ENGLISH 460C - British Literature, 1945 to the Present
WINTER 1998 (11:30 - 1:00 TR; AL 207)

Professor D. Denisoff (Office: HH 246; Phone: 885-1211 ext. 2124)
Office Hours: Tuesday and Thursday 1:00-2:00, or by appointment.

COURSE DESCRIPTION
This course is a survey of British literature from 1945 to the present. Students will be
introduced to major developments in various genres during this time period and will be asked to
consider them within their historical and cultural contexts. Issues to be addressed include
postmodernism, pressures to conform, the role of language in perception, and cultural
configurations of gender.

REQUIRED TEXTS
George Orwell 1984
Muriel Spark The Prime of Miss Jean Brodie
Beryl Bainbridge Bottle Factory Outing
Jeanette Winterson Oranges are Not the Only Fruit
Kazuo Ishiguro The Remains of the Day
Irvine Welsh Trainspotting
David Madsen Confessions of a Flesheater
Edward Lucie-Smith, ed. British Poetry since 1945

REQUIRED READING ON RESERVE
Abelove, Henry, Michèle Aina Barale, and David M. Halperin, eds. The Lesbian and Gay

Hutcheon, Linda. A Poetics of Postmodernism: History, Theory, Fiction. New York: Routledge,

COURSE REQUIREMENTS
Presentation (12-15 minutes) 25%
Annotated Bibliography 15%
Essay (1500-1750 words) 25%
Final Exam 35%

PLAGIARISM
Students are advised to read the summary of the Student Academic Discipline Policy in the
Undergraduate Calendar which states in part:
Together with cheating, theft, and falsification, academic offenses include plagiarism.
The act of taking ideas of writings from another person and presenting them as one's own.
While it is completely acceptable to use ideas, and even quote passages from other
scholars, their work must be completely and unambiguously acknowledged and
referenced. If you are unsure about what is considered acceptable practice in this regard,
you should seek guidance from the professor teaching the course.
TENTATIVE LECTURE SCHEDULE
* - On Reserve in Dana Porter Library

Week 1  General Introduction: Requirements, Expectations, and Procedures. Roland Barthes "What is Writing"

Week 2  George Orwell 1984

Week 3  Stevie Smith: Poetry Selection in Anthology
         Philip Larkin: Poetry Selection in Anthology

Week 4  Muriel Spark The Prime of Miss Jean Brodie

Week 5  Beryl Bainbridge Bottle Factory Outing
         Monique Wittig. "One is Not Born a Woman." *(Abelove)

Week 6  Thom Gunn: Poetry Selection in Anthology
         Ted Hughes: Poetry Selection in Anthology
         Sylvia Plath: Poetry Selection in Anthology

Week 7  WINTER STUDY PERIOD

Week 8  Kazuo Ishiguro The Remains of the Day
         Linda Hutcheon "Theorizing the Postmodern" & "Limiting the Postmodern"*

Week 9  Jeanette Winterson Oranges are Not the Only Fruit

Week 10 ANNOTATED BIBLIOG. DUE AT START OF CLASS ON THURSDAY
         Irvine Welsh Trainspotting

Week 11 Seamus Heaney: Poetry Selection in Anthology
         John Fuller: Poetry Selection in Anthology

Week 12 ESSAY DUE AT START OF CLASS ON THURSDAY
         David Madsen Confessions of a l'lesheater
PROCEDURE FOR PRESENTATIONS

There is a sign-up sheet on my office door; put your name next to the week in which you want to present. You must present primarily on a text or texts from the readings for the week in which you are presenting, although you can relate or compare the text(s) to those from previous weeks. Students presenting on the same day will present in the numerical order on the sign-up sheet. You are responsible for creating your own specific thesis, but check with me to ensure that somebody else has not already chosen the same topic. Make sure that your thesis is concise enough to be coherently demonstrated and defended within a maximum of 15 minutes.

PROCEDURE FOR SUBMISSION OF WRITTEN ASSIGNMENTS

Written assignments are due at the start of class on the due date. Extensions must be arranged with me in advance of the due date. Generally documentation, such as a doctor's note, is required for an extension to be granted. Because assignments will be returned five days after the standard due date, extensions beyond 5 days will only be granted in exceptional instances and when documentation is provided. Penalties of 2% per day for lateness will be deducted from assignment grades, unless you provide documentation for a cause that justifies the paper's lateness and explains why an appropriate extension was not secured in advance. In fairness to other students, Saturday and Sunday are counted in all "per day" calculations.

ANNOTATED BIBLIOGRAPHY INSTRUCTIONS

This assignment has three components, as follows:

I. Thesis Paragraph
A one-paragraph thesis statement (from half a page to one page long), much like the introductory paragraph to your final essay. The thesis should be specific and innovative, and should focus on one or two texts from the course list. The ways in which your argument differs from and/or builds on other articles should be readily apparent. This component must follow all MLA Style rules.

II. Bibliography
List 10 articles or essays in anthologies addressing either your primary text(s) or your theoretical approach. The articles should be as recent as possible. Do not include dissertations, entire books, or articles under eight pages long. This component must follow all MLA Style rules.

III. Annotated Bibliography
Paragraph-long annotations for four articles from your bibliography which you, at this point in time, feel will be most important to your own essay. For each annotation, you must summarize the theorist's argument, but it is more important that you i) note specifically the ways in which her/his work relates to and/or differs from your own intended argument, and ii) the aspects of her/his arguments with which you agree or disagree.