

<b>DEREE COLLEGE SYLLABUS FOR:</b>		<b>US credits 3/0/3</b>
<b>EN 4477 TRENDS IN CONTEMPORARY BRITISH LITERATURE</b> (Previously: EN 4477 TRENDS IN CONTEMPORARY BRITISH CULTURE) (Updated Fall 2022)		<b>– UK LEVEL 6</b> <b>UK CREDITS: 15</b>
<b>PREREQUISITES:</b>	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	
<b>CATALOG DESCRIPTION:</b>	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.	
<b>RATIONALE:</b>	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.	
<b>LEARNING OUTCOMES:</b>	Upon successful completion of this course, the student should be able to: 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.	
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>• Lectures, class discussions, workshop-style pair work and group work during class meetings;</li> <li>• Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study;</li> <li>• Timely instructor feedback on formative and summative assignments;</li> <li>• Additional educational material posted on the Blackboard course template and placed on reserve in the library;</li> <li>• Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations;</li> <li>• Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression;</li> <li>• Discussion of disciplinary research methods and tools to facilitate the completion of the research project.</li> </ul>	

<b>ASSESSMENT:</b>	<p><b>First Assessment: Examination (Two-part)</b></p> <p>Part I (1-hour; in-class): explication of excerpts (600-900 words in total); Part II: take-home Essay (1000-1500 words); choice of topics offered in both parts</p>	<b>30%</b>
	<p><b>Final Assessment:</b></p> <p><b>Research Project</b> (3000-3500 words) Analysis of work(s) developed through close reading; 6-8 critical sources in the Literature Review; choice of topics</p>	<b>70%</b>
	<p><b>Active Engagement</b> (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.</p>	<b>0%</b>
	<p>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>	
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b> Greenblatt, Stephen, ed. <i>The Norton Anthology of English Literature</i>, Volume F. Norton, latest edition.</p> <p><b>RECOMMENDED READING:</b> 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>	
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	Supplementary material used to facilitate contextual understanding of the literary works chosen (documentaries, films, online resources, etc.)	
<b>COMMUNICATION REQUIREMENTS:</b>	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.	
<b>SOFTWARE REQUIREMENTS:</b>	Word, Blackboard	
<b>WWW RESOURCES:</b>	<a href="https://www.bl.uk/20th-century-literature">https://www.bl.uk/20th-century-literature</a> <a href="http://www.contemporarywriters.com">www.contemporarywriters.com</a> <a href="http://vos.ucsb.edu/search-results.asp">http://vos.ucsb.edu/search-results.asp</a>	
<b>INDICATIVE CONTENT:</b>	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.

Indicative subject areas and themes:

- Decolonization and Multiculturalism
- Class Consciousness in 21<sup>st</sup> 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

Text selections should include all genres:

**A. Contemporary Poetry** (at least **one work by six authors**)

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"

**B. Contemporary Drama** (at least **one play by two authors; discussion to include staging history**)

1. Caryl **Churchill**, *A Number or Top Girls*
2. Jez **Butterworth**, *Jerusalem*
3. Nick **Dear**, *Frankenstein*
4. Alexi Kaye **Campbell**, *Apologia*
5. Yasmina **Reza**, *Art* (trans. Christopher Hampton)
6. Alan **Bennett**, *The Lady in the Van*
7. David **Ireland**, *Cyprus Avenue*

**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**)

1. Kazuo **Ishiguro**, *Never Let Me Go* or *Klara and the Sun*
2. Graham **Swift**, *Mothering Sunday* or *Here We Are*
3. Ian **McEwan**, *On Chesil Beach*, or *The Children Act*, or *Machines Like Me*
4. Julian **Barnes**, *The Sense of an Ending*, or *The Noise of Time* or *Levels of Life*
5. Lloyd **Jones**, *Mr Pip*
6. Peter **Carey**, *Jack Maggs*
7. Pat **Barker**, *Regeneration* (volume I of the *Regeneration* trilogy)
8. Jeanette **Winterson**, *The Passion*

**D. The Contemporary Short Story** (at least **three stories**)

1. Kazuo **Ishiguro**, "A Family Supper"
2. Graham **Swift**, "Blushes," or "Fusilli" (from *England and Other Stories*)
3. Hanif **Kureishi**, "My Son the Fanatic"
4. Ian **McEwan**, "My Purple Scented Novel"
5. Julian **Barnes**, "Vigilance" (from *The Lemon Table*) or "Homage to Hemingway"
6. Zadie **Smith**, "The Waiter's Wife" (from *White Teeth*)
7. A S **Byatt**, "Raw Material"
8. Hilary **Mantel**, "Kinsela in his Hole"

Authors in units C and D should be selected only once (for instance, if students read a McEwan novel, no story by the same author will be selected).

