Module description

In this course, we will read a number of British novels that span the period of seven decades, starting from the “Angry Young Man” novels of the 50ies through the postmodern novels of the 80ies and finishing with a postmillennial novel of the current decade. One of the selection criteria is the novels’ importance to their own period. We will read books that “made a splash,” were seen as topical, and were, in other ways, noticed, written and talked about by the critics and the public at the time or soon after their publication. In asking ourselves in what ways these books are reflections of the zeitgeist of their time, we will read literary-historical materials and representative critical articles on the texts themselves. In our discussion, we will turn to topics of cultural and aesthetic history, tracing the trajectory of changing tastes, concerns, and the economic conditions, as well as the evolution of the novelistic form.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read primary texts and secondary material before each seminar. They will discuss the material in groups, in and outside of class, using these meetings as occasions to reflect upon and voice their ideas about their reading of primary texts and understanding of the secondary material. The final examination will be comprised of written assignment(s).

Intended learning outcomes

Upon completion of the module, students are expected to be able to:

- Account for the contents of the course literature;
- Display the ability to use basic theoretical concepts and methods in the field;
- Apply these concepts to literary texts;
- Analyse literary texts from a relevant theoretical perspective;
- Motivate their own analysis in writing in a relevant way;
- Display a good understanding of written English;
- Express themselves in academic English.

Grading

The module adopts the 7-grade SU scale (A–F).

To receive a final grade, students must have completed all the examination assignments [not done all examination assignments=no grade].

To receive a passing grade (A to E), students must complete all the examination assignments, pass the exam, and thus demonstrate that they achieved all the learning outcomes at least at the minimum level (as described below).

Module activities

The module consists of the following activities:

- Eight two-hour seminars (pre-seminar instructions for each seminar will be posted on Mondo/Athena);
• Before each seminar, students are expected to finish the assigned reading, do any accompanying tasks, and discuss the texts and tasks in groups. Students should be prepared to discuss the reading and tasks at the seminar;
• Students are expected to complete all the tasks assigned by the teacher.

Examination

Students are required to complete the following:

• Essay one: a research-led argument essay of 1500 words, which must make reference both to primary sources and to at least two secondary peer reviewed sources: 40% of the final grade.
• Essay two: a research-led argument essays of 2000 words, which must make reference both to primary sources and to at least two secondary peer reviewed sources: 60% of the final grade.

Module format

The module will take place in the form of seminars, where students will practise analysing literary texts in terms of the specific historical, generic and critical perspectives dealt with in the course, as well as develop their skills in providing textual support for their reading.

Seminars are intended to be active, hands-on opportunities for students to practice the skills they will learn throughout the module; for this reason, the students should bring the assigned text(s) with them to every seminar.

Required reading / viewing

Kingsley Amis, Lucky Jim, 1954
Alan Sillitoe, Saturday Night and Sunday Morning, 1958
Muriel Spark, The Prime of Miss Jean Brodie, 1961
Iris Murdoch, The Black Prince, 1973
Penelope Fitzgerald, The Beginning of Spring, 1988
Ian McEwan, Enduring Love, 1997
Julian Barnes, The Sense of an Ending, 2011

Schedule

<table>
<thead>
<tr>
<th>Unit</th>
<th>Set reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction, 1950ies</td>
<td>Kingsley Amis, <em>Lucky Jim</em></td>
</tr>
<tr>
<td></td>
<td>Eckert, Ken. “Adulthood, Power Games, and Making Faces in Kingsley Amis’s</td>
</tr>
<tr>
<td></td>
<td><em>Lucky Jim</em>”</td>
</tr>
<tr>
<td></td>
<td>Londe, Greg. “Reconsidering <em>Lucky Jim</em>: Kingsley Amis and the Condition</td>
</tr>
<tr>
<td></td>
<td>of England”</td>
</tr>
<tr>
<td>1950ies, continued</td>
<td>Alan Sillitoe, <em>Saturday Night and Sunday Morning</em></td>
</tr>
<tr>
<td></td>
<td>Gasiorek, Andrzej, &quot;Post-War British Fiction&quot;</td>
</tr>
<tr>
<td>Unit</td>
<td>Set reading</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td>1960ies</td>
<td>Lewis, Daniel. “Say It, Don’t Do It”: Male Speech and Male Action in <em>Saturday Night and Sunday Morning</em></td>
</tr>
</tbody>
</table>
| 1960ies | Muriel Spark, *The Prime of Miss Jean Brodie*  
Mäkelä, Hanna. “Horizontal Rivalry, Vertical Transcendence: Identity and Idolatry in Muriel Spark’s *The Prime of Miss Jean Brodie* and Donna Tartt’s *The Secret History*”  
Suh, Judy. “The Familiar Attractions of Fascism in Muriel Spark’s *The Prime of Miss Jean Brodie*** |
| 1970ies | Iris Murdoch, *The Black Prince*  
Fiddes, Paul S. “Murdoch, Derrida, and *The Black Prince***”  
Luprecht, Mark. “Iris Murdoch and Theodor Reik: Sado-Masochism in *The Black Prince***” |
| 1980ies | Penelope Fitzgerald, *The Beginning of Spring*  
Bawer, Bruce. “A Still, Small Voice: The Novels of Penelope Fitzgerald,”  
Knight, Christopher. “Resisting ‘Irreligious Triviality’***” |
| 1980ies, continued | Kazuo Ishiguro, *The Remains of the Day*  
| 1990ies | Ian McEwan, *Enduring Love*  
Horton, Emily. “Reassessing the Two-Culture Debate: Popular Science in Ian McEwan’s *The Child in Time* and *Enduring Love***”  
Palmer, Alan. “Attributions of Madness in Ian McEwan’s *Enduring Love***” |
| Postmillennial literature | Julian Barnes, *The Sense of an Ending*  
Holmes, Frederick. “Divided narratives, unreliable narrators, and The Sense of an Ending: Julian Barnes, Frank Kermode, and Ford Madox Ford” |

Deadline for submission of final assignment (essay 1): 27 November. Resubmission: 8 January

Deadline for submission of final assignment (essay 2): 17 January. Resubmission: 21 February

Please note that there may be occasional changes to seminar dates/times and rooms. Check Time Edit regularly for updates.

Module grading criteria

<table>
<thead>
<tr>
<th>Unit</th>
<th>Set reading</th>
</tr>
</thead>
</table>

Deadline for submission of final assignment (essay 1): 27 November. Resubmission: 8 January

Deadline for submission of final assignment (essay 2): 17 January. Resubmission: 21 February

Please note that there may be occasional changes to seminar dates/times and rooms. Check Time Edit regularly for updates.

Module grading criteria

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>Fx</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>Fx</td>
<td>F</td>
</tr>
<tr>
<td>Fx</td>
<td>F</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Overview of material
- accounting for the contents of the course literature
- accounting for the contents of the course literature
- accounting for the contents of the course literature
- accounting for the contents of the course literature
- accounting for the contents of the course literature

Discussion
- displaying the ability to use basic theoretical concepts and methods in the field, and applying these concepts to literary texts
- displaying the ability to use basic theoretical concepts and methods in the field, and applying these concepts to literary texts
- displaying the ability to use basic theoretical concepts and methods in the field, and applying these concepts to literary texts
- displaying the ability to use basic theoretical concepts and methods in the field, and applying these concepts to literary texts
- displaying the ability to use basic theoretical concepts and methods in the field, and applying these concepts to literary texts

Analysis
- analysing literary texts from a relevant theoretical perspective critically, and motivating their own analysis in writing in a relevant way
- analysing literary texts from a relevant theoretical perspective critically, and motivating their own analysis in writing in a relevant way
- analysing literary texts from a relevant theoretical perspective critically, and motivating their own analysis in writing in a relevant way
- analysing literary texts from a relevant theoretical perspective critically, and motivating their own analysis in writing in a relevant way
- The student’s work does not demonstrate the achievement of the course outcomes at a minimally adequate level.

Comprehension
- displaying a good understanding of written English
- displaying a good understanding of written English
- displaying a good understanding of written English
- displaying a good understanding of written English
- displaying a good understanding of written English
| Expression | expressing themselves in academic English | expressing themselves in academic English | expressing themselves in academic English | expressing themselves in academic English | expressing themselves in academic English |