**ANG 414 Ian McEwan (Seminar (Advanced Level))**

**EN**

**Lecture type:**

Seminar (Advanced Level)

**ECTS:**

8.0

**Course suitable for:**

**Language of instruction:**

English

**Hours per week:**

2

**Attendance:**

Online, live

**Registration procedure:**

**Registration**: All incoming exchange students at the School of Humanities need to register for their courses via Portal 2. For further details, please check the [instructions](https://unitwikis.uni-mannheim.de/xwiki/bin/view/userdocs/Portal%C2%B2%20Nutzer-Dokumentation/%5BEN%5D%20Documentation/For%20Students/Course%20Registration/Course%20Registration%20for%20International%20Exchange%20Students/) for course registration or contact incoming@phil.uni-mannheim.de.

**Literature:**

**Texts**

Ian McEwan, The Child in Time, Atonement, Saturday, Machines Like Me.

**Examination achievement:**

Hausarbeit (15-page term paper) or oral exam (20 minutes). Students will also be expected to take part in group work, presentations etc. (Studienleistungen) as a mandatory requirement for taking the final exam. The Studienleistungen will be specified at the beginning of term.

**Instructor(s):**

Stefan Glomb

**Date(s):**

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| Tuesday  (weekly) | 02.03.2021 – 15.06.2021 | 15:30 – 17:00 | PHIL-ZOOM-08; Virtuelles Gebäude |

**Description:**

Ian McEwan is clearly one of the most famous contemporary British authors, whose work has been avidly read, discussed in school and university courses, articles and books, and made into films. One of the reasons for the almost unique standing that the author has achieved is probably his characteristic mix of readability and intellectual stimulation: the novels are unputdownable because they create a high level of suspense, present complex characters and interesting themes that provide plenty of food for thought. Thus The Child in Time (1987) starts with the abduction of the protagonist’s daughter and then moves on to unfold a thematic web dealing with different concepts of time, childhood, as well as neo-liberal politics. Atonement (2001) addresses questions of guilt and responsibility but also includes metafictional elements raising questions about the relevance of narrativity and the possibility of rendering reality faithfully. Saturday (2005), a neo-modernist novel, a condition-of-England novel, a two cultures novel, and a post 9/11 novel all rolled into one, features a neuroscientist who finds himself confronted with an intrusion that threatens to upset the foundations of his life. Finally, Machines Like Me (2019) probes the ramifications of artificial intelligence by creating a counterfactual scenario in the course of which lifelike robots challenge some of the basic assumptions relating to what it means to be human. We will read the novels in chronological order and concentrate in equal measure on the individual character of each work and on themes that recur in variations throughout McEwan’s writing career.