



Congratulations on being offered a place at Queen's! I organise the teaching of English at Queen's, as well as teaching the literature courses at the modern end of the syllabus. Although you will be taught by a variety of tutors with different specialisms during your time at Oxford, I'll be advising you and organising your English tutorials for you throughout the course.

You'll be studying two papers in English in the first year: Introduction to English Language and Literature (Paper 1), and your choice of one of the following papers: Early Medieval Literature, 650-1350 (Paper 2), Literature in English, 1830-1910 (Paper 3), and Literature in English, 1910 to the present day (Paper 4). Reading lists are attached. You will study Paper 3 in Michaelmas (autumn) term, and Paper 4 in Hilary (spring). Classes for both your English papers will run throughout the first two terms, followed by revision work in the third term. Given the pressure of work in term, it is *vital* that you read the primary texts for both papers before you arrive in Oxford: you will not have time to read the 'primary texts' (the novels, plays and poetry) for the first time, as well as the 'secondary texts' (criticism on the primary material) that you'll be researching too.

You'll find that many of these works are much more enjoyable and easier to follow if you devote extended periods of quality reading time to them. Remember to take good notes. I recommend taking notes on a separate piece of paper or notebook, or in the front or back of the book (remember to list page numbers!), rather than simply underlining passages as you read, which makes it difficult to revisit your ideas. Note anything you find interesting and want to talk about: it might be parts that you find difficult or confusing, sudden changes of style, or moments where the author seems to be stating a political position or a stylistic programme. When you finish reading a text, make sure you take some time (even if only half an hour) to brainstorm some immediate reactions and think about which ideas you might want to pursue further. This will make it much easier to return to the texts during the term. If there are authors or texts that don't appear on the reading lists for the relevant period that you would like to work on next year, do let me know at the beginning of term. Although I will expect you to have read all the primary works on the reading lists for the papers you choose, as core texts of the periods, it is often possible to accommodate particular interests as well. Indeed, the aim of the Oxford course is to develop your individual interests, while giving you a strong framework in which to interrogate them.

You need your own copies of all the primary texts listed, but you don't need to buy new editions if you already have copies, and it's fine to buy second-hand: searching Amazon and Abe Books online is the easiest way to find second-hand copies of particular texts and editions, but second-hand bookshops will also have many of the texts. If you are buying copies, try to buy editions with good introductions and notes: Oxford World's Classics, Penguin Classics or Norton Critical editions (unless other editions are stated). Keep your receipts: you can get a book grant when you arrive to reimburse you for two thirds of the cost of the books.

If you have any questions, please do not hesitate to write to me. In any case, please can you contact me by 1 September to tell me which of Papers 2, 3, or 4 you have chosen to study. I hope you enjoy your summer's reading: I'm very much looking forward to seeing you in October.

Dr Rebecca Beasley

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## Paper 1: Introduction to English Language and Literature

This paper is intended to introduce you to English language and literature as a discipline, and to a variety of approaches to reading texts. It will introduce you to formal study of the English language, with particular reference to its historical development, its use as a literary medium, and the role of cultural and social factors on its development and use. The paper will also acquaint you with a wide range of theoretical issues and reading skills, but in doing so seeks to encourage you to think for yourself and to exercise critical scrutiny. The English Faculty Library's Guide to Prelims 1 (<https://libguides.bodleian.ox.ac.uk/english-prelims-paper-1>) contains direct links to an invaluable range of online and bibliographic resources. Many of these are essential for work on the language section of the paper.

### Approaches to Language (Michaelmas)

In your first term, you will be working on Section A of the paper. This focuses on the English language, and will challenge you to think about its history, varieties and uses.

To familiarize yourself with some basics of the history of the language, please read Jonathan Culpeper's *History of English* (London: Routledge, 2<sup>nd</sup> edition 2005). You may also enjoy this 10-minute animated history: <https://www.youtube.com/watch?v=H3r9bOkYW9s>. The core book for this part of the paper is Ronald Carter and Walter Nash, *Seeing Through Language: A Guide to Styles of English Writing* (Oxford: Blackwell, 1990). You should read this book carefully over the vacation, and as you will need to refer to it regularly while working on this paper, you may want to consider buying it. If you feel your knowledge of grammar and grammatical terminology would benefit from an overhaul, an excellent resource is the Internet Grammar of English (<http://www.ucl.ac.uk/internet-grammar/home.htm>).

Dr Amanda Holton, [amanda.holton@lmh.ox.ac.uk](mailto:amanda.holton@lmh.ox.ac.uk)

### Approaches to Literature (Hilary)

This half of the paper is intended to introduce you to English literature as a discipline, and to a variety of approaches to reading literary texts and literary criticism. It will acquaint you with a range of theoretical issues and reading skills but in doing so, seeks to encourage you to think for yourself and to subject them to critical scrutiny. So we'll be talking about some of the big issues that are raised by the study of English literature. What counts as literature? Who decides? What do we do when we read a text? Is it possible to agree on what we think about a text? Does it matter if we can't agree on what's good and what's bad? What's the role of the literary critic? The classic book that outlines some of the approaches critics have historically taken to answering these questions is Terry Eagleton's *Literary Theory: An Introduction*, rev. edn (Blackwell, 2008), which is very readable, and interestingly opinionated. I'd recommend reading at least the introduction and first chapter—more if you're enjoying it. A more recent work is Andrew Bennett's and Nicholas Royle's *An Introduction to Literature, Criticism and Theory*, 5<sup>th</sup> edn (Routledge, 2016). It's also an informative and approachable book, with a somewhat different approach from Eagleton's. Although these books are most relevant to the Hilary term part of this course, they will be useful for all the work you do while you're at Oxford, and I'd suggest that you buy the Bennett and Royle, at least, and start dipping into it before coming up. Also, buy and read John Lennard's excellent *The Poetry Handbook: a Guide to Reading Poetry for Pleasure and Practical Criticism*, 2<sup>nd</sup> edn (Oxford: Oxford University Press, 2005). Finally, you might want to read now, or over the course of the year, a history of English literature, which will help you place your reading in context. There are two currently in print to choose from: Andrew Sanders's *The Short Oxford History of English Literature*, 3<sup>rd</sup> edn (Oxford University Press, 2004), and Michael Alexander's *A History of English Literature*, 3<sup>rd</sup> edn (London: Palgrave, 2013). All such histories are

subjective, partial, and open to question, so when reading them, bear in mind the questions Eagleton, Bennett and Royle remind you to ask.

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Paper 2: Early Medieval Literature (c. 650-1350): Michaelmas and Hilary terms

This paper focuses on early medieval language and literature. It covers a vast period of some seven-hundred years, stretching from the very beginnings of literacy and book-production in Anglo-Saxon England in the early seventh century, across the Norman Conquest of 1066, right through until the time of the Black Death in the mid-fourteenth century. This is a period marked by an incredible vitality and inventiveness, as the linguistic and literary climate responded to and reflected rapid and often dramatic cultural changes. From a linguistic point of view, the paper covers the development of the 'Anglo-Saxon' language ('Old English') from its Germanic origins into 'early Middle English' in the period after 1066. From a literary point of view, it covers a period which poses exciting challenges to our modern critical expectations and assumptions, asking fundamental questions about the nature of authorship, ideas of reception and performance, multilingualism, and the importance of literary, historical, and cultural contexts, as well as pushing our understanding of the boundary between the 'literary' and the 'non-literary'.

Our work for this paper – which takes place across the first two terms of your first year – will be split between a general study of early medieval literary culture, encompassing a wide range of thematic and contextual approaches, and a close study of the language and style of four 'set texts'. This structure is replicated in your end-of-year exam, in which you will be asked to write two essays and to produce a critical commentary on a passage from one of the set texts. For our commentary work, we will study four Old English poetic texts:

- *The Dream of the Rood*: a startlingly imaginative and intellectually rich response to and retelling of the Christian story of the Crucifixion of Christ, narrated from the perspective of the Cross.
- *The Wanderer*: a lyrical and evocative lament that interrogates the human experience of loss, hardship, nostalgia, and a sense of the futility and mutability of earthly life.
- *The Battle of Maldon*: a poetic account of a historical battle fought between an army of Anglo-Saxons and a Viking raiding party near Maldon, Essex, in the year 991.
- 'Beowulf's fight with Grendel': a short extract from the much longer poem *Beowulf*, in which the eponymous hero fights and defeats Grendel, a monstrous, troll-like figure who has been persecuting the inhabitants of the fabled hall Heorot for the past twelve years.

The set edition of these texts is [Bruce Mitchell and Fred C. Robinson, \*A Guide to Old English: Eighth Edition\* \(Oxford: Wiley-Blackwell, 2012\)](#). Please make sure you have a copy of this book before the start of term.

### Introductory reading

While you will come to know the set texts particularly well, we shall also be looking at a wide range of early medieval English texts, and you are encouraged to read as widely as possible in the literature of the period and to familiarize yourself with the historical contexts from which it originates. Detailed reading lists for this paper will be provided at the beginning of Michaelmas Term but you should start your background reading now. To begin with, the original language of these texts will look very unfamiliar – don't panic! This is the same for everyone, and we will learn how to read and translate the original texts when we begin the paper in Michaelmas. For now, you should read the texts by way of facing-page translations.

The best place to start is *Beowulf*, the most famous text of the early medieval period. I recommend getting hold of [Beowulf: Second Edition \(with facing page translation\), ed. and trans. R. M. Liuzza \(Peterborough, Ontario: Broadview Press, 2013\)](#), which includes useful information in both the Introduction and the Appendices.

After that, it would also be a good idea to buy a copy of [Old and Middle English c. 890–c.1450, Third Edition, ed. Elaine Treharne \(Oxford: Wiley-Blackwell, 2010\)](#), which includes a good selection of early medieval texts with short introductions. Don't feel that you have to read everything in this book all at once, but try to read critically and keep notes on your impressions of the texts you look at.

It is important that you familiarize yourself with the historical and cultural background to these texts. There are any number of good introductions to the early medieval period available – please try to sample a few of them. Good places to start as regards the history of the period include [John Blair's The Anglo-Saxon Age: A Very Short Introduction \(Oxford: OUP, 2000\)](#) and [Henrietta Leyser's, A Short History of the Anglo-Saxons \(London and New York: I. B. Tauris, 2017\)](#). For a more detailed introduction to the literary culture of the period respectively, you might look at [Hugh Magennis' The Cambridge Introduction to Anglo-Saxon Literature \(Cambridge: CUP, 2011\)](#).

Finally, to prepare for studying early medieval (Old English) language, it would be useful to look at [Bella Millet's 'Introduction to Traditional Grammar' \(University of Southampton\)](#).

Please feel free to get in touch with me by email if you have any questions about this paper or would like any further information about what we will be doing for Paper 2 next year.

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### Paper 3: Literature in English, 1830-1910: Michaelmas Term

It is a significant challenge to get to grips with nineteenth-century in a single eight-week term, so it's important that you read as much as you can before you arrive, especially with regards to the key novels and longer poems. I have broken up the reading list into three sections. The section 'Primary Reading' contains some essential works which we will discuss during tutorials and classes, please read these texts first. The section 'Further Reading' lists important works (though certainly not all the important ones): you shouldn't feel at all restricted to or intimidated by these recommendations, but rather should read as widely and as freely as you wish. The section 'Introductory Reading' offers some ideas for preliminary secondary reading and aims to give you an overview over topics relevant to aspects of the nineteenth century. I'll provide a more detailed syllabus and list of secondary works, including criticism on individual authors, once you arrive in Oxford.

Think about similarities and differences between the texts listed in each week's reading list. What might be interesting ways to relate them to each other? I've deliberately not specified individual poems to look at, because I'd like you to get a sense of whole collections of verse, making your own decisions about which poems you want to spend more time on. You won't have time now to 'close read' every single poem in the collections (working out metres, thinking about imagery and references): you should read through all the collections specified, and then look at a few poems by each poet in detail to get under the skin of the style.

#### Introductory reading

If possible, read one of these books as background to the first term's work. You don't have to buy these secondary texts (apart from the Williams, they are expensive), but if your local library doesn't have them, and you don't yet have reference access to your nearest university library (they may not give you access until you have your Oxford student card), you may need to wait until you get to Oxford to read one. If you see cheap second-hand copies, snap them up.

James Eli Adams, *A History of Victorian Literature* (Oxford: Wiley Blackwell, 2011)

Matthew Bevis, ed., *The Oxford Handbook of Victorian Poetry* (Oxford: Oxford University Press, 2013)

Isobel Armstrong, *Victorian Poetry: Poetry, Poetics and Politics* (London: Routledge, 1993)

Philip Davis, *The Victorians, 1830-1880* (volume 8 in the Oxford English Literary History) (Oxford: Oxford University Press, 2002)

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-90* (London: Longman, 1993)

Eric Griffiths, *The Printed Voice of Victorian Poetry* (Oxford: Clarendon Press, 1989)

Herbert Tucker, ed., *A Companion to Victorian Literature and Culture* (Oxford: Blackwell, 1999)

Raymond Williams, *Culture and Society 1780-1950* (London: Chatto and Windus, 1958)

#### Primary reading (compulsory)

You'll be writing an essay on each of the topics listed below, apart from the final three: you can choose whether you want to write on Pre-Raphaelite poetry, aestheticism or imperial writing. Ideally, you'll still read the works listed for all three over the summer—the point of the course is to give you a broad knowledge, not just material for essays—but if you run out of time, you can focus on just one of these areas.

### 'Modern' Victorian poetry

Alfred Lord Tennyson, the selections from *Poems, Chiefly Lyrical* (1830) and *Poems* (1832), in *Tennyson: A Selected Edition*, ed. by Christopher Ricks (Harlow: Longman, 2006) (see appendix II for a list of which poems appeared in these volumes), and also (at least) 'Ulysses', 'St Simeon Stylites', 'Tithonus', 'Morte d'Arthur', 'In Memoriam A.H.H.', 'Maud', 'The Princess', 'Break, break, break', in *Tennyson: A Selected Edition*, ed. by Christopher Ricks (Harlow: Longman, 2006).

### The dramatic monologue

Robert Browning, the selections from *Dramatic Lyrics* (1842), *Dramatic Romances and Lyrics* (1845), and *Men and Women* (1855), in *The Major Works*, ed. by Daniel Karlin and Adam Roberts (Oxford: Oxford University Press, 1997).

### The rise of the novel and the 'Condition of England'

Charlotte Brontë, *Shirley* (1849)

Charles Dickens, *Bleak House* (1853)

Elizabeth Gaskell, *Mary Barton* (1848)

### 'The Woman Question'

Elizabeth Barrett Browning, *Poems* (1844), esp. 'George Sand: A Recognition', 'George Sand: A Desire', and *Aurora Leigh* (1856)

George Eliot, *Middlemarch* (1872)

George Gissing, *The Odd Women* (1893)

Thomas Hardy, *Jude the Obscure* (1895)

### Victorian drama

Dion Boucicault, *The Octoroon* (1859) ed. by Sarika Bose (Peterborough, ON: Broadview, 2014)

Paul M. Potter, *Trilby* (1895) in *Trilby and other Plays: Four Plays for Victorian Star Actors*, ed. by George Taylor (Oxford: Oxford University Press, 1996)

George Bernard Shaw, *Man and Superman* (1903)

### Pre-Raphaelite poetry

Christina Rossetti, read broadly, but make sure to include 'Goblin Market', 'A Birthday', 'Uphill', 'After Death', 'Echo', 'An Apple Gathering', 'The Lowest Place', 'Consider the Lilies of the Field', 'Lord Jesus, who would think that I am Thine?', 'A Better Resurrection', 'Remember', 'L.E.L.'. There are complete and selected collections of poetry published by Penguin, and an Oxford World's Classics edition (ed. Humphries), which has the benefit of also containing some of her prose.

Dante Gabriel Rossetti, *Selected Poems and Translations*, ed. by Clive Wilmer (Manchester: Carcanet/ Fyfield, 1991), now out of print, but still available from Amazon/ Abe. Read through, but make sure you look in particular at 'The Blessed Damozel', 'My Sister's Sleep',

'Jenny', 'The Portrait', 'The Woodspurge', 'The House of Life', 'Aspecta Medusa', 'Sudden Light'.

William Morris, *The Defence of Guenevere and Other Poems* (1858), and *The Earthly Paradise* (1868-70), in *Selected Poems*, ed. by Peter Faulkner (Manchester: Fyfield/ Carcanet, 2002), now out of print, but still available from Amazon/ Abe. You might want to look at Morris's utopian novel *News from Nowhere*, in *News from Nowhere and Other Writings*, ed. by Clive Wilmer (Harmondsworth: Penguin, 2004).

Algernon Charles Swinburne, *Poems and Ballads I*, in *Algernon Charles Swinburne*, ed. by Catherine Maxwell (London: Everyman, 1997)

#### Aestheticism

Henry James, *The Portrait of a Lady* (1881)

Vernon Lee, *Hauntings, and Other Fantastic Tales*, ed. by Catherine Maxwell and Patricia Pulham (Peterborough, ON: Broadview, 2006)

Oscar Wilde, 'The Sphinx', *Dorian Gray* (1891)

#### Imperial fictions

Frances Harper, *Iola Leroy, or Shadows Uplifted* (1892) (London: Penguin, 2010)

Victoria Cross, *Anna Lombard* (1901), ed. by Gail Cunningham (London: Continuum, 2006)

Rudyard Kipling, 'The Mark of the Beast' (1890), 'Gunga Din' (1890), 'The White Man's Burden' (1899), 'If' (1895/1910). The short story can be found in *Strange Tales* (Ware: Wordsworth Editions, 2006). The poems can all be found in Rudyard Kipling, *Collected Poems* (Ware: Wordsworth Editions, 1994).

Suggestions for further reading (not compulsory but very interesting and rewarding!)

The texts below constitute a selective list of nineteenth-century key texts (critical essays by eminent nineteenth-century writers, novels, plays, poems), which you don't have to study in their entirety. These texts give you a selection of several important intellectual voices and an overview of how current political, social and cultural topics were debated and translated into literature. If you can familiarise yourself with some of the critical texts over the summer-great! This list will also be a good guide for your independent essay work later in term, so keep hold of it and revisit it throughout the course.

Matthew Arnold, 'The Function of Criticism at the Present Time', 'Preface to Poems', 'The Study of Poetry', 'Literature and Science', *Culture and Anarchy*

Charlotte Brontë, *Jane Eyre*, *Villette*

Emily Brontë, 'I am the only being whose doom', 'Come, walk with me', 'Hope'

Thomas Carlyle, *Past and Present*, esp. 'Captains of Industry'; *Sartor Resartus*, esp. 'The Everlasting Yea', *On Heroes, Hero-Worship and the Heroic in History*

Arthur Hugh Clough, *Amours de Voyage* (and do read some other poems of Clough's if you can)

Charles Darwin, *On the Origin of Species by Means of Natural Selection*

Charles Dickens, *Sketches by Boz and Other Journalism* (there's a nice Penguin edition); and do also pick and choose from Dickens's many works of fiction not listed above.

Emily Dickinson, 'The Soul selects her own Society', 'I dwell in Possibility', 'Me from Myself – to banish', 'It's easy to invent a Life', 'My Life had stood – a Loaded Gun', 'To be alive – is Power'.

George Eliot, *Mill on the Floss*, *Adam Bede*, *Daniel Deronda*, *The Lifted Veil*, *Selected Critical Writings* (Oxford: Oxford University Press, 2000)

Friedrich Engels, *The Condition of the Working Class in England*, Marx and Engels, *Communist Manifesto*

Margaret Fuller, *Woman in the Nineteenth Century*

Elizabeth Gaskell, *North and South*, *Wives and Daughters*

George Gissing, *The Nether World*

Thomas Hardy, 'I Said To Love', 'On the Western Circuit', 'Hap', 'Neutral Tones', 'I Look into My Glass,' 'Drummer Hodge' (By all means continue reading Hardy's novels and short stories as well)

Gerard Manley Hopkins, 'Harry Ploughman', 'God's Grandeur', 'Pied Beauty', 'The Windhover', 'Spring and Fall', 'Carrion Comfort', 'No Worst, There Is None', 'That Nature is a Heraclitean Fire', 'Spelt from Sibyl's Leaves'

Henry James, *The Wings of the Dove*, 'The Art of Fiction'

Edward Lear, *A Book of Nonsense*

George Meredith, *Modern Love*

John Stuart Mill, *Autobiography*, 'On Liberty', 'The Subjection of Women', 'What is Poetry?'

William Morris, *News From Nowhere*

Water Pater, Preface and Conclusion to *The Renaissance*

John Ruskin, 'Modern Painters', 'The Roots of Honour' in *Unto this Last*, 'Of Queen's Gardens' in *Sesame and Lilies*

H.G. Wells, *The Time Machine*

Oscar Wilde, 'The Soul of Man under Socialism', *The Importance of Being Earnest*, 'The Decay of Lying', *Salome*, *The Happy Prince*

Please do get in touch if you have any questions. I look forward to meeting you and I hope you enjoy your summer reading!

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#### Paper 4: Literature in English, 1910 to the present day: Hilary Term

Think about similarities and differences between the texts listed in each week's reading list. What might be interesting ways to relate them to each other? I've deliberately not specified individual poems to look at, because I'd like you to get a sense of whole collections of verse, making your own decisions about which poems you want to spend more time on. You won't have time now to 'close read' every single poem in the collections (working out metres, thinking about imagery and references): you should read through all the collections specified, and then look at a few poems by each poet in detail to get under the skin of the style.

You'll be writing an essay on each of the topics listed below, apart from the final two: you can choose whether you want to write on postmodernist fiction or postcolonial poetry. Ideally, you'll still read the works listed for both—the point of the course is to give you a broad knowledge, not just material for essays—but if you run out of time, you can focus on just one of these areas.

#### Introductory reading

If possible, read one of these books as background to the term's work. You don't have to buy these secondary texts (they are more expensive than the primary texts), but if your local library doesn't have them, and you don't yet have access to your nearest university library (they are unlikely to give you access until you have your Oxford student card), you may need to wait until you get to Oxford to read one. If you see cheap second-hand copies, snap them up.

Tim Armstrong, *Modernism: A Cultural History* (Polity, 2005)

Michael Levenson, *A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922* (Cambridge University Press, 1984)

---, *Modernism* (New Haven, CT: Yale University Press, 2011)

Peter Nicholls, *Modernisms: A Literary Guide*, 2<sup>nd</sup> edn (Macmillan, 2008)

Jeff Wallace, *Beginning Modernism* (Manchester: Manchester University Press, 2011)

The Oxford English Literary History has three volumes (so far) dedicated to this period, and they are very helpful in providing a narrative of the period, showing the relationships between people, events and texts. See:

Chris Baldick, *The Oxford English Literary History: 1910-1940: The Modern Movement*, vol. 10 (Oxford: OUP, 2004)

Randall Stevenson, *The Oxford English Literary History, 1960-2000: The Last of England*, vol. 12 (Oxford: OUP, 2004)

Bruce King, *The Oxford English Literary History: 1948-2000: The Internationalization of English Literature*, vol. 13 (Oxford: OUP, 2004)

Realism, impressionism, modernism: the modernist novel

Ford Madox Ford, *The Good Soldier: A Tale of Passion* (1915)

James Joyce, *Portrait of the Artist* (1916)

Virginia Woolf, *Jacob's Room* (1922)

---, *Mrs Dalloway* (1925)

---, *To the Lighthouse* (1927)

Everyday life and mass culture

James Joyce, *Ulysses* (1922)

If you are buying this new, I recommend *Ulysses: The 1922 Text*, ed. by Jeri Johnson (Oxford World's Classics), which has an excellent introduction and very good notes. If you have a copy without notes and synopses of chapters, you might want to buy or get from the library Harry Blamires, *The New Bloomsday Book: A Guide Through Ulysses* (Routledge, 1996). Don't worry too much about understanding everything; even the experts don't! Read through fairly swiftly, taking general notes and noting connections across the text.

Symbolism, imagism, modernism: early modernist poetry

T.S. Eliot, *Prufrock* (1917) (i.e. the poems under this collection title, not just the collection's title poem 'The Love Song of J. Alfred Prufrock'), *Poems* (1920), in *Collected Poems, 1909-62*, new edn (Faber) or *Complete Poems and Plays* (Faber)

Peter Jones, ed., *Imagist Poetry*, new edn (Penguin). Please read the poems by Aldington, Hulme, H.D., and Lowell. You should find the introduction and the extra material at the back of the book helpful.

Ezra Pound, the selections from *Personae, Ripostes, Lustra*, in *Selected Poems, 1908-69*, rev. edn (Faber)

W.B. Yeats, the selections from *The Wind Among the Reeds* (1899), *The Green Helmet and Other Poems* (1910), *Responsibilities* (1914), in *The Major Works*, ed. Edward Larrissy (Oxford World's Classics)

History, tradition, myth: the modernist long poem

T.S. Eliot, *The Waste Land* (1922), *Four Quartets* (1936-42), in *Collected Poems, 1909-62*, new edn (Faber) or *Complete Poems and Plays* (Faber)

Ezra Pound, *Hugh Selwyn Mauberley* (1920), the selections from *The Cantos*, in *Selected Poems, 1908-69*, rev. edn (Faber)

Don't worry about understanding every reference in *The Waste Land*, *Mauberley* and *The Cantos*: think instead about what this poetry seems to be trying to do, and what seems innovative about it to you (especially in relation to the previous week's reading). There are line-by-line guides available. For Eliot: B.C. Southam, *A Student's Guide to the Selected Poems of T.S. Eliot* (Faber, 1994), in print, and Harry Blamires, *Word Unheard: A Guide Through Eliot's Four Quartets* (Methuen, 1969), out of print, but sometimes turns up in second-hand bookshops, and will be in libraries. For Pound: Peter Brooker, *A Student's Guide to the Selected Poems of Ezra Pound* (Faber, 1979) and Christine Froula, *A Guide to Ezra Pound's Selected Poems* (New Directions, 1983), both out of print, but available on Amazon second-hand and in libraries. These guides are by no means required reading at this stage, but they are very useful when delving further into the poetry—and using them is not cheating.

Late modernism and drama

Samuel Beckett, *Waiting for Godot* (1953), *Endgame* (1957), *Krapp's Last Tape* (1958), *Happy Days* (1961), *Not I* (1972), in *The Complete Dramatic Works* (Faber).

Gertrude Stein, *Tender Buttons* (1914) and *Four Saints in Three Acts*, in *Selected Writings* (1934) (Vintage)

The emergence of postmodernism

John Barth, *Lost in the Funhouse* (1968) (Anchor)

Vladimir Nabokov, *Pale Fire* (1962) (Penguin)

Thomas Pynchon, *The Crying of Lot 49* (1969) (Vintage)

The black Atlantic: Postcolonial poetry

E.K. Brathwaite, *The Arrivants: A New World Trilogy* (1967-1969) (Oxford)

Grace Nichols, *i is a long memoried woman* (1983) (Karnak)

Derek Walcott, *Omeros* (1990) (Faber)

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