

**Faculty of Philology / ENGLISH LANGUAGE AND LITERATURE /**

<b>Course:</b>				
<b>Course ID</b>	<b>Course status</b>	<b>Semester</b>	<b>ECTS credits</b>	<b>Lessons</b> (Lessons+Exercises+Laboratory)
12685	Mandatory	1	5	2+2+0
<b>Programs</b>	ENGLISH LANGUAGE AND LITERATURE			
<b>Prerequisites</b>	--			
<b>Aims</b>	Introducing students into the main tendencies and the characteristics of the British novel of the 2nd half of the 20th century and the 21st century, as well as with the major authors and novels that illustrate and embody those tendencies. Improving students interpretative, analytic and literary-critical competences.			
<b>Learning outcomes</b>	After passing this course, the students will be able to: 1. Identify and describe the main trends, features and tendencies in the British novel in the second half of the 20th century and the 21st century; 2. make meaningful connections between wider social and cultural background and the developments of the contemporary English novel; 3. list the key authors and major fiction representative of the novelistic tendencies in the 2nd half of the 20th century and the 21st century; 4. analyse and interpret the novels which constitute the required reading in a theoretically and critically informed way (all elements of the authors poetics; characters, narrative techniques, style, aesthetic and ideological messages, etc.); 5. carry out research into more specific topics regarding the contemporary novel, using adequate critical tools and informing their papers/presentations with well-structured arguments.			
<b>Lecturer / Teaching assistant</b>	Vanja Vukićević Garić			
<b>Methodology</b>	Lectures, seminars, presentations, consultations.			
<b>Plan and program of work</b>				
Preparing week	Preparation and registration of the semester			
I week lectures	Introduction into the course. Historical, social and cultural context, and its interaction with the contemporary literary tendencies. Main features of the British novel since the 1950s and the 1960s onward, until the present day.			
I week exercises	Reading, translating, analyzing the selected texts.			
II week lectures	Neo-realistic tendencies, "Angry Young Men". Kingsley Amis and campus novel.			
II week exercises	Reading, translating, analyzing the selected texts.			
III week lectures	Kingsley Amis: Lucky Jim.			
III week exercises	Reading, translating, analyzing the selected texts.			
IV week lectures	Postmodernism, post-structuralism, deconstruction. Experimental novel, metafiction.			
IV week exercises	Reading, translating, analyzing the selected texts.			
V week lectures	John Fowles: The French Lieutenants Woman.			
V week exercises	Reading, translating, analyzing the selected texts.			
VI week lectures	The international British novel. Bi-culturalism and multi-culturalism. Kazuo Ishiguro, Salman Rushdie, Ben Okri, Hanif Kureishi, etc.			
VI week exercises	Reading, translating, analyzing the selected texts.			
VII week lectures	Kazuo Ishiguro: An Artist of the Floating World; The Remains of the Day.			
VII week exercises	Reading, translating, analyzing the selected texts.			
VIII week lectures	Revision, discussion.			
VIII week exercises	Mid-term test.			
IX week lectures	Analysis of the mid-term; discussion, film (novel adaptation)			
IX week exercises	Film vs. novel.			
X week lectures	Post-postmodernism in the British novel and the return of the story. History and fiction; retrospective narratives.			
X week exercises	make-up mid-term test.			
XI week lectures	Graham Swift: Waterland and Last Orders.			

XI week exercises	Reading, translating, analyzing the selected chapters.					
XII week lectures	Realism and self-referentiality. Mixing genres; literary and popular fiction.					
XII week exercises	Reading, translating, analyzing the selected chapters.					
XIII week lectures	13. Ian McEwan, Atonement. Martin Amis, Money.					
XIII week exercises	Reading, translating, analyzing the selected chapters.					
XIV week lectures	Students presentations of the research topics.					
XIV week exercises	Reading, translating, analyzing the selected chapters.					
XV week lectures	Revision; discussion.					
XV week exercises	Reading, translating, analyzing the selected chapters.					
<b>Student workload</b>						
<b>Per week</b>			<b>Per semester</b>			
<b>5 credits x 40/30=6 hours and 40 minuts</b> 2 sat(a) theoretical classes 0 sat(a) practical classes 2 excercises <b>2 hour(s) i 40 minuts</b> of independent work, including consultations			Classes and final exam: <b>6 hour(s) i 40 minuts x 16 =106 hour(s) i 40 minuts</b> Necessary preparation before the beginning of the semester (administration, registration, certification): <b>6 hour(s) i 40 minuts x 2 =13 hour(s) i 20 minuts</b> Total workload for the subject: <b>5 x 30=150 hour(s)</b> Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from the first two items to the total load for the item) <b>30 hour(s) i 0 minuts</b> Workload structure: <b>106 hour(s) i 40 minuts (cources), 13 hour(s) i 20 minuts (preparation), 30 hour(s) i 0 minuts (additional work)</b>			
<b>Student obligations</b>			Active participation in the interpretative discussions about the novels, mid-term exam, final exam, presentation of the researched topic.			
<b>Consultations</b>			Every week.			
<b>Literature</b>			Bradbury, Malcom, The Modern British Novel, Secker & Warburg, London, 1994; Bradbury, Malcom, Cooke, Judy (eds.), New Writing, Minerva, London, 1992; Ford, Boris (ed.), The New Pelican Guide to English Literature – 8. The Present, Penguin Books, Harmondsworth, 1883; Hutcheon, Linda, A Poetics of Postmodernism, Routledge, London, 1992; Massie, Allan, The Novel Today: A Critical Guide to the British Novel, 1970 – 1989, Longman, New York, 1990; McHale, Brian, Postmodernist Fiction, Routledge, London, 1987; Stevenson, Randal, The British Novel since the Thirties: An Introduction, B.T.Batsford, London, 1986.			
<b>Examination methods</b>			Presentation of the research topic: 15 p. Mid-term exam: 35 p. Final exam: 50p.			
<b>Special remarks</b>						
<b>Comment</b>						
<b>Grade:</b>	F	E	D	C	B	A
<b>Number of points</b>	less than 50 points	greater than or equal to 50 points and less than 60 points	greater than or equal to 60 points and less than 70 points	greater than or equal to 70 points and less than 80 points	greater than or equal to 80 points and less than 90 points	greater than or equal to 90 points