



<b>Course Code</b> LALI-221	<b>Course Title</b> The English Novel II	<b>ECTS Credits</b> 6
<b>Department</b> Languages and Literature	<b>Semester</b> Spring	<b>Prerequisites</b> LALI-220
<b>Type of Course</b> Required	<b>Field</b> English Literature	<b>Language of Instruction</b> English
<b>Level of Course</b> 1 <sup>st</sup> Cycle	<b>Year of Study</b> 2 <sup>nd</sup>	<b>Lecturer</b> Dr Paul Stewart
<b>Mode of Delivery</b> Face-to-face	<b>Work Placement</b> N/A	<b>Co-requisites</b> None

## Objectives of the Course:

The course examines representative novels from the early 20<sup>th</sup> century until the immediate post-war period with due consideration of modernism and postmodernism and its effects upon the novel form. The student will be introduced to the relevant critical theory with which to investigate the aesthetic aims of 20<sup>th</sup> century novelists, and will include such issues as:

- Narrative instability
- Individual consciousness in narrative form
- Stylistic experimentation
- The (im)possibility of identity
- Philosophy and the novel
- Ontology and Epistemology in the novel
- Doubt, authority and ambiguity
- Reader and text relations

## Learning Outcomes:

After completion of the course students are expected to be able to:

1. analyse novels of the twentieth century in terms of form and language, character and structural meaning;
2. incorporate elements of the historical and social aspects of the period into an understanding of the texts;

3. evaluate the formal innovations of the twentieth century novel;
4. write analytical essays on topics drawn from the texts;
5. analyse, assess and apply secondary critical sources on the subjects and texts studied;
6. evaluate and apply the theoretical and philosophical concerns associated with the novel, modernism and post-modernism.

### Course Contents:

1. Introduction: Modernism and Post-modernism; identity and its representation.
2. Ford Madox Ford (Narrative instability; irony; narrative style, breakdown in codes of behaviour)
3. James Joyce, *A Portrait of the Artist as a Young Man* (modernism; biographical readings; historical readings; individual consciousness in narrative form; philosophy and the novel, irony)
4. Samuel Beckett, *Molloy* (philosophical and social contexts; ontology and epistemology; narrative instability and doubt; post-modern and poststructural concepts of subjectivity and language)

### Learning Activities and Teaching Methods:

Lectures, Discussions with class participation

### Assessment Methods:

Homework Assignments; Final Exam; Class Participation.

### Required Textbooks/Reading:

Authors	Title	Publisher	Year	ISBN
Ford Madox Ford	<i>The Good Soldier</i>	Penguin Classics	2002	0141181192
James Joyce	<i>A Portrait of the Artist as a Young Man</i>	Penguin Classics	2000	0141182660
Samuel Beckett	<i>Molloy, Malone Dies, The Unnamable</i>	Calder	1997	978 0714541075

### Recommended Textbooks/Reading:

Authors	Title	Publisher	Year	ISBN
Rabate, Jean Michel	<i>Palgrave Advances in Joyce Studies</i>	Palgrave	2004	1403912106
Bulson, Eric	<i>Cambridge</i>	Cambridge	2006	9780521840378

	<i>Introduction to Joyce</i>			
Ackerely, C	<i>The Grove Companion to Samuel Beckett</i>	Grove Press	2004	0802140491
Stewart, Paul	<i>Zone of Evaporation: Samuel Beckett's Disjunctions</i>	Rodopi	2006	9042020776
Hampson & Saunders	<i>Ford Madox Ford's Modernity</i>	Rodopi	2003	9042011874