

Subject card

Subject name and code	British Literature after 1914 - classes, PG_00210966						
Field of study	English Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2028/2029	
Education level	Bachelor's studies		Subject group			Obligatory subject group in the field of study Subject group related to scientific research in the field of study	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	3		Language of instruction			English English	
Semester of study	5		ECTS credits			2.0	
Learning profile	academic		Assessment form			credit	
Conducting unit	Division of Research into English Language Literature -> Institute of English and American Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Marina Ragachewskaya				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
Subject objectives	The aim of the course is to familiarize students with the main movements and trends of English literature since World War I till the contemporary times (21st century), to raise students' awareness of literature as a conveyor of culture and of the ways in which literary texts relate to the culture from which they emerge, to motivate students to read widely in English, to develop their ability to appreciate literary texts independently and to express their appreciation using appropriate discourse.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FAL3_U05] Communicates in speech and writing in English and discusses issues related to linguistics and English literature, using the appropriate specialized terminology.	Is able to communicate in English, both orally and in writing, on topics related to British literature after 1914, using appropriate specialised terminology.	[SU2] presentation/project/paper/report [SU4] test/exam - oral or written
	[FAL3_W08] Has advanced detailed knowledge of Selected Topics in the field of literature and English-language literature.	Possesses advanced, detailed knowledge of selected topics in literary studies and British literature post-1914	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[FAL3_U03] Applies tools of linguistic and literary analysis, formulates and solve complex analytical and interpretative problems concerning the English language, linguistics and English-language literatures, using linguistic and literary methodological and theoretical approaches.	Is able to apply tools of literary analysis and to formulate and solve complex analytical and interpretative problems concerning British literature after 1914, drawing on methodological and theoretical approaches in literary studies.	[SU4] test/exam - oral or written
	[FAL3_W06] Has advanced knowledge of the basic conceptual and terminological apparatus in the field of literary studies, in particular applicable to the study of English-language literature.	Possesses advanced knowledge of the fundamental conceptual and terminological framework of literary studies, particularly that applicable to research on British literature post-1914.	[SW4] test/exam - oral or written
	[FAL3_U02] Properly uses the acquired subject knowledge to identify, analyze, interpret and explain facts, phenomena and processes in the field of English, linguistics and English-language literature, using concepts and methods in the field of linguistics and literature	Is able to effectively apply acquired subject-specific knowledge to identify, analyze, interpret, and explain facts, phenomena, and processes related to British literature post-1914, utilizing concepts and methods from the field of literary studies.	[SU4] test/exam - oral or written
	[FAL3_W11] Knows and understands to an advanced degree the basic methods of analysis and interpretation of literature, applicable to studies of English literature.	Possesses an advanced knowledge and understanding of fundamental methods of literary analysis and interpretation applicable to the study of British literature post-1914	[SW4] test/exam - oral or written [SW2] presentation/project/paper/report
	[FAL3_K01] Is prepared to critically evaluate the extent of their knowledge and skills, in particular in the field of the English language, linguistics and English-language literature.	He/she is prepared to critically evaluate the scope of his/her knowledge and skills regarding British literature post-1914.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written

Subject contents	Introduction to the I World War literature. Thomas Hardy: <i>Neutral Tones</i>; <i>The Man He Killed</i>; "England to Germany in 1914". Rudyard Kipling: Stories, "If", Rupert Brooke: "The Soldier", "They". Wilfred Owen: "Dulce et Decorum Est", "Anthem for Doomed Youth", Siegfried Sassoon: "Base Details". Irish Literary Revival: William Butler Yeats: "Sailing to Byzantium", "The Second Coming", "Easter 1916". English Modernist poetry: T. S. Eliot: <i>The Waste Land</i> Book 1, Burial of the Dead; <i>The Hollow Men</i>. D. H. Lawrence's selected poems. English Modernist novel and short story: Katherine Mansfield, "The Garden Party", Virginia Woolf, <i>To the Lighthouse</i>, James Joyce: <i>Dubliners</i> – selected stories. English poetry after World War II. Poetry of the 1930s and 1940s: W.H. Auden, "Musée des beaux Arts", "Spain". Luis McNeice: "Prayer before Death". Dylan Thomas, "Do Not Go Gentle into That Good Night". Philip Larkin, "Talking in Bed" English poetry of the 1950s and 1960s: Ted Hughes, "Hawk Roosting", "Thistles". Sylvia Plath, "Daddy", "Mirror"/"Lady Lazarus" Poetry of the Northern Ireland Anglo-Irish conflict: Seamus Heaney, "The Tollund Man". Feminist poetry: Sylvia Plath's selected poems. British theatre after World War II: Theatre of the Absurd: Samuel Beckett, <i>Waiting for Godot</i> The Angry Young Men Movement: John Osborne, <i>Look back in Anger</i> Dystopian novels: Aldous Huxley, <i>Brave New World</i> George Orwell, <i>1984</i> English catholic novels: Graham Greene, <i>The Power and the Glory</i>
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	British Fowles, Graham Greene, Half a Century, David Copperfield, Patricia Baker, Henry James, novels by Iris Murdoch,		
Prerequisites and co-requisites	Knowledge of basic concepts in literary studies; knowledge of English at B2 level. Attendance at all classes is compulsory, unless the student has obtained the Dean's permission to follow an individual study plan.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Mid-term oral/written test or presentation	51.0%	40.0%
	Final test	51.0%	60.0%

Recommended reading	Basic literature	Thomas Hardy: Neutral Tones; The Man He Killed; England to Germany in 1914. Rudyard Kipling: Stories, If, Rupert Brooke: The Soldier, They. Wilfred Owen: Dulce et Decorum Est, Anthem for Doomed Youth, Siegfried Sassoon: Base Details. William Butler Yeats Sailing to Byzantium, The Second Coming. Easter 1916. T. S. Eliot: <i>The Waste Land</i> Book 1 Burial of the Dead; <i>The Hollow Men</i>. D. H. Lawrence selected poems Katherine Mansfield, The Garden Party Virginia Woolf <i>To the Lighthouse</i> James Joyce: <i>Dubliners</i> selected stories W.H. Auden, Musée des beaux Arts, Spain Luis McNeice Prayer before Death, Dylan Thomas, Do Not Go Gentle into That Good Night Philip Larkin, Talking in Bed Ted Hughes, Hawk Roosting, Thistles Sylvia Plath, Daddy, Mirror/Lady Lazarus Seamus Heaney The Tollund Man Feminist poetry: Sylvia Plath selected poems Samuel Beckett, Waiting for Godot John Osborne Look back in Anger Aldous Huxley <i>Brave New World</i> George Orwell <i>1984</i> Graham Greene <i>The Power and the Glory</i> Selected novels by Iris Murdoch, John Fowles, Graham Swift, Ian McEwan, David Lodge, Pat Barker, Hilary Mantel, etc.
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	Supplementary literature	Malcolm Bradbury, <i>The Modern British Novel</i> (1993) David Bradshaw and Kevin J.H. Dettmar, <i>A Companion to Modernist Literature and Culture</i> (2005) Dominic Head, <i>Modern British Fiction, 1950-2000</i> (2002) Adrian Hunter, <i>The Cambridge Introduction to the Short Story in English</i> (2007) Christopher Innes, <i>Modern British Drama</i> (2002) Declan Kiberd, <i>Inventing Ireland: The Literature of the Modern Nation</i> (1996) Mary Luckhurst, <i>A Companion to Modern British and Irish Drama</i> (2006) Paul Poplawski (red.), <i>English Literature in Context</i> (2008) Neil Roberts, <i>A Companion to Twentieth-Century Poetry</i> (2003) Harry Blamires, <i>A Short History of English Literature</i>, London; New York: Routledge, 1994. Ronald Carter and John McRae, <i>The Routledge History of Literature in English</i>, New York and London: Routledge, 1997. Andrew Sanders, <i>Short Oxford History of English Literature</i>, Oxford 2004.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Discussion questions and presentation topics: How is war represented—and questioned—in early WWI literature? From heroism to horror: how do Owen and Sassoon transform the language of war? Yeats and the Irish Literary Revival: how does poetry respond to political violence and cultural change? Modernist fragmentation and the crisis of meaning: Eliot, Lawrence, and the postwar imagination. Epiphany, perspective, and the everyday in the Modernist short story and novel. Poetry after catastrophe: from Auden's museums to Larkin's bedrooms. Confession, power, and the body in mid-century poetry: Hughes, Plath, and feminist readings. Heaney, history, and the Northern Ireland conflict: can archaeology speak to contemporary violence? Postwar British theatre: absurdity, anger, and the critique of social order. Dystopia, conscience, and narrative experiment in the 20th-century British novel. How do Murdoch, Fowles, and McEwan use narrative form to explore existential questions of freedom, responsibility, and moral choice? In what ways do Swift, Lodge, and Mantel rework history and historiography through postmodern techniques such as meta-fiction, intertextuality, and shifting perspectives? How do Barker and other late-20th-century novelists represent trauma, memory, and identity in the context of war, social change, or personal crisis?	
Work placement	Not applicable	

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