



**COURSE UNIT (MODULE) DESCRIPTION**

Course unit (module) title	Code
<b>20th Century English Novel: From Modernism to Post-Postmodernism</b>	<b>3067</b>

Lecturer(s)	Department(s) where the course unit (module) is delivered
<b>Coordinator:</b> Dr. Linara Bartkuvienė	Department of English Philology Faculty of Philology

Study cycle	Type of the course unit (module)
2nd	Compulsory

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Interactive seminars	Spring semester (2)	English

Requirements for students	
<b>Prerequisites:</b> Proficient English (C 1)	<b>Additional requirements (if any):</b> Competences acquired in the courses Introduction to literary theory or Literary theory and practice, West-European Literary History; British Literary History of the 18-19 centuries and the 20th century

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
10	250	32	218

**Purpose of the course unit (module): programme competences to be developed**

To develop the understanding of the artistic achievement of the canonic texts; to build up the competence to analyze analytically canonic texts and their contexts; to instill skills of close reading and literary analysis of the texts. This course looks first at Modernism through the iconic texts of High Modernism which are significant both for the theory of narrative and its practice. We shall move on to examine the relations between history and narrative in postmodernist period which has seen an intensification of the crisis of representation and corresponding and obsessive self-reflexiveness. The novel genre has become the focus for literary theorising which tended to take literature as its subject. The seminar will explore new openings and recent developments in British literature which seem to suggest a new episteme in the making which points beyond postmodernism and raises a question whether what appears as newness is not rather a return to traditional concepts, theoretical premises and authorial practices.

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Specifically, the course aims at giving students:  - understanding of High Modernism, Postmodernism, and literature after Postmodernism - an understanding of the recent changing of the literary paradigm - turning to traditional concepts, theoretical premises and authorial practices.	The students will have to read and study texts from the Primary (Compulsory) list and make presentations on the required subjects/issues. Discussion, presentation, interpretive strategies, critical approach	See Assessment methods and criteria (p.7 )  Formative assessment Summative assessment
Students will be able to apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;	Academic research (source research, systematization of information), analytical methods.  Individual work: • Reading of research articles • Reading of primary texts • Written assignments  Work in class	Formative assessment Summative assessment

	<ul style="list-style-type: none"> <li>• Thought mapping</li> <li>• In-class discussion</li> <li>• Tasks on writing (e.g. improving paragraphs; building an argument)</li> <li>• Peer-evaluation tasks</li> <li>• Individual feedback</li> </ul>	
They will be able communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;	<p>Analysis of the text, interpretation, presentation, contribution to class discussion.</p> <p>Individual work:</p> <ul style="list-style-type: none"> <li>• Reading of research articles</li> <li>• Reading of primary texts</li> <li>• Written assignments</li> </ul> <p>Work in class</p> <ul style="list-style-type: none"> <li>• Thought mapping</li> <li>• In-class discussion</li> <li>• Tasks on writing (e.g. improving paragraphs; building an argument)</li> <li>• Peer-evaluation tasks</li> <li>• Individual feedback</li> </ul>	
They will develop the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.		

Content: breakdown of the topics	Contact hours							Self-study work: time and assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship/ work	Contact hours	Self-study hours	Assignments
<p><b>UNIT 1</b></p> <p>Modernism: its roots and development; the general character of the innovative trends, movements, aesthetic and formal features</p> <p><u>Texts for in-class discussion</u> (and individual presentations assigned to students in advance):</p> <p>Deborah Parsons, <i>Theorists of the Modernist Novel</i>. James Joyce, Dorothy Richardson, Virginia Woolf (uploaded on the VMA)</p> <p>Virginia Woolf, <i>Collected Essays</i> (“Character in Fiction”, Mr. Bennett and Mrs. Brown”, “Modern Fiction”)</p> <p>Pound/ Joyce. <i>The Letters of Ezra Pound to James Joyce with Pound’s Essays on Joyce</i> (uploaded on the VMA)</p> <p>T.S. Eliot, “Tradition and Individual Talent” (uploaded on the VMA)</p>			2				2		<p>Analysis and discussion of the texts indicated in the Content segment</p> <p>←</p> <p>Research-based presentations prepared by students in advance and delivered in class</p> <p><b>N.B.</b> Texts assigned for both in-class discussion and individual reading are compulsory, not optional</p>

<p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>									
<p>Student writing on the texts for in-class discussion in UNIT 1. ↑  <b>Prewriting exercises (workshop class):</b> after each unit and during the writing workshops, each student will come to class with a paragraph (typed) that articulates a problem within the boundaries of his or her chosen theoretical text, offers a critical reflection on it, or further contextualizes the reading. Students should also be prepared to write a paragraph in (an online) class and share their work with the group for discussion and critique.</p>		2				2			Pre-writing exercise (see Content section).
<p><b>UNIT 2</b>  The new psychological realism, the new concept of character, diverse aesthetic experiments, self-reflexive attention to style and form.</p> <p><u>Texts for in-class discussion</u> (and individual presentations assigned to students in advance):</p> <p>James Joyce's <i>Dubliners</i> (for in-class discussion)  Sonja Bašić, "A Book of Many Uncertainties: Joyce's <i>Dubliners</i>" (uploaded on the VMA)  Benstock, Bernard, "The Gnomonics of <i>Dubliners</i>" (uploaded on the VMA)  ⋮  Virginia Woolf's <i>Jacob's Room</i> (for in-class discussion)  Alex Zwerdling, "<i>Jacob's Room</i>. Woolf's Satiric Elegy" (uploaded on the VMA)  Theodore Koulouris, "Jacques Derrida in Virginia Woolf: Death, Loss and Mourning in <i>Jacob's Room</i>" (uploaded on the VMA)  Kristina K. Groover, "The Conditions of Our Love": Seeking and Desiring in <i>Jacob's Room</i>" (uploaded on the VMA)  ⋮  T.S. Eliot's <i>The Wasteland</i> (for in-class discussion)  Rebecca Beasley, <i>Theorists of Modernist Poetry</i>.  <i>T.S. Eliot, T. E. Hulme and Ezra Pound</i></p> <p>Virginia Woolf, <i>Mrs. Dalloway</i> (for individual reading)  James Joyce, <i>A Portrait of the Artist as a Young Man</i> (for individual reading)  ☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>		6				6			Analysis and discussion of the texts indicated in the Content segment ← Research-based presentations prepared by students in advance and delivered in class <b>N.B.</b> Texts assigned for both in-class discussion and individual reading are compulsory, not optional
<p>Student writing on the texts for in-class discussion on Modernism in UNIT 2. ↑  Prewriting exercises (workshop class): after each unit and during the writing workshops, each student will come to class with a paragraph (typed) that articulates a problem within the boundaries of his or her chosen theoretical texts, offers a critical</p>		2				2			Pre-writing exercise (see Content section).

reflection on it, or further contextualizes the reading. Students should also be prepared to write a paragraph in (an online) class and share their work with the group for discussion and critique.								
<b>UNIT 3</b> Postmodernism: its roots and development; the general character of the innovative trends, movements, aesthetic and formal features.  <u>Texts for in-class discussion</u> (and individual presentations assigned to students in advance):  Linda Hutcheon, <i>A Poetics of Postmodernism: History, Theory, Fiction</i> (chapters assigned on the VMA) Linda Hutcheon, <i>Narcissistic Narrative. The Metafictional Paradox</i> (chapters assigned on the VMA) Frederic Jameson, <i>Postmodernism, or, the Cultural Logic of Late Capitalism</i> (chapters assigned on the VMA) Jean-François Lyotard, <i>The Postmodern Condition</i> (chapters assigned on the VMA) John Barth, <i>The Literature of Exhaustion</i> (uploaded on the VMA); <i>The Literature of Replenishment</i> (uploaded on the VMA)  ☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.			2				2	Analysis and discussion of the texts indicated in the Content segment ← Research-based presentations prepared by students in advance and delivered in class <b>N.B.</b> Texts assigned for both in-class discussion and individual reading are compulsory, not optional
Student writing on the texts for in-class discussion on Modernism in UNIT 3. ↑ Prewriting exercises (workshop class): after each unit and during the writing workshops, each student will come to class with a paragraph (typed) that articulates a problem within the boundaries of his or her chosen theoretical texts, offers a critical reflection on it, or further contextualizes the reading. Students should also be prepared to write a paragraph in (an online) class and share their work with the group for discussion and critique.			2					Pre-writing exercise (see Content section).
<b>UNIT 4</b> Metafiction and forms of novelistic self-consciousness; mistrust of authorial omniscience; the concept of history as narrative, historiographic metafiction; postmodern scepticism toward “the grand narrative”; scepticism toward narrative as a meaning-providing structure.  <u>Texts for in-class discussion</u> (and individual presentations assigned to students in advance):			6				6	Analysis and discussion of the texts indicated in the Content segment ← Research-based presentations prepared by students in advance and delivered in class <b>N.B.</b> Texts assigned for both in-class discussion and individual reading

<p>John Fowles, <i>The French Lieutenant's Woman</i> (1963) (for in-class discussion)</p> <p>Linda Hutcheon, <i>Narcissistic Narrative. The Metafictional Paradox</i> (Chapter on Freedom Through Artifice: <i>The French Lieutenant's Woman</i>“ (p. 57-70)</p> <p>Patricia Waugh, <i>Metafiction. The Theory and Practice of Self-Conscious Fiction</i> (chapters assigned on the VMA)</p> <p>⋮</p> <p>Margaret Atwood, <i>The Handmaid's Tale</i> (for in-class discussion)</p> <p>Marta Caminero-Santangelo, “Moving Beyond “The White Blank Spaces”: Atwood's Gilead, Postmodernism, and Strategic Resistance” (uploaded on the VMA)</p> <p>⋮</p> <p>Angela Carter, <i>The Magic Toyshop</i> (for in-class discussion)</p> <p>Angela Carter “Notes on the Gothic Mode“ (uploaded on the VMA)</p> <p>Katarinà Labudovà, “Polyphonic Resonances of Fairy Tales and Myths: <i>The Magic Toyshop</i> and <i>Life Before Man</i>” (uploaded on the VMA)</p> <p>Maria Tatar, <i>The Cambridge Companion to Fairy Tales</i> (chapters assigned on the VMA)</p> <p>⋮</p> <p>Jeanette Winterson, <i>Oranges Are not the Only Fruit</i> (for individual reading)</p> <p>Graham Swift, <i>Waterland</i> (for individual reading)</p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>									are compulsory, not optional
<p>Student writing on the texts for in-class discussion on Modernism in UNIT 4. ↑</p> <p>Prewriting exercises (workshop class): after each unit and during the writing workshops, each student will come to class with a paragraph (typed) that articulates a problem within the boundaries of his or her chosen theoretical texts, offers a critical reflection on it, or further contextualizes the reading. Students should also be prepared to write a paragraph in (an online) class and share their work with the group for discussion and critique.</p>		2							Pre-writing exercise (see Content section).
<p><b>UNIT 5</b></p> <p>After Post-Modernism: reconnecting language to the social sphere, reenergizing literature's social mission; reconnecting the personal and the social.</p> <p><u>Texts for in-class discussion</u> (and individual presentations assigned to students in advance):</p>		6							Analysis and discussion of the texts indicated in the Content segment ← Research-based presentations prepared by students in advance and delivered in class

<p>Jonathan Franzen, “Why Bother?” (in <i>How to Be Alone</i>) (uploaded on the VMA)</p> <p>Irmtraud Huber, <i>Literature After Postmodernism. Reconstructive Fantasies</i> (chapters assigned on the VMA)</p> <p>Robert L. McLaughlin, “Post-Postmodern Discontent: Contemporary Fiction and the Social World” (uploaded on the VMA)</p> <p>Kazuo Ishiguro, <i>Never Let Me Go</i> (for in-class discussion)</p> <p>Arne de Boever, <i>Narrative Care: Biopolitics and the Novel</i> (chapter assigned on the VMA)</p> <p>Anne Whitehead, “Writing with Care: Kazuo Ishiguro’s <i>Never Let Me Go</i>” (uploaded on the VMA)</p> <p>⋮</p> <p>Cormac McCarthy, <i>The Road</i> (for in-class discussion)</p> <p>Berit Åström, “Post-Feminist Fatherhood and the Marginalization of the Mother in Cormac McCarthy’s <i>The Road</i>” (p.1-18) (uploaded on the VMA) <a href="http://www.emokymai.vu.lt">www.emokymai.vu.lt</a></p> <p>Kristin J. Anderson, <i>Modern Misogyny. Anti-Feminism in a Post-Feminist Era</i> (chapters assigned on the VMA)</p> <p>Andrew Keller Estes, “Environmental Criticism and (Post)Apocalypse”; “The End of the Road: Biocentric Maps” (p.190-209)</p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>									<p><b>N.B.</b> Texts assigned for both in-class discussion and individual reading are compulsory, not optional</p>
<p>Student writing on the texts for in-class discussion on Modernism in UNIT 5. ↑</p> <p>Prewriting exercises (workshop class): after each unit and during the writing workshops, each student will come to class with a paragraph (typed) that articulates a problem within the boundaries of his or her chosen theoretical texts, offers a critical reflection on it, or further contextualizes the reading. Students should also be prepared to write a paragraph in (an online) class and share their work with the group for discussion and critique.</p> <p>Pulling it all together: summing up of the course</p>		2							Pre-writing exercise (see Content section).
<b>Total</b>	250	32				32	218		

Assessment strategy	Weight %	Deadline	Assessment criteria
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<p>One Power Point presentation</p> <p>The presentation is graded on a 10-point scale</p> <p><b>N.B.</b> The course instructor reserves the right to turn class assignments into home assignments in case of a conference, lecture, library visit, or any other (un)foreseen circumstances (for example, public/national holidays)</p>	<p>20%</p>	<p>Throughout the term</p> <p>N.B. oral presentations shall not be delivered at the time which best fits in with the student's travel arrangements / family holidays etc.</p> <p>Oral presentations shall be delivered at the time appointed by the teacher of the course. If the student fails to make it at the time appointed, the student will lose the 20 % (unless a medical note is produced to justify absence)</p>	<p>The oral presentation is from 20 to 30 minutes in length. The oral presentation should meet the following criteria:</p> <p>Preliminary title, Introduction (should orient the audience to your subject/research question and purpose), Body / Analysis (must proceed logically, the main point must be brought out one by one supported with relevant examples), Conclusions, List of References.</p> <p>Presentation assessment criteria:  1. Contents (specific knowledge and in-depth understanding of the content of the text/s reviewed/ analyzed in the oral presentation, a thorough grasp of the problem, logical, intellectually adequate argumentation, attempt at balanced critical insights); (40%)  2. Structure and organization (at both macro and micro levels; cohesion, and coherence of statements, arguments, and examples; 'signposting' of ideas); (30%)  3. Academic language proficiency (academic register and appropriate use of terminology); (30%)</p>
<p>Written examination (two open-ended questions)</p> <p>The examination paper is graded on a 10-point scale</p>	<p>80 %</p>	<p>June</p>	<p>1. Structure and organization:  →The over-all formal structure: (5%) the examination paper contains an intellectually engaging introduction* introducing the thesis of the paper, a body that provides substantive support of the thesis, and a conclusion that goes beyond a mere summary, offering a connection to a broader but relevant point.  * It, however, shall not indulge in sweeping generalizations unsubstantiated by credible academic references</p> <p>→The conceptual organization (at both macro and micro levels) (20%): cohesion, and coherence of statements, logical and plausible development of argument, ability to formulate conclusions, and provide adequate examples.</p> <p>2. Content (analytical skills/ insights and consistent critical argumentation (40%); the paper contains sufficient intellectual content to explain and support the paper's thesis and the analysis and interpretation; provides examples, definitions (if needed), and research that supports points made within the paragraphs, and follows logical rigor.</p> <p>3. Language Use and Punctuation (15 %) Simple and complex academic language structures used correctly, appropriate (academic) register is used.</p> <p>4. Academic Conventions (10 %): the use of academic register, reputable sources, reliable referencing, citations, etc.</p> <p>The examination paper (two open-ended questions) as a Whole:  The examination paper addresses the topic within chosen theoretical and conceptual frameworks, follows the instructions in the assignment, and is submitted in a neatly presented 1,5 spaced Times New Roman 12 font format.</p> <p>-----</p> <p><b>10 (Excellent)</b>  Excellent, outstanding knowledge and skills: the knowledge of the research material/theoretical framework is excellent; the student demonstrates a holistic approach to the subject matter; the student coherently and logically articulates his approach to the analysis of the theme, persuasively develops the argument;</p>

		<p>the student appropriately uses a theoretical method in his analysis; the student writes in fluent academic English.</p> <p><b>9 (Very good)</b> Solid, very good knowledge and skills: the knowledge of the research material/theoretical framework is very good, the student knows how to apply it in his term paper; his arguments are logical, well-argued; the student knows and understands the key concepts; the student adequately uses a theoretical method in his analysis; the student writes in very good academic English.</p> <p><b>8 (Good)</b> Above the average knowledge and skills: good knowledge of the research material/theoretical framework; examples are given, but not interpreted; the knowledge of the major concepts is good although occasional discrepancies are observed; the structure and organisation of the paper occasionally lacks coherence, in his analysis the student draws on literary criticism; uses correct academic English.</p> <p><b>7 (Highly satisfactory):</b> Average performance, knowledge and skills with some unessential shortcomings: the student is familiar with the research material/ theoretical framework, is able to use it independently; the analysis, however, lacks in-depth knowledge, some discrepancies, alogisms are observed; in his analysis the student draws on literary criticism; the academic English that he or she uses has flaws.</p> <p><b>6 (Satisfactory)</b> Knowledge and skills are below average performance: the student knows the most part of the research material/ theoretical framework, but as he discusses it he shows lack of consistency, and logical structure; gives few examples; it seems that the student did not invest a sufficient amount of time and effort into studying the subject; the student shows an inconsistent knowledge of the subject matter; or no knowledge at all; he hardly draws on the socio-historical, cultural, religious and philosophical context or literary criticism; academic English that he uses has many flaws.</p> <p><b>5 (Sufficient)</b> Knowledge and skills meet minimum criteria: the knowledge of the research materials/ theoretical framework that the student has meets the minimum requirements of the course to get a pass; as he writes he makes major mistakes; hardly knows how to apply the knowledge he managed to obtain throughout the course; the knowledge he obtained is scarce; the student does not draw on the socio-historical, cultural, religious and philosophical context of the period; the structure and organisation of the term paper is dramatically lacks coherence; his academic English is poor; the informal register is used throughout.</p> <p><b>4,3, 2,1</b> (Insufficient) Knowledge and skills do not meet minimum criteria: the student failed to master the research materials/ theoretical framework; has very poor knowledge of the subject matter; or has no knowledge at all; or the knowledge that he has is irrelevant and insufficient; the student does not use academic English.</p> <p><b>N.B. Academic integrity</b> In accordance with the university regulations (see article 53.2 of Study Regulations of Vilnius University (<a href="https://www.vu.lt/site_files/Studiju_nuostatai_2018_EN.pdf">https://www.vu.lt/site_files/Studiju_nuostatai_2018_EN.pdf</a>), any student who commits an act of academic dishonesty (such as plagiarism or other form of cheating) will receive a failing grade on the work in which the dishonesty occurred. In addition, any act of academic dishonesty will result in the failure of the whole course and the student who has committed the act may be subject to the expulsion from the University.</p>
Attendance requirements		<p>The attendance of seminars is recommended and expected. Students who choose not to attend the seminars accept the responsibility for mastering the course material on their own: should there be any questions related to the material studied in class (and individually), the students have to tackle these issues independently. The teacher of the course is not responsible for the students' ignorance.</p>



			<p><b>Course policy regarding the use of electronic devices in class</b></p> <p>The usage of electronic devices (e.g. laptops, tablets, cell phones, smart phones, e-readers, music players, etc.) during class is only allowed for study and research purposes, when it is required for in-class assignments (assigned by the course instructor), for contacting group members (when such need arises), or in cases of emergency. Mobile phones should be silenced and put away during the entire seminar, unless they are used for above-mentioned learning purposes and prior permission to use them from the course instructor is granted. If a student has an emergency situation that requires keeping his/her phone on, he/she must inform the course instructor beforehand. Taking photos, videos and making sound recordings in class are forbidden, unless instructed otherwise by the professor or unless students provide documents that outline the requirements for necessary accommodations of the use of electronic devices due to disability or other diagnosed health issues.</p>
			<p><b>Retake policy</b></p> <p>The retake (the examination paper only) for both home and international students will take place in the first two weeks of September 2021 at the date set by the instructor of the course. Retakes are only allowed for students failing the course, not to improve one's grade.</p>

Author	Year of publication	Title	Issue of periodical or volume of a publication	Publishing place and house or web link
<b>Compulsory reading</b>				
Anderson, J. Kristin	2014	<i>Modern Misogyny. Anti-Feminism in a Post-Feminist Era</i>		Oxford: Oxford University Press
Aström, Berit	2018	“Post-Feminist Fatherhood and the Marginalization of the Mother in Cormac McCarthy’s <i>The Road</i> ” (p.1-18)		Uploaded on the VMA
Atwood, Margaret	1987	<i>The Handmaid’s Tale</i>		Virago Press
Barth, John	1967/ 1984	<i>The Literature of Exhaustion; The Literature of Replenishment in: The Friday Book: Essays and Other Non-Fiction</i>		London: The John Hopkins University Press
Bašić, Sonja		“A Book of Many Uncertainties: Joyce’s “Dubliners””	Source: Style, Fall 1991, Vol. 25, No. 3, James Joyce’s Dubliners (Fall 1991), pp. 351-377	
Beasley, Rebecca	2007	<i>Theorists of Modernist Poetry. T.S. Eliot, T.E. Hulme and Ezra Pound</i>		London, New York: Routledge
Benstock, Bernard		“The Gnomonics of Dubliners”	Source: Modern Fiction Studies, Winter 1988, Vol. 34, No. 4 (Winter 1988), pp. 519-539	

Boever, de Arne	2013	Narrative Care: Biopolitics and the Novel		London: Bloomsbury
Carter, Angela	1996	<i>The Magic Toyshop</i>		London: Penguin Books
Carter, Angela		"Notes on the Gothic Mode"	Source: The Iowa Review. Volume 6, Issue 3 summer-fall; article 56	
Estes, Keller Andrew	2013	<i>Cormac McCarthy and the Writing of American Spaces</i>		Amsterdam, New York, NY: Rodopi
Franzen, Jonathan	2002	"Why Bother?" in <i>How to Be Alone</i> (uploaded on the VMA)		New York: Farrar, Straus and Giroux
Groover, K. Kristina		"The conditions of our love": Seeking and Desiring in "Jacob's Room"	Source: South Atlantic Review [2012], Vol. 77, No. 3/4 (2012), pp. 45-57	
Huber, Irmtraud	2014	<i>Literature After Postmodernism. Reconstructive Fantasies</i>		London, New York: Palgrave Macmillan
Hutcheon, Linda	2003	<i>A Poetics of Postmodernism. History, Theory, Fiction</i>		London, New York: Routledge
Hutcheon, Linda	2002	<i>The Politics of Postmodernism</i>		London, New York: Routledge
Hutcheon, Linda	1980	<i>Narcissist Narrative. The Metafictional Paradox</i>		Ontario: Wilfrid Laurier University Press
Ishiguro, Kazuo	1989	<i>The Remains of the Day</i>		London: Faber and Faber
Jameson, Frederic	1990	<i>Postmodernism, or, the Cultural Logic of Late Capitalism</i>		Durham: Duke University Press
Joyce, James	1990	<i>Dubliners</i>		Penguin Twentieth-Century Classics
Joyce, James	2004	<i>A Portrait of the Artist as a Young man</i>		London: Barnes & Noble Classics
Koulouris, Theodore		"Jacques Derrida in Virginia Woolf: Death, Loss and Mourning in Jacob's Room"	Source: Pacific Coast Philology, 2011, Vol. 46 (2011), pp. 65-79	
Labudová, Katarinà	2019	"Polyphonic Resonances of Fairy Tales and Myths: The Magic Toyshop and Life Before Man"	Brno Studies in English Volume 45, No. 1, 2019 ISSN 0524-6881, e-ISSN 1805-0867 <a href="https://doi.org/10.5817/BSE2019-1-10">https://doi.org/10.5817/BSE2019-1-10</a>	
Lyotard, Jean-Francois	1984	<i>The Postmodern Condition: A Report on Knowledge</i>		Manchester: Manchester Univ. Press
McCarthy, Cormac	2007	<i>The Road</i>		London, New York: Vintage International
McLaughlin, L.Robert	2004	"Post-Postmodern Discontent: Contemporary Fiction and the Social World"	Source: symplokē, 2004, Vol. 12, No. 1/2, Fiction's Present (2004), pp. 53-68	

			Published by: University of Nebraska Press Stable URL: <a href="https://www.jstor.org/stable/40550666">https://www.jstor.org/stable/40550666</a>	
Parsons, Deborah	2006	<i>Theorists of the Modernist Novel. James Joyce, Dorothy Richardson, Virginia Woolf</i>		London, New York: Routledge
Read, Forrest (ed.)	1967	<i>Pound/Joyce. The Letters of Ezra Pound to James Joyce with Pound's Essays on Joyce</i>		New York: A New Directions Book
Swift, Graham	1994	<i>Waterland</i>		Picador
Tatar, Maria	2015	<i>The Cambridge Companion to Fairy Tales</i>		Cambridge: Cambridge University Press
Waugh, Patricia	1984	<i>Metafiction. The Theory and Practice of Self-Conscious Fiction</i>		London, New York: Routledge
Winterson, Jeanette	1985	<i>Oranges Are not the Only Fruit</i>		London: Vintage
Woolf, Virginia		(1966–7) <i>Collected Essays, 4 vols, London: Hogarth Press.</i>  (1977–84) <i>The Diary of Virginia Woolf, 5 vols, eds. Anne Olivier Bell and Andrew McNeillie, London: Hogarth Press.</i>  (1986–94) <i>The Essays of Virginia Woolf, 4 vols, ed. Andrew McNeillie, London: Hogarth Press.</i>		Uploaded on the VMA
Woolf, Virginia	1992	<i>Jacob's Room</i>		London: Penguin Books
Woolf, Virginia	1992	<i>Mrs. Dalloway</i>		Penguin Twentieth-Century Classics
Zwerdling, Alex		"Jacob's Room: Woolf's Satiric Elegy"	Source: ELH Winter, 1981, Vol. 48, No. 4 (Winter, 1981), pp. 894-913 Published by: The Johns Hopkins University Press	
<b>Optional reading</b>				
Allen, Graham	2003	<i>Intertextuality</i>		London: Routledge
Agamben, Giorgio	1998	<i>Homo Sacer: Sovereign Power and Bare State</i>		Stanford: Stanford University Press
Childs, Peter	2005	<i>Contemporary Novelists. British Fiction Since 1970</i>		London: Palgrave
Genette, Gerard	2001	<i>Paratexts: Thresholds of Interpretation</i>		Cambridge Univ. Press
Olson, Liesl	2009	<i>Modernism and the Ordinary</i>		Oxford: Oxford University Press
Stierstorfer, Klaus (ed.)	2003	<i>Beyond Postmodernism. Reassessments in Literature, Theory, and Culture</i>		Berlin & New York: Walter de Gruyter

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The course description revised and updated on February 4, 2021