***Syllabus***

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| **Department**  | **Department of English Studies** | **Year** | 2025/2026 |
| **Course**  | **Narrative in Literature and Film** | **ECTS** | **4** |
| **Study programme** | English Studies |
| **Level of study programme** | [ ]  Undergraduate | [x]  Graduate | [ ]  Integrated | [ ]  Postgraduate |
| **Type of study programme** | [ ]  Single major[x]  Double major  | [ ]  University | [ ]  Professional | [ ]  Specialized |
| **Year of study** | [ ]  1 | [ ]  2 | [ ]  3 | [x]  4 | [x]  5 |
| **Semester** | [x]  Winter[ ]  Summer | [ ]  I | [ ]  II | [ ]  III | [ ]  IV | [ ]  V |
| [ ]  VI | [x]  VII | [ ]  VIII | [x]  IX | [ ]  X |
| **Status of the course** | [ ]  Compulsory | [x] Elective | [ ]  Elective course offered to students from other departments | **Teaching Competencies** | [ ]  YES [x]  NO |
| **Workload** | **30** | **L** | **15** | **S** |  | **E** | **Internet sources for e-learning** | [x]  YES [ ]  NO |
| **Location and time of instruction** | **Mihovila Pavlinovića 1****Classroom 157** | **Language(s) in which** **the course is taught** | English |
| **Course start date** | **9.10.2025.** | **Course end date** | 22.1.2026. |
| **Enrolment requirements** | N/A |
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| **Course coordinator** | Prof. dr. sc. Mario Vrbančić |
| **E-mail** | mario\_exile@yahoo.co.nz; mavrbanci@unizd.hr | **Consultation hours** | Thursday11-12 (By appointment only, zoom consultations possible) |
| **Course instructor** | Prof. dr. sc. Mario Vrbančić |
| **E-mail** | mario\_exile@yahoo.co.nz; mavrbanci@unizd.hr | **Consultation hours** | Thursday, 11-12 |
| **Assistant/****Associate** |  |
| **E-mail** |  | **Consultation hours** |  |
| **Assistant/****Associate** |  |
| **E-mail** |  | **Consultation hours** |  |
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| **Mode of teaching** | [x]  Lectures | [x]  Seminars and workshops | [ ]  Exercises | [ ]  E-learning | [ ]  Field work |
| [ ]  Individual assignments | [x]  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
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| **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**  | [x]  Class attendance | [x]  Preparation for class | [ ]  Homework | [ ]  Continuous evaluation | [ ]  Research |
| [ ]  Practical work | [ ]  Experimental work | [x]  Presentation | [ ]  Project | [x]  Seminar |
| [ ]  Test(s) | [ ]  Written exam | [x]  Oral exam | [ ]  Other |
| **Conditions for permission to take the exam** | Class attendance, seminar presentation |
| **Exam periods** | [x]  Winter | [ ]  Summer | [x]  Autumn­ |
| **Exam dates** | To be announced |  | To be announced |
| **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.** 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 (Narrative in literature and film)2. What is dystopia?3. Classical dystopia4. Classical dystopia5. (Im)possibility of presentation: Bradbury, Ray, *Fahrenheit 451*6. Utopia as dystopia: *Clockwork Orange*7. Dystopia and gender: *Handmaid’s Tale*8. Dystopia and the Anthropocene 9. Postapocalyptic/Zombie/Survival/Dystopia10. Postapocalyptic/Zombie/Survival/Dystopia11. Dystopia and virtual reality: Metaverse; Stephenson, Neal. *Snow Crash*. 12. Dystopia as parody of reality: *Don’t Look UP*. 13. The future of dystopia14. Closing lecture |
| **Required reading** | * Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2002. (selected parts)
* Claeys Gregory (ed) The *Cambridge Companion to the Utopian Literature.* Cambridge University Press. 2010
* Lauro, Sarah Juliet. *Zombie Theory: a Reader.* University of Minnesota Press. 2017 (selected parts)
* Kaplan. E. Ann. *Climate Trauma. Foreseeing the Future in Dystopian Film and Fiction*. Rutgers University Press. London. 2016.
* Darko Suvin, “A Tractate on Dystopia,” [first published 2001], *Defined by a Hollow: Essays on Utopia, Science Fiction, and Political Epistemology*, Peter Lang, 2010 (pp.381-413)

+* Selected novels
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| **Additional reading** | * Bloom, Herald (ed). *Bloom’s Guides George Orwell’s 1984*. Chelsea House Publishers. 2004. (pp. 50-104)
* Bloom, Herald (ed). *Ray Bradbury’s* *Fahrenheit 451*. 2008. (pp.3-19; 31-43)
* Bloom; H. (ed) *Margaret Atwood's The Handmaid's Tale.* Chelsea House Publisher. (pp. 3- 41)
* Booker, Keith. *The Dystopian Impulse in Modern Literature. Fiction as Social Criticism.* Greenwood Press. London. 1994 (pp. 25-47)
* Jameson, Fredric. *Archaeologies of the Future. The Desire Called Utopia and Other Science Fictions*. Verso. 2005
* McDougald, Stuart (ed). *Stanley Kubrick’s A Clockwork Orange*. Cambridge University Press. 2003) (selected parts)
* Vrbančić, Mario. *Što nakon distopije?* Zagreb: Jesenski i Turk. 2024 (selected parts)
* or
* Vrbančić, Mario. *The Future od Dystopia*. 2022.
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| **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 | [x]  Final oral exam | [ ]  Final written and oral exam | [ ]  Practical work and final exam |
| [ ]  Only test/homework  | [ ]  Test/homework and final exam | [ ]  Seminar paper | [x]  Seminar paper and final exam | [ ]  Practical work | [ ]  other forms |
| **Calculation of final grade** | 1. **Attendance and participation in class discussions (10%).** Students should come ready to discuss the readings.
2. **Oral presentation (seminar) (20%)** Oral presentation should last 20 minutes. It will be graded on (1) the originality of the interpretation of the topic (in connection with one or more texts 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, film clips…).
3. **Oral exam (70%).**
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| **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** | [x]  Student evaluations conducted by the University[ ]  Student evaluations conducted by the Department[ ]  Internal evaluation of teaching[x]  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.  |