***Syllabus***

|  |  |  |  |
| --- | --- | --- | --- |
| **Course** | Narrative in Literature and Film | **Year** | 2022/2023 |
| **Study programme** | English Department (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 at 12:00** | **Language(s) in which the course is taught** | English |
| **Course start date** |  | **Course end date** |  |
| **Enrolment requirements** | N/A |
|  |
| **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 |
| **Assistant/Associate** |  |
| **E-mail** |  | **Consultation hours** |  |
| **Assistant/Associate** |  |
| **E-mail** |  | **Consultation hours** |  |
|  |
| **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 analyze and interpret narrative in literature and film
* The ability to use different theories on narrative and visual representation
* The ability to understand and evaluate the personal and social values of students’ own and other cultures through reading, discussing, and writing about narrative in literature and film
* The ability to coordinate analyses of image and text
 |
| **Learning outcomes at the Programme level** | * Recognize and describe relevant ideas and concepts (27991) (AIO1)
* Connect different approaches, perceptions, and knowledge through an interdisciplinary approach (27995) (AI02)
* Apply a critical and self-critical approach in argumentation (27997) (AI03)
* Consider specific aspects of diversity and multiculturalism (28003) (AI06)
* Distinguish basic theoretical concepts of narrative and narratology, and analyze narratives in literature and film (AI29)
 |
|  |
| **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., maintaining good eye contact with the audience, using power point, clips…).
3. **Essay (70%).** Approximately 3000 words. Students are welcome to propose their own essay topics.
 |
| **Exam periods** | ☒Winter | ☐Summer | ☒Autumn­ |
| **Exam dates** |  |  |  |
| **Course description** | Literary studies, cultural studies, anthropology and sociology have increasingly claimed cultural centrality of narrative. Stories, the argument goes, are the main way we make sense of things. There is a basic human drive to hear and tell, and today mostly to see stories (from Hollywood as a global dream factory to downloaded films on small computer screens). Through different examples from variety of films and texts this course will investigate the role of cultural production that shapes our stories, or, what we consider reality. This year we will focus on narratives on utopia/dystopia.This year we will focus on dystopian narrative in literature and film. |
| **Course content** | 1. Introduction2. What is dystopia?3. Classical dystopia4. Classical dystopia: Orwell 19845. (Im)possibility of presentation: Bradbury, Ray, Fahrenheit 4516. Utopia as dystopia: Clockwork Orange7. Dystopia and gender: Handmaid’s Tale8. Dystopia and the Anthropocene: Take Shelter9. Postapocalyptic/Zombie/Survival/Dystopia10. Postapocalyptic/Zombie/Survival/Dystopia11. Dystopia and virtual reality: Metaverse12. Dystopia as parody of reality: Don’t Look Up.13. The future of dystopia14. Closing Lecture 15. Student presentations |
| **Required reading** | * Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2002. (selected parts)
* Bloom; H. (ed) *Margaret Atwood's The Handmaid's Tale.* Chelsea House Publisher. (pp. 3- 41).
* Claeys Gregory (ed) The *Cambridge Companion to* The *Utopian Literature.*
* Lauro, Sarah, Juliet *A Zombie theory: A reader.* University of Minnesota Press. 2017 (selected parts)
* Kaplan. E. A. *Climate Trauma. Foreseeing the Future in Dystopian film and Fiction*. Rutgers University Press. London. 2016 (pp. 1-18; 35-54)
* Darko Suvin, “A Tractate on Dystopia,” [first published 2001], Defined by a Hollow: Essays on Utopia, Science Fiction, and Political Epistemology, (Germany: Peter Lang, 2010) (381-413)
 |
| **Additional reading** | * Beller, Jonathan. *The Cinematic Mode of Production: Attention Economy and Society of Spectacle.* London: University Press of New England. 2006. (selected parts)
* Benjamin, Walter. *Illuminations.* New York: Harcourt, Brace &World. 1968. (selected parts)
* Deleuze, Gilles, *The movement-image.* Minneapolis: University of Minnesota Press. 1986. (selected parts)
* Doane, May Ann. *The Emergence of Cinematic Time, Modernity, Congigency, the Archive.* Camridbe: Harvard University Press, 2002. (selected parts)
* Morson, Gary Saul. *Narrative and Freedom/ In the Shadows of Time*. Yale University Press. 1994. (selected parts)
* Ranciere, Jacques. *The Future of the Image.* London: Verso, 2007. (selected parts)
* Stam, Robert. *Literature through Film. Realism, Magic, and the Art of Adaptation*. London: Blackwall Publishing. 2005. (selected parts)
* Vrbančić, Mario. *The Future od Dystopia*. 2022.
* Žižek, Slavoj. *The Fright of Real Tears: Krzysztof Kieślowski Between Theory and Post-Theory*. London: BFI Publishing. 2001. (selected parts)
 |
| **Internet sources** | Narration and the art of film, Mike Figgishttp://www.youtube.com/watch?v=uIH7OhOnGhY |
| **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 oral presentation | ☐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 (3000-4000 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 |