

LICENCIATURA EN FILOLOGÍA INGLESA									
DEPARTAMENTO			Filología Moderna						
ÁREA DE CONOCIMIENTO			Filología Inglesa						
ASIGNATURA			Literatura Inglesa del Siglo XX, 2ª Mitad						
CÓDIGO	33222		CURSO	4º	CICLO	2º	AÑO	2008-09	
CRÉDITOS ACTUALES	6	TEÓRICOS	3	CRÉDITOS ECTS				5	
		PRÁCTICOS	3	EQUIVALENCIA EN HORAS				125	
TIPO DE ASIGNATURA			OB		CUATRIMESTRE			2º	
IDIOMA EN QUE SE IMPARTE			Inglés						
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COURSE DESCRIPTION

The study of literature enhances skills in critical reading, creative thinking and effective writing. By studying the works of great writers in English, you will not only gain an understanding of the English culture and heritage, but also develop excellent reading and writing skills - an asset in almost any career. To complete the view of the literary periods studied earlier, this course is designed to cover the major authors and the significant trends of English literature in the second half of the twentieth century.

PREREQUISITES

Since classes are given in English, the course assumes a good proficiency in written and oral English.

AIMS

On completion of the course students will be expected to demonstrate knowledge and skills as follows:

Knowledge

- Identify general cultural and social developments for the period involved.
- Outline and characterise the main developments of British poetry, fiction and drama of the period involved.
- Describe in outline the principal literary concerns, themes, styles and symbols of the main writers of the period.
- Recognise and discuss the thematic and formal characteristics of example literary works for this period and relate them to general cultural and literary movements.

Specific Skills

- Analyse, interpret and discuss the selected literary works in detail by means of oral presentations and essays.
- Develop an understanding of critical terminology and theoretical perspectives for the analysis of the texts.
- Write about the selected texts, providing accurate and detailed reference in support of their views.
- Place passages or works in precise contexts.
- Demonstrate the ability to perform research and assimilate source information (from traditional library as well as electronic sources) into clear, coherent, well-documented argumentative essays.

Attitudes

- Increase their understanding, appreciation, and enjoyment of literature.
- Develop an awareness that reading is an active, creative process which can unlock a range of possible meanings from a novel, play or poem.
- Demonstrate an understanding of and respect for cultural and social diversity.
- Develop independent thought and response to the literary texts studied.
- Relate literature to their own experience and to the world around them.

Transferable Skills

- Be able to learn both independently and co-operatively.
- Develop skills of comprehension, argument and analysis.
- Express ideas and arguments with clarity and economy, both in written and spoken English.
- Use library and research skills to find and organise information.
- Think in a critical way and be able to learn a set of critical reading skills.

COURSE CONTENTS

Lectures

1. British society and culture since 1945

- The social, economic and cultural background.
- The literary scene.

2. Post-war poetry

- "The Movement": Philip Larkin.
- "The Group": Philip Hobsbaum.
- Influences from abroad: Charles Tomlinson.

3. Poetry of the 1960s

- Confessional and expressionist poetry: Sylvia Plath and Ted Hughes.
- "Pop" poetry.
- Experimental poetry: modernist techniques, internationalism and "Concrete verse".
- The Minimalist School: Ian Hamilton.

4. The reaction against Modernism in the novel of the 1950s

- The Victorian narrative tradition: Angus Wilson.
- Chronicles: C. P. Snow and Anthony Powell.
- Anti-heroes in post-war Britain: Kingsley Amis.

5. Trends towards fantasy and morality in post-war fiction

- Science fiction: John Wyndham and Brian Aldiss.
- The heroic fantasy: J. R. Tolkien.
- Moral issues: William Golding, Iris Murdoch, Muriel Spark, Anthony Burgess.

6. The post-war dramatic revival

- Brechtian drama in Britain: John Arden, Robert Bolt, Brendan Behan.
- The new social drama: John Osborne, Arnold Wesker, Shelagh Delaney.
- The Theatre of the Absurd: Samuel Beckett, Harold Pinter, Tom Stoppard.

7. A plurality of poetic voices

- The Scottish and Northern Irish Renaissance: Seamus Heaney.
- The enlargement of the poetic canon: working-class poetry, women's poetry, postcolonial poetry.
- "Martian Poetry": Craig Raine.
- New Narrative poetry.

8. Postmodernist fictions

- Towards a definition of "Postmodernism".
- The awareness of fictionality: John Fowles.
- Historiographic metafiction.

9. Late developments in fiction

- Women novelists: Angela Carter.
- The postcolonial novel.
- The "Condition of England" novel: Martin Amis and Margaret Drabble.
- The revival of the satiric novel.

10. Drama in the late twentieth century

- National Theatres: the Royal Shakespeare Company and the National Theatre Company.
- Alternative drama: political, feminist and gay theatre.
- Physical and visual theatre.
- Farces and comedies: Alan Ayckbourn.

Seminars

The following readings constitute the major texts which will form the basis of the literary analysis and discussions in seminars:

- Philip Larkin: “The Whitsun Weddings”, “Church Going”
- Ted Hughes: “The Thought-Fox”, “Thrushes”
- Kingsley Amis: chapter 4 and chapter 22 of *Lucky Jim*
- William Golding: chapter 8 of *The Lord of the Flies*
- Harold Pinter: an extract from *The Caretaker*
- Seamus Heaney: “Digging”, “A Constable Calls”
- Carol Ann Duffy: “Valentine”, “Before You Were Mine”
- John Fowles: *The French Lieutenant's Woman*
- Angela Carter: “The Company of Wolves”, *The Bloody Chamber and Other Stories*
- Caryl Churchill: *Top Girls*

Copies of the assigned poems and extracts will be provided by the teacher.

CLASS TIMETABLE

The following is only a provisional schedule of classes, which may be changed during the course of the semester. It is your responsibility to be aware of changes to the schedule that are announced in class.

Week	Lectures	Seminars	Tutorials
1 st	Unit 1 - Post-war Britain	Philip Larkin’s “The Whitsun Weddings”	
2 nd	Unit 2 - Post-war poetry	Philip Larkin’s “Church Going”	Tutorial 1: - Introducing the research project - Decisions on research topic
3 rd	Unit 3 - Poetry of the 1960s	Ted Hughes’s “The Thought-Fox” & “Thrushes”	
4 th	Unit 4 - The reaction against Modernism in the novel of the 1950s	Extracts from Kingsley Amis’s <i>Lucky Jim</i>	
5 th	Unit 5 - Trends towards fantasy and morality in post-war fiction	Extracts from William Golding’s <i>The Lord of the Flies</i>	
6 th	Unit 6 - The post-war dramatic revival	Extract from Harold Pinter’s <i>The Caretaker</i>	
7 th	MIDTERM EXAM		Tutorial 2: - Checking the progress of the Author Report - Presentation of first results - Solving problems and making decisions
8 th	Unit 7 - A plurality of poetic voices: Seamus Heaney	Seamus Heaney’s “Digging” & “A Constable Calls”	
EASTER BREAK			
9 th	No class – Easter Monday		Tutorial 2: - Checking the progress of the Author Report - Presentation of first results - Solving problems and making decisions
10 th	No class – Patron Saint of Faculty of Arts		
11 th	Unit 7 - A plurality of poetic voices: the enlargement of the poetic canon, “Martian Poetry, New Narrative Poetry	Carol Ann Duffy’s “Valentine” & “Before You Were Mine”	
12 th	Unit 8 - Postmodernist fictions: definition of “postmodernism”, John Fowles	John Fowles’s <i>The French Lieutenant's Woman</i>	Tutorial 3: - Oral presentations - Submission of research essay
13 th	Unit 8 - Postmodernist fictions: historiographic metafiction	John Fowles’s <i>The French Lieutenant's Woman</i>	
14 th	Unit 9 - Late developments in fiction:	Angela Carter, “The Company of Wolves”	
15 th	Unit 10 - Drama in the late twentieth century	Caryl Churchill’s <i>Top Girls</i>	
FINAL EXAMS			

TEACHING AND LEARNING METHODS

Course time is devoted to lectures, group work, class discussions, tutorials, critical reading and critical writing. Lectures provide broad surveys of various kinds, such as the literature of a given period, the development of a particular artistic form, movement or literary generation, as well as a cultural and historical context for the genesis and influence of works of literature. Seminars introduce students to the characteristics of a literary period or movement through analysis and discussion of selected works by one or several authors.

Students are expected to read the set texts before they are discussed in class. There can be no substitute for reading the original work and it is the student's response to and knowledge of those works that mainly matter.

Attendance and participation

Faithful attendance and regular participation in class are expected. Additionally, this class will often involve students working in small groups; each student is expected to participate as a group member, neither dominating participation nor failing to participate.

Tutorials

Tutorials are specific research-oriented sessions, conducted under the supervision of your teacher. There will be three meetings of your tutorial group over the semester. Groups (up to 4 students) will be formed during the first two weeks of the course.

During the tutorials students will be involved in writing and presenting an “**Author Report**”. You will be asked to research an author from the period and to orally present that author to the group. Your presentation should be approximately 10-15 minutes, and might include information about the author’s life, historical and cultural background, major works, outstanding literary features, writing philosophy, etc. In addition to the oral presentation, you will turn-in (on the day of your presentation) a written version of your report.

In the first tutorial, the teacher will introduce the research project and, with your agreement, assign presentation topics. Tutorial sessions in weeks 7 through 11 will generally be devoted to the progress of the research project. At the last meeting you will present your author and produce your essay.

Together with the tutorials, the teacher has some weekly “office hours”, during which students may see him individually or in small groups.

Reading Journal

All seminars will presuppose completion of the reading assigned for their particular date. If you keep up on the bulk of reading, you may submit a “reading journal,” that is to say, a response to the text you have read. For each selected literary text of the course you will be provided with a “Study Guide” which can be used as a basis for literary discussion and further analysis of the texts. More information about the reading journal will be provided by the teacher.

Some Other Optional Components

Feel free to submit other materials that demonstrate your progress in this course. Here are some optional assignments you might do:

- Research Essays. You may submit argumentative essays. It will test your ability to present sustained academic argument in clear, logical prose. You should argue for some particular point, using evidence from outside sources to support your claim and opinion. You may discuss any literary topic of your choice, as long as it is related to one of the set texts of this course. I will help you to decide what is feasible if you are having trouble. More information about research essays will be provided by the teacher.
- Response papers. You may submit personal responses to other works by writers of the period that you have read. The length of these papers should be between 2 and 3 double-spaced pages.

Extra assignments will earn bonus marks, e.g. the research essay will add 1 point (10%) to your final score.

ASSESSMENT

The assessment of the programme will be based on seminar work, written assignments and exams:

- Participation: 10%
- Author Report (oral and written): 30%
- Reading journal: 30%
- Midterm exam: 15%
- Final exam: 15%
- Total: 100%

Details about the marking of the reading journal and the author report will be provided by the teacher.

Exams

Around mid-semester and at the semester's end, students will be asked to demonstrate what they have learned in the form of exams. Questions may include information about terminology, works read, information discussed in class and other contents of the course.

There will also be one final summative exam over the material covered in the course for those students who did not attend classes or tutorials.

The set of standards and formal criteria devised by the Departamento de Filología Moderna will be taken into account in the assessment of exams and assignments.

BIBLIOGRAPHY

In addition to the books recommended here, a detailed bibliography of literary histories, reference books, anthologies and literary criticism on the authors discussed could also be provided.

Literary histories

- Blamires, Harry [1982] (1986). *Twentieth-Century English Literature*. The Macmillan History of Literature. 2nd. ed. London: Macmillan.
- Carter, Ronald, and John McRae (2001) "The Twentieth Century: 1945 to the Present." *Routledge History of Literature in English: Britain and Ireland*. 1997. 2nd ed. London: Routledge.
- Craig, Cairns, ed. (1987) *Twentieth Century*. Aberdeen: Aberdeen UP. Vol. 4 of *The History of Scottish Literature*. 4 vols.
- Ford, Boris, ed. (1983) *The Present*. Harmondsworth: Penguin Books. Vol. 8 of *The New Pelican Guide to English Literature*. 10 vols.
- Jeffares, A. Norman (1982) *Anglo-Irish Literature*. The Macmillan History of Literature. Basingstoke: Macmillan.

Handbooks

- Barnes, Philip (1986) *A Companion to Post-war British Theatre*: London: Croom Helm.
- Blamires, Harry, ed. (1983) *A Guide to Twentieth-Century Literature in English*. London: Routledge.
- Parker, Peter (1994) *The Reader's Companion to the Twentieth-Century Novel*. London: Fourth State.
- Stringer, Jenny, ed. (1996) *The Oxford Companion to Twentieth-Century Literature in English*. Oxford: Oxford UP.
- Ward, A. C. (1981) *Longman Companion to Twentieth-Century Literature*. 1970. 3rd ed. London: Longman.

Other Recommended Works

- Bradbury, Malcolm (1993) *The Modern British Novel*. London: Secker and Warburg.
- Day, Gary, and Brian Docherty, eds. (1995) *British Poetry from the 1950s to the 1990s: Politics and Art*. Basingstoke: Macmillan.
- Draper, R. P. (1998) *An Introduction to Twentieth-Century Poetry in English*. London: Macmillan.
- Innes, Christopher (1992) *Modern British Drama, 1890-1990*. Cambridge: Cambridge UP.

Walder, Dennis, ed. (1990) *Literature in the Modern World: Critical Essays and Documents*. London: Oxford University Press and Open University.

Websites

“Voice of the Shuttle”, edited by Alan Liu, has a useful section – Modern British Authors – with lots of links to individual writers: <http://vos.ucsb.edu/browse.asp?id=2747>

“Humbul Humanities Hub” includes a 20th-century English Studies section with links to authors and many other resources.

http://www.humbul.ac.uk/output/shortout.php?subj=english&type1=1900-9999_CE&ref=byperiod

Jack Lynch’s “Twentieth-Century British, Irish and Commonwealth” resources page.

<http://andromeda.rutgers.edu/~jlynch/Lit/20th.html>

STUDENT WORKLOAD

Class contact hours	
Lectures	14
Seminars	14
Tutorials	3
Midterm exam	2
Final exam	3
Subtotal	36
Independent study	
Studying lecture notes	14
Author report	20
Guided reading	35
Seminar preparation (reading journal)	10
Preparation for examinations	10
Subtotal	89
Total	125