

[This is a Box 5 module]

EN4406
(2009-2010)

SCHOOL OF ENGLISH

Module EN4406

Contemporary Fiction

Copies of the
School of English *Handbook for Students and
Essay Style Sheet and Guidelines*
are available electronically at
<http://www.st-andrews.ac.uk/english/undergraduates/>

Module Title: CONTEMPORARY FICTION**Class Hours:** Monday 11 am – 1 pm**Venue:** Kennedy Hall, Lawson Lecture Room**Module Organiser:** Mr J D Byatt (jdb21)**Other Teachers:** Mrs H Bartlett (hb3), Ben Davies (bd11)**CONTENT AND LEARNING OUTCOMES**

Contemporary British Fiction is an exciting, stimulating and constantly changing field of study. Years of history and literary study have not formalised a fixed canon, new writers and texts are appearing all the time. What we understand as contemporary, what we think it means to be British, and what exactly, in today's virtual world, we might mean by 'fiction', are all issues that are constantly subject to debate and disagreement. This module, therefore, does not attempt to provide a comprehensive survey of contemporary British fiction, nor does it include in its set reading all the writers and works that might possibly be thought worthy of study. Rather, this module is designed to introduce students to a range of themes, forms, subject matters, writers and techniques in contemporary fiction, via selected texts, with the intention that students will be encouraged to indulge their reading and thinking in the field of contemporary fiction beyond the bounds of the set texts. Each week, students will read a set novel with usually a companion short story, critical essay or film which together open up one or more key contemporary issues. By the end of the module, students are expected to be able to:

- 1 demonstrate a detailed knowledge of the set texts
- 2 identify and explore key themes and concerns in contemporary fiction
- 3 close read literary texts paying attention to language, rhetoric, form and structure
- 4 demonstrate theoretical literacy, that is, a working knowledge of the critical and theoretical context of contemporary fiction and its academic study
- 5 examine texts within their political, historical and social context
- 6 show evidence of wider fictional, critical and theoretical reading

- 7 show skills in independent research, writing and critical argument
- 8 plan time effectively
- 9 engage in coherent oral discussion

SYLLABUS

Below you will find the list of set texts, suggestions for weekly further reading, and some suggestions for general critical reading. These texts should all be available in the library, but you are expected to buy your own copies of the novels. For some of the more established writers, the suggested weekly further reading includes material directly about the set texts, but these lists also contain additional further reading suggestions related to the ideas and themes explored each week. This material is especially useful for more recent writers around whom a body of critical material has not yet gathered. One of the challenges and freedoms of writing on contemporary fiction is the lack of canonised critical perspectives; exploring the suggested further reading should help you to form your own opinions about the texts and topics covered in the module. Students are encouraged to read as widely as possible within and beyond these lists – very simply, “the more you read, the better you get”. The suggested general critical reading includes overviews of contemporary fiction and the novel, and some introductory texts on reading short fiction, film and on narrative.

Remember, all resources should be fully referenced in written work according to the guidelines set down in the School of English *Dissertation and Essay Style Sheet and Guidelines*.

SET NOVELS

Pat Barker, *Regeneration* (1991)
Jeanette Winterson, *Written on the Body* (1992)
Jonathan Coe, *What a Carve Up!* (1994)
Arundhati Roy, *The God of Small Things* (1996)
Michel Faber, *Under the Skin* (2000)
JG Ballard, *Millennium People* (2003)
Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (2003)
Kazuo Ishiguro, *Never Let Me Go* (2005)
Ian McEwan, *On Chesil Beach* (2007)

SUGGESTED FURTHER READING

Week 2:

Brannigan, John, ‘Pat Barker’s *Regeneration* Trilogy’, in *Contemporary British Fiction*, ed. Richard J. Lane, Rod Mengham and Philip Tew (Cambridge: Polity, 2002).

Childs, Peter, ‘Pat Barker: In the shadow of Monstrosities’, in *Contemporary Novelists: British Fiction 1970-2003* (London: Palgrave Macmillan, 2005).

Currie, Mark, *About Time: Narrative, Fiction and the Philosophy of Time* (Edinburgh: Edinburgh University Press, 2007).

Foucault, Michel, *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, ed. Colin Gordon (Harlow: Longman, 1980).

Foucault, Michael, 'Nietzsche, genealogy, history', in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, trans. Donald F. Bouchard and Sherry Simon (Ithaca, NY: Cornell University Press, 1996), pp. 139-64.

Freud, Sigmund, *The Interpretation of Dreams* (1900), *The Penguin Freud Library*, 4, trans. James Strachey (London: Penguin, 1991).

Freud, Sigmund, *Beyond the Pleasure Principle* (1920), in *On Metapsychology: The Theories of Psychoanalysis*, The Penguin Freud Library, vol. 11, trans. James Strachey (London: Penguin, 1991), pp. 269-338.

Hubble, Nick. 'Pat Barker's *Regeneration* Trilogy', in *British Fiction Today*, ed. Philip Tew and Rod Mengham (London: Continuum, 2006).

Liotard, Jean-Francois, *The Postmodern Condition: A Report on Knowledge* (1979), trans. Geoff Bennington and Brian Massumi (Manchester: Manchester University Press, 1984).

Middleton, Peter and Woods, Tim, *Literatures of Memory: History, Time and Space in Postwar Writing* (Manchester: Manchester University Press, 2000).

Monteith, Sharon, Margaretta Jolly, Nahem Yousaf and Ronald Paul (eds), *Critical Perspectives on Pat Barker* (Columbia: University of South Carolina Press, 2005).

Morrison, Jago, 'History and post-histories', in *Contemporary Fiction* (London: Routledge, 2003).

Ricoeur, Paul, *Memory, History, Forgetting* (Chicago: University of Chicago Press, 2006).

Sully, James (1893), 'The dream as revelation', *Fortnightly Review*, 59, 354-65.

Terdiman, Richard, *Present Past: Modernity and the Memory Crisis* (Ithaca, NY: Cornell University Press, 1993).

Tew, Philip, 'Multiplicities and Hybridity', in *The Contemporary British Novel* (London: Continuum, 2004).

Westman, Karin, *Pat Barker's Regeneration* (London: Continuum, 2001).

White, Hayden, *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore and London: Johns Hopkins University Press, 1987).

White, Hayden, *Tropics of Discourse: Essays on Cultural Criticism* (1978) (Baltimore: The Johns Hopkins University Press, 1985).

Week 3:

Abraham, Nicolas and Torok, Maria, 'Introjection–incorporation: *mourning or melancholia*', in Serge Lebovici and Daniel Widlöcher (eds), *Psychoanalysis in France* (New York: International Universities Press, 1980), pp. 3-16.

Bengston, Helene, Borch, Marianne and Maagaard, Cindie, eds, *Sponsored by Demons: The Art of Jeanette Winterson* (Agedrup: Scholars Press, 2002).

Birke, Lynda, *Feminism and the Biological Body* (Edinburgh: Edinburgh University Press: 1999).

Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990).

Butler, Judith, 'The End of Sexual Difference?', in *Feminist Consequences: Theory for the New Century*, ed. Elisabeth Bronfen and Misha Kavka (New York: Columbia University Press, 2001).

Childs, Peter, 'Jeanette Winterson: boundaries and desire', in *Contemporary Novelists: British Fiction 1970-2003* (London: Palgrave Macmillan, 2004).

Conboy, Katie, Medina, Nadia and Stanbury, Sarah, eds, *Writing on the Body: Female Embodiment and Feminist Theory* (New York: Columbia University Press, 1997).

De Beauvoir, Simone, *The Second Sex* (1949), trans. H. M. Parshley (London: Jonathan Cape, 1953).

Derrida, Jacques, 'The *Retrait* of Metaphor', in *The Derrida Reader: Writing Performances*, ed. Julian Wolfreys, trans. F. Gasdner (Edinburgh: Edinburgh University Press, 1998).

Doan, Laura, *The Lesbian Postmodern* (New York: Columbia University Press, 1994).

Duncker, Patricia, 'Jeanette Winterson and the aftermath of feminism', in Helena Grice and Tim Woods, eds, *'I'm telling you stories': Jeanette Winterson and the Politics of Reading* (Amsterdam: Rodopi, 1998), pp. 77-88.

Eco, Umberto, *The Role of the Reader: Explorations in the Semiotics of Texts* (London: Hutchinson, 1981).

Glover, David and Kaplan, Cora, *Genders* (London: Routledge, 2000).

Kauer, Ute, 'Narration and gender: the role of the first-person narrator in Jeanette Winterson's *Written on the body*', in Helena Grice and Tim Woods, eds, *'I'm telling you stories': Jeanette Winterson and the Politics of Reading* (Amsterdam: Rodopi, 1998).

Morrison, Jago, 'Jeanette Winterson: re-membering the body', in *Contemporary Fiction* (London: Routledge, 2003).

Morrison, Jago, 'Bodies, genders', in *Contemporary Fiction* (London: Routledge, 2003).

Prosser, Jay, *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998).

Sacks, Sheldon, ed, *On Metaphor* (Chicago and London: University of Chicago Press, 1979).

Stowers, Cath, 'The erupting lesbian body: reading *Written on the body* as a lesbian text', in *I'm telling you stories: Jeanette Winterson and the Politics of Reading*, ed. Helene Grice and Tim Woods (Amsterdam: Rodopi, 1998).

Wittig, Monique, *The Straight Mind and Other Essays* (Brighton: Harvester Wheatsheaf, 1992).

Wood, Michael, 'The nightmare of narrative (Jeanette Winterson)', in *Children of Silence: On Contemporary Fiction* (Columbia: Columbia University Press, 1998).

Week 4:

Clark, A. Melville, *Studies in Literary Modes* (London: Oliver and Boyd: 1946).

Eagleton, Terry, 'Theydunnit', *London Review of Books*, 28 April 1994, 12.

Harvey, David, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).

Head, Dominic, 'The State and the Novel', in *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge: Cambridge University Press, 2002).

Highet, Gilbert, *The Anatomy of Satire* (Princeton: Princeton University Press, 1962).

Hollinghurst, Alan, *The Line of Beauty* (London: Picador, 2005). [novel]

Luckhurst, Roger. 'The Angel between Two Walls': *The Fiction of J. G. Ballard* (Liverpool: Liverpool University Press, 1997).

Platzner, Robert L., 'The Metamorphic Vision of J. G. Ballard', *Essays in Literature*, 10:2 (1983): 209-217.

Pollard, Arthur, *Satire* (London: Methuen, 1970).

Tew, Philip, 'Spaces and Styles – Urban Identities', in *The Contemporary British Novel* (London: Continuum, 2004).

Thurschwell, Pamela, 'Genre, Reptition and History in Jonathan Coe', in *British Fiction Today*, ed. Philip Tew and Rod Mengham (London: Continuum, 2006).

Week 5:

Ashcroft, Bill, Griffiths, Gareth and Tiffin, Helen, *The Empire Writes Back: Theory and Practice in Postcolonial Literatures* (London: Routledge, 1989).

Boehmer, Elleke, *Colonial and Postcolonial Literature: Migrant Metaphors* (Oxford: Oxford University Press, 1995).

Brians, Paul, *Modern South Asian Literature in English* (Westport CT: Greenwood, 2003).

Mitchell, Juliet, *Siblings* (Oxford: Blackwell, 2003).

Morrison, Jago, 'Writing and race' in *Contemporary Fiction* (London: Routledge, 2003).

Mullaney, Julie, *Arundhati Roy's "The God of Small Things"* (London: Continuum, 2002).

Roy, Arundhati and Barsamian, David. *The Chequebook and the Cruise Missile: Conversations with Arundhati Roy* (Harper Perennial, 2004).

Spivak, Gayatri Chakravorty, 'Can the subaltern speak?', in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (London: Macmillan, 1988).

Week 6:

Althusser, *On Ideology* (London: Verso, 2008)

Ballard, JG, *A User's Guide to the Millennium* (London: Flamingo, 1997)

Baxter, Jeanette, "Age of Unreason (interview with JG Ballard)", *The Guardian*, 22nd June 2004,
 <<http://www.guardian.co.uk/books/2004/jun/22/sciencefictionfantasyandhorror.jgballard>>

Baxter, Jeanette, *JG Ballard: Contemporary Critical Perspectives* (London: Continuum, 2009)

Coverley, Merlin, *Psychogeography* (Harpenden: Pocket Essentials, 2005)

Debord, Guy, *Society of the Spectacle* (London: Rebel Press, 2005)

DeLillo, Don, *Falling Man* (London: Picador, 2008)

Gasiorek, Andrzej, *JG Ballard* (Manchester: Manchester University Press, 2005)

King, Roger, and Neill Nugent (eds.), *Respectable rebels: middle class campaigns in Britain in the 1970's* (London: Hodder and Stoughton, 1979)

Luckhurst, Roger, *The Angle Between Two Walls* (Liverpool: Liverpool University Press, 1997)
Marx, Karl, and Friedrich Engels, *The Communist Manifesto* <<http://www.marxists.org/archive/marx/works/1848/communist-manifesto/>>
McEwan, Ian, *Saturday* (London: Vintage, 2005) [fiction]
Pile, Steve, *Real Cities: Modernity, Space and the Phantasmagorias of City Life* (London: Sage, 2005)
Vale, V. (ed.), *JG Ballard: Conversations* (San Francisco: RE/Search, 2005)

Week 7:

Butor, Michel, *Portrait of the Artist as a Young Ape: A Caprice* (Normal, IL: Dalkey Archive Press, 1995). [fiction]
Calarco, Matthew and Atterton, Peter, 'Editor's Introduction: The Animal Question in Continental Philosophy', in Matthew Calarco and Peter Atterton (eds), *Animal Philosophy: Essential Readings in Continental Thought* (London and New York: Continuum, 2004), pp. xv-xxv.
Cixous, Helene, 'Birds, Women, Writing', in Matthew Calarco and Peter Atterton (eds), *Animal Philosophy: Essential Readings in Continental Thought* (London and New York: Continuum, 2004), pp. 167-73.
Darrieussecq, Marie, *Pig Tales: A Novel of Lust and Transformation* (New York: The New York Press, 1997). [fiction]
Deleuze, Gilles and Guattari, Felix, 'Becoming-Animal', in Matthew Calarco and Peter Atterton (eds), *Animal Philosophy: Essential Readings in Continental Thought* (London and New York: Continuum, 2004), pp. 87-100.
Richard Flanagan, *Gould's Book of Fish* (London: Atlantic Books, 2003). [fiction]
Gymnich, Marion and Segão Costa, Alexandre, 'Of Humans, Pigs, Fish, and Apes: The Literary Motif of Human-Animal Metamorphosis and Its Multiple Functions in Contemporary Fiction', *Esprit Créateur* 46: 2 (2006): 68-88.
Harger-Grinling, Virginia and Jordaan, Chantal, 'Fifty Years On: Animal Farm Gets under the Skin', *Journal of the Fantastic in the Arts*, 14: 2 (2003): 246-54.
Irigaray, Luce, 'Animal Compassion', in Matthew Calarco and Peter Atterton (eds), *Animal Philosophy: Essential Readings in Continental Thought* (London and New York: Continuum, 2004), pp. 195-201.
LeDuff, Charlie, 'At a Slaughterhouse, Some Things Never Die' in *Zoontologies: The Question of the Animal*, ed. Cary Wolfe (Minneapolis and London: University of Minnesota Press, 2003).
Yann Martel, *Life of Pi* (2001). [fiction]
Ovid, *Metamorphoses* (Oxford: Oxford University Press, 1998).
Regan, Tom, 'The Case for Animal Rights', in *In Defense of Animals: The Second Wave*, ed. Peter Singer (New York: Harper and Row, 1985).
Self, Will. *My Idea of Fun* (1994). [fiction]
Simons, John, 'Beyond human communities: self-identity, animal rights and vegetarianism', *Critical Survey*, 8:1 (1996): 49-57.
Wolfe, Cary, 'Introduction', in *Zoontologies: The Question of the Animal*, ed. Cary Wolfe (Minneapolis and London: University of Minnesota Press, 2003), pp. ix-xxiii.

Week 8:

- Allen, Graham, *Intertextuality* (London: Routledge, 2000).
- Baron-Cohen, Simon, 'The boy who made everything luminous', review of Joe, *The Only Boy in the World* by Michael Blastland, *The Guardian Review*, 1 April 2006, p. 10.
- Beckett, Sandra L., ed, *Transcending Boundaries: Writing for a Dual Audience of Children and Adults* (New York: Garland).
- Bérubé, Michael, 'Disability and Narrative', *PMLA: Publications of the Modern Language Association of America*, 120: 2 (2005): 568-76.
- Davis, Lennard J., *The Disability Studies Reader* (London: Routledge, 2006).
- Doyle, Sir Arthur Conan, 'Silver Blaze' (1892) in *The Penguin Complete Sherlock Holmes* (London: Penguin, 2001).
- Freud, Sigmund, *The Interpretation of Dreams* (1900), *The Penguin Freud Library*, 4, trans. James Strachey (London: Penguin, 1991).
- Gilbert, Ruth, 'Watching the Detectives: Mark Haddon's *The Curious Incident of the Dog in the Night-Time* and Kevin Brooks' *Martyn Pig*', *Children's Literature in Education*, 36:3 (2005), pp. 241-53.
- Greenwell, Bill, 'The Curious Incidence of Novels About Asperger's Syndrome', *Children's Literature in Education*, 35:3 (2004), pp. 271-84.
- Haddon, Mark, Transcript of Online Q&A, *The Guardian*, Monday 2 February 2004, <<http://books.guardian.co.uk/departments/generalfiction/story/0,6000,1137378,00.html>>
- Knight, Stephen, *Form and Ideology in Crime Fiction* (London: Macmillan, 1980).
- Knight, Stephen, *Crime Fiction 1800-2000: detection, death, diversity* London: Palgrave, 2004).
- Mitchell, David T., and Snyder, Sharon L., *Narrative Prosthesis: Disability and the Dependencies of Discourse* (Ann Arbor: University of Michigan Press, 2000).
- Moore, Charlotte, 'Just the facts, ma'am', *The Guardian*, Saturday 24 May 2003, <<http://books.guardian.co.uk/review/story/0,12084,962085,00.html>>
- Popular Narrative Media, Special Issue: Autism, Narrative and Textuality*, 1:1 (2008).
- Priestman, Martin, ed, *The Cambridge Companion to Crime Fiction* (Cambridge: Cambridge University Press, 2003).
- Royle, Nicholas, *Telepathy and Literature: Essays on the Reading Mind* (Oxford: Blackwell, 1991).
- Schofield, William, 'A Journey to Shock and Enlighten', *The Guardian*, Thursday 29 January 2004, <<http://books.guardian.co.uk/whitbread2003/story/0,14026,1135593,00.html>>
- Snyder, Sharon, L. and Brueggemann, Brenda Jo, and Garland-Thomson, Rosemarie, eds, *Disability Studies: Enabling the Humanities* (New York: Modern Language Association of America, 2002).
- <<http://www.autism-resources.com>>
- <<http://www.nas.org.uk>>

Week 9:

- Barthes, Roland, *The Pleasure of the Text*, trans. by Richard Miller (New York: Hill and Wang, 1975).

Byrnes, Bernie C., *Ian McEwan's Atonement and Saturday* (Nottingham: Pauper's Press, 2006).

Byrnes, C., *The Work of Ian McEwan: A Psychodynamic Approach* (Nottingham: Pauper's Press, 2004).

Childs, Peter, ed., *The Fiction of Ian McEwan: A Reader's Guide to Essential Criticism* (Basingstoke: Palgrave Macmillan, 2006).

d'Ancona, Matthew, 'The Magnus of Fitzrovia', *The Spectator*, 7 April 2007, from *The Spectator.co.uk* <<http://www.spectator.co.uk/the-magazine/features/28945/the-magus-of-fitzrovia.shtml>> [interview accessed 6 April 2007].

Gauthier, Tim S., *Narrative Desire and Historical Reparations: A.S. Byatt, Ian McEwan, Salman Rushdie* (London: Routledge, 2006).

Head, Dominic, *Ian McEwan* (Manchester: Manchester University Press, 2007).

Kemp, Peter, 'On Chesil Beach by Ian McEwan', *The Times*, 1 April 2007, from *Times Online* <http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/fiction/article1576796.ece> [review accessed 27 January 2009].

Letham, Jonathan, 'Edward's End', *New York Times Book Review*, 3 June 2007, from *The New York Times Online* <<http://www.nytimes.com/2007/06/03/books/review/Lethem-t.html>> [review accessed 18 August 2007].

Malcolm, David, *Understanding Ian McEwan* (Columbia: University of South Carolina Press, 2002).

McEwan, Ian, 'Book World Live: Two Young Lovers Struggle to Consummate Their Marriage', Online Transcript, 5 June 2007, from *washingtonpost.com* <<http://www.washingtonpost.com/wp-dyn/content/discussion/2007/06/01/DI2007060101897.html>> [accessed 18 August 2007].

Merleau-Ponty, Maurice, 'The Body in its Sexual Being', in *Phenomenology of Perception*, trans. by Colin Smith (London: Routledge, 2002), pp. 178-201.

Merleau-Ponty, Maurice, 'The Body as Expression, and Speech', in *Phenomenology of Perception*, trans. By Colin Smith (London: Routledge, 2002), pp. 202-234.

Redhill, Michael, 'The Couple Stripped Bare', *Globe & Mail*, 7 April 2007, from *The Globe & Mail Online* <<http://www.theglobeandmail.com/servlet/story/LAC.20070407.BKIANM07/TPStory/Entertainment>> [review accessed 10 July 2007].

Reynolds, Margaret, and Jonathan Noakes, *Ian McEwan: The Essential Guide* (London: Vintage, 2002).

Ryan, Kiernan, *Ian McEwan* (Plymouth: Northcote House, 1994).

Schemberg, Claudia, *Achieving 'At-one-ment': Storytelling and the Concept of the Self in Ian McEwan's The Child in Time, Black Dogs, Enduring Love, and Atonement* (Oxford: Peter Lang, 2004).

Slay, Jack, Jr., *Ian McEwan*, Twayne's English Authors Series (New York: Twayne Publishers, 1996).

Tóibín, Colm, 'Dissecting the Body', *London Review of Books*, 26 April 2007, *London Review of Books Online* <http://www.lrb.co.uk/v29/n08/toib01_.html> [review accessed 18 August 2007].

Tonkin, Boyd, 'Ian McEwan: I Hang on to Hope in a Tide of Fear', *The Independent*, 6 April 2007, from *The Independent Online* <<http://enjoyment.independent.co.uk/books/features/article2424436.ece>> [interview accessed 6 April 2007].

Walter, Natasha, 'Young Love, Old Angst', *The Guardian*, 31 March 2007, from *The Guardian Unlimited* <<http://books.guardian.co.uk/reviews/generalfiction/0,,2046587,00.html>> [review accessed 6 April 2007].

Wells, Lynn, 'The Ethical Otherworld: Ian McEwan's Fiction', in *British Fiction Today*, ed. by Philip Tew and Rod Mengham (London: Continuum, 2006), pp. 117-127.

Ian McEwan Website <<http://www.ianmcewan.com>>

Week 10:

Childs, Peter, 'Kazuo Ishiguro: Remain in Dreams', in *Contemporary Novelists: British Fiction since 1970* (Basingstoke: Palgrave Macmillan, 2005), pp. 123-40.

Freud, Sigmund, 'The Uncanny' (1919), in *Pelican Freud Library*, 14, trans. James Strachey (Harmondsworth: Penguin).

Fukuyama, Francis, *Our Posthuman Future: Consequences of Biotechnology Revolution* (New York: Picador, 2003).

Gordon, Joan and Hollinger, Veronica, eds, *Edging Into The Future: Science Fiction and Contemporary Cultural Transformation* (Philadelphia, Pa: University of Pennsylvania Press, 2002).

Kay, Lily E., *Who Wrote the Book of Life? A History of the Genetic Code* (Stanford: Stanford University Press, 2000).

Kolata, G. (1997), *Clone: The Road to Dolly and the Path Ahead* (Harmondsworth: Penguin).

Luckhurst, Roger, 'British science fiction in the 1990s: politics and genre', in *British fiction of the 1990s*, ed. Nick Bentley (London and New York: Routledge, 2005).

Nottingham, Stephen, 'Know Thyself: Confronting the Clone', in *Screening DNA: Exploring the Cinema-Genetics Interface* (1999). Available from: <http://ourworld.compuserve.com/homepages/Stephen_Nottingham/DNAtitle.htm>

Parrinder, Patrick, 'The ruined futures of British science fiction' in Leader, Zachary, ed., *On Modern British Fiction* (Oxford: Oxford University Press, 2002).

Ridley, Matt, *Genome: The Autobiography of a Species* (London: Fourth Estate, 2000).

Royle, Nicholas, *The Uncanny* (Manchester: Manchester University Press, 2003).

Shaffer, Brian W., 'An interview with Kazuo Ishiguro', *Contemporary Literature*, 42:1 (2001): 1-14.

Silver, Lee M., *Remaking Eden: Cloning and Beyond in a Brave New World* (London: Weidenfeld and Nicolson, 1998).

Wakeford, John, *The Cloistered Elite: A Sociological Analysis of the English Public Boarding School* (New York: Praeger, 1969).

Waugh, Patricia, 'Science and fiction in the 1990s', in Bentley, Nick, ed. *British Fiction of the 1990s* (London and New York: Routledge, 2005).

Weldon, Fay. *The Cloning of Joanna May* (1989). [fiction]
Wong, Cynthia, *Kazuo Ishiguro* (Tavistock: Northcote House, 2000).
Wormald, Mark, 'Kazuo Ishiguro and the work of art', in *Contemporary British Fiction*, ed. Richard J. Lane, Rod Mengham and Philip Tew (Cambridge: Polity, 2002).
<<http://genome.wellcome.ac.uk/>>

GENERAL CRITICAL READING

Overviews:

Bentley, Nick, ed, *British Fiction of the 1990s* (London and New York: Routledge, 2005).
Bradbury, Malcolm, *The Modern British Novel*, rev. edn. (London : Secker & Warburg, 2001).
Childs, Peter, *Contemporary Novelists: British Fiction 1970-2003* (London: Palgrave Macmillan, 2005).
Head, Dominic, *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge: Cambridge University Press, 2002).
King, Bruce, *The Oxford English Literary History, Volume 13: 1945-2000: The Internationalization of English Literature* (Oxford: Oxford University Press, 2004).
Lane, Richard J., Rod Mengham and Philip Tew, eds., *Contemporary British Fiction* (Cambridge: Polity, 2002).
Leader, Zachary, ed., *On Modern British Fiction* (Oxford: Oxford University Press, 2002).
Marr, Andrew, *A History of Modern Britain* (London: Pan Books, 2008).
Marcus, Laura, and Peter Nichols, eds., *The Cambridge History of Twentieth-Century English Literature* (Cambridge: Cambridge University Press, 2005).
Mengham, Rod, ed., *An Introduction to Contemporary British Fiction: International Writing in English since 1970* (Cambridge: Polity, 1999).
Morrison, Jago, *Contemporary Fiction* (London: Routledge, 2003).
Stevenson, Randall, *The Oxford English Literary History, Volume 12: 1960-2000: The Last of England?* (Oxford: Oxford University Press, 2004).
Tew, Philip *The Contemporary British Novel* (London: Continuum, 2004).
Tew, Philip and Mengham, Rod, eds, *British Fiction Today* (London: Continuum, 2006).
Todd, Richard. *Consuming fictions: The Booker Prize and Fiction in Britain today* (London: Bloomsbury, 1996).
Wood, Michael, *Children of Silence: On Contemporary Fiction* (Columbia: Columbia University Press, 1998).

On Short Fiction:

Allen, Walter, *The Short Story in English* (Oxford: Clarendon Press, 1981).
Beckson, Karl, and Arthur Ganz, *Literary Terms: A Dictionary* (New York: Farrar, Straus and Giroux, 1989).
Hills, Rust, *Writing in General and the Short Story in Particular: An Informal Textbook* (Boston & New York: Houghton Mifflin, 2000).
Hoffman, Michael J., and Patrick D. Murphy, eds., *Essentials of the Theory of Fiction* (London: Leicester University Press, 1996).
Lodge, David, *The Art of Fiction* (London: Penguin, 1992).

May, Charles E., ed., *The New Short Story Theories* (Athens: Ohio University Press, 1994).
Shaw, Valerie, *The Short Story: A Critical Introduction* (London and New York: Longman, 1983).
Poe, Edgar Allen, Review of Hawthorn's *Twice Told Tales*, *Graham's Magazine*, May 1842: 298-300.
<www.theshortstory.org.uk>

On Film:

Braudy, Leo, and Marshall Cohen, eds., *Film Theory and Criticism* (Oxford: Oxford University Press, 1999).
Geiger, Jeffrey and R. L. Rutsy, eds., *Film Analysis. A Norton Reader* (New York: Norton, 2005).
Monaco, James, *How to Read A Film* (Oxford: Oxford University Press, 1998).
Bordwell, David, *Film Art: an Introduction* (New York: McGraw Hill, 1998).
Thomson, David, *A Biographical Dictionary of Film* (London: Andre Deutsch, 1995).
Katz, Ephraim, *The Film Encyclopaedia*, 5th ed (London: Harper Collins, 2005).
Corrigan, Timothy, *A Short Guide to Writing About Film* (Harlow: Longman, 2001).
Hacker, Jonathan and David Price, *Take Ten: Contemporary British Film Makers* (Oxford: Clarendon Press, 1991).

On Narrative:

Allen, Graham, *Intertextuality* (London: Routledge, 2000).
Armitt, Lucy, *Contemporary Women's Fiction and the Fantastic* (London: Macmillan, 2000).
Bal, Mieke, *Narratology: Introduction to the Theory of Narrative*, 2nd ed. (Toronto: University of Toronto Press, 1997).
Cohan, Steven, and Linda M. Shires, *Telling Stories: A Theoretical Analysis of Narrative Fiction* (London: Routledge, 1988).
Genette, Gérard, *Narrative Discourse* (Oxford: Blackwell, 1972).
Goodheart, Eugene, *Novel Practices: Classic Modern Fiction* (Oxford: Blackwell, 2004).
Keen, Suzanne, *Narrative Form* (London: Palgrave, 2003).
Onega, Susana, and José Angel, *Narratology* (Harlow: Longman, 1996).
Orr, Mary, *Intertextuality: Debates and Contexts* (Cambridge: Polity, 2003).
Prince, Gerald, *A Dictionary of Narratology* (Nebraska: University of Nebraska Press, 1987).
Rimmon-Kenan, Shlomith, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 1983).
Sturgess, Philip J. M., *Narrativity: Theory and Practice* (Oxford: Oxford University Press, 1992).
Wells, Lynn, *Allegories of Telling: Self-referential Narrative in Contemporary British Fiction* (Amsterdam: Rodopi, 2003).

TEACHING

Teaching will be by weekly two-hour seminars divided between a one hour lecture and one hour of class discussion incorporating a variety of teaching and learning methods including tutor-led seminar discussion, small group work - including close reading exercises - and student presentations. In the first week, the class will be divided into smaller learning groups of 3 or 4 students who will have the responsibility of meeting with each other prior to each session to discuss and prepare material on topics set in advance each week by the lecturer. While this will not be the case in every seminar, groups should be prepared each week to present a summary of their discussion in class if asked to do so.

COURSEWORK AND ASSESSMENT

In order to receive/retain credit for this module, students must complete 100% of the assessed coursework and the module examination.

Assessment:

Two Essays 2500 words, 25% each
Examination end of module, 50%

Coursework essays must be submitted in electronic form via Turnitin (see EN4406 WebCT site) as well as in hard copy to the appropriate essay box **BY THE DUE DATE FOR EACH ESSAY**. Failure to submit your essay via Turnitin will result in a mark of 1 (one) for your essay. **Authors of essays that do not conform to these guidelines should expect that their marks will reflect this omission.**

ESSAY SUBMISSION

ESSAY ONE: **DUE 12 noon on Friday 19 March (Week 6)**. Late essays must be submitted via the School Office, will be date stamped, and **will lose three marks**. Essays submitted after 12 noon on Tuesday 23 March **will be awarded a mark of one**.

ESSAY TWO: **DUE 12 noon on Friday 23 April (Week 9)**. Late essays must be submitted via the School Office, will be date stamped, and **will lose three marks**. Essays submitted after 12 noon on Tuesday 27 April **will be awarded a mark on one**.

ESSAY SUBMISSION

All essays are due on the date specified and must be delivered to Essay Box 5 in the basement of Castle House as well as submitted electronically via Turnitin (on which see below). Essays will be anonymized before being marked. Students should fill out the anonymization cover-sheets provided by module co-ordinators before delivery to the module Essay Box. Do **NOT** fold

back and seal the anonymization strip: this will be done by the School Office before the essays are passed on to co-ordinators/tutors for marking. Markers may add individualized comments once essays have been de-anonymized.

Essays must be word processed or typed and should conform to the School of English *Essay Style Sheet and Guidelines* (available on the web at <http://www.st-andrews.ac.uk/english/undergraduates/>). Late essays should be delivered to the Office. **Please note the penalties for late submission of work in the School of English 'Handbook for Students'**. Essays submitted after 2.30 pm on Friday 14 May will be treated as missing work and will lead to the forfeit of Permission to Proceed. Students **must not** submit essays via staff pigeonholes, the postal service, the internal mail, or under office doors, by fax or by email.

As with coursework for all modules students are advised that they MUST keep an electronic copy of all work submitted for their own record.

ESSAY QUESTIONS

Students are required to submit two pieces of assessed work for this module, one of which should be a response to question A, the other a response to question B (lists below). You may answer question A for essay 1 or for essay 2, and question B for essay 1 or for essay 2 – the order does not matter so long as by the end of the module you have answered **both** questions.

Essays and examination scripts that clearly demonstrate evidence of wider reading beyond the set texts will gain credit. Students are expected to reference at least some critical and theoretical material in their answers – it will be almost impossible to write an adequate answer to question B without having done some such reading. Note that students must write on different texts in both the two essays *and* the exam. It is therefore advisable to think strategically, well in advance, about which texts you will use for which essay and which for your revision.

Question A

Compare and contrast the significance of **one** of the following in any **two** works of contemporary fiction studied on the module:

- i. memory
- ii. the body
- iii. sexuality
- iv. national identity
- v. death
- vi. animality
- vii. class
- viii. dreams
- ix. cities
- x. the uncanny

Question B

Discuss the function and effect of **one** of the following in any **two** works of contemporary fiction studied on the module:

- i. dialogue
- ii. metaphor
- iii. parody
- iv. poetry
- v. genre
- vi. suspense
- vii. order
- viii. intertextuality
- ix. fact
- x. point-of-view

ACADEMIC FRAUD

The printed essay cover-sheet carries a statement, as follows: 'In submitting this work you confirm that you have read and understood the University's regulations regarding assessment and academic fraud.' Students should **NOT** sign this statement, but **SHOULD** write the **DATE OF SUBMISSION** of the essay beneath it.

TURNITIN

The Turnitin link for submitting an essay must be accessed via the EN4406 WebCT site (not via MMS or any other route). You will see the Turnitin icon (a drawing pin labelled 'Essay 1 (or Essay 2) Turnitin link') on the front page of the EN4406 WebCT site. If you cannot access the EN4406 WebCT site at all, then you must contact the IT helpdesk in the University Library.

To submit an essay via Turnitin:

- click on the Turnitin assignment icon (the drawing pin) for Essay 1 or Essay 2, as appropriate
- click the "Submit" button
- select your name in the drop-down list under "Author"
- make sure that the file you are trying to upload has a valid extension (e.g. .doc, .pdf etc, as specified on the submission page)
- the filename and the submission title can only contain English letters and numbers, and NO spaces or special symbols, including diacritics
- the file size must be under 20Mb
- upon uploading the file, it is necessary to click the "Submit" button: the system asks to confirm that you are loading the correct file, so you need to tell it to go ahead.

It is your responsibility to make sure that you are able to submit your essay in its printed and electronic form by the essay deadline.

PERFORMANCE LEVEL DESCRIPTORS

The School of English uses both a **marking scale** (on which essays, examination answers and projects which form part of the work of a module are *marked*) and a **reporting scale** (on which module results are reported as *grades*).

The *marking scale* runs from 0-20 and only integers are used. The *reporting scale* is the twenty-point scale taken to one (or two) decimal place(s). Despite the obvious relationship between these scales they operate independently of each other, in the sense that there is no absolutely fixed translation between them.

Accordingly students must recognize that, in conformity with general university regulations, *marks* and *grades* and *the translations between marks and grades* are provisional until confirmed by the Examination Board that meets at the end of each semester. Marks released prior to that board meeting are for guidance only.

Students may find that a mark for an individual piece of work has been adjusted after it has been released but before it has been reported to the Board and may also find that the translation of marks into grades has been adjusted across an entire module. In all such cases, which will not be frequent, an explanation of what has been done will be given.

3000-level and 4000-level modules in English are rated at 30 credits. Credit is awarded in its entirety when a student passes a module and withheld in its entirety when a student fails a module.

The following are the level grade-descriptors for *Level 3000* and *4000* modules.

0(X)

Indicates that Permission to Proceed has been withdrawn. This grade is awarded to the module as a whole and indicates that reassessment is not permitted. It is also awarded where students fail to complete “the work of the class.”

1 F

Reserved for substantially late essays, for essays not submitted via Turnitin or for seriously incomplete examination scripts. Where this is the grade awarded to the module as a whole, reassessment, which will restore missing credit, is permitted on a Pass (grade7)/Fail (grade 0) basis only.

2-6 [2-6.99] F

Performance is unsatisfactory and not worthy of credit. Where this is the grade awarded to the module as a whole, reassessment, which will restore missing credit, is permitted on a Pass (7)/Fail (0) basis only.

Students should also note that a mark in the 2-6 range may be awarded to work that is judged to be substantially derivative but where the School does not wish to invoke the university's policy on Academic Fraud. Essays that are heavily dependent upon secondary authorities may be assigned a mark in this range even though the dependence is openly acknowledged. (Essays which are unduly dependent, though less heavily so, may be awarded a mark higher than 7, which will reflect the overall quality of the essay, account having been taken of the extent of any improper indebtedness.)

7 [7-7.49] P

Performance is not of Honours Degree standard but is worthy of credit and this credit may be put towards the credit-total needed for the General Degree. Work to which marks or grades in this range are awarded will display basic knowledge of the subject but will be imperfectly organized and poorly developed argumentatively.

8-10 [7.5-10.49] P

Performance is of the standard expected for a Third Class Honours degree. As with all work deemed worthy of an Honours degree, there will be evidence of basic writing ability and powers of expression, relevant knowledge and of powers of argument and organization. There will, however, be substantial defects apparent in these areas: in particular a failure to relate general points to specific instances; a failure to focus precisely enough upon the demands of the question.

11-13 [10.5-13.49] P

Performance is of the standard expected for a Lower Second Class Honours degree. Work will display competence, some writing ability, and there will be evidence of insight and of some independence of thought. There will, however, be failures of argument or organization or expression or knowledge or relevance similar to, but significantly less severe than, those that occur in work to which a grade of 8-10 is deemed an appropriate award.

14-16 [13.5-16.49] P

Performance is of the standard expected for an Upper Second Class Honours degree. Work will be well written and will display strong basic competence and frequent evidence of insight and of independence of thought, with evidence of only infrequent and insubstantial failures of argument or of organisation of knowledge.

17-18 [16.5-18.49] P

Performance throughout (with only minor exceptions) is deemed to be of the standard expected for a First Class Honours degree. A high level of competence, of clarity and expressive power, of knowledge, of organisation, of argument, and of independence of thought will be displayed.

19-20 [18.5-20] P

Performance throughout (with no significant exceptions) is deemed to be of the standard expected for a First Class Honours degree. A very high level of competence, of clarity and expressive power, of knowledge, of organisation, of argument, and of independence of thought will be displayed.

PERMISSION TO PROCEED

Permission to Proceed may be withdrawn by the School where students breach conditions set down in the School Student Handbook. It is the responsibility of individual students to read the relevant section of the Handbook and comply with it.

CAREERS

The Contemporary Fiction module will provide you with a solid understanding of the ways in which Britain and British identity have been portrayed during the past two decades. This will prove valuable in a number of careers, and is likely to be particularly useful to students considering careers in journalism and the media, politics, psychology or law. It will also be beneficial to anyone considering taking a course of postgraduate study. Understanding a nation's identity (or identities), tensions, political motives, philosophies and anxieties will aid students in critically evaluating the world as it exists now, and will provide insight into the changes and developments that are likely to occur in areas of technology, the media, politics and ethics, not just in Britain, but globally.

Your English degree will provide a sound basis for your career but there are other skills and experiences you will need in order to make the most of the opportunities on offer when you graduate. The Careers Centre offers one-to-one advice on career planning, finding work experience and making CVs and applications. There are workshops to help you develop the skills employers want and seminars to learn more about particular careers. The website, www.st-andrews.ac.uk/careers, has a database of St Andrews alumni so you

can build useful contacts with graduates who are already in the workplace. There is also a vacancy search facility, advertising the latest jobs and internships and you can choose to have relevant vacancies emailed directly to you. The School of English also has its own careers wiki at: http://www.st-andrews.ac.uk/careers/wiki/School_of_English

EVALUATION

In week 10 or 11 you will be asked to comment on your experience of this module. Please take this exercise seriously: the structure of this module has been influenced by students' comments received in previous years, and what you say will inform the way the module is taught and organized in future years.

DISABLED STUDENTS

The School's Disabilities Officer is Ms Meaghan Delahunt, Room 12, Castle House, ext 2418, email md50.

RETURN OF EXAMINATION SCRIPTS

All information relating to University examinations may be found at: <http://www.st-andrews.ac.uk/students/academic>

The University policy on access to examination scripts is found at <http://foi.st-andrews.ac.uk/PublicationScheme/servlet/core.generator.globserv?id=841>

Students who wish to discuss an examination script should inform the Director of Teaching, who will advise them of the conditions and conventions that govern such discussions. A copy of your examination script can be obtained on payment of a £10 administration fee.

**TIMETABLE
Semester 2**

**EN4406: Contemporary Fiction
Venue: Kennedy Hall, Lawson Lecture Room**

WEEK	Mondays 11 am – 1 pm
1 8 Feb	Introduction [Mr J D Byatt] ENROLMENT and Introduction to the Module
2 15 Feb	History and War [Mr J D Byatt] Pat Barker, <i>Regeneration</i> (1991) Paul Fussell, 'Adversary Proceedings', in <i>The Great War and Modern Memory</i> (Oxford: Oxford University Press, 2000)
3 22 Feb	Gender Trouble [Mr J D Byatt] Jeanette Winterson, <i>Written on the Body</i> (1992) Patricia Duncker, 'Death Before Dishonour' in <i>Monsieur Shoushana's Lemon Trees</i> (1997)
4 1 March	Morality and Satire [Mr J D Byatt] Jonathan Coe, <i>What a Carve Up!</i> (1994) J. G. Ballard, 'A Guide to Virtual Death' (1992)
5 8 March	Family and Nation [Mrs H Bartlett] Arundhati Roy, <i>The God of Small Things</i> (1996) <i>Monsoon Wedding</i> , dir. Mira Nair (2003)
6 15 March	Man and Animal [Mr J D Byatt] Michel Faber, <i>Under the Skin</i> (2000) <i>Grizzly Man</i> , dir. Werner Herzog (2005) Essay 1 Submission Date 12 noon Friday 19 March
7 22 March	Middle-class Revolt [Mr J D Byatt] JG Ballard, <i>Millennium People</i> (2003) <i>London</i> , dir. Patrick Keiller (1994)
	SPRING VACATION 28 MARCH – 11 APRIL
8 12 April	Narrative and Disability [Mr J D Byatt] Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> (2003) Freda Churches, 'Spoonface', in <i>Fish Anthology: Spoonface And Other Stories</i> (2004)
9 19 April	Imagining the Future [Mr J D Byatt] (Module Questionnaires) Kazuo Ishiguro, <i>Never Let Me Go</i> (2005) Sigmund Freud, 'The Uncanny' (1919) Essay 2 Submission Date 12 noon Friday 23 April
10 26 April	Novel and Body [Ben Davies] Ian McEwan, <i>On Chesil Beach</i> (2007) Andrew Bennett and Nicholas Royle, 'Pleasure', in <i>Introduction to Literature, Criticism and Theory</i> , 3rd edn. (London: Pearson Longman, 2004), pp. 258-267.
11 3 May	BANK HOLIDAY MONDAY NO TEACHING
12 12 May	REVISION WEEK