which give credit to the popular tales concerning such sorts of beings."

Power

"Besides those things which *directly* suggest the idea of danger, I know of nothing sublime, which is not some modification of power.

"The ideas of pain, and, above all, of death, are so very affecting, that whilst we remain in the presence of whatever is supposed to have the power of inflicting either, it is impossible to be perfectly free from terror."

"That power derives all its sublimity from the terror with which it is generally accompanied, will appear evidently from its effect in the very few cases, in which it may be possible to strip a considerable degree of strength of its ability to hurt. When you do this, you spoil it of everything sublime, and it immediately becomes contemptible. An ox is a creature of vast strength; but he is an innocent creature, extremely serviceable, and not at all dangerous; for which reason the idea of an ox is by no means grand."

Privation

"All general privations are great, because they are all terrible; vacuity, darkness, solitude, and silence."

Vastness

"Greatness of dimension is a powerful cause of the sublime."

"Extension is either in length, height, or depth. Of these the length strikes least; a hundred yards of even ground will never work such an effect as a tower a hundred yards high, or a rock or mountain of that altitude. I am apt to imagine, likewise, that height is less grand than depth; and that we are more struck at looking down from a precipice, than looking up at an object of equal height; but of that I am not very positive."

Infinity

"Another source of the sublime is infinity; if it does not rather belong to the last. Infinity has a tendency to fill the mind with that sort of delightful horror, which is the most genuine effect, and truest test of the sublime. There are scarce any things which can become the objects of our senses, that are really and in their own nature infinite. But the eye not being able to perceive the bounds of many things, they seem to be infinite, and they produce the same effects as if they were really so."

Difficulty

"Another source of greatness is difficulty. When any work seems to have required immense force and labour to effect it, the idea is grand. Stonehenge, neither for disposition nor ornament, has anything admirable; but those huge rude masses of stone, set on end, and piled each on other, turn the mind on the immense force necessary for such a work."

Light

"Mere light is too common a thing to make a strong impression on the mind, and without a strong impression nothing can be sublime. But such a light as that of the sun, immediately exerted on the eye, as it overpowers the sense, is a very great idea. Light of an inferior strength to this, if it moves with great celerity, has the same power; for lightning is certainly productive of grandeur, which it owes chiefly to the extreme velocity of its motion. A quick transition from light to darkness, or from darkness to light, has yet a greater effect. But darkness is more productive of sublime ideas than light."

Activity One

Aspect of the sublime: ……..

Examples: ……

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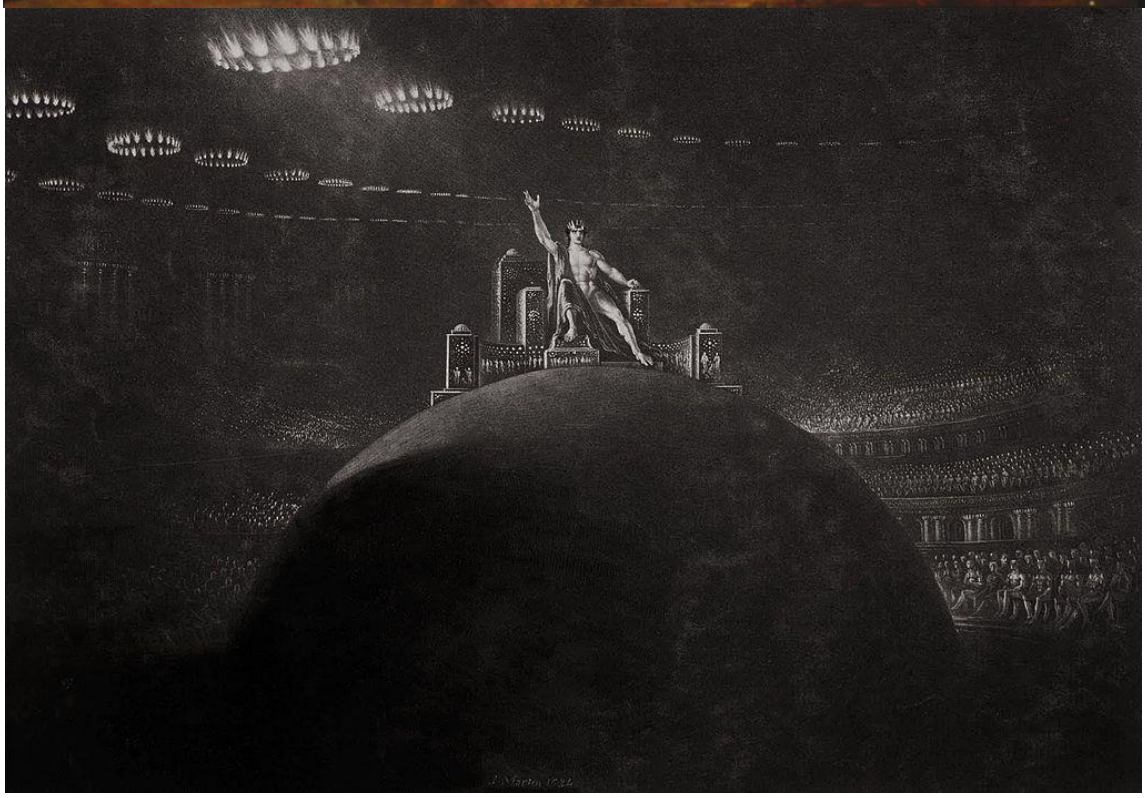
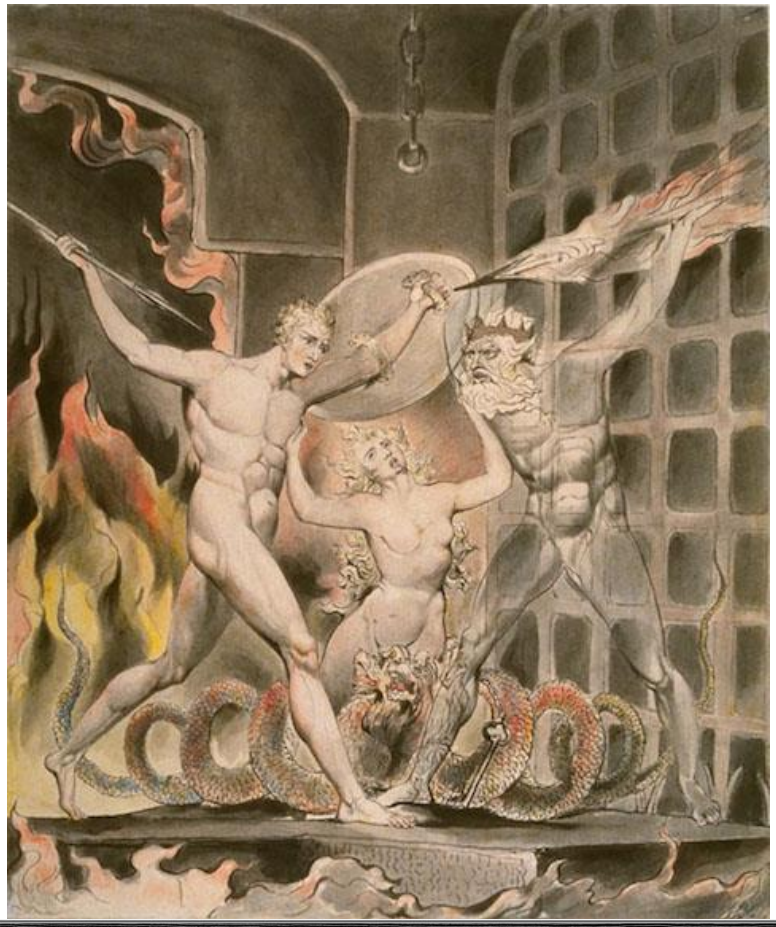
Activity Two

Look at the paintings below. What elements of sublime do you think they have? You may annotate the images.





Activity Three

All these images are illustrations, by different artists, of one poem: *Paradise Lost,* by John Milton. From these and from the title page below, what are your expectations of the poem?

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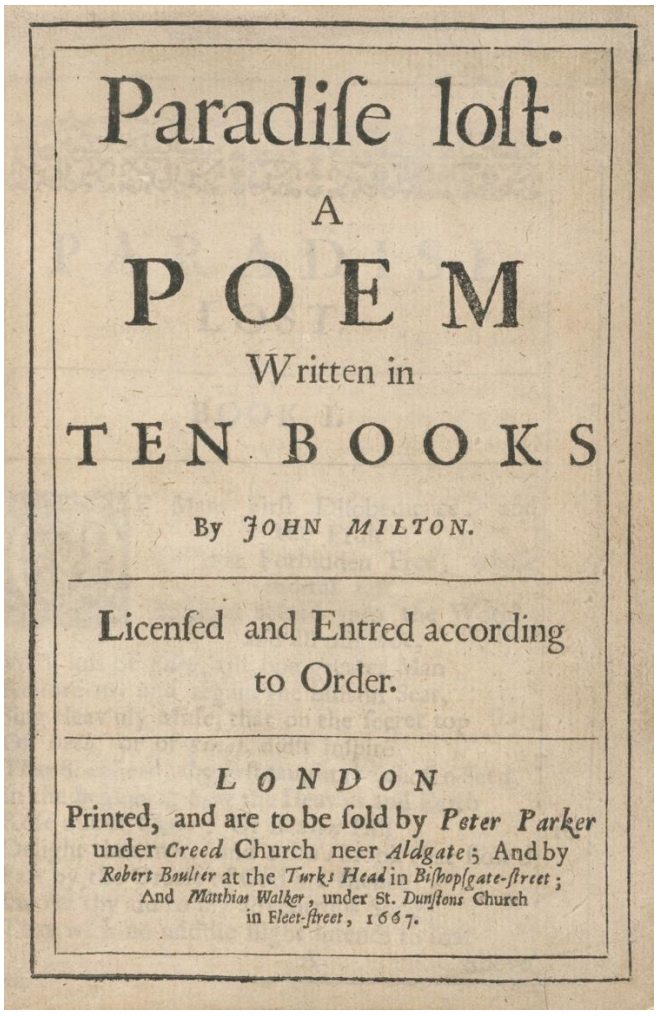


Paradiſe loſt.

A

POEM

Written in

TEN BOOKS

By JOHN MILTON.

Licenſed and Entred according to Order.

LONDON

Printed, and are to be ſold by *Peter Parker* under *Creed* Church neer *Aldgate*; And by *Robert Boulter* at the *Turks Head* in *Biſhopſgate-ſtreet*; And *Matthias Walker*, under St. *Dunſtons* Church in *Fleet-ſtreet*, 1667.

Baseline Assignment

What surprises you about Milton's description of Satan? How might you consider him sublime?

Assignment Instructions

The extract below describes how Satan looked among his fellow rebel angels after they had been cast out of Heaven and into Hell.

he above the rest
In shape and gesture proudly eminent
Stood like a tower; his form had yet not lost
All her original brightness, nor appeared
Less then Arch Angel ruined, and th' excess
Of glory obscured: as when the Sun new risen
Looks through the horizontal misty air
Shorn of his beams, or from behind the Moon
In dim eclipse disastrous twilight sheds
On half the nations, and with fear of change
Perplexes Monarchs. Darkened so, yet shone
Above them all the Arch Angel: but his face
Deep scars of thunder had intrenched, and care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge: cruel his eye, but cast
Signs of remorse and passion to behold
The fellows of his crime, the followers rather
(Far other once beheld in bliss) condemned
For ever now to have their lot in pain.

In your essay, consider these two questions:

- How does Milton's Satan surprise you?

We might expect Satan to be villainous, monstrous or perhaps even foolish (as in the many stories where people trick the devil). What in the extract defies these expectations?

- How might you consider Milton's Satan sublime?

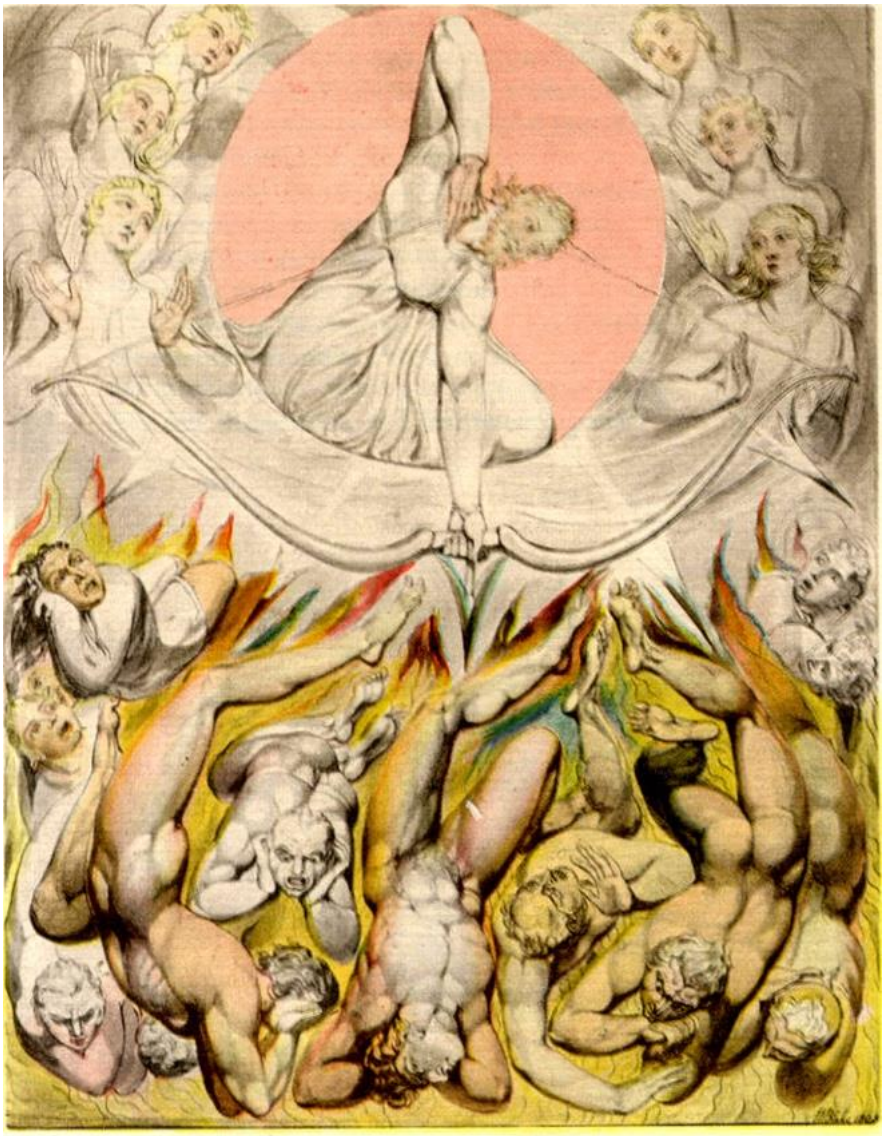
Use Edmund Burke's elements of the sublime, as we considered last lesson, to guide your response here. You might consider the use of simile, and the kind of objects he is compared to.

Remember to link the two sections as one essay. Ideally, you'll be able to produce as smooth a transition between the different sections as possible.
Your word limit is 500 words.

Baseline Success Criteria – Essay-based assignments

The Brilliant Club Mark Scheme Skills	Examples of success criteria to include in the baseline assessment, final assignment and homework guidance
Knowledge and understanding	Include content that is relevant to the topic and the specific homework.
Research and evidence	Include primary material from the text studied in class, and other material if appropriate.
Developing an argument	Give reasons and evidence to back up the points that you make. You might find the PEE structure helpful: • Point – make the key point clear • Evidence – explain the evidence for the point • Explanation – explain why your point is relevant and important
Critical evaluation	Include evaluation of what is being described and provide clear justification and reasoning. Select relevant sources to back up your thinking.
Structure and presentation	Organise your ideas in paragraphs with a logical structure. Include an introduction that clearly outlines what the assignment will contain. Include a conclusion that summarises your key points clearly and shows what you have found out.
Language and style	Make sure your spelling, grammar and punctuation are accurate. Use a formal style of writing that is appropriate for an academic essay.

Tutorial 2 – Introduction to Paradise Lost



THE DOWNFALL OF THE REBEL ANGELS

Headlong themselves they threw
Down from the verge of heaven: eternal wrath
Burnt after them to the bottomless pit.

What is the Purpose of Tutorial 2?

- Come up with some of the reasons why John Milton chose to write *Paradise Lost* in blank verse and not rhyme.
- Define iambic pentameter and complete a line of blank verse.

Starter: Below are the first six lines of *Paradise Lost,* jumbled up. With a partner, give them numbers to put them into the correct order.

Restore us and regain the blissful seat

Of that forbidden tree, whose mortal taste

Sing heavenly muse!

Brought death into the world, and all our woe

Of man's first disobedience and the fruit

With loss of Eden, till one greater man

Did you find this hard or easy? Why?

Notes .....

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Activity One: Read Milton's On the Verse. Turn to your partner and discuss why Milton dislikes rhyme, and why he thinks unrhymed iambic pentameter (blank verse) is better.

Milton: On the Verse

> The measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin—rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause therefore some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have also long since our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings—a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of riming.

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Activity Two: Iambic Pentameter Exercise

Iambic Pentameter line of verse consisting of five iambs (an unstressed syllable and a stressed one) making ten syllables in total.

Shakespeare, Milton and many other poets wrote in iambic pentameter, and we use iambic pentamer every day without realising it: 'I'm going to go and put the kettle on' is iambic pentameter.

Mark the stressed syllables in these incomplete iambic lines, then complete them. For a challenge task, try writing a few more to follow on.

I had for breakfast…

Sandwell Academy…

This lesson is…

Activity Three: We are now going to read part of *Paradise Lost.* As you read, highlight **similes**, **complex words**, and **examples of sublimity**.

Milton: From Book One of Paradise Lost

He scarce had ceased when the superior Fiend
Was moving toward the shore; his ponderous shield,
Ethereal temper, massy, large, and round,
Behind him cast. The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening, from the top of Fesole,
Or in Valdarno, to descry new lands,
Rivers, or mountains, in her spotty globe.
His spear--to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand--
He walked with, to support uneasy steps
Over the burning marl, not like those steps
On Heaven's azure; and the torrid clime
Smote on him sore besides, vaulted with fire.

Questions to consider:

- What are the similes in this passage?
- From this description, how big do you think Satan is?
- What do you think is sublime about this passage? (Check Burke if you're stuck.)

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Homework title

Describe the moon in no less than five lines of blank verse.

Homework instructions

Using the instructions on your blank verse cribsheet, try to write five or more lines of blank verse that describe the moon.

Hints

- Where are you seeing the moon? Through a window, across a field?
- What phase is it in? Or will you describe it in all its phases? (These are: full, waning gibbous, half, waning crescent, new, waxing cresent, half, waxing gibbous, full)
- What does it look like? Consider using a simile ('like') or a metaphor ('is').

Homework success criteria

- I have used blank verse correctly.
- I have described the moon effectively.
- I have used language features.

Tutorial 3 – Chaos and the Cosmic Sublime

What is the Purpose of Tutorial 3?

- Describe the differences between Milton's universe and our own.
- Compare John Milton's poetry with Anna Letitia Barbauld's.
- Develop my understanding of how verse works to create sublimity

Activity One: In pairs, sort out our modern beliefs about the universe from the ideas people had in the seventeenth century.

Where you think it's a modern idea, write C21st. Where you think it's a seventeenth century idea, write C17th

The Earth goes around the sun .

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There are four elements.

.....

The sun goes around the earth.

.....

Before the universe began, there was a Chaos where none of the elements were in order.

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There are 118 known elements.

.....

Beyond our universe are Heaven and Hell as well as all the elements left over when the universe was made.

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Everything is made up from individual atoms, which can't be divided.

.....

Beyond our universe, there is nothing.

.....

Everything is made from atoms, which can be divided into electrons and neutrons.

.....

Before the universe was began, there was an enormous lump of infinitely dense matter.

.....

Activity One: Chaos! Read the extract from *Paradise Lost* below.

Milton: From Book Two of Paradise Lost, lines 890-919 (abridged)

Before their eyes in sudden view appear
The secrets of the hoary Deep--a dark
Illimitable ocean, without bound,
Without dimension; where length, breadth, and height,
And time, and place, are lost; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms
[..]
To whom these most adhere
He rules a moment: Chaos umpire sits,
And by decision more embroils the fray
By which he reigns: next him, high arbiter,
Chance governs all. Into this wild Abyss,
The womb of Nature, and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless th' Almighty Maker them ordain
His dark materials to create more worlds--
Into this wild Abyss the wary Fiend
Stood on the brink of Hell and looked a while,
Pondering his voyage; for no narrow frith
He had to cross.

Points for discussion in pairs:

- What do you think is dangerous about Chaos?
- What do you think is sublime about this passage?
- How do you think Satan feels as he ponders his voyage?

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Activity Two: True or False?

Our next author, Anna Letita Barbauld, lived a hundred years after John Milton. She was highly educated and very well regarded as a poet, critic and children's writer, even though the eighteenth century was a man's world, and people still held very sexist ideas about the different roles of men and women.

Complete the quiz below by writing 'true' or 'false' under each statement.

In the eighteenth century, women were…

Not allowed to publish under their own names

……..

Not allowed to own property independently of their husbands

……..

Not allowed to give evidence against their husbands in court

……..

Not allowed to go to school

……..

Expected either to marry a husband or remain home with their parents

……..

Not supposed to be 'too educated'; this made you undesirable and a bad marriage prospect.

……..

Activity Three: Read the extract from 'A Summer Evening's Meditation' below.

Barbauld: From 'A Summer Evening's Meditation', lines 71-89.

Seiz'd in thought
On fancy's wild and roving wing I sail,
From the green borders of the peopled earth,
And the pale moon, her duteous fair attendant;
From solitary Mars; from the vast orb
Of Jupiter, whose huge gigantic bulk
Dances in ether like the lightest leaf;
To the dim verge, the suburbs of the system,
Where cheerless Saturn 'midst his wat'ry moons
Girt with a lucid zone, in gloomy pomp,
Sits like an exil'd monarch: fearless thence
I launch into the trackless deeps of space,
Where, burning round, ten thousand suns appear,
Of elder beam; which ask no leave to shine
Of our terrestrial star, nor borrow light
From the proud regent of our scanty day;
Sons of the morning, first-born of creation,
And only less than Him who marks their track,
And guides their fiery wheels.

Points for discussion in pairs:

- What might be remarkable about a woman from the eighteenth century writing this kind of poem?
- Why do you think the planets are personified?
- What do you think is sublime here?
- How do you think the narrator of this poem is different from Satan?

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Homework title:

Compare selected extracts from Milton and Barbauld. Who do you think gives a more effective impression of travelling through Chaos? Explain why.

Homework instructions:

You will be comparing two short descriptions by Milton and Barbauld. Make sure you link between the two passages effectively, and show where they do things differently as well as doing things alike.

Homework success criteria:

- Makes a successful comparison that comes to a clear and well-argued conclusion.
- Makes effective use of the subject vocabulary and concepts explored on the course.
- Structures the comparison effectively.
- Uses a formal essay style and accurate spelling and grammar.

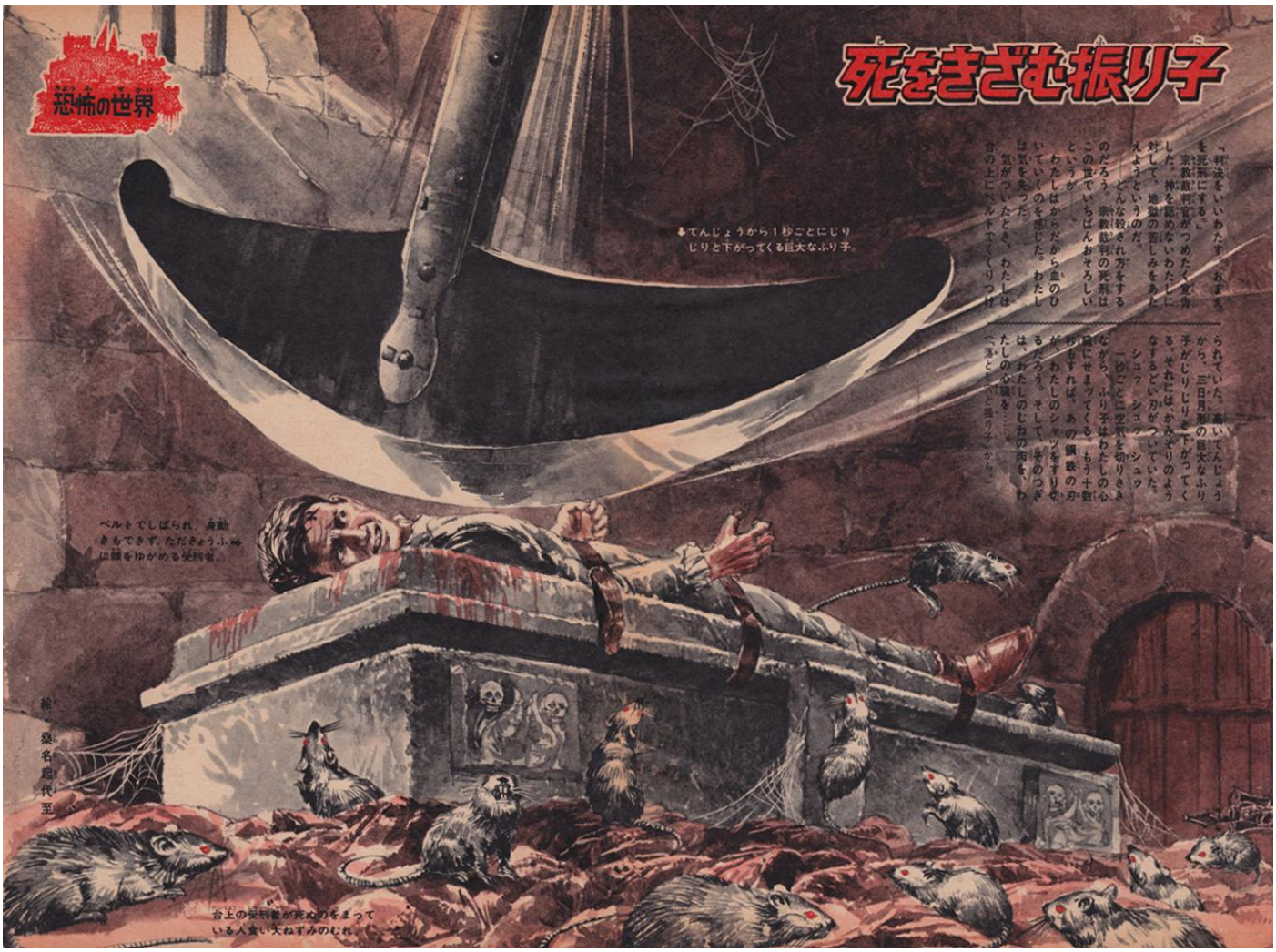
Milton (ll. 928-42):

At last his sail-broad vans
He spread for flight, and, in the surging smoke
Uplifted, spurns the ground; thence many a league,
As in a cloudy chair, ascending rides
Audacious; but that seat soon failing, meets
A vast vacuity. All unawares,
Fluttering his pennons vain, plumb-down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not, by ill chance,
The strong rebuff of some tumultuous cloud,
Instinct with fire and nitre, hurried him
As many miles aloft. That fury stayed—
Quenched in a boggy Syrtis, neither sea,
Nor good dry land—nigh foundered, on he fares,
Treading the crude consistence, half on foot,
Half flying; behoves him now both oar and sail.

Barbauld (89-97):

Here must I stop,
Or is there aught beyond? What hand unseen
Impels me onward through the glowing orbs
Of habitable nature, far remote,
To the dread confines of eternal night,
To solitudes of vast unpeopled space,
The deserts of creation, wide and wild,
Where embryo systems and unkindled suns
Sleep in the tomb of chaos? Fancy droops,
And thought astonished stops her bold career.

Tutorial 4 – The Gothic Sublime



What is the Purpose of Tutorial 4?

- Demonstrate an understanding of the concept of the Gothic and the Gothic Sublime
- Explain how this differs from the Miltonic sublime
- Analyse how Edgar Allan Poe writes to evoke terror

Starter: What is the Gothic?

As a class, we will watch the BFI Gothic trailer. From this, what do you think the Gothic is? What are its key features?

Take individual notes, which will be followed by whole class discussion.

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Activity One: Read the opening, where the narrator wakes in darkness.

Poe: From 'The Pit and the Pendulum'

(The narrator has been condemned to death by the Spanish Inquisition. As the sentence is passed, he faints. He recovers in a unknown area; some time has passed.)

So far, I had not opened my eyes. I felt that I lay upon my back, unbound. I reached out my hand, and it fell heavily upon something damp and hard. There I suffered it to remain for many minutes, while I strove to imagine where and what I could be. I longed, yet dared not to employ my vision. I dreaded the first glance at objects around me. It was not that I feared to look upon things horrible, but that I grew aghast lest there should be nothing to see. At length, with a wild desperation at heart, I quickly unclosed my eyes. My worst thoughts, then, were confirmed. The blackness of eternal night encompassed me. I struggled for breath. The intensity of the darkness seemed to oppress and stifle me. The atmosphere was intolerably close. I still lay quietly, and made effort to exercise my reason.

Points for discussion:

- If you awoke in darkness, would you do the same thing as the narrator does?
- Does the narrator strike you as similar to Satan or different?
- What kind of feelings do you think Edgar Allan Poe is trying to create in the reader?

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Activity Two: Read the descent of the pendulum.

Poe: From 'The Pit and the Pendulum'

(Blundering around his cell in the dark, the narrator narrowly avoids falling into a vast pit in the centre of the room. He is given drugged water, and passes out once again; when he wakes up, his situation has changed.)

I now lay upon my back, and at full length, on a species of low framework of wood. To this I was securely bound by a long strap resembling a surcingle. It passed in many convolutions about my limbs and body, leaving at liberty only my head, and my left arm to such extent that I could, by dint of much exertion, supply myself with food from an earthen dish which lay by my side on the floor. I saw, to my horror, that the pitcher had been removed. I say to my horror; for I was consumed with intolerable thirst. This thirst it appeared to be the design of my persecutors to stimulate: for the food in the dish was meat pungently seasoned.

Looking upward, I surveyed the ceiling of my prison. It was some thirty or forty feet overhead, and constructed much as the side walls. In one of its panels a very singular figure riveted my whole attention. It was the painted figure of Time as he is commonly represented, save that, in lieu of a scythe, he held what, at a casual glance, I supposed to be the pictured image of a huge pendulum such as we see on antique clocks. There was something, however, in the appearance of this machine which caused me to regard it more attentively. While I gazed directly upward at it (for its position was immediately over my own) I fancied that I saw it in motion. In an instant afterward the fancy was confirmed. Its sweep was brief, and of course slow. I watched it for some minutes, somewhat in fear, but more in wonder. Wearied at length with observing its dull movement, I turned my eyes upon the other objects in the cell.

A slight noise attracted my notice, and, looking to the floor, I saw several enormous rats traversing it. They had issued from the well, which lay just within view to my right. Even then, while I gazed, they came up in troops, hurriedly, with ravenous eyes, allured by the scent of the meat. From this it required much effort and attention to scare them away.

It might have been half an hour, perhaps even an hour, (for I could take but imperfect note of time) before I again cast my eyes upward. What I then saw confounded and amazed me. The sweep of the pendulum had increased in extent by nearly a yard. As a natural consequence, its velocity was also much greater. But what mainly disturbed me was the idea that had perceptibly descended. I now observed -- with what horror it is needless to say -- that its nether extremity was formed of a crescent of glittering steel, about a foot in length from horn to horn; the horns upward, and the under edge evidently as keen as that of a razor. Like a razor also, it seemed massy and heavy, tapering from the edge into a solid and broad structure above. It was appended to a weighty rod of brass, and the whole hissed as it swung through the air.

I could no longer doubt the doom prepared for me by monkish ingenuity in torture. My cognizance of *the pit* had become known to the inquisitorial agents -- the pit whose horrors had been destined for so bold a recusant as myself -- the pit, typical of hell, and regarded by rumour as the Ultima Thule of all their punishments. The plunge into this pit I had avoided by the merest of accidents, I knew that surprise, or entrapment into torment, formed an important portion of all the grotesquerie of these dungeon deaths. Having

failed to fall, it was no part of the demon plan to hurl me into the abyss; and thus (there being no alternative) a different and a milder destruction awaited me. Milder! I half smiled in my agony as I thought of such application of such a term.

What boots it to tell of the long, long hours of horror more than mortal, during which I counted the rushing vibrations of the steel! Inch by inch -- line by line -- with a descent only appreciable at intervals that seemed ages -- down and still down it came! Days passed -- it might have been that many days passed -- ere it swept so closely over me as to fan me with its acrid breath. The odour of the sharp steel forced itself into my nostrils. I prayed -- I wearied heaven with my prayer for its more speedy descent. I grew frantically mad, and struggled to force myself upward against the sweep of the fearful scimitar. And then I fell suddenly calm, and lay smiling at the glittering death, as a child at some rare bauble.

Points for discussion:

- What kind of feelings do you think Edgar Allan Poe is trying to create in the reader?
- What is sublime about the narrator's predicament?
- Do you think the narrator can escape before the pendulum descends?

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Activity Three:

Poe: From 'The Pit and the Pendulum

(After the narrator has escaped from the pendulum, the Inquisition decides to waste no more time. The walls become red hot and start to close in upon him.)

The Inquisitorial vengeance had been hurried by my two-fold escape, and there was to be no more dallying with the King of Terrors. The room had been square. I saw that two of its iron angles were now acute -- two, consequently, obtuse. The fearful difference quickly increased with a low rumbling or moaning sound. In an instant the apartment had shifted its form into that of a lozenge. But the alteration stopped not here-I neither hoped nor desired it to stop. I could have clasped the red walls to my bosom as a garment of eternal peace. "Death," I said, "any death but that of the pit!" Fool! might I have not known that into the pit it was the object of the burning iron to urge me? Could I resist its glow? or, if even that, could I withstand its pressure? And now, flatter and flatter grew the lozenge, with a rapidity that left me no time for contemplation. Its centre, and of course, its greatest width, came just over the yawning gulf. I shrank back -- but the closing walls pressed me resistlessly onward. At length for my seared and writhing body there was no longer an inch of foothold on the firm floor of the prison. I struggled no more, but the agony of my soul found vent in one loud, long, and final scream of despair. I felt that I tottered upon the brink -- I averted my eyes --

There was a discordant hum of human voices! There was a loud blast as of many trumpets! There was a harsh grating as of a thousand thunders! The fiery walls rushed back! An outstretched arm caught my own as I fell, fainting, into the abyss. It was that of General Lasalle. The French army had entered Toledo. The Inquisition was in the hands of its enemies.

Points for discussion:

- Why do you think the story ends so abruptly?
- How do you think this story fits in with the elements of the Gothic discussed in the starter?
- How do you think this story fits in with the elements of the sublime, discussed in the first tutorial?

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Homework title

Compare the darkness in Milton's 'darkness visible' and the utter darkness that the narrator of P&P is plunged in.

Homework instructions

You will be comparing two short extracts from these writers. You may want to consider the nature of this darkness, its effect on the surroundings, and the effect on the characters. You may also wish to look back at Burke on privation in order to determine what is sublime about darkness.

Homework success criteria

- Make a sustained comparison between two texts that illustrates their similarities and differences.
- Structure the comparison effectively
- Use a formal essay style and accurate grammar and spelling

Milton: Book I, lines 59-73

At once, as far as Angels ken, he views
The dismal situation waste and wild.
A dungeon horrible, on all sides round,
As one great furnace flamed; yet from those flames
No light; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all, but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.
Such place Eternal Justice has prepared
For those rebellious; here their prison ordained
In utter darkness, and their portion set,
As far removed from God and light of Heaven
As from the centre thrice to the utmost pole.

Poe: From The Pit and the Pendulum

So far, I had not opened my eyes. I felt that I lay upon my back, unbound. I reached out my hand, and it fell heavily upon something damp and hard. There I suffered it to remain for many minutes, while I strove to imagine where and what I could be. I longed, yet dared not to employ my vision. I dreaded the first glance at objects around me. It was not that I feared to look upon things horrible, but that I grew aghast lest there should be nothing to see. At length, with a wild desperation at heart, I quickly unclosed my eyes. My worst thoughts, then, were confirmed. The blackness of eternal night encompassed me. I struggled for breath. The intensity of the darkness seemed to oppress and stifle me. The atmosphere was intolerably close. I still lay quietly, and made effort to exercise my reason.

Tutorial 5 – The Everyday Sublime

What is the Purpose of Tutorial 5?

- Compare how the sublime is used in poetry by William Wordsworth and Anna Letitia Barbauld.
- Analyse how the sublime works in everyday settings.

Activity One: From the Prelude, by William Wordsworth

This extract is from a part of the poem which describes the poet's childhood in the Lake District.

One summer evening I found
A little boat tied to a willow tree
Within a rocky cave, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat

Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct
Upreared its head. I struck and struck again,
And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark,—
And through the meadows homeward went [.]

Points for discussion

- What do you think is sublime about this passage?
- How is it similar or different from what we've seen before in this module?

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Activity Two: from 'Washing Day' by Anna Letitia Barbauld.

This extract is from a poem describing the disorder of Barbauld's mother's house on washing day, remembered from her childhood.

> I well remember, when a child, the awe
> This day struck into me; for then the maids,
> I scarce knew why, looked cross, and drove me from them;
> Nor soft caress could I obtain, nor hope
> Usual indulgencies; jelly or creams,
> Relic of costly suppers, and set by
> For me their petted one; or buttered toast,
> When butter was forbid; or thrilling tale
> Of ghost, or witch, or murder. So I went
> And sheltered me beside the parlour fire;
> There my dear grandmother, eldest of forms,
> Tended the little ones, and watched from harm;
> Anxiously fond, though oft her spectacles
> With elfin cunning hid, and oft the pins
> Drawn from her ravelled stocking, might have soured
> One less indulgent.
> At intervals my mother's voice was heard,
> Urging dispatch; briskly the work went on,
> All hands employed to wash, to rinse, to wring,
> Or fold, and starch, and clap, and iron, and plait.
> Then would I sit me down, and ponder much
> Why washings were; sometimes through hollow hole
> Of pipe amused we blew, and sent aloft
> The floating bubbles; little dreaming then
> To see, Montgolfier, thy silken ball
> Ride buoyant through the clouds, so near approach
> The sports of children and the toils of men.
> Earth, air, and sky, and ocean hath its bubbles,
> And verse is one of them — this most of all.

This passage is what is known as a 'crux', where different critics have different ideas about the poem's ending and what it means. We will review these in groups, and you will be given the opportunity to agree or disagree with different interpretations.

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Final assignment title

Compare how two authors on the course use the sublime to astonish the reader.

Final assignment instructions

You have completely free choice of writers here. A good start is to compare Milton with another author, but you could also compare the narrators of The Pit and the Pendulum and A Summer Evening's Meditation, or The Prelude and Washing Day. Make sure you link between the two passages effectively, and show where they do things differently as well as doing things alike.

You can use the passages already examined in class, but for full marks you will have to show you have done some reading beyond them. All the texts featured here are available online and in the Staff Books section of the school library.

Final assignment success criteria

The Brilliant Club Mark Scheme Skills	Examples of success criteria to include in the baseline assessment, final assignment and homework guidance
Knowledge and understanding	Include content that is relevant to the topic and the specific assignment/homework title or question. Include key words from the glossary and demonstrate that you understand them by explaining what they mean and how they relate to the topic.
Research and evidence	Include primary material from the texts studied in class. You should be reading beyond the extracts we will examine in detail, and using some of this material in your assessment. Include research findings from a range of sources.
Developing an argument	Give reasons and evidence to back up the points that you make. You might find the PEE structure helpful: • Point – make the key point clear • Evidence – explain the evidence for the point • Explanation – explain why your point is relevant and important Make links to topics you have covered during tutorials as well as some topics that you have not discussed during tutorials.

	Make a sustained and effective comparison between two texts that illustrates their similarities and differences.
Critical evaluation	Include evaluation of what is being described and provide clear justification and reasoning. Select relevant sources to back up your thinking.
Structure and presentation	Organise your ideas in paragraphs with a logical structure. Include an introduction that clearly outlines what the assignment will contain. Include a conclusion that summarises your key points clearly and shows what you have found out. Make sure that you have referenced everything correctly
Language and style	Make sure your spelling, grammar and punctuation are accurate. Use a formal style of writing that is appropriate for an academic essay.

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 I 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.

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