***Syllabus***

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| **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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Professor dr. Mario Vrbančić | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [mario\_exile@yahoo.co.nz](mailto:mario_exile@yahoo.co.nz)  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 | | | | | |
| **Assistant/Associate** |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | | | |
| **Assistant/Associate** |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | | | |
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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 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 * Correlate different approaches * Apply critical and self-critical (reflexive) approach in argumentation * The ability to present ideas clearly in speaking and writing * The ability to share ideas with peers * The ability to use the web as a source for research and information | | | | | | | | | | | | | | | | | | | | | | | |
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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 (20%).** 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 (60%).** 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.  In order to do so we will investigate different contemporary poststructuralist theories of narratives: semiotics, discourse theory, psychoanalysis, feminism, queer theory and so on. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Introduction  2. Narrative in literature  3. Narrative and Early Silent Film  4. The Historical Avant-Gardes  5. The Frankfurt School  6. The Phenomenology of Realism  7. The Cult of the Auteur  8. The Advent of Structuralism  9. Interrogating Authorship and Genre  10. The Politics of Reflexivity, Feminist intervention  11. The rise of cultural studies and postmodernism  12. Politics of difference  13. Multiculturalism, Interculturality, Race and Representation and Third Cinema Revisited  14. Tactile Cinema  15. Closing lecture | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | * Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2002. (selected parts) * Bordwell, David. *Narration in the Fiction Film*. Madison: University of Wisconsin, 1985. (selected parts) * Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell University Press, 1990. (selected parts) * Stam, Robert. *Film Theory an Introduction.* London: Blackwall Publsihing. 2008 (selected parts) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **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) * 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 Figgis  http://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 paper | | | | ☐Seminar paper and final exam | | | | | ☐Practical work | | | | | ☒other forms: essay | |
| **Calculation of final grade** | 20% Attendance and participation in class discussions; Homework  60% 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.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |