

**Hacettepe University Faculty of Letters**  
**Department of English Language and Literature**

**COURSE SYLLABUS FALL 2016**

**Title of the Course:** IED 485 (02) The Novel IV  
**Instructor:** **Dr. Jason Mark WARD**  
**Class Hours / Class:** Monday 13:00-15:50 / B2/205  
**Office Hours:** 10:00-12:00 Tues, Thurs and whenever available  
**E-mail:** [jasonhacettepe@gmail.com](mailto:jasonhacettepe@gmail.com)  
**Phone:** 0312-297-8475 (ext. 126)  
**Class Website:** <http://yunus.hacettepe.edu.tr/~jason.ward/ied485britnovel4/>  
**Turnitin url:** <http://turnitin.com/>  
**Turnitin Id.:** 13682659                      **Turnitin PIN:** 1234

**I. COURSE DESCRIPTION:**

This course focuses on the English novel from the 1950s to the present. Major technical innovations, writing modes and themes that have emerged in the novel genre, especially after the 1960s, will be introduced within the context of postmodern social formations, fictional and theoretical developments and cultural debates in England. The primary reading of the course consists of six prescribed novels and exemplary chapters from others. The students are also expected to read the critical writings of selected postmodernist theorists. The initial focus will be mainly on the concepts relating to postmodern novels, such as the use of self-reflexivity and self-consciousness, intertextuality, parody and pastiche, irony, play, process, textuality and fictionality. Postmodern approaches to representation and history, the paradoxes of fictive versus real, the use of ex-centric characters and narrators, the subversion of traditional modes of writing and the challenging of metanarratives will be studied in depth.

**II. WEEKLY SCHEDULE:** You should ensure that you have read the following texts before the week scheduled to ensure that you are prepared for class and any possible pop quizzes! Note that if any of the classes are cancelled due to holidays etc. then the presentation scheduled for the cancelled class will automatically take place in the following week's class and we will have two presentations together:

**Week 1 (3 Oct):** General introduction to the syllabus and each other. Twenty questions: what do you think that you already know about postmodernism?

**Week 2 (10 Oct):** Tim Woods "Introduction" and "Chapter 3", in *Beginning Postmodernism* An introduction to the social, political and aesthetic characteristics of the 50s, 60s and 70s: What is the novel, modernism, and postmodernism (technically, thematically, stylistically etc.)? Jean-François Lyotard: *The Postmodern Condition A Report on Knowledge*.

**Week 3 (17 Oct):** Roland Barthes, "Death of the Author" A comparison of modernist versus postmodernist concepts in theories and art. The teacher's demonstration of a *Student Presentation*: John Fowles – *Mantissa* (part 1) and Brooke Lenz, John Fowles: Visionary and Voyeur, "Interlude: Mantissa"  
\* chapters / parts are a more reliable guide than page numbers which sometimes change in different editions

**Week 4 (24 Oct):** *Student Presentation 1*: John Fowles – *Mantissa* (Parts 2-4, pp. 49-192\*) and John Barth, "The Literature of Exhaustion"

**Week 5 (31 Oct):** *Student Presentation 2*: Peter Ackroyd – *The Plato Papers* (whole novella, pp. 3-139) and Patricia Waugh, "What is Metafiction?" in *Metafiction*

**Week 6 (7 Nov):** *Student Presentation 3*: Jeanette Winterson – *The Passion* (1-2, pp. 3-76) and Raymond Federman, Chapter 3, "Surfiction" in *Critifiction*

**Week 7 (14 Nov):** Midterm: In-class Essay

**Week 8 (21 Nov): Student Presentation 4:** Jeanette Winterson – *The Passion* (3-4, pp. 79-160) and José Francisco Fernández Sánchez's "[Play and \(Hi\)story in Jeanette Winterson's \*The Passion\*](#)"

**Week 9 (28 Nov): Student Presentation 5:** Julian Barnes – *Flaubert's Parrot* (1-7, pp. 11-106) and Alison Lee, "[Realism and Power](#)" in *Post Modern British Fiction*

**Week 10 (5 Dec): Student Presentation 6:** Julian Barnes – *Flaubert's Parrot* (8-15, pp. 107-190) and Linda Hutcheon, "[Historiographic Metafiction, Parody and Intertextuality of History](#)" in *Poetics of Postmodernism*

**Week 11 (12 Dec): Student Presentation 7:** Martin Amis - *Times Arrow* (1-3, Part 1, pp. 11-103 ) and Brian Finney, "[Martin Amis's \*Time's Arrow\* and the Postmodern Sublime](#)"

**Week 12 (19 Dec): Student Presentation 8:** Martin Amis - *Times Arrow* (4-8, Parts 2 & 3, Ch 4-8, pp. 107-176 ) and Serpil Oppermann, "[Historicist Inquiry in the New Historicism and British Historiographic Metafiction](#)"

**Week 13 (26 Dec): Student Presentation 9:** Angela Carter - *The Infernal Desire Machines of Doctor Hoffman* (1-4, pp. 3 -141) and Mandy Kollen's "[Undesirable Desires: Sexuality as Subjectivity in Angela Carter's \*The Infernal Desire Machines of Doctor Hoffman\*](#)"

**Week 14 (2 Jan): Student Presentation 10:** Angela Carter - *The Infernal Desire Machines of Doctor Hoffman* (5-8, pp. 142-271) and Theo D'haen, "[Magic Realism and Postmodernism: Decentering Privileged Centers](#)"

There will possibly be changes to the schedule as the course progresses, but you will be informed and the most up-to-date copy of the syllabus will always be posted on our website.

### III. COURSE REQUIREMENTS AND STUDENT CONDUCT:

**Class attendance** is obligatory and failure to attend one-third or more of the class hours will result in an F1. As this class will combine both lecture and discussion, students are expected both to attend every session and to take an active part in class—joining in discussions and raising questions.

**Academic dishonesty** of any kind will not be tolerated. This includes all forms of plagiarism, cheating on assignments or exams, turning in work that has been written partially or entirely by someone else (i.e.: collusion), failing to appropriately represent and document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty. Work containing plagiarism will get an F3 and the student will be referred to the Chair. Turnitin will be used to check for plagiarism and students must upload all of their work to this system to receive a grade.

**Late work** will lose ten points per day late and late group work / presentations will not be graded. The easiest way to fail this course is to miss the deadlines. If you are working with a group and cannot submit your work on time or have decided to drop the course, please let the other group members know. If you miss a deadline because of an excused absence, then you must hand in your work at the beginning of the next class you attend with a paper copy of your official excuse attached.

**Do not email the teacher unless you have a question that cannot wait** until the next lesson. This is because with so many students, it is very time-consuming and difficult to keep track of queries through email. If you do need to email a question, please include your full name, the course, a specific subject line and use this email: [jasonhacettepe@gmail.com](mailto:jasonhacettepe@gmail.com)

### IV. METHOD OF INSTRUCTION:

This student-centred course will be conducted through student presentations, discussions of stories and criticism, class activities, writing workshops, demonstrations and lectures.

### V. ASSESSMENT:

There will be two midterms (20% each), four pop-quizzes (8%), participation points (2%) and a final exam (50%). For a passing grade, students must get at least 50 out of 100 in the final exam.

### **Midterm 1: Define postmodernism or compose a story to illustrate it** **20%**

Write an in-class five-paragraph exposition essay to explain the defining characteristics of literary postmodernism, which we have been discussing for the first weeks of the course.

or

In class and using *Mantissa* as your inspiration, write a 500-600-word short story to demonstrate your understanding of metatextuality in literary postmodernism. Your story must also incorporate the following four aspects from the original story: at least one sentence copied verbatim and now used to propel your tale forward, at least one of the original characters along with his/her discernible traits, the same setting in period and place, and some exposition or foreshadowing containing one of the key events that happened in the original story.

### **Midterm 2: PowerPoint: Introduce the weekly excerpts from the novels** **20%**

After week four, groups of four students will be responsible for introducing the assigned readings from the novels and connecting them to the criticism discussed in the previous weeks. Although you should mainly focus on the sections assigned, you should also try to make connections to the surrounding chapters for exposition and context:

1. *Mantissa* (Parts 2-4, pp. 49-192\*)
2. *The Plato Papers* (whole novella, pp. 3-139)
3. *The Passion* (1-2, pp. 3-76)
4. *The Passion* (3-4, pp. 79-160)
5. *Flaubert's Parrot* (1-7, pp. 11-106)
6. *Flaubert's Parrot* (8-15, pp. 107-190)
7. *Times Arrow* (1-3, Part 1, pp. 11-103)
8. *Times Arrow* (4-8, Parts 2 & 3, Ch 4-8, pp. 107-176)
9. *The Infernal Desire Machines of Doctor Hoffman* (1-4, pp. 3-141)
10. *The Infernal Desire Machines of Doctor Hoffman* (5-8, pp. 142-271)

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Your PowerPoint presentation must contain (in order of priority):

1. **a 300-400 word plot synopsis – you can write this as bullet points if you like. It must be entirely your own reading and not plagiarised!**
2. **four discussion questions with 100+ word answers**
3. **four key quotations, each one with your reasons why you selected it**
4. a slide with all of the **group members' full names and which tasks they completed**.

Each group member must choose one of the first three tasks. To distribute work fairly, two students should work together on the synopsis section and the person who writes quotation part (the easiest task) should be the one who also puts together all of the contributions into one PPT document, checks it for errors, and prepares the slide showing who did what.

Your deadline will depend on the story/stories you are assigned. We will start with the second part of *Mantissa* in week 4 and end with *Infernal Desire Machines* in week 14.

The PowerPoint must be all of your own work (especially the synopsis!) and will be uploaded to Turnitin to check for plagiarism. If you use anything from another source, put quotations around it and give the course (in parenthesis) or you could fail for plagiarism.

You will all share the same grade for this assignment *but* if two group members complain that a colleague did not respond, contribute or finish his/her work or avoid plagiarism, then that group member will be assessed separately and could receive a zero if the work is missing or insufficient or plagiarised.

It is your responsibility to ensure that you are in touch with all group members but if any disappear and you find yourself with only three members, then you can skip part three. If there are only two of you, just write the synopsis and two discussion questions and answers. If only one, focus only on the discussion questions and answers and we will try to come up with a synopsis as a class.

You must put together all of the contributions into ONE PowerPoint document, check it for errors, and prepare the slide showing who did what. You will share the same grade for this assignment so please ensure that all of your work is carefully checked for plagiarism and errors. This single PowerPoint file must be uploaded to Turnitin to be checked for plagiarism (please don't plagiarise or you will get a zero!) and graded (return to Turnitin later to see your feedback and grade).

**Reading Pop Quizzes****8%**

There will be four pop quizzes to check that you are reading all of the novels and criticism and able to participate fully. You should assume that there will always be a quiz (because you never know when one might pop up!) and read everything to be prepared and benefit from the lessons. Each quiz is worth two points and there are no make-ups, so these quizzes also monitor attendance.

**Participation (completing in-class activities, class contributions etc.)****2%**

You will be invited to suggest your own participation grade based on your contributions to class, group work, regular attendance and completion of in-class activities.

**Final Assessment****50%**

For the final examination you must write a concise comparison and contrast essay to illustrate the scope of post-modernism using two of the novels and references to the critical texts. It is recommended that you structure your work around three main points as a five or eight-paragraph essay:

**Five paragraphs:**

1. Introduction
2. Supporting Point 1 Story A v Story B
3. Supporting Point 2 Story A v Story B
4. Supporting Point 3 Story A v Story B
5. Conclusion

**Eight paragraphs:**

1. Introduction
2. Supporting Point 1 Story A
3. Supporting Point 1 Story B
4. Supporting Point 2 Story A
5. Supporting Point 2 Story B
6. Supporting Point 3 Story A
7. Supporting Point 3 Story B
8. Conclusion

You must include 3-5 short quotations, use MLA format, and express your opinions about the novels and the critical concepts.

**VI. REQUIRED READING:**

The major textbooks will be the texts of the novels chosen for the course. Please obtain copies of the following:

**Novels:**

1. John Fowles – *Mantissa* (1982, 192 pages) and Ch13 from *The French Lieutenant's Woman*
2. Peter Ackroyd – *The Plato Papers* (1999, 139 pages)
3. Julian Barnes – *Flaubert's Parrot* (1984, 190 pages)
4. Jeanette Winterson – *The Passion* (1998, 160 pages)
5. Martin Amis – *Time's Arrow* (1991, 176 pages)
6. Angela Carter – *The Infernal Desire Machines of Doctor Hoffman* (1972, 271 pages)

**Critical Articles and Chapters in approximate order of discussion:**

1. Tim Woods "Introduction" in *Beginning Postmodernism*
2. Tim Woods "Chapter 3" in *Beginning Postmodernism*
3. Roland Barthes, "Death of the Author"
4. Jean-François Lyotard, "The Postmodern Condition A Report on Knowledge"
5. Brooke Lenz, John Fowles: Visionary and Voyeur, "Interlude: Mantissa"
6. John Barth "The Literature of Exhaustion"
7. Patricia Waugh, "What is Metafiction?" + "Literary Self-consciousness" in *Metafiction*
8. José Francisco Fernández Sánchez's "Play and (Hi)story in Jeanette Winterson's *The Passion*"
9. Raymond Federman, Chapter 3, "Surfiction" in *Critifiction*
10. Linda Hutcheon, "Re-Presenting the Past"
11. Linda Hutcheon, "Historiographic Metafiction, Parody and Intertextuality of History"
12. Hayden White, "Historical Text as a Literary Artifact"
13. Alison Lee, "Realism and Power" in *Post Modern British Fiction*
14. Brian Finney, Martin Amis's *Time's Arrow* and the Postmodern Sublime
15. Hayden White, "Fictions of Factual Representations"
16. Serpil Oppermann, "Historicist Inquiry in the New Historicism and British Historiographic Metafiction"
17. Mandy Kollen's "Undesirable Desires: Sexuality as Subjectivity in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman*"
18. Theo D'haen, "Magic Realism and Postmodernism: Decentering Privileged Centers"

All of the above can be found on the course website: <http://yunus.hacettepe.edu.tr/~jason.ward/ied485britnovel4/>