***Syllabus***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Course** | **Popular Fiction and Film** | | | | | | | | | | | | | | | | | | | | | | | | **Year** | | | | 2024/2025 | | |
| **Study programme** | English Studies | | | | | | | | | | | | | | | | | | | | | | | | **ECTS** | | | | **4** | | |
| **Department** | Department of English Studies | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **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** |  | | | | | | | | | | | **Course end date** | | | | | | | | | | | | | | | | | | |  |
| **Enrolment requirements** | N/A | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Course coordinator** | Professor dr. Mario Vrbančić | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [mario\_exile@yahoo.co.nz](mailto:mario_exile@yahoo.co.nz)  [mavrbanci@unizd.hr](mailto:mavrbanci@unizd.hr) | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | | | Thursday by appointment | | | | |
| **Course instructor** |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [mavrbanci@unizd.hr](mailto:mavrbanci@unizd.hr)  mario\_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 (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) | | | | | | | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **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 3500 words. Students are welcome to propose their own essay topics based on their research. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | ☐Winter | | | | | | | | | | | | ☒Summer | | | | | | | | | | | | | ☒Autumn­ | | | | | |
| **Exam dates** |  | | | | | | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | |
| **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 onthe vampire narratives.Why are vampires so fascinating? Is it their immortality? Is it because they are the supernatural creature that most resembles us? This course will trace the path of the vampire in literature and film and address its prominence in popular culture and its flexibility as a metaphor. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Introduction  2. Empire and the Other.  3. The Undead and uncanny  4. Vampires and nation building.  5. The Fantastic (phantasmagoria, unreason)  6. The Balkans, folklore and vampire narratives  7. Early vampire narratives  8. Bram Stoker’s Dracula.  9. HOLIDAY  10. Reading the King Vampire  11. HOLIDAY  12. Nosferatu; first cinematic adaptation  13. First Hollywood adaptations of Dracula  14. Cosmic horror and vampires  15. Closing lecture | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | * Altman, Rick. *Film/Genre,* London. British Film Institute. 1999. (chapter 1) * Auerbach, Nina. *Our Vampires, Ourselves.* University Chicago Press. Chicago. 1995. * Bloom, Clive (ed.). *Gothic Horror: A Reader's Guide from Poe to King and Beyond.* Macmillan Press LTD. 1998. (Selected parts) * Gelder, K. *Reading the Vampire.* Routledge. London. 1994. * Gelder, K. *The Horror Reader.* Routledge. London. * Gelder, Ken. *New Vampire cinema.*  Routledge. London. * Frayling Christopher*, Vampires. Genesis and Resurrection from Count Dracula to Vampirella*. Themes & Hudson. London. 2016. * Ryan, A. (ed.) The Penguin Book of Vampire Stories. * Todorov, T. *The Fantastic: A Structural Approach to a Literary Genre.* * Stoker, B. *Dracula.* | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | * Barber, P. *Vampires, Burial, and Death: Folklore and Reality* * Bohn, T. The Vampire: Origins of a European * Butler, Erik. Metamorphoses of the Vampire in Literature and Film. Rochester, Camden. 2010 * Botting, Fred. "The Gothic Production of the Unconscious." Spectral Readings: Towards a Gothic Geography. Ed. Glennis Byron and David Byron. London: Macmillan, 1999. 11-36. * Jackson R. Fantasy: The Literature of Subversion. – London: Methuen. 1981. * Raymond McNally and Radu Florescu: *In Search of Dracula,* * Ryan, *The Penguin Book of Vampire Stories,* Penguin, * Gelder, Ken. New Vampire cinema * Skal, David J. (red) 2006. *Vampires. Encounters with the Undead*. * Perkowski. Vampires of the Slavs | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | Summers, *Guide to Vampires*, Ch. 5: “The Vampire in Literature up to Bram Stoker’s *Dracula*” online: <http://www.unicorngarden.com/vamp5.htm>  Newman, “*Vampyr* and the Vampire” online: <http://www.criterion.com/current/posts/560-vampyr-and-the-vampire> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **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; Homework  70% 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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

|  |  |  |  |
| --- | --- | --- | --- |
| **SEMINARS** | | | |
| 1. |  | Introduction  students will be advised about seminar topics |  |
| 2. |  |  |  |
| 3 |  |  |  |
| 4 |  |  |  |
| 5 |  |  |  |
| 6 |  |  |  |
| 7 |  |  |  |
| 8 |  |  |  |
| 9 |  |  |  |
| 10 |  |  |  |
| 11 |  |  |  |
| 12 |  |  |  |
| 13 |  |  |  |
| 14 |  |  |  |
| 15 |  |  |  |
|  |  |  |  |
|  |  |  |  |