E 362L — 35153
The British Novel in the Twentieth Century
Fall 2009, MWF 12 noon-12:50 p.m.
PAR 301

Dr. B. Berry
Office Calhoun 303;
Hrs. MWF: 1 – 2 p.m.
bbarama@mail.utexas.edu

SYLLABUS

E 362L The British Novel in the Twentieth Century: We will begin our study of the modern British novel with Sons and Lovers by D. H. Lawrence, who uses the form of the *bildungsroman* to chart the psychological and sexual parameters of British working class culture. "High Modernist" Virginia Woolf's To the Lighthouse traces the complex interrelationships of a family affected by the tyranny and blessings of love with the background of great historical flux. Jean Rhys's Voyage in the Dark is a naturalistic study of a young woman from the Caribbean who struggles to survive in the predatory man's world of England in the 1930s. John Fowles' The Collector explores issues of class and psychological deviancy in the 1950s, and Patrick McGrath's Asylum is a chilling tale of "morbid sexual obsession." Finally, Sebastian Faults' Birdsong is a profoundly moving modern recreation of the most significant historical event in twentieth century British history, the Great War (1914-1918). Through these selected voices we will learn much about both the trajectory of the novel art form as well as aspects of British class and culture. **Prerequisite:** Nine semester hours of course work in English or rhetoric or writing. The subject of each class meeting may be determined from the assigned reading for the day (see following). The instructor retains the right to vary this syllabus.

Teaching Assistant: Chris Ortiz y Prentice, csoyp.ut@gmail.com
Office Hrs.: 9-10:30 a.m. T Th, and by appointment; Parlin 408.

Required Texts — Please purchase all at course's beginning:
- **o** D. H. Lawrence, Sons and Lovers
- **o** Virginia Woolf, To the Lighthouse
- **o** Jean Rhys, Voyage in the Dark
- **o** John Fowles, The Collector
- **o** Patrick McGrath, Asylum
- **o** Sebastian Faulks, Birdsong

Complete readings by their assigned date and come prepared for class discussion.

Films — We will see various biographical/author documentaries; two feature length films, A Passage to India and Asylum; and selected scenes from The Collector. Note that it is important to see the films in class, as they will be accompanied by lecture/commentary.

Grading Policy and Percentages: Because participation contributes to your grade, attendance is strongly encouraged. Grades will be determined on the following basis:

Midterm Exam	30%
Essay	20%
Final Exam*	40%
Class Participation	10%

* Our Final Exam is scheduled by the University for Monday, December 14th, 9 a.m.-12 noon. The location of the exam is determined by the University approximately four weeks before the semester ends; please consult the Registrar's page for details: http://registar.utexas.edu/students/exams/index.html

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471.6259.

AUGUST

26 W: **FIRST CLASS**: Introduction to course, review syllabus, and fill out bio cards.

28 F: "Son, Lover, Artist, Rebel": D. H. Lawrence, Sons and Lovers, pp. 3-50 [to end of "The Birth of Paul, and Another Battle"]; see documentary: Anthony Burgess on D. H. Lawrence.

31 M: Lawrence, pp. 51-155 [end of Part One].

SEPTEMBER

2 W: Lawrence, pp. 156-237 [end of "Strife in Love"].

4 F: Lawrence, pp. 238-328 [end of "The Test on Miriam"].

7 M: LABOR DAY HOLIDAY.

9 W: Lawrence, pp. 329-456 [end of novel].

11 F: Finish discussing Sons and Lovers.

14 M: "The Colonial Experience." Begin film: A Passage to India [we will not be reading the novel by E. M. Forster].

16 W: A Passage to India.

18 F: A Passage to India.

21 M: "Style and Substance: The High Modernist Priestess": Virginia Woolf, To the Lighthouse, pp. 3-40 [end of Ch. VII].

23 W: Woolf, pp. 40-82 [end of Ch. XVI].

25 F: Woolf, pp. 82-143 [end of "Time Passes" section].

28 M: Woolf, pp. 145-180 [end of Ch. V].

30 W: Woolf, pp. 180-209 [end of novel].

OCTOBER

2 F: "Disinherited, Dispossessed, Distraught & Disgruntled": Jean Rhys, Voyage in the Dark, pp. 7-57 [end of Ch. 5]. See Brassai slides from The Secret Paris of the 1930s.

5 M: Rhys, pp. 57-100 [end of Part One]. **Midterm Exam begins in one week.**

6 W: Rhys, pp. 103-155 [end of Ch. 2 in Part Three].

9 F: Rhys, pp. 155-188 [end of novel]. Class handout: "Island Getaway." **Midterm Exam next t*wo* classes.**

12 M: MIDTERM EXAM.

14 W: MIDTERM EXAM.
16 F: "British Class and British Creepy — The Dark Psychology of a Narrator's Mind": John Fowles, The Collector, pp. 3-75 [to break on page].

19 M: Fowles, pp. 75-165.
21 W: Fowles, pp. 166-247.
23 F: Fowles, pp. 248-305 [end of novel].

26 M: Finish discussing and see scenes from film The Collector.
28 W: Patrick McGrath, Asylum, pp. 3-51 [to break on page]. We will also be seeing most scenes from the film Asylum during our class discussion on this novel.
30 F: McGrath, pp. 51-114 [end of Ch. 6].

NOVEMBER
2 M: McGrath, pp. 115-164 [end of Ch. 9].
4 W: McGrath, pp. 165-223 [end of Ch. 11].
6 F: McGrath, pp. 224-254 [end of novel].

9 M: "Epic Love and Gritty Realism — 'The Great War'": Sebastian Faulks, Birdsong, pp. 3-114 [to end of Part One, "France, 1910"].
11 W: Background Lecture: Armistice Day! Faulks, pp. 117-176 [halfway through Part Two, "France 1916"].
13 F: Faulks, pp. 176-230 [end of Part Two, "France, 1916"].

16 M: Faulks, pp. 233-265 [end of Part Three, "England, 1978"].
18 W: Faulks, pp. 269-323 [halfway through Part Four, "France, 1917"].
20 F: Faulks, pp. 324-374 [end of Part Four, "France, 1917"].
ESSAY ASSIGNMENT.

23 M: Faulks, pp. 377-403 [end of Part Five, "England, 1978-79"].
25 W: Faulks, pp. 407-465 [end of Part Six, "France, 1918"].
27 F: THANKSGIVING HOLIDAY.

30 M: Faulks, pp. 469-483 [end of Part Seven, "England, 1979"/end of novel].
Reminder: essay due last class day!
DECEMBER
2 W: Finish discussing Birdsong.
4 F: LAST CLASS. Discuss Final Exam. **ESSAY DUE IN CLASS TODAY!**
14 M: FINAL EXAM: 9-12 noon, location tba.

o NO ALTERNATE EXAM TIMES.
o Films, class handouts, and any other in-class materials carry the same status as assigned texts and class lectures/discussions.
o Please try to keep distracting late arrivals and early exits to a minimum.
o I will discuss office hours, emails, and in-class electronic use (permitted and verboten) during the first week of class.