

BTP2BR_T_47 British Fiction in the Age of Modernism

Spring 2024

Tue 14.00-15.40

Room 109

The course is designed as a satellite seminar to the Modern British Society and Language lecture course; the texts have been selected with a view to the list of required readings for the examination.

The course is by default recommended for first-year MA students. On the other hand, there are some places for first-year MA students. Those first-year students who find themselves unable to sign up for the course even though they wish to do so are advised to consult me via email or personally.

Also, obviously, the course is a coherent whole that will address some of the major issues related to British literature and culture in the first half of the 20th century: issues like modernism, late modernism, the two world wars, middlebrow culture and others.

Requirements: the success of the seminars will greatly depend on your contributions; it is essential, therefore, that participants read the assigned material and contribute to the discussion. The reading assignment will be kept on a manageable level throughout, not exceeding 150 pages per week (on average). In turn, your familiarity with the assigned texts will be **tested at the start of each seminar**. **FAILURE TO PREPARE FOR THE SEMINAR WILL COUNT AS ABSENCE:** thus, **if you fail more than three such tests, your seminar is a failure** (the grade is a one), and there will be no opportunity to make up for these occasions. This system is meant to encourage you NOT to come to the seminar if you haven't read the text. Thus, theoretically, you may miss three classes, or miss one class and fail to read the material for two classes, or not miss any classes but fail to prepare for three seminars, etc.

Since there is no end-term test, **seminar participation** will be a very important factor in the grades.

Home essay. Deadline: 12.00, 12 May.

Length: 2,500-3,000 words. Only typewritten essays will be accepted. Essays must be written in the form of a research paper: use of secondary material and scholarly documentation, conforming to the MLA Style Sheet, are essential. Failure to meet any of these requirements will result in the reduction of the grade. Plagiarism and academic dishonesty will, without any further comment, result in a failure as described in the Academic Handbook of the Institute.

Schedule

Week	Date	Topic
1	17 Febr	Introduction to the course
2	24 Febr	Joseph Conrad: <i>Lord Jim</i> /1
3	3 March	Joseph Conrad: <i>Lord Jim</i> /2
4	10 March	Short stories from World War 1 Rudyard Kipling: "Mary Postgate" Sylvia Townsend Warner: "A Love Match" Richard Aldington: "The Case of Lieutenant Hall" Winifred Holtby: "The Casualty List"

5	17 March	Evelyn Waugh: <i>A Handful of Dust</i>
6	24 March	George Orwell: <i>Coming Up for Air</i>
7	31 March	Henry Green: <i>Party Going</i>
8	7 April	Stories from World War Two/1 Jan Struther: "Gas Masks" Elizabeth Bowen: "Mysterious Kor", "In the Square" Mollie Panter-Downes: "Cut Down the Trees", "It Is the Reaction", „The Hunger of Miss Burton" Rosamond Lehmann: „When the Waters Came"
9	14 April	CONSULTATION WEEK (No class)
10	21 April	Stories from World War Two/2 John Prebble: „The Soldier Looks for His Family" Flying Officer 'X' (E. H. Bates): „The Disinherited"; „No Trouble at All" William Sansom: "The Wall" V. S. Pritchett: "The Voice" James Hanley: <i>No Direction</i>
11	28 April	Elizabeth Taylor: <i>Palladian</i>
12	5 May	George Orwell: <i>Nineteen Eighty-Four</i>
		END OF COURSE FOR SECOND-YEAR STUDENTS
13	12 May	essay week (deadline: 12.00, 12 May)
14	19 May	Evaluation of the course