

AKDENİZ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
MA PROGRAMME

Course : İDE 5024 Contemporary British Novel (1950s to the Present)
Instructor : Dr. Emine ŞENTÜRK
Year/Term : 2019-2020 Spring
Class Hours : Thursday 09.30-12.20

I. Aim of the Course:

The aim of the course is to help students gain knowledge, skills and competence in order to analyse the examples of British Novel written after the 1950s within the framework of philosophical, scientific, social and literary changes that emerged in the postwar era. Then, in the light of the philosophical, scientific, social, literary changes and theories, postmodern elements in the designated novels are discussed thematically and technically. In addition to the postmodern novel and postmodernism, new approaches, recent movements, or any other theme or discussion will be studied in this course. Recent arguments on ecocriticism, posthumanism, postcolonialism, robotic age, etc will be discussed.

II. Course Outline:

Week I (10-14 Feb) Introductory discussion: aim, objectives and content of the course

Week II (17-21 Feb) Introduction to the social and political changes in the second half of the 20th century

Week III (24-28 Feb) Postmodernism as a new approach

Week IV (02-06 Mar) Secondary Source on Postmodernism

Secondary Sources assigned: Ihab Hassan, "Toward a Concept of Postmodernism;" Jean-Francois Lyotard, "Answering the Question: What is Postmodernism?," "Defining the Postmodern," and "Note on the Meaning of 'Post-'"

Week V (09-13 Mar) *Poor Things* by Alasdair Gray (1982): Discussion on the postmodern elements in the novel

Week VI (16-20 Mar) Introduction to the social and political changes in the beginning of the 21st century

Week VII (23-27 Mar) *The Buried Giant* by Kazuo Ishiguro (2015)

Week VIII (30 Mar-03 Apr) Secondary Source: Homi Bhabha, Mimicry, Hybridity, and Double Colonization

Week IX (06-10 Apr) **Dystopia:** *Minority: White Teeth* by Zadie Smith (2000) vs *Honour* by Elif Shafak (2011): *Student Presentation*

Week X (13-17 Apr) *Glider* by John Burnside (2008)

Week XI (20-24 Apr) Secondary Source: Cultural Theory (21.04.2020 *make-up and student presentation on Milkman*)

Week XII (27 Apr-01 May) Individual vs Community: *Milkman* by Anna Burns (2018)

Week XIII (04-08 May) Secondary Source on Transhumanism and Posthumanism: *Chapter Presentation (Student)*

Week XIV (11-15 May) Alternative History + Transhumanism: *Frankissstein* by Jeanette Winterson (2019) / *Machines Like Me* by Ian McEwan (2019)

Week XV (18-22 May) Revision

III. Textbook:

Selected works will be collected by the students if not stated otherwise and relevant materials will be provided by the instructor. *Norton Anthology of English Literature*, Vol. I and Vol. II will also be referred to as source books in this course.

IV. Method of Instruction:

This course will be conducted through discussions and in the form of lectures. The students are expected to come to class having read the assigned material as it is essential to take part in all kinds of class activities and discussions. The course will be supported through such visual materials as documentaries, movies, and videos, which will be shown and/or assigned to the students periodically throughout the semester.

V. Course Requirements:

Regular attendance and active participation. Attendance is compulsory. The students are expected to come to class having read the assigned material. For each reading material, they are supposed to prepare discussion questions either individually or as a group, and they are expected to participate in class discussions and group activities.

Attendance: As a discussion-oriented course, the effectiveness of this class is dependent upon your regular attendance at class meetings, both for the benefit of the class as a whole and for your own personal development. I will allow you **THREE** unexcused absences over the course of the semester – no questions asked. However, these unexcused absences may **NOT** be used for those class sessions when your own work is being peer reviewed. If for one reason or another you are unable to attend one of these functions, please speak to me prior to the date of the class so that we can set up an alternative time.

No cell phones and other phones use are allowed in the class. Use of interactive technology is allowed only when it is required for the assignment, for contacting group members or research (Place devices under your seat during lectures). Photos or video may not be taken in class without prior permission (personal use only allowed in emergency).

VI. Evaluation:

Your final grade in this course will be determined by a number of activities, including a major research essay, midterm exam, paper presentation and chapter presentation. For each of these activities, you will be graded on an A to F scale in accordance with the university senate regulations. As a general rule, I do not grant extensions, but if you know well in advance that you have a conflict with a certain due date, please let me know as soon as possible so that we can work out an alternate schedule.

The contribution of each element of class towards your final grade is as follows:

Research Paper (10-12 pp.)	: 45% (Final Week-theme or issue based)
Midterm Paper	: 30% (10% Presentation + 20% Paper on <i>Milkman</i>)
Paper Presentation	: 15% (Week IX on Smith and Shafak)
Chapter Presentation	: 10% (Week XIII on Transhumanism and Posthumanism)

Written Assignments: All writing assignments, including both major papers and shorter writing assignments, should be typed and formatted according to MLA style. MLA guidelines specify that papers should be typed in 12-point font, doubled-spaced, and with one-inch margins on all sides. Quotations should be identified at the end of the sentence through the use of a parenthetical including the author's last name and the page number corresponding to the quote, e.g., (Smith 100). Your paper should also include a works cited page that lists the full bibliographical details for each text quoted in the paper. For any questions about MLA formatting, see the *MLA Handbook for Research Papers*, 8th edition.

Research Paper (45 points): The largest single component of your grade will consist of a 10-12 pp. final research paper. This paper should develop a unique argument about one or more of the texts studied in the class, and it should engage with a well-researched secondary source support. The students may be asked to submit their papers on Turnitin.

Midterm Paper (30 points): The students will have an in-class presentation of one novel and then submit the written version of the paper they presented. There should be an argument related to the issues dealt with in the novel or there should be an argument based on a cultural approach or theory which will be studied on the novel assigned. The regulations to be followed while writing this paper are as specified in the "Written Assignments" part.

Chapter Presentation (10 pts): The students will be assigned a chapter, article or a book to present the main argument or main discussion in the class. They are expected to cover up the article from a critical perspective (not only from an informative one), and they may have their argument on the point dealt with in the article.

Paper Presentation (15 pts): Each student will have a paper presentation once or twice a term on a literary work that are assigned in the beginning of the term. The presentation will include two parts, one is more informative on the writer, style, era, form if necessary of the work, the other part will include an argumentative perspective on the novel that is studied. The papers should be ready before the class and the main points related to the paper should be handed out

to the classmates in order to help them follow the presentation. The papers should not be read, but presented (which means students should care the presentation skills as well). The presentations should be limited to 15-20 minutes exactly.

Important Notice: If a student is absent and misses an exam s/he will automatically fail unless s/he brings an officially signed medical excuse form from a state authorized hospital or clinic. In that case the official form will be presented to the Executive Committee of the Faculty for their review. If the Committee accepts the form, the student and the instructor will arrange a date for a make-up exam. Note that make-up exam questions will be prepared at the same level as the original exam questions.

Note: All these items including the course outline, evaluation percentages, and mid-term dates are subject to change depending upon the circumstances and the students will be informed about the changes by the instructor in advance. Additional content, essays, movies, etc. will be provided by the instructor.

Additional issues:

Academic honesty: All work you turn in for this class must be your own work, with all outside references sources properly cited and acknowledged.

Instructor Availability: I am available to speak with students during my office hours, which are on Tuesdays from 3.30 pm to 5.20 pm and on Wednesdays from 11.30 am to 12.20 pm. You may e-mail me to set up an appointment during office hours or simply stop by to chat. If you do not have an appointment time, meetings will take place on a first-come, first-serve basis. If you cannot make my office hours but would like to meet with me, please email me to schedule an appointment at an alternative time.

Email Policy: You are welcome to contact me via email with any questions you may have about the course. Please allow me at least 24-48 hours to respond to your email. I also ask that you treat your emails to me as professional communications and address them in a formal manner (E.g., "Dear Prof. Şentürk, I was hoping you could answer x question and/or help me with y. Sincerely/thanks/etc., Student Z.")

VII. Recommended Reading

Bloom, Clive. *Literature, Politics and Intellectual Crisis in Britain Today*. Palgrave, 2001.

Bradbury, Malcolm. *The Modern British Novel*. Penguin Books, 1993.

Caserio, Robert L., ed. *The Cambridge Companion to the Twentieth-Century English Novel*. Cambridge U.P., 2009.

Day, Gary, ed. *Literature and Culture in Modern Britain*. Volume Two: 1930-1955. Longman, 1997.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge U.P., 2002.

- Federman, Raymond, ed. *Surfiction: Fiction Now and Tomorrow* (Raymond Federman: "Surfiction-Four Propositions in Form of an Introduction." pp. 5-15)
- Hutcheon, Linda. *A Poetics of Postmodernism* (Chapter 4, "Decentring the postmodern: the ex-centric" pp.57-73; and Chapter 7: "Historiographic Metafiction: The Pastime of Past Time." pp. 105-123)
- . *The Politics of Postmodernism* (Chapter 2: "Postmodernist representation." pp.31-61)
- . "Historiographic Metafiction: Parody and Intertextuality of History." http://ieas.unideb.hu/admin/file_3553.pdf
- Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction* (Chapter 2: "Literary Self-consciousness: developments." pp.21-61)
- White, Hayden. "The Historical Text as a Literary Artifact" (In *The Witing of History* ed. Canary and Kozicki)
- Yaeger, Patricia. "The Death of Nature and the Apotheosis of Trash." *PMLA* 123.2 (March 2008): 321-39.

**The recommended reading list will be enlarged during the term with the suggestions by the professor and the students as well.*