Academic course description

|  |
| --- |
| MASTER ’S PROGRAMME**AMERICAN STUDIES**1st YEAR OF STUDY, 2nd SEMESTER |

|  |  |
| --- | --- |
| **Course title** | **LITERARY GENRES: PROSE** |
| Course code |  |
| Course type | full attendance |
| Course level | 2nd cycle (master’s degree) |
| Year of study, semester | 1st year of study, 2nd semester |
| Number of ECTS credits | 5 |
| Number of hours per week | 2 (1 lecture hours + 1 seminar hours) |
| Name of lecture holder | Dana BADULESCU |
| Name of seminar holder | Dana BADULESCU  |
| Prerequisites | C1 (and above) level of English  |
| A | **General and course-specific competences** |
|  | **General competences**:* Familiarise students with the theory and terminology used in discussing prose texts

**Course-specific competences**:* Trace the evolution of prose from myth to present-day epic
* Present and discuss the characteristic features of prose
* Critically read prose texts using customised tools
 |
| B | **Learning outcomes** |
|  | * Recognise and describe features of prose texts
* Discuss the variety of prose forms
* Identify marks of literariness in prose forms
 |
| C | **Lecture content** |
|  | From myth to literature:* What is myth?
* What is literature?
* What is literariness?

A brief history of the evolution of narrative techniques in fictionWhat literary forms does prose fiction take? The novel: romance, picaresque novels in Classical times and in the Middle Ages, the appearance of the novel in East Asia, the appearance and development of the Western modern novelProse fiction from its earliest forms * Myth
* Fable
* Parable
* The tale

The anecdote, the sketch, the short story and the novellaThe essayEpistolary fiction, autobiography disguised as the novel, and the literary value of autobiographical nonfiction: the writers’ diaries, letters and memoirsWind-up and test simulation |
| D | **Recommended reading for lectures** |
|  | Abrams, M. H., *A Glossary of Literary Terms*. Cornell University. 1999. Pdf.Axelrod, Mark. *Poetics of Prose*. *Literary Essays from Lermontov to Calvino.* Palgrave Macmillan. 2016. pdf.Bădulescu, Dana. “On Emerson’s Dream of Eating the World” in *Linguaculture*, Volume 9, No. 2, 2018, pp. 13-24 (<http://journal.linguaculture.ro/archive/63-volume-9-number-2-2018>)Bloom, Harold. *How to Read and Why.* New York: Scribner. 2000. Print.Eagleton, Terry. *Literary Theory: an Introduction*. The University of Minnesota Press, Minnesota, 1996. Print.Eliade, Mircea. *Sacrul şi profanul*. Humanitas, Bucureşti. 2005. Print.Forster, E. M. *Aspects of the Novel*. Penguin Books, 1990. Print.Lawrence, D. H. *Studies in Classic American Literature*. Penguin Books. 1977. Print.Scholes, Robert, Klaus, Carl H. and Silverman, Michael (eds.). *Elements of Literature*. Oxford University Press, 1978. Print. |
| E | **Seminar content** |
|  | Reading and discussing prose texts |
| F | **Recommended reading for seminars** |
|  | “Unity of effect” in E. A. Poe’s “The Fall of the House of Usher”. Read also “The Philosophy of Composition”Myth and legend in Washington Irving’s « Rip Van Winkle », the first American short storyThe reader’s quest in Henry James’s novella « The Figure in the Carpet »John Barth’s short story « Lost in the Funhouse » in connection with Barth’s essay « Postmodernism Revisited »Richard Ford’s dirty realism in “Rock Springs”Chapter 4 of Gertrude Stein’s *The Autobiography of Alice B. Toklas* |
| G | **Education style** |
| learning and teaching methods | Lecture, discussion (group works), seminar presentations |
| assessment methods | Final written exam 60% + seminar paper 40% |
| Language of instruction | English |