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
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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	Philology
1.5 Study cycle (BA/MA)	MA
1.6 Study program/Qualification	British Cultural Studies / MA in Philology

2. Information about the subject

2.1 Course title/Code		**LME 2110 REPRESENTATIONS OF SOCIAL RELATIONS AND ATTITUDE 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	2	2.5 Semester	3	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	2	3.3 seminar/laboratory	1
3.4 Total number of hours in the curriculum	42	of which: 3.5 course	28	3.6 seminar/laboratory	14

Time distribution	Hours
Study based on textbook/course manual/recommended reading/personal notes	36
Additional research in the library, by accessing scientific databases, or during field work	24
Preparation for seminars/laboratory classes, essays, portfolios and reports	36
Tutoring	12
Assessment (examinations)	4
Other activities	36

3.7 Total hours for individual study	108	
3.8 Total hours per semester	150	
3.9 Number of credits	6	

4. Prerequisites (if necessary)

4.1 Curriculum	BA degree
4.2 Skills	• Knowledge of English • Theoretical notions and synthetic perspectives in the field of history and literary criticism, the morphology of culture, the history of literary ideas, literature. • 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

Professional competences	C1 Adequate use of concepts in the study of general linguistics, theory of literature and universal and comparative literature C2 Efficient written and oral communication in Romanian and in English 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. CT2 Teamwork; interpersonal communication, taking on specific roles. 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)

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, familiarizing with the main literary manifestations and some representative names on the literary stage of this period. the study of literary texts aiming at the concrete knowledge of what has been created on the cultural-literary level in these years. • networking of texts and contexts studied with the ability to build argued an analytical perspective on the status of the contemporary novel in Britain • The approach from various interpretative perspectives of the problems of space, place and time • Critical interpretation and evaluation of the novels under debate • 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. • Use of language and literature components in full accordance with professional ethics

8. Contents

8.1 Lectures	Teaching methods	Remarks

Facultatea de Litere
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1. Popular culture as concept of the 80s. High and popular culture. The situation of popular fiction today. 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.	Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue.	
2-3. Ian McEwan, *Atonement* Representation of political establishment and social class in England in the 1930s, during war times and in 1999. The use of war as a metaphor to the internal struggles of the characters and the future condition of Europe. Memory and representation. Condition of the writer.	Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue.	
4-5. Pat Barker, *Regeneration*. The State – power and domination. War, masculinity and emasculation. Army and war, glory and trauma (PTSD). The hospital as institution of healing, authority and control. Men in times of war: compassion and distance, hatred and love, homosexual conduct. Representations of war and trauma: mutism, dyslexia, panic attacks, phobias.	Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue.	
6. Student-lead course presentation 1	Participatory lecture, debate, dialogue.	
7-8. David Lodge, *Nice Work* Education and the academic world. Intra- / extra-academic relations. Academic vs. human conduct. Academia and the industrial world. The campus novel and the condition of England fiction.	Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue.	
9-10. Graham Swift, *Last Orders*. The bonds of friendship, closed / open spaces and the circadian journey, surrounding reality, family and moral debate; decency and loyalty; duty and quest; narrative technique – the shifting (multiple) point of view.	Participatory lecture, exposition, demonstration, exemplification, case study and text, debate, dialogue.	
11-12. A. S. Byatt, *Possession* Repossession of romance and the failed romantic love. Restoration of Victorianism and rediscovery of past and history.	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.

Facultatea de Litere
Str. Horea nr. 31
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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.
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
1. 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. Ian McEwan, *Atonement* – text discussion. The moral debate: innocence, guilt, misrepresentation, atonement. Briony Tallis: personal characteristics or qualities – change, permanence, disappearance and reappearance. Briony Tallis as narrator at three different stages of her life (i) as an ambitious, imaginative child; (ii) as a repenting, guilt-stricken nurse; (iii) as an aged and dying successful author. The writer's autonomy and the ethics of representation: omniscience and manipulation, 'author' vs. God. Significance and functions of the characters of Cecilia, Robbie, Mr and Mrs Tallis, Lola, the twins, Peter Marshall. Symbolism of the vase, water, windows, the human anatomy and senses, setting and nature.	Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work	
4-5. Pat Barker, *Regeneration*. The State – power and domination. War, masculinity and emasculation. Army and war, glory and trauma (PTSD). The hospital as institution of healing, authority and control. Men in times of war: compassion and distance, hatred and love, homosexual conduct. Representations of war and trauma: mutism, dyslexia, panic attacks, phobias. The literary response, the British war poets (Sassoon and Owen), war fiction. *Regeneration* as anti-war manifesto. Characters and attitudes: Dr W.H.R. Rivers, Dr Lewis Yealland; Siegfried Sassoon, Wilfred Owen and Robert Graves; Billy Prior, David Burns, Anderson, Callan and Willard. Process and techniques of healing and regeneration – aftermath.	Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work	
6. Mid-term test 1	testing	
7-8. David Lodge, *Nice Work* – text discussion. David Lodge: *Nice Work*– comedy of manners, the character as allegory, (subverted) metafiction.	Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work	
9-10. Graham Swift, *Last Orders*. The bonds of friendship, closed / open spaces and the circadian journey, surrounding reality, family and moral debate; decency and loyalty; duty and quest; narrative technique – the shifting (multiple) point of view.	Discussion, dialogue, demonstration, problem-solving, exemplification, pair- and group-work	

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11-12. A. S. Byatt, *Possession* – text discussion. Byatt's Baroque style: literary detail and allusions, descriptive language and imagery, broad scope and mixture of genres, multiple meanings. Academic fight for possession of the text.	Discussion, dialogue, demonstration, problem-solving, project-work, exemplification, pair- and group-work	
13. Presentation of students' research projects.	project-work presentation; debate, dialogue	
14. End-of-term test 2.	testing	

Bibliography.

[1] Literary
Ian McEwan: *Atonement*.
David Lodge: *Nice Work*.
Pat Barker: *Regeneration*.
Graham Swift: *Last Orders*.
A.S. Byatt: *Possession*.
[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.
Bhabha, Homi K. *Locations of Culture: Discussing Post-Colonial Culture*. London: Routledge, 1996.
Bhabha, Homi K. *Nation and Narration*. London: Routledge, 1990.
Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Oxford: Blackwell, 2006.
Childs, Peter. *Contemporary Novelists: British Fiction Since 1970*. London: Palgrave Macmillan, 2005.
Connor, Steven. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP, 2004.
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Hutcheon, Linda. *The Politics of Postmodernism*. 2nd Edition. London: Routledge, 2002.
Lee, Alison. *Realism and Power: Postmodern British Fiction*. London: Routledge, 1990.
Massie, Alan. *The Novel Today*. London: Longman and the British Council, 1990.
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.
Vianu, Lidia. *The AfterMode: Significant Choices in Contemporary British Fiction*. București: Editura Universităţii din București, 2010.

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)

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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) • the degree of assimilation and use of specialized language as well as the correctness of the English language used • logical coherence • The degree of reading of the literary works required as well as the relevant critical bibliography • The ability to contextualize, analyze and interpret a dramatic text.	• oral / written final assessment (in the exams session) • evaluation of the research and material portfolio	Mid- and end-of-semester tests (25%), - direct evaluation: exam (75%) The total weight of the course is 2/3
10.5 Seminar	• Ability to contextualize, analyze and interpret the texts included in the bibliography • Elaboration of workshops, reports, chronicles, critical reception files, active participation in discussions, elaboration of reading sheets from the compulsory bibliography. • Effective involvement in practical activities.	• project work 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 by the teachers, for the solved homework received in previous seminar(s).	In-term evaluation (1/3 of total)
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 2.04.2022	Course tutor's signature	Seminar tutor's signature
Date of department endorsement 12.04.2022	Head of department's signature	

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Date of Dean's endorsement	Signature of the vice-Dean in charge	Faculty stamp