

DEREE COLLEGE SYLLABUS FOR: EN 4477 TRENDS IN CONTEMPORARY BRITISH LITERATURE		3/0/3						
(Updated: Fall 2023)		UK LEVEL: 6 UK CREDITS: 15						
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research EN 3321 Exploring Traditions in English Literature II							
CATALOG DESCRIPTION:	Detailed study of representative trends in British literature which seek to reconceptualize Britishness, nationhood and belonging in the last fifty years (post-1960s to the present). Emphasis on the trends evident in cultural representations of contemporary Britishness. Traditional views of nation and Englishness in representations of self and other are juxtaposed to attitudes which suggest a polyvalent and multicultural Britishness.							
RATIONALE:	This course explores the ways British identity has changed in the wake of decolonialization, globalism, and terrorism (as well as Brexit). Students will investigate textual production which poses a challenge to established British values and national identities in the last fifty years. Within a context of major cultural transitions, which have produced a more ethnically diverse context as well as more racism and xenophobia, the course examines competing discourses around notions of national identity							
LEARNING OUTCOMES:	<i>As a result of taking this course, the student should be able to:</i> <ol style="list-style-type: none">1. Analyze the characteristics of post-1960s British identity and trace the emergence of a postmodern literary expression;2. Explore critical views in scholarly material and relate theoretical discussions to representative contemporary works;3. Discuss contemporary reactions to traditional literary structures and cultural concepts through close reading of representative contemporary works;4. Relate the contribution of individual artists and works to the development of themes and techniques typical of contemporary British culture.							
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none">• Lectures and class discussions.• Homework assignments.• Office hours held by the instructor to provide further assistance to students.• Use of library facilities for further study and preparation for the exams• Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.							
ASSESSMENT:	<table><tr><td colspan="2">Summative:</td></tr><tr><td>1st assessment: Examination (1000-1200 words) At least two critical responses; choice of topics offered.</td><td>30%</td></tr><tr><td>Final assessment:</td><td>70%</td></tr></table>		Summative:		1 st assessment: Examination (1000-1200 words) At least two critical responses; choice of topics offered.	30%	Final assessment:	70%
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	<div data-bbox="643 147 1386 376"> <p>Research Project (3000-3500 words) Analysis of work(s) developed through close reading; 6-8 critical sources in the Literature Review; choice of topics. Timely submission of all preparatory work (such as, Topic Proposal & Outline, drafts of the Literature Review & essay) is required or an FA grade will be assigned to the Research Project.</p> </div> <div data-bbox="643 421 775 450"> <p>Formative:</p> </div> <div data-bbox="643 450 1442 490"> <table> <tr> <td>Active engagement</td><td>0</td></tr> </table> </div> <p>The formative coursework aims to prepare students for the summative assessments. The Research Project tests Learning Outcomes 1, 2 and 4. The Examination tests Learning Outcome 3.</p> <p>Students are required to resit failed assessments in this module.</p>	Active engagement	0
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<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Greenblatt, Stephen, ed. <i>The Norton Anthology of English Literature</i>, Volume F. Norton, latest edition.</p> <p>RECOMMENDED READING: James Acheson and Romana Huk, ed. <i>Contemporary British Poetry: Essays in Theory and Criticism</i>. SUNY P, 1996. Nick Bentley. <i>Contemporary British Fiction</i>. Edinburgh UP, 2008. Steven Connor, ed. <i>The Cambridge Companion to Postmodernism</i>. 2004. James F. English, ed. <i>A Concise Companion to Contemporary British Fiction</i>. Blackwell, 2006. N. Holdsworth and M. Luckhurst, ed. <i>A Concise Companion to Contemporary British and Irish Drama</i>. Blackwell, 2006. V. K. Janik and Del Ivan Janik, ed. <i>Modern British Women Writers: An A-to-Z Guide</i>. Greenwood, 2002. A. Lee. <i>Realism and Power: Postmodern British Fiction</i>. Routledge, 1990. David Ian Rabey. <i>English Drama Since 1940</i>. Longman, 2003.</p>		
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED MATERIAL:</p> <p>RECOMMENDED MATERIAL: Supplementary material used to facilitate contextual understanding of the literary works chosen (documentaries, films, online resources, etc.)</p>		
<p>COMMUNICATION REQUIREMENTS:</p>	<p>With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.</p>		
<p>SOFTWARE REQUIREMENTS:</p>	<p>MS Office and Blackboard CMS Enter any additional s/w requirements.</p>		
<p>WWW RESOURCES:</p>	<p>https://www.bl.uk/20th-century-literature www.contemporarywriters.com http://vos.ucsb.edu/search-results.asp</p>		
<p>INDICATIVE CONTENT:</p>	<p>In addition to the literary works studied during the semester, students will also study contextual material on the period and on the works selected. Instructors select material on the basis of topics and themes relevant to contemporary British literature.</p>		

	<p>Indicative subject areas and themes:</p> <ul style="list-style-type: none"> • Decolonization and Multiculturalism • Class Consciousness in 21st century England • Realism and Modernism Revisited in Postmodern texts • Authenticity, Pastiche, Appropriation • Experimentation with Tradition • Historicizing fictions of Nationhood and Empire • Neo-Victorianism and Hybridity • Historical Fiction and Historiographic Metafiction • Confessional Storytelling <p>Text selections should include all genres:</p> <p>A. Contemporary Poetry (at least one work by four authors)</p> <ol style="list-style-type: none"> 1. Thom Gunn, "Still Life" 2. Carol Ann Duffy, "Medusa" and "Mrs Lazarus" 3. Simon Armitage, "The English Astronaut" 4. Seamus Heaney, "Digging," "The Forge", "The Skunk" 5. Tony Harrison, "Book Ends" and "Long Distance" 6. Paul Muldoon, "Meeting the British" <p>B. Contemporary Drama (at least one play by two authors; discussion to include staging history)</p> <ol style="list-style-type: none"> 1. Caryl Churchill, <i>A Number or Top Girls</i> 2. Jez Butterworth, <i>Jerusalem</i> 3. Nick Dear, <i>Frankenstein</i> 4. Alexi Kaye Campbell, <i>Apologia</i> 5. Yasmina Reza, <i>Art</i> (trans. Christopher Hampton) 6. Alan Bennett, <i>The History Boys</i> 7. David Ireland, <i>Cyprus Avenue</i> <p>C. The Contemporary Novel (at least two of the following novels; when a filmic adaptation is available for the selected novel, it can be discussed in relation to the novel)</p> <ol style="list-style-type: none"> 1. Kazuo Ishiguro, <i>Never Let Me Go</i> or <i>Klara and the Sun</i> 2. Graham Swift, <i>Mothering Sunday</i> or <i>Here We Are</i> 3. Ian McEwan, <i>On Chesil Beach</i>, or <i>The Children Act</i>, or <i>Machines Like Me</i> 4. Julian Barnes, <i>The Sense of an Ending</i>, or <i>The Noise of Time</i> or <i>Levels of Life</i> 5. Lloyd Jones, <i>Mr Pip</i> 6. Peter Carey, <i>Jack Maggs</i> 7. Pat Barker, <i>Regeneration</i> (volume I of the <i>Regeneration</i> trilogy) 8. Jeanette Winterson, <i>The Passion</i> <p>D. The Contemporary Short Story (at least three stories)</p> <ol style="list-style-type: none"> 1. Kazuo Ishiguro, "A Family Supper" 2. Graham Swift, "Blushes," or "Fusilli" (from <i>England and Other Stories</i>) 3. Hanif Kureishi, "My Son the Fanatic" 4. Ian McEwan, "My Purple Scented Novel" 5. Julian Barnes, "Vigilance" (from <i>The Lemon Table</i>) or "Homage to Hemingway" 6. Zadie Smith, "The Waiter's Wife" (from <i>White Teeth</i>) 7. A S Byatt, "Raw Material" 8. Hilary Mantel, "Kinsela in his Hole" <p>Authors in units C and D should be selected only once (for instance, if</p>
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	students read a McEwan novel, no story by the same author will be selected).
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