

Week 13 Day 3

ENGL201: Introduction to Modernist Literature

Class Schedule

- Course Experience Survey (15 mins)
- Exam Prep Group Work (15 mins)
- Discussion (15 mins)

Course Experience Survey

- You have received an email for the Course Experience Survey to the preferred email you indicated to UVic.
- If you have not received this email, you can sign in to your CES dashboard at ces.uvic.ca.

Exam Review

- Relate your assigned course concept to the passage provided.
- Put your answer in the GoogleDoc: <https://bit.ly/2lvy3dZ>
- You can put your answers in point form, but keep in mind that this is what you will be expected to produce on the exam:
 - Each short answer should be approximately 250 words long (roughly 1.5 pages). Your short answer should include: a strong, specific claim; evidence from the text; analysis of that evidence; a one-to-two sentence statement of significance that ties your short answer back to the course as a whole. From your answer, it should be clear that you have a strong comprehension of the context of the passage in the assigned reading.

Course Concepts

- Groups 1 and 2: Newness
- Groups 3 and 4: Irony
- Groups 5 and 6: Sophistication

Flora, observing the faces of the Brethren as they crowded into the dog-kennel, thought that Amos had probably underestimated the strength of their nerves. Seldom had she seen so healthy and stolid-looking an audience.

As an audience, it compared most favourably with audiences she had studied in London; and particularly with an audience seen once—but only once—at a Sunday afternoon meeting of the Cinema Society to which she had, somewhat unwillingly, accompanied a friend who was interested in the progress of the cinema as an art.

That audience had run to beards and magenta shirts and original ways of arranging its neckwear; and not content with the ravages produced in its over-excitabile nervous system by the remorseless workings of its critical intelligence, it had sat through a film of Japanese life called 'Yēs', made by a Norwegian film company in 1915 with Japanese actors, which lasted an hour and three-quarters and contained twelve close-ups of water-lilies lying perfectly still on a scummy pond and four suicides, all done extremely slowly.

All round her (Flora pensively recalled) people were muttering how lovely were its rhythmic patterns and what an exciting quality it had and how abstract was its formal decorative shaping.

Stella Gibbons, *Cold Comfort Farm*