

Course Title	Introduction to the Study of Fiction				
Course Code	ENG 110				
Course Type	Compulsory				
Level	Undergraduate				
Year / Semester	1 st year / 1 st semester				
Teacher's Name	Maria Margaroni				
ECTS	5	Lectures / week	2	Laboratories / week	N/A
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 19 th 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	<p><i>Knowledge & Understanding (Theory Component)</i></p> <ul style="list-style-type: none"> ▪ 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. <p><i>Key Skills (Practical Component)</i></p> <ul style="list-style-type: none"> ▪ 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. 				
Prerequisites	N/A	Required	N/A		
Course Content	<ul style="list-style-type: none"> ▪ Storytelling – Power – Desire: Discussion of the prologue and conclusion from <i>A Thousand and One Nights</i> ▪ Defining Narrative: Discussion of Margaret Atwood's "Happy Endings" ▪ The Rhetoric of Narrative: Discussion of Julian Barnes' "Shipwreck – II" ▪ The Process of Narration - Voice and Focalization: Discussion of Nathaniel Hawthorne's "Young Goodman Brown" and Charlotte Perkins Gilman's "The Yellow Wallpaper" ▪ Reality and Realism: How Does Life Turn into a Plot? Discussion of Stephen Crane's <i>Maggie: A Girl of the Streets (A Story of New York)</i> ▪ The Paradox of the Individual: Freedom and Determinism – <i>Maggie: A Girl of the Streets</i> ▪ Causality – Epistemophilia – Closure: <i>Maggie: A Girl of the Streets</i> ▪ Life Escapes: The Modernist Short Story – Discussion of Virginia Woolf's "The Mark on the Wall" ▪ The Dark Places of Psychology: Discussion of Katherine Mansfield's "Miss Brill" and James Joyce's "Araby" 				

	<ul style="list-style-type: none"> ▪ Re-Plotting Life: The Postmodernist Short Story: Discussion of Grace Paley's "A Conversation with My Father"
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	<p>H. Porter Abbott, <i>The Cambridge Introduction to Narrative</i>, second edition (Cambridge: Cambridge University Press, 2008).</p> <p>Andrew Bennett and Nicholas Royle, <i>Introduction to Literature, Criticism and Theory</i>, 4th edition (London: Routledge, 2009).</p> <p>Stephen Crane, <i>Maggie: A Girl of the Streets and Other Tales of New York</i> (Harmondsworth, Middlesex: Penguin Books, 2000).</p> <p>Lilian R. Furst, ed., <i>Realism</i> (London and New York: Longman, 1992).</p> <p>Dorothy J. Hale, ed., <i>The Novel: An Anthology of Criticism and Theory</i> (Oxford: Blackwell, 2006).</p> <p>Jeremy Hawthorn, <i>Studying the Novel</i>, 6th revised edition (London: Bloomsbury, 2010).</p> <p>Vassiliki Kolokotroni, Jane Goldman and Olga Taxidou, eds., <i>Modernism: An Anthology of Sources and Documents</i> (Edinburgh: Edinburgh University Press, 2004).</p> <p>Wendy Martin, ed., <i>The Art of the Short Story</i> (Boston & N.Y.: Houghton Mifflin, 2006).</p> <p>Donald Pizer, ed., <i>The Cambridge Companion to American Realism and Naturalism: Howells to London</i> (Cambridge: Cambridge University Press, 1995).</p> <p>Patricia Waugh, <i>Metafiction: The Theory and Practice of Self-Conscious Fiction</i> (London: Methuen, 1984).</p>
Assessment	A midterm exam, a final exam, in-class task-based activities, take-home creative assignments, participation in class-discussions
Language	English