

Course Syllabus

1. Course Number 2202441
2. Course Credit 3 credits
3. Course Title British Fiction from the Twentieth Century to the Present (BRIT FICT 20C–PRES)
4. Faculty/Department Faculty of Arts/Department of English
5. Semester Second
6. Academic Year 2021
7. Instructor Puckpan Tipayamontri
(BRK 1106; 8-1780; puckpan.t@chula.ac.th)
8. Condition Prerequisite: 2202234 INTRO STUD ENG LIT or consent of Faculty
9. Status Elective
10. Curriculum Bachelor of Arts
11. Degree Undergraduate
12. Hours/Week 3 hours (TTh 2:30–4:00)
13. Course Description Subject matter, theme, form and technique of British fiction from the twentieth century to the present; analysis and criticism of selected works

14. Course Outline

14.1 Learning Objectives/Behavioral Objectives

By the end of this course, students should be able to

- 14.1.1 Identify and describe the work of significant authors, and recognize relevant developments in their lives.
- 14.1.2 Explain and analyze the subject matter, theme, form, technique and context of selected British fiction.
- 14.1.3 Express their ideas and analyses in writing that is clear, detailed, logical, substantiated, unified, with few or no mechanical errors, and follows academic style and citation conventions.
- 14.1.4 Discuss issues and values in the texts that reflect meaningful conditions—moral, human, and material—from the twentieth century to the present.

14.2 Learning Contents

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| Week 1 | Jan. 11 (T) | Kipling, “How the Leopard Got His Spots” |
| | Jan. 13 (Th) | Kipling, “A Sahib’s War” |
| Week 2 | Jan. 18 (T) | Conrad, <i>The Shadow-Line</i> |
| | Jan. 20 (Th) | Conrad, <i>The Shadow-Line</i> |
| Week 3 | Jan. 25 (T) | Christie, “The Witness for the Prosecution”; Woolf, “Mrs. Dalloway in Bond Street” |
| | Jan. 27 (Th) | O’Connor, “Guests of the Nation” |
| Week 4 | Feb. 1 (T) | Orwell, <i>Animal Farm</i> and “Politics and the English Language” |
| | Feb. 3 (Th) | Orwell, <i>Animal Farm</i> |

- Week 5 Feb. 8 (T) Orwell, *Animal Farm*
 Feb. 10 (Th) Orwell, *Animal Farm*; Clarke, “Hide and Seek”
- Week 6 Feb. 15 (T) Lewis, “My Fellow Traveler to Oxford”
 Feb. 17 (Th) Beckett, “Ping”; Spark, “The House of the Famous Poet”
- Week 7 Feb. 22 (T) Carter, “The Snow Child”; Chatwin, *On the Black Hill*
 Feb. 24 (Th) Chatwin, *On the Black Hill*
- Week 8 Mar. 1 (T) Chatwin, *On the Black Hill*; Ngũgĩ wa Thiong’o, “The Language of African Literature”; Rushdie, “The Perforated Sheet” and “Mercurochrome,” *Midnight’s Children*
 Mar. 3 (Th) Moore, Gibbons and Higgins, *Watchmen* chapter 1
- Week 9 Mar. 8 (T) Test 1
 Mar. 10 (Th) No class (Midterm week: March 7–11, 2022)
- Week 10 Mar. 15 (T) Byatt, *Possession* chapters 1–2
 Mar. 17 (Th) McCall Smith, *The No. 1 Ladies’ Detective Agency* chapter 1
- Week 11 Mar. 22 (T) Mo, *Renegade, or Halo²* chapter 1
 Mar. 24 (Th) Mo, *Renegade, or Halo²* chapter 2
- Week 12 Mar. 29 (T) Townsend, *Adrian Mole: The Prostrate Years* June 2007
 Mar. 31 (Th) Wigfall, “The Numbers”
- Week 13 Apr. 5 (T) Barnes, *The Sense of an Ending*
 Apr. 7 (Th) Barnes, *The Sense of an Ending*
- Week 14 Apr. 12 (T) Barnes, *The Sense of an Ending*
 Apr. 14 (Th) No class (Songkran)
- Week 15 Apr. 19 (T) Forna, *Happiness*
 Apr. 21 (Th) Forna, *Happiness*; Sinclair, “Falling on Deaf Ears”
- Week 16 Apr. 26 (T) Forna, *Happiness*
 Apr. 28 (Th) Forna, *Happiness*

Week 17 May 3 (T) Mitchell, “The Right Sort”

May 5 (Th) Test 2

Week 19 May 23 (M) Final paper (5–7 pp.) due

14.3 Method

14.3.1 Lecture and discussion 70 percent

14.3.2 Brainstorming and discussion of case study so that students learn to analyze and solve problems 25 percent

14.3.3 Making a summary of the main points or presentation of the results of researching or the assigned tasks 5 percent

14.4 Media

14.4.1 PowerPoint presentations

14.4.2 Internet media

14.4.3 Audio and video files

14.5 Assignment through Network System

Depending on the assignment, students may submit their work via e-mail.

14.6 Evaluation

14.6.1 Assessment of Academic Knowledge 30 percent

- Test 1 15 percent

- Test 2 15 percent

14.6.2 Assessment of Work and Classroom Activities (Attendance, participation, other) 30 percent

14.6.3 Assessment of the Assigned Tasks (Reading responses, presentations, other) 25 percent

14.6.4 Final paper (5–7 pp.) 15 percent

Plagiarism Policy: Plagiarism is a serious offence and will be severely penalized in this course. Plagiarized work will receive 0 marks or an F grade and forwarded to the Department Disciplinary Committee for further review.

There is no makeup for missed activities, assignments, quizzes, or exams.

Grading Policy: Evaluation will be criterion-based and group-based, with letter grades assigned roughly according to the following criteria:

80–100	A	60–64	C
75–79	B+	55–59	D+
70–74	B	50–54	D
65–69	C+	0–49	F

15. Reading List

15.1 Required Text

15.1.1 Kipling, Rudyard. “How the Leopard Got His Spots.” *Just So Stories*, Doubleday, 1912, pp. 43–59.

15.1.2 Kipling, Rudyard. “A Sahib’s War.” 1901. *Short Stories I: A Sahib’s War and Other Stories*, edited by Andrew Rutherford, Penguin Books, 1982, pp. 11–29.

- 15.1.3 Conrad, Joseph. *The Shadow-Line: A Confession*. 1917. *Typhoon and Other Stories*, introduction by Martin Seymour-Smith, David Campbell, 1991, pp. 249–362. Everyman’s Library 4.
- 15.1.4 Christie, Agatha. “The Witness for the Prosecution.” 1925. *The Witness for the Prosecution and Other Stories*, introduction by Sarah Phelps, Harper, 2016, pp. 1–29.
- 15.1.5 Woolf, Virginia. “Mrs Dalloway in Bond Street.” 1923. *The Complete Shorter Fiction of Virginia Woolf*, edited by Susan Dick, 2nd ed., Hogarth P, 1989, pp. 152–59.
- 15.1.6 O’Connor, Frank. “Guests of the Nation.” *Collected Stories*, introduced by Richard Ellmann, Alfred A. Knopf, 1981, pp. 3–12.
- 15.1.7 Orwell, George. *Animal Farm*. Signet, 1946.
- 15.1.8 Orwell, George. “Politics and the English Language.” *The Collected Essays, Journalism and Letters and George Orwell*, vol. 4: In Front of Your Nose, 1945–1950, edited by Sonia Orwell and Ian Angus, Secker and Warburg, 1968, pp. 127–40.
- 15.1.9 Clarke, Arthur C. “Hide and Seek.” 1949. *The Nine Billion Names of God: The Best Short Stories of Arthur C. Clarke*, Harcourt, Brace and World, 1967, pp. 85–97.
- 15.1.10 Lewis, Wyndham. “My Fellow Traveller to Oxford.” Chapter 2. *Rotting Hill*, Methuen, 1951, pp. 77–89.
- 15.1.11 Beckett, Samuel. “Ping.” 1967. *First Love and Other Shorts*, Grove Weidenfeld, 1974, pp. 69–72.
- 15.1.12 Spark, Muriel. “The House of the Famous Poet.” 1966. *The Penguin Book of Modern British Short Stories*, edited by Malcolm Bradbury, Penguin, 1988, pp. 181–88.
- 15.1.13 Carter, Angela. “The Snow Child.” *The Bloody Chamber and Other Stories*, 1979, Penguin, 1993, pp. 91–92.
- 15.1.14 Chatwin, Bruce. *On the Black Hill*. 1982. Vintage, 1998.
- 15.1.15 Ngũgĩ wa Thiong’o. “The Language of African Literature.” Chapter 1. *Decolonising the Mind: The Politics of Language in African Literature*, 1986, James Currey, 1991, pp. 4–22.
- 15.1.16 Moore, Alan, Dave Gibbons, and John Higgins. *Watchmen*. 1986. DC Comics, 2005, pp. 1–26.
- 15.1.17 Byatt, A. S. *Possession: A Romance*. Random House, 1990, pp. 1–25.
- 15.1.18 Smith, Alexander McCall. “The Daddy.” *The No. 1 Ladies’ Detective Agency*, 1998, Anchor, 2002, pp. 3–14.
- 15.1.19 Mo, Timothy. *Renegade, or Halo²*. 1999. Paddleless P, 2000, pp. 9–19.
- 15.1.20 Townsend, Sue. *Adrian Mole: The Prostrate Years*. Michael Joseph, 2009, pp. 1–33.
- 15.1.21 Wigfall, Clare. “The Numbers.” *The Loudest Sound and Nothing*, Faber and Faber, 2008, pp. 1–16.
- 15.1.22 Barnes, Julian. *The Sense of an Ending*. Jonathan Cape, 2011.
- 15.1.23 Sinclair, Maxine. “Falling on Deaf Ears.” *The Limping Chicken*. 1 Aug. 2016, <https://limpingchicken.com/2016/08/01/read-falling-on-deaf-ears-a-short-story-written-by-sign-language-interpreter-maxine-sinclair/>.
- 15.1.24 Forná, Aminatta. *Happiness*. Bloomsbury, 2018.
- 15.1.25 Mitchell, David. “The Right Sort.” *The Millions*, 22 Jul. 2014, <https://themillions.com/2014/07/exclusive-david-mitchells-twitter-story-the-right-sort-collected.html>.

15.2 Supplementary Texts

- 15.2.1 Bradbury, Malcolm. *The Modern British Novel*. Penguin, 2001.
- 15.2.2 *Theory of the Novel: A Historical Approach*. Edited by Michael McKeon, Johns Hopkins UP, 2000.
- 15.2.3 *The Penguin Book of the British Short Story*, vol. 2: From P. G. Wodehouse to Zadie Smith, edited by Philip Hensher, Penguin, 2016.
- 15.2.4 *The History of British Women's Writing, 1880–1920*, vol. 7, edited by Holly A. Laird, Palgrave Macmillan, 2016.
- 15.2.5 *The History of British Women's Writing, 1920–1945*, vol. 8, edited by Maroula Joannou, Palgrave Macmillan, 2013.
- 15.2.6 *The History of British Women's Writing, 1945–1975*, vol. 9, edited by Clare Hanson and Susan Watkins, Palgrave Macmillan, 2017.
- 15.2.7 *The History of British Women's Writing, 1970–Present*, vol. 10, edited by Mary Eagleton and Emma Parker, Palgrave Macmillan, 2015.
- 15.2.8 *Reassessing the Twentieth-Century Canon: From Joseph Conrad to Zadie Smith*, edited by Nicola Allen and David Simmons, Palgrave Macmillan, 2014.
- 15.2.9 *MLA Handbook for Writers of Research Papers*. 9th ed. Modern Language Association of America, 2021.

15.3 Research Articles/Academic Articles

See course packet and course website.

15.4 Electronic Media or Websites

- 15.4.1 <http://pioneer.chula.ac.th/~tpuckpan/441-2021b-britishfiction.html>
- 15.4.2 https://blackboard.it.chula.ac.th/ultra/courses/_157233_1/outline
- 15.4.3 Roundtable Conversation <<http://roundtableconversation.wordpress.com>>

16. Teacher Evaluation

16.1 CU CAS Online Evaluation

- 16.2 Changes have been made in accordance with the previous evaluation, with feedback from students and instructors, e.g. adjustments in content and scheduling, quantity and type of reading material, evaluation methods and marks, examination and assignments, and teaching method.
- 16.3 Discussion, analysis, and class conduct which creates desirable qualifications of Chulalongkorn University graduates: intellectual challenge and academic knowledge; reading, writing, speaking and listening skills; ethics