



Universidad
de Alcalá

GUÍA DOCENTE

NARRATIVA INGLESA

ENGLISH NARRATIVE

Grado en Estudios Ingleses
Universidad de Alcalá

Curso Académico 2019/2020
Curso 3^o– 1^{er} Cuatrimestre

GUÍA DOCENTE

Nombre de la asignatura:	Narrativa Inglesa // English Narrative
Código:	251019
Titulación en la que se imparte:	Grado en Estudios Ingleses
Departamento y Área de Conocimiento:	Filología Moderna Filología Inglesa
Carácter:	Obligatorio
Créditos ECTS:	8
Curso:	Tercero / Primer cuatrimestre
Profesorado:	Marisol Morales marisol.morales @uah.es Juan F. Elices juan.elices@uah.es
Horario de Tutoría:	Pendiente de determinar
Idioma en el que se imparte:	Inglés

1. MODULE DESCRIPTION

The present course intends to offer students of English a panoramic overview of the development of narrative in the English language, from the 18th century to the present day. It will therefore cover readings of writers from Ireland, the United Kingdom and other anglophone countries –excluding the USA. The course will also cover issues pertaining to gender studies, canon formation, national identities, multiculturalism and globalisation, with a focus on how novels and short stories were shaped by and responded to historical and cultural contexts. Students will engage with a range of critical approaches to study selected novels and shorter fiction in order to explore the variety of narrative styles, the predominant themes and the contribution of major authors to the development of this literary form.

Prerequisites:

Since the contents of the course, the class discussions and all activities will entirely be taught in English, following the criteria established by the Department of Modern Philology, students will be expected to have acquired a B2.2 or above (Common European Framework). This will guarantee that students can read the set texts in the original language, can participate regularly in class discussions, can produce oral reports and can write convincing literary essays.

2. AIMS

Generic competences:

1. Think in a critical way and be able to learn a set of critical reading skills.
2. Develop skills of comprehension, argument and analysis.
3. Express ideas and arguments with clarity and economy, both in written and spoken English.
4. Use library and research skills to find and organise information.
5. Produce well-organised and well-documented essays and reports.
6. Be able to learn both independently and co-operatively.

Subject specific competences:

Knowledge

1. Display a working knowledge of the novel as a literary genre.
2. Explain the significance of some of the major works of British prose fiction.
3. Identify general cultural and social developments for the periods involved.
4. Outline and characterise the main developments of British prose fiction from the 18th century to the present day.
5. Describe in outline the principal literary concerns, themes, styles and symbols of the main writers examined.
6. Recognise and discuss the thematic and formal characteristics of selected novels and short stories and relate them to general cultural and literary movements.

Skills

1. Analyse, interpret and discuss the full range of set texts in detail by means of oral presentations, commentaries and essays.
2. Compare and make connections across novels from a similar or a different period.
3. Develop an understanding of critical terminology and theoretical perspectives for the analysis of the texts.
4. Write about the selected texts, providing accurate and detailed reference in support of their views.
5. Place passages or works in precise contexts.

Attitudes

1. Increase their understanding, appreciation, and enjoyment of literature.
2. Develop independent thought and response to the literary texts studied.
3. Relate literature to their own experience and to the world around them.
4. Respect and value aesthetic and content differences which may spring from socio-cultural differences among authors.

3. COURSE CONTENTS

Units	Hours
1. Studying “English” narrative <ul style="list-style-type: none"> • Canon formation • The gender approach • Multiculturalism, globalisation and diaspora 	2 weeks (6 h)
2. The emergence of the Irish novel in the XIXth Century <ul style="list-style-type: none"> • The Anglo-Irish novel • The Gothic genre 	1 week (3 h)
3. The legacy of James Joyce in the early XXth Century <ul style="list-style-type: none"> • The short story form • Female subversion 	1 week (3h)
4. The contemporary scene in Ireland <ul style="list-style-type: none"> • Voices from the Republic • Northern Irish narrative 	1 week (3 h)
5. The Origins of the Novel in the Eighteenth Century: Socio-political Circumstances <ul style="list-style-type: none"> • Jonathan Swift’s <i>Gulliver’s Travels</i> (I) 	1 week (3 h)
6. Jonathan Swift and Narrative Satire <ul style="list-style-type: none"> • Jonathan Swift’s <i>Gulliver’s Travels</i> (II) 	1 week (3 h)
7. The Rise of the Novel: Daniel Defoe and Samuel Richardson <ul style="list-style-type: none"> • Daniel Defoe’s <i>Robinson Crusoe</i> • Samuel Richardson’s <i>Pamela</i> • Henry Fielding’s <i>Shamela</i> 	1 week (3 h)
8. The utopian and anti-utopian novel: William Morris and Samuel Butler <ul style="list-style-type: none"> • William Morris’ <i>News from Nowhere</i> • Samuel Butler’s <i>Erewhon</i> 	1 week (3 h)
9. Morality and fantastic fiction in the 20th century <ul style="list-style-type: none"> • William Golding <i>Lord of the Flies</i> • J. R. R. Tolkien’s <i>The Lord of the Rings</i> 	1 week (3 h)
10. Postmodern Narratives: Literary Landmarks and Main Exponents <ul style="list-style-type: none"> • William Boyd’s “The Destiny of Nathalie ‘X’” • Salman Rushdie’s “At the Auction of the Ruby Slippers” 	1 week (3 h)
11. 20th century British campus novels <ul style="list-style-type: none"> • Kingsley Amis’ <i>Lucky Jim</i> • David Lodge’s <i>Changing Places</i> 	1 week (3 h)

12. Gender and postcolonialism in the 20th/21st century fiction <ul style="list-style-type: none"> • Jamaica Kincaid's <i>Lucy</i> • Chimamanda Ngozi Adichie's "We Should all Be Feminists" 	1 week (3 h)
13. The impact of graphic novels and comics in the 20th/21st centuries <ul style="list-style-type: none"> • Alan Moore's <i>V for Vendetta</i> • Alan Moore's <i>From Hell</i> 	1 week (3 h)
14. Dystopian fiction in the 20th/21st centuries <ul style="list-style-type: none"> • George Orwell's <i>1984</i> • Aldous Huxley's <i>Brave New World</i> • Louise O'Neill's <i>Only Ever Yours</i> 	1 week (3 h)
15. Oral presentations	1 week (3 h)

A week-by-week schedule of lectures and seminar topics, reading assignments, class discussions and tutorials will be provided at the start of the course.

4. TEACHING AND LEARNING METHODS

Classes are divided into lectures, seminars, workshops and tutorials, which include group work, class discussions, critical reading and writing, and oral presentations. Students are expected to read the set texts before they are discussed in class. There can be no substitute for reading the original work and it is the student's response to and knowledge of those works that mainly matter.

Student workload: 200 hours

Class-contact hours	48 face-to-face hours: <ul style="list-style-type: none"> - 15 hours of lectures - 30 hours of seminars - 2 hours for workshops - 1 ECTS tutorial
Guided independent learning	152 hours devoted to the reading of a number of set texts, the completing of assignments, the preparation of an oral report, and the writing of a final essay.

Learning activities

Lectures	They constitute the basis of the literary framework and the socio-historical contexts within which we will study the authors and texts involved in the course.
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	<p>Although lectures, in general, will be conducted by the lecturer, students are also expected to contribute to the development of the ideas presented with further comments and discussions on any of the topics included in the program.</p>
<p>Seminars</p>	<p>During seminars students will have the opportunity to interact both with the lecturer and with other classmates in order to deliver their own responses of the texts. There will also be organised debates centred on specific topics, as well as guided activities designed to analyse, comment and discuss certain salient aspects of the readings set for the course.</p> <p>The skills involved in this process will also be assessed along the course, in the oral interventions, in the written assignments and in the final essay.</p>
<p>Workshops</p>	<p>Students will be expected to present oral reports based on an issue related to any theoretical topic included in the programme.</p>
<p>ECTS Tutorial</p>	<p>Students are expected to attend at least one tutorial that will take place in the lecturer's office, in which they will be guided for their completion of a final essay. The aim of these face-to-face tutorials is to offer closer assistance and guidance for the successful accomplishment of the skills required in this course.</p>

5. ASSESSMENT

Assessment procedures

Following the implementation of the "*Normativa de evaluación de los aprendizajes*", students will be assessed through their continuous work, unless they are under special circumstances and thus are granted permission by the Dean of Humanities to opt for a final exam. Attendance to classes is compulsory.

- **Continuous assessment**

Seminar work, written assignments, an oral report and a final essay will be taken into account to assess the range of the knowledge and different skills that students will be developing. The criteria used by the lecturers are specified below.

- **Final exam (only under special circumstances)**

There will be one final end-of-course examination for students who have requested exemption from the continuous examination and have been thus authorized by the Dean of Humanities. This exam will be marked with the 100% of the final grade and will consist of questions based on the contents of the course, on the analysis of the works discussed in class and on the different skills students should have accomplished at the end of the semester.

- **Resit (convocatoria extraordinaria)**

For the “convocatoria extraordinaria”, students will resit for a written exam based on the contents of the course, on the analysis of the works discussed in class and on the skills they should have accomplished. The format will be similar to the final exam.

Assessment criteria

The final results of the course will be structured around the following criteria:

- 40%: Continuous student workload. Students will have to prove that they can answer comprehensive discussion questions connected with the texts taught and assessed in class.
- 25%: Oral presentation: Student will develop communicative skills through the practice of oral presentations on the topics studied in class.
- 25%: A final essay. Students will practice their argumentative and discursive skills when they complete an original critical paper of around four to five pages based on any of the topics announced in class. They will also acquire an academic jargon and a specific vocabulary with which they will be able to participate in the literary discussions of texts.
- 10%: Class participation: Students are encouraged to participate actively in both lectures and seminars. Their class participation will be assessed accordingly.

Assessment instruments

The assessment of students' achieved learning outcomes will be based on the following components:

- Class participation
- Questionnaires and discussion questions
- Oral presentation
- Final essay

Students are required to attend all the lectures, seminars and workshops. Attendance will be monitored and repeated absence without a justified reason (such as illness) may result in failure. A minimum of 80% attendance at teaching sessions will be required to achieve a pass in this module. The class participation component will be assessed in terms of the level of students' engagement in the seminars, the quality of their contributions, their preparation for class activities and their attitude. A detailed rubric for participation in class will be provided by the teacher.

- **Marking criteria:**

- Matrícula de Honor (Outstanding): the best student of the class will get an outstanding grade, which will presuppose a high level of knowledge of the subject-matter of the course and of his/her ability to write and communicate effectively in the English language. Originality and depth in the critical analysis of the texts will also be expected, together with an excellent use of bibliographical material.
- Sobresaliente (Excellent): excellent students will show a high degree of knowledge of the contents of the course as well as a use of the English language at a proficiency level. Both written assignments and oral reports will have no spelling errors or grammatical mistakes. Students will also show an excellent capacity at providing critical arguments.
- Notable (Very good): students will show a good knowledge of the contents of the course and an ability to interact and argue convincingly, both in class and in their written assessments. The use of bibliographical material will be effective and coherent. The use of the English language will be at a proficiency level.
- Aprobado (Satisfactory): students will just show a basic knowledge of the contents of the course. The level of English will be placed at an advanced level and the depth of critical discussion will just be sufficient. Research and argumentation will abound in generalisations and few noteworthy original ideas.
- Suspenso (Fail): students will present important gaps in their knowledge of the contents of the course. Their level of English will be basic and will present grammatical mistakes and spelling or comprehensive errors. The level of critical judgement will be insufficient with a lack of originality, independent thought and a weak use of bibliographical resources.

- **Please note the following:**

- i. A good level of English (beginning with a B2.2) will be required and assessed along the course: during the oral participation in class, in the written assignments and in the final essay and/or exam. For this purpose, the teacher will follow the minimum standards established by the Department of Modern Philology as referred above.
- ii. Plagiarism will be penalised. If you happen to plagiarise, the first time this occurs your assignment will be marked with a zero, and the second you will receive a fail grade in all your written assignments. Remember that you commit plagiarism any time you present the words or ideas of others as if they were your own, do not quote a source or omit specific quotations of your sources.

6. BIBLIOGRAPHY

In addition to the books recommended here, a detailed bibliography of literary histories, reference books, anthologies and literary criticism on the authors discussed could also be provided.

Acheson, James and Sarah C. E. Ross, ed. (2005) *The Contemporary British Novel since 1980*. New York: Palgrave Macmillan.

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- Smyth, Ferry (1997) *The Novel and the Nation: Studies in the New Irish Fiction*. London: Pluto P.
- St. Peter, Christine. *Changing Ireland: Strategies in Contemporary Women's Fiction*. London: Mamillan, 2000.
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