



# University "Ukshin Hoti" Prizren

## Faculty of Philology

<b>SYLLABUS</b>								
<b>Study cycle</b>	Bachelor	<b>Programme</b>	English Language and Literature	<b>Academic year</b>	2017/18			
<b>COURSE</b>		<b>THE MODERN NOVEL</b>						
<b>Year</b>	2016	<b>Status of the course</b>	O	<b>Code</b>		<b>ECTS</b>		7
<b>Semester III</b>						Lectures	Practice	
<b>Study weeks</b>		15	<b>Course classes</b>			2	2	
<b>Methodology of teaching</b>		Both lectures and seminar classes.						
<b>Consultations</b>		Mondays: 12:00						
<b>Professor</b>	Dr. Muhamet Hamiti Associate Professor			e-mail	<a href="mailto:mt_hamiti@yahoo.com">mt_hamiti@yahoo.com</a>			
				Tel.				
<b>Assistant</b>	MA Arta Hallaçi			e-mail	<a href="mailto:artahallaci@hotmail.com">artahallaci@hotmail.com</a>			
				Tel.				

<b>Course objektives</b>	<b>Student's benefits</b>
<p>The MODERN NOVEL course features modern fiction from Europe and America, including two Albanian novels, setting them in social, political, cultural and literary context. We will examine the novels in terms of content and form, namely the stories and the formal innovations (of structure, style and voice) novelists make in their attempt to respond to a world undergoing rapid social, technological and political change.</p> <p>The main aim of the course is to consider the fundamental features of the novel of modernity, a 20<sup>th</sup>-century phenomenon that has ramifications for the literature of our 21<sup>st</sup> century too.</p>	<ol style="list-style-type: none"> <li>1) Students should acquaint themselves with the most prominent features of Modern(ist) fiction (see left-hand side page);</li> <li>2) They should be able to contrast and compare major novels from continental European, English, Latin American, and Albanian literatures;</li> <li>3) Appreciation of arguably some of the greatest modern novels of the 20<sup>th</sup> century;</li> <li>4) Reading a lot of scholarly papers/essays on selected novelists/novelist;</li> <li>5) Development of enhanced interpretative and research skills.</li> </ol>

<b>Teaching methodology:</b>			
Both lectures and seminar classes. Since the course features modern novels, some of which high modernist, students are expected to have done a lot of essential reading beforehand, so that close reading and re-reading takes place in the classroom, wherein an inquisitive mind and a spirit of debate and analytical approach are encouraged.			
<b>Required tools:</b>			
Copies of novels; study pack/hand-out of essays.			
<b>Evaluation criteria ( in %):</b>			
<p>Assessment will be done based on learning outcomes, continuously, based on active participation in the classroom, assignment performance, mid-term and final test results. The breakdown for quantification of assessment/grading:</p> <p><i>Attendance and engagement/active participation in the classroom 20%;</i>  <i>Mid-term test 40%;</i>  <i>End-of-term test 40%.</i></p> <hr/> <p><i>Total: 100%</i></p> <p><b>Note: Students failing or not sitting any of the two tests will have to sit a final written exam covering 100% of the course content.</b></p>	<b>Evaluation in %</b>		<b>Final grade</b>
<b>Student obligations: Reading the novels beforehand.</b>			
<b>Lectures:</b> 2 classes per week		<b>Practice:</b> 2 classes per week	
<b>Course obligations:</b>			
<b>Activity</b>	<b>Hours</b>	<b>Days/weeks</b>	<b>Total:</b>
Lecture/seminar classes	4	15	60
Theory	2	15	30
Contact/consultation with the teacher	10 mins	15	2.5
Test, seminar paper	5	2	10
Homework	3	10	30
Self-study (library / home)	2	15	30

Final preparation for exam	2	5	10
Assessment time (test, quiz, final exam)	2	2	4
<b>Remarks: 1 ECTS = 25 hours, i.e. if the course has 6 ECTS, the student has to have 150 hours of study work done during a semester</b>	<b>Total:</b>		176.5

Week	Lectures		Practice	
	Topic	Hours	Topic	Hours
1.	Introduction to the Course: Modernism	2	Essays on Modernism	2
2.	Joseph Conrad, <i>Heart of Darkness</i>	2	Close reading of fragments from the novelette.	2
3.	James Joyce's Modernism, "The Dead", <i>A Portrait of the Artist as a Young Man</i>	2	The short story; close reading of fragments from the novel.	2
4.	James Joyce, <i>A Portrait of the Artist as a Young Man</i> (continued)	2	Narrative techniques – close reading of passages of text.	2
5.	Franc Kafka, <i>The Trial</i>	2	Close reading of fragments from the novel.	2
6.	Virginia Woolf, <i>Mrs Dalloway</i>	2	Close reading of fragments from the novel.	2

7.	Mid-term test	2	Test results – consultations.	2
8.	William Faulkner, <i>As I Lay Dying</i>	2	Close reading of fragments from the novel.	2
9.	George Orwell, <i>1984</i>	2	Close reading of fragments from the novel.	2
10.	Gabriel Garcia Marquez, <i>One Hundred Years of Solitude</i>		Close reading of fragments from the novel.	
11.	Anton Pashku, <i>Oh</i>	2	Close reading of fragments from the novel (in Albanian)	2
12.	Ismail Kadare, <i>Pallati i ëndrrave</i>	2	Close reading of fragments from the novel (in Albanian and English translacion).	2
13.	Wrapping-up the course/review of major features of modern fiction	2	Illustrative examples of modern fiction's narrative technique.	2

14.	End-of-term test	2	Discussing the test results.	2
15.	Results/grading	2	Results/grading	2

<b>LITERATURE</b>				
<b>I. MAIN TEXTS (REQUIRED READING LIST)</b>				
<i>Joseph Conrad, Heart of Darkness</i>				
<i>James Joyce, A Portrait of the Artist as a Young Man</i>				
Franc Kafka, <b>The Trial</b>				
<i>Virginia Woolf, Mrs Dalloway</i>				
William Faulkner, <b>As I Lay Dying</b>				
<i>George Orwell, 1984</i>				
Gabriel Garcia Marquez, <b>One Hundred Years of Solitude</b>				
<u>Also (in Albanian)</u>				
Anton Pashku, <b>Oh</b>				
Ismail Kadare, <b>Pallati i ëndrrave</b>				
<b>II. MAIN SECONDARY LITERATURE (relevant chapters)</b>				
<i>Norton Anthology of English Literature, Volume 2, 8<sup>th</sup> Edition, 2006 (or indeed any other edition);</i>				
<i>The Literary Encyclopedia, an online encyclopedia, London; <a href="http://www.litencyc.com/">http://www.litencyc.com/</a></i>				
John Peck, <i>How to Study a Novel</i> , Palgrave, 1995;				
Peter Gay, <i>Modernism</i> , Vintage Books, London, 2007;				

Jesse Matz, *The Modern Novel: A Short Introduction*, Wiley-Blackwell, 2004.

Malcolm Bradbury, *The Modern British Novel: 1878-2001*, Revised Edition, Penguin Books, 2001.

Harold Bloom, *James Joyce* (Bloom's Modern Critical Views), New Edition, Infobase Publishing, 2009.  
*The Cambridge Companion to Modernist Novel*, edited by Morag Shiach, Cambridge University Press, 2007.

Daniel R. Schwarz, *Reading the Modern British and Irish Novel 1890-1930*, Blackwell Publishing, 2005.

### III. ADDITIONAL SECONDARY LITERATURE (relevant parts)

1. Sabri Hamiti, *Letërsia bashkëkohore shqiptare*, Vepra letrare 10, Faik Konica, Prishtinë, 2002, pjesa "Libri për Anton Pashkun", pp. 429-519.
2. Sabri Hamiti, *Utopia letrare*, ASHAK, 2013; kapitulli: "Ismail Kadare: Pallati i ëndrrave", pp. 133-143.
3. Nysret Krasniqi, *Letërsia e Kosovës, 1953-2000*, 99AIKD, Prishtinë, 2016; chapter on Anton Pashku.

### REMARKS

A Study Pack will be provided in electronic form and/or as hand-outs. Students will be expected to have read the novels beforehand.

### Remarks to the student:

Absence will affect the final grade. The policy is straightforward: if you are absent or negligent, you are responsible for what you have missed. No usage of phones during classes and tests/final exam.

Last but not least, full respect for universally-recognized academic policies and standards (the Bologna system).