***Syllabus***

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| **Course** | **Popular Fiction and Film** | **Year** | 2023/2024 |
| **Study programme** | English Language and Literature (Graduate) | **ECTS** | **4** |
| **Department** | English Department |
| **Level of study programme** | ☐Undergraduate | ☒Graduate | ☐Integrated | ☐Postgraduate |
| **Type of study programme** | ☐Single major☒Double major  | ☐University | ☐Professional | ☐Specialized |
| **Year of study** | ☐ 1. | ☐ 2. | ☐ 3. | ☒ 4. | ☒ 5. |
| **Semester** | ☐Winter☒Summer | ☐ I. | ☐ II. | ☐ III. | ☐ IV. | ☐ V. |
| ☐ VI. | ☐ VII. | ☒ VIII. | ☐ IX. | ☐ X. |
| **Status of the course** | ☐Compulsory | ☒ Elective | ☐Elective course offered to students from other departments | **Teaching Competencies** | ☐ YES ☒ NO |
|  **Workload** | 2 | **L** | 1 | **S** | 0 | **E** | **Internet sources for e-learning** | ☒ YES ☐ NO |
| **Location and time of instruction** | **Room 157,** **Thursday**  | **Language(s) in which the course is taught** | English |
| **Course start date** | 29.2.2024. | **Course end date** | 6.6.2024. |
| **Enrolment requirements** | N/A |
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| **Course coordinator** | Professor dr. Mario Vrbančić  |
| **E-mail** | mario\_exile@yahoo.co.nzmavrbanci@unizd.hr | **Consultation hours** | Thursday by appointment |
| **Course instructor** |  |
| **E-mail** | mavrbanci@unizd.hrmario\_exile@yahoo.co.nz | **Consultation hours** | Thursday by appointment |
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| **Mode of teaching** | ☒ Lectures | ☒ Seminars and workshops | ☐Exercises | ☒E-learning | ☐Field work |
| ☒ Individual assignments | ☐Multimedia and network | ☐Laboratory | ☐ Mentoring | ☐ Other  |
| **Learning outcomes** | * The ability to critically asses some aspects of film and literary theory
* The ability to apply different theories to analyse shifts from popular fiction to film
* The ability to recognize and discuss different genres
* The ability to write and present research essays
* The ability to use the web as a source for research and information
* The ability to coordinate analyses of image and text
* The ability to share ideas with peers
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| **Learning outcomes at the Programme level** | * Recognize and describe relevant ideas and concepts (AIO1)
* Connect different approaches, perceptions, and knowledge through an interdisciplinary approach (AI02)
* Apply a critical and self-critical approach in argumentation (AI03)
* Distinguish basic theoretical concepts of narrative and narratology, and analyze narratives in literature and film (AI29)
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| **Assessment criteria**  | ☒Class attendance | ☒Preparation for class | ☒Homework | ☒Continuous evaluation | ☐Research |
| ☐Practical work | ☐Experimental work | ☒Presentation | ☐Project | ☒ Seminar |
| ☐ Test(s) | ☐Written exam | ☐Oral exam | ☒Other: Essay |
| **Conditions for permission to take the exam** | **Students must complete all the major assignments to pass the course.**1. **Attendance and participation in class discussions (10%).** Students should come every week ready to discuss the readings.
2. **Oral presentation (20%)** Oral presentation should last 20 minutes. It will be graded on (1) the originality of the topic and its interpretation in connection with one or more theories assigned for this course (2) clearly developed argument (3) the organization of the presentation and the quality of the delivery (i.e., using power point, clips…).
3. **Essay (70%).** Approximately 4000 words. Students are welcome to propose their own essay topics based on their research.
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| **Exam periods** | ☐Winter | ☒Summer | ☒Autumn­ |
| **Exam dates** |  | 13.6.2024.27.6.2024. | 12.9.2024.26.9.2024. |
| **Course description** | **Popular fiction and cinema**In this course we will explore the intersection of popular fiction and cinema by taking into account the latest multidisciplinary scholarly developments. We will investigate the key terms important for both popular fiction and cinema, including narrative strategies, challenges of adaptations and translations, the subjectivity, the gaze, the voice, the spectatorship, the class, the gender, the sexual difference and so forth. This year our main focus is on **popular noir fiction and film.** |
| **Course content** | 1. Introduction (29.2.2024)2. The City at Night (7.3.2024)3. The Literary Background: Film Noir. (14.3.2024)4. The Literary Background: Film Noir. (21.3.2024)5. EASTER HOLIDAY (28.3.2024)6. The Literary Background: Film Noir. (4.4.2024)7. The Literary Background: Film Noir. (11.4.2024)8. The Cinematic Background: From Expressionism to Neo-Realism. (18.4.2024)9. The Crazy Mirror: Noir Stylistics (25.4.2024)10. The Noir Director (2.5.2024)11. Femme fatale (9.5.2024)12 Down These Mean Streets, Narrative Patterns (16.5.2024)13. Noir’s Legacy, Neo Noir (23.5.2024)14. HOLIDAY (30.5.2024) 15 Closing lecture (6.6.2024) |
| **Required reading** | * Altman, Rick. *Film/Genre,* London. British Film Institute. 1999. (chapter 1)
* Bloom, Clive (ed.). *Gothic Horror: A Reader's Guide from Poe to King and Beyond.* Macmillan Press LTD. 1998. (selected parts)
* Conrad, Mark T (ed.). *Philosophy of Film Noir.* The University Press of Kentucky. 2006. (selected parts)
* Hirsch, F. *The Dark Side of Screen: Film Noir.* Da Capo Press: London. 1981. (selected parts)
* Mitchell, L.C. *Noir Fiction and Film: Diversions and Misdirections*. Oxford University Press. 2021 (selected parts)
* Rzepka, C & Horsley. L. *A Companion to Crime Fiction.* Blackwell Publishing. 2010 (selected parts)
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| **Additional reading** | Beecroft, Alexander. *An Ecology of World Literature: From Antiquity to the Present Day*. London: Verso, 2015. Berglund, Karl. “With a Global Market in Mind: Agents, Authors, and Dissemination of Contemporary Swedish Crime Fiction.” In *Crime Fiction as World Literature*, edited by Louise Nilsson, David Damrosch, and Theo D’Haen. New York: Bloomsbury, 2017.Boltanski, Luc. *Mysteries and Conspiracies: Detective Stories, Spy Novels and the Making of Modern Societies*. Cambridge: Polity, 2014. Eburne, Jonathan P. “The Transatlantic Mysteries of Paris: Chester Himes, Surrealism, and the Série Noire.” *PMLA* 120, no. 3 (May 2005): 806–21. http://www.jstor.org.proxy. libraries.rutgers.edu/stable/25486215. Ginzburg, Carlo. “Clues: Morelli, Freud, and Sherlock Holmes.” In *The Sign of Three: Dupin, Holmes, Peirce*, edited by Umberto Eco and Thomas A. Sebeok. Bloomington: Indiana University Press, 1983. Mankell, Henning. *Faceless Killers: A Mystery*. New York: Vintage, 2003. Todorov, Tzvetan. “The Typology of Detective Fiction.” Chap. 3 in *Poetics of Prose*, Ithaca: Cornell University Press, 1978.  |
| **Internet sources** | The story of crime fiction<https://www.youtube.com/watch?v=xx5VKnbkDQM>New Noir Novels<https://www.youtube.com/watch?v=Zb5AAHr-XO4>Imagining the Worst: Fiction & True Crime<https://www.facebook.com/watch/live/?ref=watch_permalink&v=3922867967830147>Frame by Frame: Film Noir<https://www.youtube.com/watch?v=dFNVzqZ2oyY>In Defense of the Femme Fatale – A Lecture and Discussion on Film Noir<https://www.youtube.com/watch?v=ugAJF7hHl4s> |
| **Assessment criteria of learning outcomes** | Final exam only |  |
| ☐Final written exam | ☐Final oral exam | ☐Final written and oral exam | ☐Practical work and final exam |
| ☒homework  | ☐Test/homework and final exam | ☒Seminar paper | ☐Seminar paper and final exam | ☐Practical work | ☒other forms: essay |
| **Calculation of final grade** | 10% Attendance and participation in class discussions; Homework70% Essay Proposal (500 words) + Essay (3500 words)20% Oral presentation  |
| **Grading scale** | 0-60 | % Failure (1) |
| 61-70 | % Satisfactory (2) |
| 71-80 | % Good (3) |
| 81-90 | % Very good (4) |
| 91-100 | % Excellent (5) |
| **Course evaluation procedures** | ☒Student evaluations conducted by the University☐Student evaluations conducted by the Department☒Internal evaluation of teaching☐Department meetings discussing quality of teaching and results of student evaluations☐Other |

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| **SEMINARS** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. | 29.2.2024. | Introductionstudents will be advised about seminar topics  |  |