***Syllabus***

|  |  |  |  |
| --- | --- | --- | --- |
| **Course** | **Popular Fiction and Film**https://www.facebook.com/groups/991910098388895 | **Year** | 2021/2022 |
| **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 15:00** | **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.nz | **Consultation hours** | Thursday by appointment |
| **Course instructor** |  |
| **E-mail** | mavrbanci@unizd.hrmario\_exile@yahoo.co.nz | **Consultation hours** | Thursday by appointment |
|  |
| **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
 |
| **Learning outcomes at the Programme level** | * Recognize and describe relevant ideas and concepts
* Correlate different approaches
* Apply critical and self-critical (reflexive) approach in argumentation
 |
|  |
| **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 3000 - 4000 words. Students are welcome to propose their own essay topics based on their research.
 |
| **Exam periods** | ☐Winter | ☒Summer | ☒Autumn­ |
| **Exam dates** |  |  |  |
| **Course description** | **Popular fiction and cinema**In this course we will tackle our contemporary moment viewed in popular fiction and cinema. Taking into account recent scholarship, the latest multidisciplinary developments, we will trace apocalyptic visions of the end of the world in contemporary popular fiction and film, and their roots in the origins of different genres. The course aims to investigate the key terms important for both popular fiction and cinema: narrative strategies, problems of adaptations and translations, the subjectivity, the gaze, the voice, the spectatorship, the class, the gender, the sexual difference and so forth in relation to the question of ‘genres’, such as horror, science fiction, crime, romantic comedy and so forth. **This year we will mostly focus on horror.**Students will have an opportunity to work on different case studies.JOIN FACEBOOK: 2022 POPULAR FICTION AND FILM (https://www.facebook.com/groups/991910098388895) |
| **Course content** | 1. Introduction2. History of Horror (American Gothic) 3. The Fear of the Unknown4. The fantastic (Reality or fantasy) 5. Horror and psychoanalysis (Pleasure, Excess, Transgression, Diffusion) 6. Monstrosities (Monstrous imagination, freaks, serial killers) 7. Many Frankensteins, (Gender, Race, Identity) 8. Reading the King Vampire (Economy of pleasure, economy of money) 9. Queer Horror (Freaks, Weirdos and others) 10. Ethnic monsters11 Reading Splatter/Slasher Cinema12. Lowbrow budget horror13. New Regional horror 14. New Regional horror 15. Closing lecture |
| **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. pp. 1-23.
* Botting, Fred*. Gothic.* London. Routledge. 1995. pp. 1-14.
* Gelder, Ken (ed). *The Horror Reader.* London. Routledge. 2000. (selected parts: 11-64; 81-111; 187-364)
* Thacker, Eugen. *Tentacles Longer Than Night.* Washington. Zero Books. 2015. (chapter 1)
 |
| **Additional reading** | * Butler, Erik. *Metamorphoses of the Vampire in Literature and Film*. New York: Comden House. 2010.
* Copjeck, Joan. Vampires, Breast-Feeding, and Anxiety. *October*. Volume 58. 1991.
* Stam, Robert. *Literature through Film. Realism, Magic, and the Art of Adaptation.* London: Blackwall Publishing. 2005.
* Stam, Robert and Ella Shohat, "Film Theory and Spectatorship in the Age of the 'Posts'", *Reinventing Film Studies*, New York. 2000. pp. 381-401.
 |
| **Internet sources** | <https://travelinlibrarian.info/tag/horror/> |
| **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 (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 |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;-various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to. |

**Professor dr. Mario Vrbančić**