UNIVERSITATEA BABEŞ-BOLYAI
BABEŞ-BOLYAI TUDOMÁNYEGYETEM
BABEŞ-BOLYAI UNIVERSITÄT
BABEŞ-BOLYAI UNIVERSITY
TRADITIO ET EXCELLENTIA

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

# COURSE SYLLABUS

## 1. Information about the study program

| | |
|---|---|
| 1.1 University | Babeș-Bolyai University |
| 1.2 Faculty | The Faculty of Letters |
| 1.3 Department | English Language and Literature |
| 1.4 Field of study | Cultural Studies |
| 1.5 Study cycle (BA/MA) | Master |
| 1.6 Study program/Qualification | Cultural Studies / MA in Philology |

## 2. Information about the subject

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|---|---|---|---|---|---|---|---|---|
| 2.1 Course title/Code | | **LME1103 REPRESENTATIONS OF SPACE, PLACE AND TIME IN THE CONTEMPORARY BRITISH NOVEL** (in English) | | | | | | |
| 2.2 Course tutor | | Associate professor Adrian Radu | | | | | | |
| 2.3 Seminar tutor | | Associate professor Adrian Radu | | | | | | |
| 2.4 Year of study | 1 | 2.5 Semester | 1 | 2.6 Type of assessment | E | 2.7 Course status | Contents | DA |
| | | | | | | | Mandatory | DO |

## 3. Total estimated time (teaching hours per semester)

| | | | | | |
|---|---|---|---|---|---|
| 3.1 Number of hours per week | 3 | of which: 3.2 course | 1 | 3.3 seminar/laboratory | 2 |
| 3.4 Total number of hours in the curriculum | 42 | of which: 3.5 course | 14 | 3.6 seminar/laboratory | 28 |

| Time distribution | Hours |
|---|---|
| Study based on textbook/course manual/recommended reading/personal notes | 38 |
| Additional research in the library, by accessing scientific databases, or during field work | 20 |
| Preparation for seminars/laboratory classes, essays, portfolios and reports | 38 |
| Tutoring | 12 |
| Assessment (examinations) | 4 |
| Other activities ..... | 38 |

| | | |
|---|---|---|
| 3.7 Total hours for individual study | 48 | |
| 3.8 Total hours per semester | 150 | |
| 3.9 Number of credits | 6 | |

## 4. Prerequisites (if necessary)

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|---|---|
| 4.1 Curriculum | BA degree |
| 4.2 Skills | • Knowledge of English<br>• Theoretical notions and synthetic perspectives in the field of history and literary criticism, the morphology of culture, the history of literary ideas, literature<br>• Basic notions of the practice of elaborating the scientific work. |

## 5. Conditions (if necessary)

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| | |
|---|---|
| 5.1. For delivering lectures | • Classroom with computer and projector. |
| 5.2. For teaching seminars/laboratory classes | • Classroom with computer and projector |

**6. Acquired specific competences**

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|---|---|
| Professional competences | C1 Adequate use of concepts in the study of general linguistics, theory of literature and universal and comparative literature<br>C2 Efficient written and oral communication in Romanian and in English<br>C4 Synthetic and analytical, as well as aesthetic and cultural analysis and presentation of literary phenomena in the context of Anglo-American reference culture. |
| Transversal competences | CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics.<br>CT2 Teamwork; interpersonal communication, taking on specific roles.<br>CT3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs. |

**7. Course objectives (derived from the specific competences acquired)**

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|---|---|
| 7.1 General objective of course | • The course is a profound research and study of the contemporary British novel in the context of Great Britain at the end of the twentieth century: writers, works, representation, narrative technique |
| 7.2 Specific objectives | • familiarizing with the different types of the contemporary British novel,<br>familiarizing with the main literary manifestations and some representative names on the literary stage of this period.<br>the study of literary texts aiming at the concrete knowledge of what has been created on the cultural-literary level in these years.<br>• networking of texts and contexts studied with the ability to build argued an analytical perspective on the status of the contemporary novel in Britain<br>• The approach from various interpretative perspectives of the problems of space, place and time<br>• Critical interpretation and evaluation of the novels under debate<br>• Elaboration of a complex oral/written speech, enriched with lexical and syntactical constructions, articulated appropriately from a logical point of view, on a novel, or a subject associated with the general aim of research within the course.<br>• Use of language and literature components in full accordance with professional ethics |

**8. Contents**

| **8.1 Lectures** | Teaching methods | Remarks |
|---|---|---|

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| | | |
|---|---|---|
| 1. The background. Thatcherite and Post-Thatcherite Britain. Definitions of culture. Impact of contemporary texts on contemporary society. Response / influence and feedback. Culture, literature and society. Postmodernism. | Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue. | |
| 2-3. Kazuo Ishiguro, *The Remains of the Day*<br>Representations of England and Englishness. | Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue. | |
| 4-5. Julian Barnes, *England, England*<br>Baudrillard's theories of the simulations of simulacra and of hyperreality. England, England as third order simulation and materialization of the assumption that the model replaces reality. | Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue. | |
| 6. Student-lead course presentation 1 | Participatory lecture, debate, dialogue. | |
| 7-8. Peter Ackroyd, *Hawksmoor*<br>Postmodernism: characteristics, networks, landmarks. Writing the city: London. London as real and imaginary space, contemporary place and historical construction. | Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue. | |
| 9-10. Penelope Lively, *City of the Mind*<br>London as postmodern re(-)presentation of time and space. Keywords and concepts: real and imaginary city, the city of labyrinth and modern Babel Tower; time, history and memory; thirdspace; psychogeography | Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue. | |
| 11-12. Hilary Mantel, *Wolf Hall*<br>The rewriting and fictionalization of history. Documentary vs. fiction. Revisiting history. Henry VIII, stature and impact. | Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue. | |
| 13-14. Student-lead course presentation. | Participatory lecture, debate, dialogue. | |

**Bibliography**

[1] Literary
Julian Barnes: *England, England*.
Kazuo Ishiguro: *The Remains of the Day*.
Peter Ackroyd: *Hawksmoor*.
Penelope Lively: *City of the Mind*.
Hilary Mantel: *Wolf Hall*.
[2] Critical
Acheson, James (ed.). *The British and Irish Novel since 1960*. London: Macmillan, 1993.
Acheson, James and Sarah. C. E. Ross (eds.). *The Contemporary British Novel*. Edinburgh: Edinburgh UP, 2005.
Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Oxford: Blackwell, 2006.
Childs, Peter. *Contemporary Novelists: British Fiction Since 1970*. London: Palgrave Macmillan, 2005.
Docherty, Toomas (ed.), *Postmodernism*. London: Harvester Wheatsheaf, 1993.
Connor, Steven. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP, 2004.
Hutcheon, Linda. *The Politics of Postmodernism*. 2nd Edition. London: Routledge, 2002.
Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge: CUP, 2002.
Head, Dominic. *The State of the Novel: Britain and Beyond*. Oxford: Wiley-Blackwell, 2008.
Tew, Philip and Rod Mengham. *British Fiction Today*. London: Continuum, 2006.
Tew, Philip. *The Contemporary British Novel*. 2nd edition. London: Continuum, 2007.

| **8.2 Seminars** | Teaching methods | Remarks |
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| 1. What has happened to the novel today? Culture as mass product. Culture vs. sub-culture. The novel between realism ('a modest affirmation of faith'), fabulation and non-fictional narrative (documentary). The integrative element: metafiction, as alternative. The state of the British novel at present: tendencies, representatives, public reception. | Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work | |
| 2-3. Kazuo Ishiguro, *The Remains of the Day* – text discussion. Images of loyalty, responsibility and duty, love and relationship. The characters: Lord Darlington, Mr Stevens, Miss Kenton. Mr Stevens and the institution of the English butler. | Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work | |
| 4-5. Julian Barnes, *England, England* – text discussion. Pitman's final project of the thematic island. Subverted, satirical and grotesque representation of England and Englishness. Symbolism underlying the novel's division into three sections. The characters of Pitman and Martha Cochrane. | Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work | |
| 6. Mid-term test 1 | testing | |
| 7-8. Peter Ackroyd, *Hawksmoor* – text discussion. Narrating the postmodern city. rationalist – non-rationalist way of perceiving things. History as pivotal topic in the novel, History revisited – history distorted. The detective plot – *Hawksmoor* as an anti-detective novel. Re(-)presentations of London as city of the 18th and the 20th centuries? Hawksmoor as postmodern novel. | Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work | |
| 9-10. Penelope Lively, *City of the Mind* – text discussion. The city and the city of the mind: the real and the imagined city. The city as modern Babylon or Tower of Babel. Personal implications: reconstruction of the city and of Halland's life. Lively' way of depicting London. | Discussion, dialogue, demonstration, problem-solving, exemplification, pair- and group-work | |
| 11-12. Hilary Mantel, *Wolf Hall* – text discussion. The novel as recreation of atmosphere and historical figures: Thomas Cromwell and Henry VIII. Cromwell: sincere partisan for the Protestant cause or manipulator of Reformation? Characters recycled, real portrayals, inventing the 'voice' of each character. | Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work | |
| 13. Presentation of students' research projects. | project-work presentation; participatory lecture, debate, dialogue. | |
| 14. End-of-term test 2. | testing | |

**Bibliography**.

[1] Literary
Julian Barnes: *England, England*.
Kazuo Ishiguro: *The Remains of the Day*.
Peter Ackroyd: *Hawksmoor*.
Penelope Lively: *City of the Mind*.
Hilary Mantel: *Wolf Hall*.
[2] Critical
Acheson, James (ed.). *The British and Irish Novel since 1960*. London: Macmillan, 1993.
Acheson, James and Sarah. C. E. Ross (eds.). *The Contemporary British Novel*. Edinburgh: Edinburgh UP, 2005.
Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1995.
Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Oxford: Blackwell, 2006.

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Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge: CUP, 2002.
Head, Dominic. *The State of the Novel: Britain and Beyond*. Oxford: Wiley-Blackwell, 2008.
Hutcheon, Linda. *The Politics of Postmodernism*. 2nd Edition. London: Routledge, 2002.
Lee, Alison. *Realism and Power: Postmodern British Fiction*. London: Routledge, 1990.
Popa, Fabiola. *Towards a Postmodernism of Trust: The Lessons of the Past in Penelope Lively's Work*. Bucuresti: Ars Docendi, 2014.
Tew, Philip and Rod Mengham. *British Fiction Today*. London: Continuum, 2006.
Tew, Philip. *The Contemporary British Novel*. 2nd edition. London: Continuum, 2007.
Veyne, Paul. *Writing History: Essay on Epistemology*. Trans. Mina Moore-Rinvolucri. Middletown: Wesleyan UP, 1984.

**9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.**

- The course content is reflected in a major proportion in the study programs of national and international universities (Universitatea din Bucuresti, University of Warwick, UK).
- The study topics are developed based on the specialized bibliography in the field.
- Some components of the lectures and seminars were presented at national and international conferences and symposiums.

**10. Assessment (examination)**

| Type of activity | 10.1 Assessment criteria | 10.2 Assessment methods | 10.3 Weight in the final grade |
|---|---|---|---|
| 10.4 Course | • Comprehension and knowledge of the studied discipline and the link with the other fundamental disciplines (literature, literary criticism, aesthetics)<br>• the degree of assimilation and use of specialized language as well as the correctness of the English language used<br>• logical coherence<br>• The degree of reading of the literary works required as well as the relevant critical bibliography<br>• The ability to contextualize, analyze and interpret a dramatic text. | • oral / written final assessment (in the exams session)<br>• evaluation of the research and material portfolio | Mid- and end-of-semester tests (25%),<br>- direct evaluation: exam (75%)<br>The total weight of the course is 2/3 |
| 10.5 Seminar | • Ability to contextualize, analyze and interpret the texts included in the bibliography<br>• Elaboration of workshops, reports, chronicles, critical reception files, active participation in discussions, elaboration of reading sheets | • project work<br>Students will be graded during the semester for solving applications, for their active and constructive involvement in conversations, for answering the questions related to the topic/legislations addressed | In-term evaluation (1/3 of total) |

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| | from the compulsory bibliography.<br>• Effective involvement in practical activities. | by the teachers, for the solved homework received in previous seminar(s). | |

10.6 Minimum performance standard

1. knowledge of the main concepts, recognizing, defining and using them correctly;
2. reading the main works analyzed;
3. overall vision of the field;
4. idea of the interdisciplinary methods used.

Organizational details, exceptional situation management:

- Examination is not subject to minimum attendance or practical work.
- Fraud in the exam will automatically stop the marking process and the grade will be 1 (one).

| | | |
|---|---|---|
| Date<br>2.04.2022 | Course tutor's signature | Seminar tutor's signature |
| Date of department endorsement<br>12.04.2022 | Head of department's signature | |
| Date of Dean's endorsement | Signature of the vice-Dean in charge | Faculty stamp |