



INSTEP-WFU Cambridge

MODERN BRITISH FICTION

The purpose of the course is to work closely with the texts of some key modern authors and to explore the ways in which the formal innovations of their writing may be related to developments in cultural history and evolving modes of communications. Arguments about history, sexuality, language, politics and economics may be traced, in varying proportions, in both the matter and the manner of construction of all the specified texts, which have been chosen to demonstrate a broad array of innovative British fiction.

SYLLABUS:

Week 1 Introduction & Modern British Publishing Context

Week 2 *Attrib. and Other Stories*

Week 3 *NW (1)*

Week 4 *NW (2)*

Week 5 *Grief is The Thing with Feathers*

Week 6 *Luckenbooth (1)*

Week 7 *Luckenbooth (2)*

Week 8 *Peaces (1)*

Week 9 *Peaces (2)*

Week 10 *Diego Garcia (1)*

Week 11 *Diego Garcia (2)*

Week 12 Final papers; Visit to Kettle's Yard (collection of British modernist art)

READING LIST

Eley Williams, *Attrib. and Other Stories* (2017)

Zadie Smith, *NW* (2013)

Max Porter, *Grief is The Thing with Feathers* (2016)

Jenni Fagan, *Luckenbooth* (2021)

Helen Oyeyemi, *Peaces* (2022)

Natasha Soobramanien and Luke Williams, *Diego Garcia* (2022)

NB: We may add *How to Be Both* by Ali Smith, depending on interest.

METHOD OF ASSESSMENT

Weekly class discussion and presentation of discussion questions

Two essays of at least 2500 words