<table>
<thead>
<tr>
<th>Course Title</th>
<th>Introduction to the Study of Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Code</td>
<td>ENG 110</td>
</tr>
<tr>
<td>Course Type</td>
<td>Compulsory</td>
</tr>
<tr>
<td>Level</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Year / Semester</td>
<td>1st year / 1st semester</td>
</tr>
<tr>
<td>Teacher's Name</td>
<td>Maria Margaroni</td>
</tr>
<tr>
<td>ECTS</td>
<td>5</td>
</tr>
<tr>
<td>Lectures / week</td>
<td>3 hours per week</td>
</tr>
<tr>
<td>Laboratories / week</td>
<td>none</td>
</tr>
</tbody>
</table>

**Course Purpose and Objectives**
The course aims to familiarize students with the main narrative elements, as structuralist theory has defined them. Through the study of different forms of fiction (i.e. the fairy tale, the allegory, the 19th century domestic story, the modern and postmodern short story, the novel) discussions will trace the changes these elements have undergone in specific historical periods and in the context of different literary traditions (i.e. Realism, Naturalism, Modernism, Postmodernism).

**Learning Outcomes**

**Knowledge & Understanding (Theory Component)**
- Appreciate how narratives work, learn to recognize the key narrative elements;
- Formulate an understanding of how the literary genre of fiction has developed from the early, orally-transmitted stories that abound in pre-modern civilizations (e.g. the fable, the fairy-tale) to the modern and postmodern fictional forms we are currently familiar with;
- Develop an ability to discuss the different literary traditions that have affected the production of a variety of fictional forms as well as our understanding of the relation between reality and fiction;
- Explore central theoretical questions that facilitate the process of reading and interpreting a wide range of fictional texts.

**Key Skills (Practical Component)**
- Analyze the basic narrative elements and the changes these have undergone in selected works of fiction;
- Apply the required skills in scholarly research and citation to compose concise and valid interpretations of particular thematic or stylistic aspects of a short story or a novel;
- Develop the ability to discuss historically and comparatively two or more fictional texts.

<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required</td>
<td>N/A</td>
</tr>
</tbody>
</table>

**Course Content**

**Week 1:** Introduction to the course.

**Storytelling - Power - Desire**


Week 2: Prologue and Conclusion from A Thousand and One Nights.

H. Porter Abbott, “Narrative and Life” (cont.)

Andrew Bennett and Nicholas Royle, “Narrative” (cont.)

**Narrative – Representation – Mediation - Construction**


Week 5: Nathaniel Hawthorne, “Rappaccini’s Daughter” (cont.)

Review of theoretical material.

Week 6: Midterm Exam

**Reality and Realism: How Does Life Turn into a Plot?**
**A Window onto the World**


**Week 7:** Ian Watt, “Realism and the Novel Form” (cont.)


**Week 8:** Introducing Naturalism and John Steinbeck’s *Of Mice and Men*

*The Paradox of the Individual: Freedom and determinism*


Week 9:  Causality - Epistemophilia - Closure


John Steinbeck, Of Mice and Men (cont.)

Truth and Revolution


John Steinbeck, Of Mice and Men (cont.)

Week 10:  Life Escapes

Beyond the “tyranny of the plot”


**Week 11:** Virginia Woolf, “The Mark on the Wall,” (cont.)


*The “dark places of psychology”*


**Week 12:** Katherine Mansfield, “The Garden Party” (cont.)

**Week 13:** **Re-Plotting Life**


---

**Teaching Methodology**

A combination of lecturing (use of power point, audio-visual material, blackboard) and open seminar discussion. In-class task-based activities (such as analysis of main characters).
presentation of themes, motifs, narrative techniques, etc.) and take-home creative assignments (i.e. rewriting a story from a different narrative perspective; rewriting a traditional fairy-tale).

**Bibliography**


**Assessment**

A midterm exam, a final exam, in-class task-based activities, take-home creative assignments, participation in class-discussions.

**Language**

English