In this class, we will read a selection of novels published during the 1940s. Clearly, it was not a decade, to paraphrase E.M. Forster, in which to launch a literary career. World War II dominates the first half of the decade, while European reconstruction and the imposition of "Austerity" Britain demands the attention of the latter years. Furthermore, Britain found itself slowly moving off of the world's center stage as America became the dominant Western superpower.

We will look at some popular novels as well as more canonical literary works to understand both how writers reacted to historical concerns--and presented some unique generic developments. This liminal decade, clearly dominated by the late career of some modernist writers, also provides suggestions as to the literary developments of the later "contemporary" period.

Learning Outcomes

*Students who have completed this particular section of ENGL4xx will:*
- understand the major issues concerning the literary and narrative representation of the Second World War and its aftermath;
- understand the relationship of those issues to the literary genres of poetry and the novel; and
- understand the British socio-historical significance of these developments during the twentieth-century and after.

*Students who complete any section of ENGL3xx will:*
- be able to identify and negotiate issues and problems related to the interpretation of the works listed on the syllabus;
- be able to present literary research and analysis collaboratively in a range of written and oral contexts;
- be able to discuss and debate literary texts and issues while respecting the other members of the class and their perspectives;
- be able to demonstrate the understanding and ability described above in an advanced essay of literary analysis that uses and properly acknowledges secondary sources.

Book list. [Available at the SUNY-Geneseo bookstore & Sundance Books.]

- **Aldous Huxley.** *Time Must Have a Stop.* 1944. Champaign, IL: Dalkey Archive P, 1998. 1564781801
- **Stevie Smith.** *The Holiday.* 1949. Print on demand paperback from Amazon.com. 978-1844085392
Works on reserve.

Course requirements.
One 10-15 page research-based critical paper | 1 grade
One midterm exam | 1 grade
Class presentations | 1 grade
Class participation | 1 grade
Total | 4 grades

Presentations
During the semester, each student will participate in two group presentations, the topics for which appear below. Each group will create a handout for the class to aid in the presentation. There may be an element of peer-feedback for the group's overall evaluation.

Other work
The midterm exam is a blue-book exam. You will complete one or two essay prompts that deal with the subject matter of the course. The exam is based on class reading, lectures, and discussion. The research-based critical paper is due during our scheduled final exam period, "C3," Friday December 18, 3:30-6:30 PM. There will be several pre-writing deadlines for that assignment (topic choice, written proposal, working bibliography, etc.), as announced sometime after the midterm. There is no final "exam."

Missing exams, paper, and other assignments will receive a point value of 0% and averaged. Instructor will also consider overall performance and engagement in determining final grade.

Students are expected to complete all assigned readings, attend each class, and to arrive prepared. Students must participate in class discussion and will be called upon to respond to class discussion and questions; however, students should demonstrate self-motivated class engagement.

By the way: If you are not going to attend class, e-mail me before the class meeting. Also, while I do bring corrected material to class, if you aren't there to pick it up, I leave it outside my office in a box marked for your section.

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading assignment</th>
<th>Other activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>M Aug. 31</td>
<td>First class meeting.</td>
<td></td>
</tr>
<tr>
<td>F Sept. 4</td>
<td>Ambler, Journey, pp. 3-97.</td>
<td></td>
</tr>
<tr>
<td>M 7</td>
<td>Labor Day. No class meeting.</td>
<td>Please view the film version of Journey before our next class meeting.</td>
</tr>
<tr>
<td>F 11</td>
<td>Ambler, Journey, pp. 98-275.</td>
<td>Presentation 1A</td>
</tr>
<tr>
<td>M 14</td>
<td>The New Apocalypse. 1-100.</td>
<td></td>
</tr>
<tr>
<td>F 18</td>
<td>Greene, Ministry, pp. 3-73.</td>
<td></td>
</tr>
<tr>
<td>M 21</td>
<td>Greene, Ministry, pp. 74-132</td>
<td>Please view the film version before our next class meeting.</td>
</tr>
<tr>
<td>F 25</td>
<td>Greene, Ministry, 134-201.</td>
<td>Presentation 2A</td>
</tr>
<tr>
<td>F Oct. 2</td>
<td>Huxley, Time, pp. 65-132.</td>
<td>Presentation 3A</td>
</tr>
</tbody>
</table>
### Two group presentations:

There will be five groups for each set, or round, of this assignment, as noted later. Each group will be responsible, as scheduled, for a fifteen-minute presentation on the assigned topic including a handout distributed to the class. Each group will receive written feedback concerning their presentation. There are two "sets," each marked by a separate time by which to sign-up, allowing for changes in group membership.

The presentations often deal with material already available on mycourses. For these presentations, the group should read all the available material (depending on the amount and length of the reading) and provide the connections suggested by the topic. While this material is available to the class as a whole to read and discuss, the group should not assume that everyone will be prepared to do so. A few presentations demand that the group does its own research. For these presentations, the group will have to explain the material without any assumption as to class knowledge. Connections to the novels are appreciated and necessary, as noted by the topics. Please make sure that your handout provides a bibliography or source list for the class's reference.

**Presentation Set A**

1A. Report and Analysis: Film adaptation of *Journey into Fear*. What differences, problems, and/or improvements do you note, and why do you think they are made? What might be some of the transnational, temporal, or transmedial issues involved?

2A. Report and Analysis: Film adaptation of *Ministry of Fear*. What differences, problems, and/or improvements do you note, and why do you think they are made? What might be some of the
transnational, temporal, or transmedial issues involved?

3A. Report and Analysis: Reviews of Time Must Have a Stop in Huxley: The Critical Heritage. What did people say about Huxley's book when it was published? Are there patterns to the praise or criticism? Does history grant you a different or similar perspective?

4A. Report and Analysis: Reviews of Between the Acts in Woolf: The Critical Heritage. What did people say about Woolf's book when it was published? Are there patterns to the praise or criticism? Does history grant you a different or similar perspective?

5A. Report and Analysis: Two of the critical articles on Green's Back as found in the Green mycourses folder. Explain their arguments, and evaluate their accuracy and worth as best you can. How do the articles change your reading of the novel (or not)?

Presentation Set B

1B. Report and Analysis: Reviews of Brideshead Revisited in Waugh: The Critical Heritage. What did people say about Waugh's book when it was published? Are there patterns to the praise or criticism? Does history grant you a different or similar perspective?

2B. Report and Analysis: Two of the critical articles on Brideshead Revisited as found in the Waugh mycourses folder. Explain their arguments, and evaluate their accuracy and worth as best you can. How do the articles change your reading of the novel (or not)?

3B. Report and Analysis: Two of the critical articles on Dylan Thomas as found in the Thomas mycourses folder. Explain their arguments, and evaluate their accuracy and worth as best you can. How do the articles change your reading of the poetry (or not)?

4B. Report and Analysis: Maclaren-Ross as short story author. Maclaren-Ross is as well known as a writer of short-fiction and memoirs as he is a novelist. Starting with three of the short stories in the author's mycourses folder, present some connections between his skills as short-story author and as a novelist. Does he, as a writer, have similar interests despite the genre? Are there particular contrasts or differences worth noting? As Of Love and Hunger is a kunstlerroman, do the short stories perhaps provide information about our protagonist?

5B. Report and Analysis: Stevie Smith as poet. Smith is far better known in America as a poet. Starting with her Collected Poems (on reserve at Milne), present some connections between her skills as poet and as a novelist. Does she, as a writer, have similar interests despite the genre? Are there particular contrasts or differences worth noting? Is there critical work on the subject?

On Class Participation

Class participation includes attendance and preparation, along with active participation in class and in small group work. Class participation means that you work actively to stretch yourself intellectually; by doing so you work actively to contribute to the class's overall movement. Ideally, over time, we all will move from merely stating a position during class discussion to striving to promote dialogue between everyone in the class.

The following criteria help to determine your participation grade. The criteria focus on what you demonstrate and do not presume to guess at what you necessarily know. Why? Because part of what discussion can produce is a different method of understanding the material—that is the process itself leads to a pedagogical end. Generally, the average level of participation satisfies the criteria for a "C+.

A. Demonstrates excellent preparation: has analyzed reading exceptionally well, relating it to other material (e.g., readings, lecture, course material, discussions, experiences, etc.).
   - Offers analysis, synthesis, and evaluation of reading, e.g., puts together pieces of discussion and lecture to develop new approaches that take the class further.
   - Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to the cooperative argument building, suggests
alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.

- Demonstrates active involvement, ideally at every class meeting.

**B. Demonstrates good preparation: knows reading well, has thought through implications of reading.**
- Offers interpretations and analysis of the reading (more than just the facts) to class.
- Contributes well to discussion in an ongoing way: responds to other students’ points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion.
- Demonstrates consistent ongoing involvement.

**C. Demonstrates adequate preparation: knows basic reading facts, but does not show evidence of trying to interpret, analyze, or connect them to other aspects of the class.**
- Does not offer to contribute to discussion, but contributes to a moderate degree when called on.
- Demonstrates sporadic involvement.

**D. Present, not disruptive.**
- Tries to respond when called on but does not offer much.
- Demonstrates infrequent involvement in discussion.

**For E. Not present.**

Frequently stated, but generally unsatisfactory, reasons for your lack of participation:
- “Shyness.”
  If this is you, feel free to come see me so we can work out strategies for getting you involved.
- Thinking that “this conversation is shallow/obvious/stupid.”
  If you think the conversation needs more depth, redirect it.
- Fearing that you’ll offend someone because of their gender/race/ethnicity/sexuality/religion/etc.
  It’s good to be sensitive to others’ feelings. But silence is not an option. You must learn to to voice your thoughts.
- Thinking, “I can’t say anything profound, so I’ll be quiet.”
  If this is you, start small. Answer a factual question I ask, or add on to someone else’s comment, e.g. “I agree with Sarah and there’s another example of that on page 67.”
- Thinking that “I just like to listen.”
  Being actively involved can profoundly change your experience of a class. The rest of us are working hard to build readings of these texts and would love your help. Carry your weight.

Some students will sometimes attempt to shield themselves with these claims and ruses to mask a general lack of preparedness or engagement with the material. That is, of course, unacceptable, and it is usually obvious when one does so.