

BACHELOR 'S PROGRAMME  
**ENGLISH LANGUAGE AND LITERATURE**  
 3<sup>RD</sup> YEAR OF STUDY, 1<sup>ST</sup> SEMESTER

COURSE TITLE	<b>BRITISH MODERNIST FICTION</b>
COURSE CODE	MM2152
COURSE TYPE	full attendance
COURSE LEVEL	1st cycle (bachelor's degree)
YEAR OF STUDY, SEMESTER	3 <sup>rd</sup> year of study, 1st semester
NUMBER OF ECTS CREDITS	5
NUMBER OF HOURS PER WEEK	4 (2 lecture hours + 2 seminar hours)
NAME OF LECTURE HOLDER	Dana BADULESCU
NAME OF SEMINAR HOLDER	Dana BADULESCU (MM2152; MR2152; MC2152) Florina NASTASE (MM2152; RM2155; CM 2155)
PREREQUISITES	B2 (and above) level of English
<b>A</b>	<b>GENERAL AND COURSE-SPECIFIC COMPETENCES</b>
	<p><b>General competences:</b></p> <p>→ Familiarising students with the paradigm of (transatlantic, international) modernism, highlighting its internationalism, cosmopolitanism and duality, and with a range of British writers and their prose texts, as well as enhancing their aesthetic and cultural awareness of modernism as a radical break with the line of tradition</p> <p><b>Course-specific competences:</b></p> <p>→ Trace the evolution of modernism from late 19th century Aestheticism through the Bloomsbury group, the experimentalism of the early decades of the 20th century, its peak in the 1920s, and beyond</p> <p>→ Present and discuss the characteristic features of modernism</p> <p>→ Critically read modernist texts using customised tools</p>
<b>B</b>	<b>LEARNING OUTCOMES</b>
	<p>→ Recognise and describe features of modernism</p> <p>→ Discuss the aesthetic and cultural value of modernism</p> <p>→ Analyse major themes in modernist prose: alienation, split personality, dehumanization, frustration, anxiety, meaninglessness, disconnection</p>
<b>C</b>	<b>LECTURE CONTENT</b>
	<p>Modernism: what, where and when?</p> <p>A geography of modernism; modernism: an international and transatlantic "affair" (cf. Malcolm Bradbury), and a cultural and aesthetic seism</p> <p>The cultural and intellectual climate of modernism: modernism and its movements; the new arts: photography and the cinema; World War I and shell-shocked soldiers; Nietzsche's spiritual ruins; Freud's psychoanalysis; Marx's economic determinism; Bergson's theory of time (<i>durée</i>), Einstein's</p>

	<p>relativity of simultaneity; quantum mechanics</p> <p>Modernism and the city: Paris; London; Dublin; New York</p> <p><i>Fin de siècle</i> aestheticism, dandyism and decadence</p> <p>The Bloomsbury Group</p> <p>Characteristics of modernism</p> <p>Myth, primitivism and modernism</p> <p>Modernist magazines and manifestos</p> <p>Modernism and the novel: experiments with stream of consciousness and points of view; erosion of plot; dissipation of character; the modernist art novel (with a focus on V. Woolf, James Joyce and D. H. Lawrence)</p> <p>Realism vs the epiphanic</p> <p>Aldous Huxley: the musicalisation of fiction, the non-congenital novelist, novel of ideas</p> <p>E. M. Forster between tradition and novelty</p> <p>Wind-up: modernism and beyond (high modernism)</p>
D	RECOMMENDED READING FOR LECTURES
	<p>Bădulescu, Dana, (2005) <i>Early 20<sup>th</sup> Century British Fiction. Modernism</i>, Part I, Demiurg Publishing House, Iași</p> <p>Bădulescu, Dana, (2006) <i>Early 20<sup>th</sup> Century British Fiction. Modernism</i>, Part II, Demiurg Publishing House, Iași</p> <p>Bradbury, Malcolm &amp; McFarlane, James (eds.), (1978) <i>Modernism 1890-1930</i>, Penguin Books</p> <p>Bradbury, Malcolm, (1993) <i>The Modern British Novel</i>, Secker and Warburg, London</p> <p>Călinescu, Matei, (1987) <i>Five Faces of Modernity. Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism</i>, Durham: Duke University Press</p> <p>Rosenbaum, S.P., (ed.) (1995) <i>The Bloomsbury Group. A Collection of Memoirs and Commentary</i>, University of Toronto Press</p>
E	SEMINAR CONTENT
	Reading and discussing prose texts emblematic for and illustrative of British modernism
F	RECOMMENDED READING FOR SEMINARS
	<p>Virginia Woolf, "Mr. Bennett and Mrs. Brown" (essay)</p> <p>William James, "The Stream of Thought" (Chapter 9 in <i>Principles of Psychology</i>)</p> <p>Georg Simmel, Chapter 1 in <i>The Metropolis and Mental Life</i></p> <p>Virginia Woolf, <i>A Room of One's Own</i> (essay) (with a focus on chapters 1, 2, 3 and 6)</p> <p>Virginia Woolf, <i>Mrs. Dalloway</i> (novel) (in its entirety)</p> <p>Katherine Mansfield, "Bliss" (short story) (in its entirety)</p> <p>James Joyce, "The Dead" (novella) (from <i>Dubliners</i>) (in its entirety)</p> <p>D. H. Lawrence, "England, My England" (novella) (in its entirety)</p> <p>E. M. Forster, "The Story of a Panic" (short story) (in its entirety)</p> <p>Aldous Huxley, "D. H. Lawrence" (essay on D. H. Lawrence)</p>

	Aldous Huxley, <i>Point Counter Point</i> (novel) (chapter 5, chapter 6, chapter 22, and chapter 37)	
G	EDUCATION STYLE	
LEARNING AND TEACHING METHODS	Lecture, discussion (group works), seminar presentations	
ASSESSMENT METHODS	Final written exam 60% + seminar paper 40%	
LANGUAGE OF INSTRUCTION	English	