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**Department of English**

**College of Languages**

**University of Salahaddin**

**Subject: Historical Fiction**

**Course Book – PhD Student/ Literature**

**Professor Juan Abdulla Ibrahim Banna/ PhD Modern Novel**

**Academic Year: 2024/2025**

**Course Book**

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| **1. Course name** | **PhD Course in (Historical Fiction)** | |
| **2. Lecturer in charge** | **Prof Dr. Juan Abdulla Ibrahim Banna** | |
| **3. Department/ College** | **College of Languages /English Department** | |
| **4. Contact** | **e-mail: juan.ibrahim@su.edu.krd**  **Tel: 009647504753677** | |
| **5. Time (in hours) per week** | **Theory: 3 hours**  **Practical:** | |
| **6. Office hours** |  | |
| **7. Course code** |  | |
| **8. Teacher's academic profile** |  | |
| **9. Keywords** | **Historical fiction, modern theory and criticism.** | |
| **10. Course overview:**  This course is concerned specifically with historical fiction role of several modern English and other fiction writers who have been famous of writing about historical fiction.PhD student is supposed to share weekly discussions, preparing the material as a seminar presentation in a report or in a discussion form , taking into consideration information about specific historical fiction , then discussing the main features of the novelist’s work, supported by critic’s views and resulted in convincing conclusions drawn from the student’s efforts in comprehending the literary aspect of the work. | | |
| **11. Course objective:**  During and after this course, PhD student should be able to:  -Develop awareness of the historical fiction , as cultural commentary, self-examination and exploration of fictional form.  -Read fictions with a critical eye, drawing conclusions from evidences.  -Be able to identify and analyze themes, points of views, character development, setting, symbol and historical background to support interpretation and conclusions.  -Conduct discussion with open-minded exchange of views among other PhD students and myself.  - presenting seminars even online ones related to the topics under discussion. | | |
| **12. Student's obligation**  Students are supposed to discuss the historical fiction weekly. Seminars and group discussions are important. | | |
| **13. Forms of teaching**  Questions are directed about historical fictions, sharing with the PhD students sources about what is meant by historical fiction, it is necessary to pinpoint features of this genre in the works of ,Qadr Abdulla who is also known as Kader Abdolah , a notable Dutch-Iranian writer who often explores themes of history, culture, and identity in his works *The King*, *My father’s Notebook*, *The House of the Mosque*. And lights are shed on Toni Morrison, in her historical novels , *Beloved*, *Song of Solomon*, *The Bluest Eye*, *A mercy*, and *Paradise*. *The Tattooist of Auschwitz* by Heather Morris, *The Secret River* by Australian author Kate Grenville, then *The Reader* by Bernhard Schlink , *The Night Watchman* by Louise Erdrich, *Pachinko* by Min Jin Lee, *The Nightingale* by Kristin Hannah, *A* *Gentleman in Moscow* by Amor Towles, The process will be mainly in the form of discussions and seminars  reading the theoretical part and expressing their own points of views and making a comparison between the authors culture and the PhD student's. | | |
| **14. Assessment scheme**  Your final grade on the course will be computed as follows:  ‌ | | |
| **15. Student learning outcome:**  During and after this course, you should be able to:  -Develop awareness of the historical fiction as cultural commentary, self-examination and exploration of fictional form.  -Read novels with a critical eye, drawing conclusions from evidence s.  -Be able to identify and analyze themes, points of views, character development, setting, symbol and historical background to support interpretation and conclusions.  -Conduct discussion with open-minded exchange of views between PhD students and myself.  - Another aim is to enable the PhD student to make a link or find similarities and differences between European culture and our own. | | |
| **16. Course Reading List and References‌:** | | |
| **17. The Topics:** | | **Lecturer's name** |
|  | | Lecturer's name  Professor Juan Abdulla Ibrahim Al-Banna  29th/October/2024 |
| **18. Practical Topics (If there is any)** | |  |
| Schedule of classes First Week Definitions & Features of Historical Fiction  Second Week: Kader Abdolla’s *The King, my father’s Notebook and The House of the Mosque*  Third Week: Toni Morrison’s *Beloved, Song of Solomon, The Bluest Eye, A mercy, and Paradise*.  Fourth Week,: Heather Morris’s *The Tattooist of Auschwitz..*  Fifth Week,: Kate Grenville’s *The Secret River.*  Sixth Week,: Bernard Schlink’s *The reader,*  Seventh Week,: Louise Erdrich’s *The Night Watchman.*  Eighth Week,: Min Jin Lee’s *Pachinko*  Ninth Week,: Kristin Hannah’s *The Nightingale.*  Tenth Week,: Amor Towles’s *A Gentleman in Moscow*  Eleventh Week, , *All the Light We Cannot See*  Anthony Doerr, 2014  Twelfth Week, , *The Underground Railroad*  Colson Whitehead, 2016  Thirteenth Week,. Wolf Hall  Hilary Mantel, 2009  Fourteenth Week, The Glassmaker  Tracy Chevalier, 2024  Fifteenth Week , Exams. | | |  |  |  | | --- | --- | --- | | Subjects |  | Weeks | | Historical fiction |  | First | | Kader Abdolla |  | Second | | Toni Morrison |  | Third | | Heather Morris |  | Fourth | | Kate Grenville |  | 5 | | Bernard Schlink |  | 6 | | Louise Erdrich |  | 7 | | Min Jin Lee |  | 8 | | Kristin Hannah |  | 9 | | Amor Towles |  | 10 | | Anthony Doerr |  | 11 | | Colson Whitehead |  | 12 | | Hilary Mantel |  | 13 | | Tracy Chevalier |  | 14 | | Exam/ |  | 15 | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |
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| **20. Extra notes:** | | |
| **21. Peer review** | | |