



**Boston University Study Abroad
London**

**Boston University Study Abroad London
Modern British and Irish Writing: Poetry and the Novel Since 1900
CAS EN 310 (*Elective A*)
Spring 2013**

Instructor Information

A. Name Mark Allen

Course Objectives

This course aims to give students a detailed knowledge of texts selected from a variety of representative and influential modern authors. As well as providing the student with some degree of requisite contextual information regarding biographical, social and political backgrounds, there will be a predominant emphasis throughout the course on the development of some of the skills and vocabulary that are needed to foster competent and persuasive literary interpretation.

The issues raised throughout the course will be as various as the works themselves and typically might range from discussions of a specific poetic technique to issues as broad and as provocative as the self and society, class and language, God and nihilism and the nature and function of art.

Assessment

1. One essay, at least 2,500 words (about 8 typed pages, double-spaced in 12-point font). The essay is to be devoted to one or more of the texts we have studied and is to be submitted before the final examination. Titles to be discussed with the tutor. This essay accounts for 45% of your final grade.
2. Final exam consisting of one essay and one exercise in practical criticism. No notes or copies of texts will be allowed in the examination room. The exam accounts for 45% of your final grade.
3. Participation in class sessions accounts for 10% of your final grade.
4. Class attendance is compulsory. Monday and Tuesday sessions run from 1.15 p.m. to 5.15 p.m. in Courtfield Gardens.

Grading

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism:
<http://www.bu.edu/london/current-semester>

Attendance Policy

Classes

All Boston University London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

Authorised Absence:

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorized absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

The Directors will only in the most extreme cases (for example, death in close family) allow students to leave the programme early or for a significant break.

Unauthorised Absence:

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

Course Chronology

Sessions 1 and 2 (21st & 22nd January): Poems from T.S.Eliot's *Prufrock and Other Observations*

Session 3 and 4 (28th & 29th January): Selections from the work of Ted Hughes

Session 5 and 6 (4th & 5th February): Selections from the work of Seamus Heaney

*** Contingency Class Date: Friday 8th February.** Students are obligated to keep this date free to attend classes should any class dates need to be rescheduled.

Session 7 (11th February): Selections from the work of Tony Harrison

Session 8 (12th February): Visit to the National Portrait Gallery

Session 9 (**FRIDAY** 15th February): Developments in narrative technique and theme: an examination of D.H.Lawrence's *Sons and Lovers*

Final examination: Tuesday 19th February. Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates.

Please check your email and the weekly Student Newsletter for field trip updates and reminders.

The novel **must** be read in advance. The poems we are to study will be handed out in lectures and various reading assignments will be given out each week. Some suggestions for background and critical reading you will find on the reading lists. Please make full use of *The Compact Edition of the Oxford English Dictionary*, which you will find in the library and for which there is no substitute.

All students must refrain from eating in class, using Wikipedia in their essays and leaving mobile phones on during class (not in that particular order...).

Readings

Additional readings may be posted on the course webpage: <https://lms.bu.edu> (you must be logged in to view materials).

GENERAL:

B.Bergonzi (ed.) *The Twentieth Century (Sphere History of English Literature)* Vol. 7, 1970.

W.C.Booth *The Rhetoric of Fiction* (1961)

M.Bradbury & J.McFarlane (eds.) *Modernism: A Guide to European Literature 1890-1930* (latest ed.1991)

C.Butler *After the Wake: On the Contemporary Avant-Garde* (1980)

R.Ellmann & C.Feidelson (eds.) *The Modern Tradition* (1965)

D.Head *The Cambridge Introduction to Modern British Fiction 1950-2000* (2001)

R.Langbaum *The Poetry of Experience* (1963)

G.Martin & P.N.Furbank (eds.) *Twentieth Century Poetry: Critical Essays and Documents* (1975)

D.C.Muecke *Irony* (1982)

Stratford-Upon-Avon Studies, 18: *The Contemporary English Novel* (1979)

P.Tew *The Contemporary British Novel* (2nd ed., 2007)

D.Walder *Literature in the Modern World: Critical Essays and Documents* (2nd ed., 2004)

T.S. Eliot

For the poetry use either *The Selected Poems* or *Complete Poems and Plays* edition, both Faber. There is a biography by Peter Ackroyd (1984) but you will probably find the first section of Lyndall Gordon's life more relevant – *Eliot's Early Years* (1977) For Eliot's prose you might want to look at either his *Selected Essays* or the *Selected Prose* ed. J. Hayward, or the selection edited by Frank Kermode. There is also an interview with Eliot in *The Paris Review* no.21 (1959.)

B.C.Southam *A Student's Guide to The Selected Poems of T.S. Eliot* (6th ed., 1996)

B.C.Southam *Prufrock, Gerontion and other shorter poems of T.S. Eliot* (1978)

G.Smith Jr. *T.S. Eliot's Poetry and Plays* (1956)

H.Kenner *T.S. Eliot: Invisible Poet* (1959)

H.Kenner ed., *T.S. Eliot: A Collection of Critical Essays* (1963)

D.E.S.Maxwell *The Poetry of T.S. Eliot* (1960)

J.E.Miller *T.S. Eliot; The Making of an American Poet, 1888-1922* (2008)

A.D.Moody *Thomas Stearns Eliot: Poet* (1980)

A.D.Moody ed., *The Cambridge Companion to T.S. Eliot* (1994)
C.Ricks *T.S. Eliot and Prejudice* (1988)
E.Sigg *The American T.S. Eliot: A Study of His Early Writings* (1989)

E.M. Forster

The Penguin edition of *A Room With a View* is a good edition to use, edited by Malcolm Bradbury (2000.) The standard biography is still that by P.N.Furbank, *E.M.Forster, A Life* 2 vols., (1977-8.)

R.Macaulay *The writings of E.M. Forster* (1938,1970)

L.Trilling *E.M. Forster* (1940)

J.Beer *The Achievement of E.M. Forster* (1962)

W.Stone *The Mountain and The Cave* (1966)

M.Bradbury ed., *E.M. Forster: A Collection of Critical Essays* (1966)

G.Cavaliero *A Reading of E.M.Forster* (1979)

J.Scherer & R.K.Martin eds., *E.M.Forster : Centenary Revaluations* (1983)

D.Bradshaw *The Cambridge Companion to E.M.Forster* (2007)

Tony Harrison

There is a good, annotated selection of Harrison's poetry in *Permanently Bard* (1995) edited by C.Rutter

N.Astley ed., *Tony Harrison : Blood Axe Critical Anthology* (1991)

J.Kelleher *Tony Harrison* (1996)

L.Spencer *The Poetry of Tony Harrison* (1994)

S.Byrne ed., *Tony Harrison* (1997)

S.Byrne 'H', 'V' and 'O' : *The Poetry of Tony Harrison* (1998)

S.Sheehan *The Poetry of Tony Harrison (Focus On)* (2008)

For some pertinent comments on 'V' and obscenity see the chapter 'Lars Porsena Revisited' in *State of the Language* (1990 edition) eds., C.Ricks and L.Michaels

Seamus Heaney

The most generous selection of Heaney's poetry is his *Opened Ground : Poems 1966-1996* (1998.) There is a good interview with Heaney in *The Paris Review* No.144,1997.

- B.Morrison *Seamus Heaney* (1982)
- T.Curtis ed., *The Art of Seamus Heaney* (1982)
- N.Corcoran *Seamus Heaney* (1986)
- M.Allen ed., *Seamus Heaney (new casebook series)* (1997)
- H.Vendler *Seamus Heaney* (1998)
- E.Andrews *The Poetry of Seamus Heaney* (1998)
- K.M.Moloney *Seamus Heaney & The Emblems of Hope* (2007)
- D.O'Driscoll *Stepping Stones : Interviews with Seamus Heaney* (2008)
- B.O'Donoghue ed., *The Cambridge Companion to Seamus Heaney* (2008)

Ted Hughes

For a cross section of Hughes' work try the Faber *Collected Poems* (2003.) There is a biography by Elaine Feinstein *Ted Hughes : The Life of a Poet* (2002) and the letters are available in a Faber volume (edited by Christopher Reid,2007)

- K.Sagar *The Art of Ted Hughes* (rev.ed. 1978)
- K.Sagar ed., *The Achievement of Ted Hughes* (1983)
- K.Sagar *Laughter of Foxes : A Study of Ted Hughes* (2006)
- E.Faas *Ted Hughes, the Unaccommodated Universe* (1980)
- D.Walder *Ted Hughes* (1987)
- T.Gifford *Ted Hughes (Routledge Guides to Literature)* (2008)

For two usefully provocative, critical accounts of Hughes see the essays by G.I.James,'The Animal Poems of Ted Hughes : A Devaluation' in *Southern Review* vol.II,no.3,1967,193-203,and A.D.Moody's 'Telling it Like It's Not : Ted Hughes and Craig Raine' in *The Yearbook of English Studies* vol.17,1987,166-178.

Philip Larkin

For the poetry see *Collected Poems* edited by A.Thwaite (1988) who also edited the *Selected Letters of Philip Larkin 1940-1985* (1993.) The standard biography is by Andrew Motion *Philip Larkin : A Writer's Life* (1994) and for some of Larkin's own prose writings see his *Required Writing* (1983.)

- A.Brownjohn *Philip Larkin* (1975)
- D.Timms *Philip Larkin* (1973)
- A.Motion *Philip Larkin* (1982)
- S.Regan ed., *Philip Larkin : The Critics Debate series* (1992)
- S.Regan ed., *Philip Larkin (New casebook series)* (1997)
- N.Marsh *Philip Larkin : The Poems (Analysing Texts)* (2007)
- R.H.Palmer *Such Deliberate Disguises : The Art of Philip Larkin* (2008)
- J.Osborne *Larkin,Ideology and Critical Violence : A Case of Wrongful Conviction* (2007)

D.H. Lawrence

There are several good editions of *Sons and Lovers*; aside from the Penguin you might find the Everyman edition (D.Ellis,1991) or the Oxford paperback useful (D.Trotter,1998.) Biography by H.T.Moore (1974) and J.Worthen *D.H.Lawrence : The Early Years 1885-1912* (1991.)

F.R.Leavis *D.H.Lawrence : Novelist* (1956)

G.Hough *The Dark Sun* (1957)

G.Salgado ed., *Sons and Lovers : A Selection of Critical Essays (Casebook)* (1969)

H.Coombes ed., *D.H.Lawrence (Penguin Critical Anthology)* (1973)

J.Worthen *D.H.Lawrence and the Idea of the Novel* (1979)

B.Finney *Lawrence's Sons and Lovers (Penguin Critical studies)* (1990)

A.Ferrihough *The Cambridge Companion to D.H.Lawrence* (2001)

J.Worthen & A.Harrison eds., *D.H.Lawrence's Sons and Lovers : A Casebook* (2005)

Evelyn Waugh

It is important that you use the Penguin Twentieth-Century Classics edition of *A Handful of Dust*, which contains the alternative ending to the novel as well as an introduction and notes that you will find helpful (edited by Robert Murray Davis.) The standard biography is by C.Sykes, *Evelyn Waugh, A Biography* (1975.)

M.Bradbury *Evelyn Waugh* (1964)

R.M.Davis *Evelyn Waugh, Writer* (1981)

J.Heath *The Picturesque Prison : Evelyn Waugh and his Writing* (1982)

G.McCartney *Confused Roaring : Evelyn Waugh and the Modernist Tradition* (1987)

C.V.Flor & R.M.Davis eds., *Waugh Without End : New Trends in Evelyn Waugh Studies* (2005)

You will also find various valuable comments on the novel interspersed throughout *British Writers of the Thirties* by Valentine Cunningham (1988.)

Virginia Woolf

Biography by Lyndall Gordon (1984) and Hermione Lee (1997.) The most useful editions of *Mrs Dalloway* include the Oxford paperback edited by C.Tomalin (1992) and the Penguin edition edited by E.Showalter and S.McNichol (1992.)

N.T.Bazin *Virginia Woolf and the Androgynous Vision* (1973)

A.Fleishman *Virginia Woolf ; A Critical Reading* (1975)

H.Lee *The Novels of Virginia Woolf* (1977)

T.Lewis ed., *Virginia Woolf : A Collection of Critical Essays* (1975)

R.Poole *The Unknown Virginia Woolf* (1978)

R.Freedman ed., *Virginia Woolf : Reevaluation and Continuity* (1980)

S.Roe and S.Sellers eds., *The Cambridge Companion to Virginia Woolf* (2000)

There is also a collection of critical essays on *Mrs Dalloway* (and *To The Lighthouse*) in the new casebook series edited by Sue Roe (1993.)