

Contemporary Trends in the English Literature I:

Contemporary British novel

<i>Semester</i>	<i>ECTS credits</i>	<i>Classes per week</i>
<i>I</i>	<i>5</i>	<i>2 lectures+2 seminars</i>

Study programme :

Master studies: ENGLISH LANGUAGE AND LITERATURE

There are no pre-conditions for the attendance to this course.

Aims:

The aim of this module is to introduce students with the major movements and key features of the British fiction in the second half of the twentieth century and at the beginning of the twenty-first century, as well as with the most important authors and the most representative texts in the contemporary British novel. It aims at instructing students how to develop and improve their critical competence in the analysis of literary texts.

Lecturers: Doc.dr Vanja Vukićević Garić; Mr Dijana Mirković

Methods:

Lectures, seminars, homework, required reading, seminar papers, discussions, consultations.

Content:

I week: Introduction into the course. Social and historical framework and its influence on the contemporary tendencies in the novel as the major literary form. Main characteristics of the British novel since the 1950ies and 1960ies until today.

II Return to realism. "Angry young men". The Academic (Campus) novel.

III week:

Kingsley Amis, *Lucky Jim*.

Reading, translation, and analysis of the selected texts.

IV The Experimental novel. Postmodernist poetics and Deconstruction. Historiographic metafiction.

V week:

John Fowles, *The French Lieutenant's Woman*.

Reading, translation, and analysis of the selected texts.

VI week:

The International-British literary scene. Bicultural novel.

VII

Kazuo Ishiguro, *An Artist of the Floating World* or *The Remains of the Day*

Reading, translation, and analysis of the selected texts.

VIII week: mid-term exam.

IX week: analysis of the test and the results of the mid-term exam.

Discussion and introduction into the second part of the module.

X week: *Post*-postmodernism: "neorealist" tendencies and return of the story. History and fiction: retrospective narratives and structuring of the recollections in the novel.

Makeup midterm exam

XI **Graham Swift, *Waterland* and *Last Orders***

XII: Realism and self-referential fiction. Pluralism of genres and *urban* fiction: I. McEwan, Martin Amis, etc.

XIII: **Ian McEwan, *Atonement*.** (and **M. Amis, *Money: A Suicide Note*** – optional)

XIV week: Presentations of the seminar papers.

Discussion and evaluation of the seminar papers.

XV week: overview, discussion, conclusions. Preparation for the final exam.

XVI week: ***final exam*.**

Students are required to read the selected texts, to attend lectures and seminars, hand in homework and seminar papers in due time, present them to the group, actively participate in discussions and take midterm and final exam.