

Introduction to Fiction: Novel and the Short Story

Section A: Headline Information	
Module title	Introduction to Fiction: Novel and the Short story
Module NFQ level (only if an NFQ level can be demonstrated)	7/8
Module number/reference	TBC
Module Co-ordinator	Dr Simon Workman
Parent programme(s)	BA (Honours) in Arts and Humanities
Stage of parent programme	1
Semester (semester1/semester2 if applicable)	2
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	5
List the teaching and learning modes	Lectures, tutorials, web facilitated learning
Entry requirements (statement of knowledge, skill and competence)	College Entry Requirements
Pre-requisite module titles	N/A
Co-requisite module titles	N/A
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Module co-ordinators must have a minimum Level 9 qualification in English.
Maximum number of learners per module	60
Duration of the module	1 Semester
Average (over the duration of the module) of the contact hours per week (see * below)	2.33
Module-specific physical resources and support required per centre (or instance of the module)	Lecture Hall, small group-work Room, IT facilities and library.
Analysis of required learning effort	
*Effort while in contact with staff	

Classroom and demonstrations		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:10	4	1:10				97: Tutorial Prep: 8 Short In-Class Test: 5 Research and contribution to online glossary: 10 Self-directed Reading: 50 Exam Preparation: 24			125 hours

Allocation of marks (within the module)					
	Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total
Percentage contribution	40%			60%	100%

Section B: Module Descriptor	
Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs	This module examines the nature of fiction through exploration of the origins, theories, and multiple manifestations of the short story and novel forms. It will investigate the uses and boundaries of fiction, and chart the procedures through which different texts produce meaning in different times, cultures and societies. One of the central components of the module is to familiarize learners with common terms and definitions used in the critical evaluation of fiction, which has direct benefit to the study of various modes of fiction explore elsewhere in the programme.

	<p>This module provides a basis for the critical study of fiction in a range of other modules on the Humanities programme. It will also provide an introduction to the history of novel and short story forms which will be of clear relevance to Introduction to the Novel.</p> <p>Learners' contribution to the online glossary of terms for the module will develop their digital and communication skills.</p>
<p>Module Aims and Objectives</p>	<p>This module aims to introduce learners to the cultural and historical contexts in which the novel and short story forms emerged and evolved. It will outline and explore a range of definitions and theories of fiction and evaluate how these concepts apply within a range of texts from Russia, America, Britain, and Ireland. Learners will develop and deepen their knowledge of literary terminology and methodologies of textual interpretation through guided and self-directed close-text analysis. A further aim of the module is to encourage learners to comprehend the function and limits of genre and generic classification.</p>
<p>Minimum Module Learning Outcomes</p>	<p>On successful completion of this module, learners should be able to:</p> <ol style="list-style-type: none"> 1. Display a familiarity with the origins and development of the novel and short story with some understanding of how different national contexts influence the evolution of these forms. (MIPLO 1, 3, 4) 2. Demonstrate knowledge of relevant critical language and literary terminology appropriate to the analysis prose fiction in the form of the novel and short story. (MIPLO 2, 4, 5) 3. Identify and recognise the form of the short story and the novel and critically evaluate different theories of both genres in relation to prominent practitioners of both forms. (MIPLO 1, 2, 3) 4. Fully participate in classroom discussion and debate regarding module content and cogently communicate information to other learners through the module's digital interface. (MIPLO 6, 7, 8)
<p>Information Provided to Learners about the Module</p>	<p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p>
<p>Module Content, Organisation and Structure</p>	<p>Lectures and seminars will be organized in thematic blocks centred around the history, theorization, practice and critical interpretation of the short story and novel forms. The module will begin with a concise overview of the history of the novel from its beginnings in the 18th century to the present, and the short story from its origins in the 19th century to the present. The module will then examine different theories of the form of the novel before comparing and contrasting two novels and critically evaluating the differing aesthetics, uses of prose, and narrative forms in the</p>

	<p>texts discussed. The second half of module will focus on the short story and analyse the theorization and varying practice of short story through a range of relevant texts. Key topics governing discussion of texts include:</p> <ul style="list-style-type: none"> • Interpreting fiction: critical terminology, strategies, and methodologies. • Tracing evolving fictional forms in different national contexts. • The varying practice, function and limits of fictional writing. • Representation and reality: fiction, society and the mediation of meaning. <p>Each theme/text will be discussed in a lecture and a seminar. Lectures will provide relevant historical, cultural, and critical context. Seminars will offer greater opportunity to engage in detailed critical analysis of primary texts and will encourage the exploration of a range of interpretative positions of the literature under discussion. Tutorials will also provide the opportunity for close text analysis and for further exploration of pertinent critical positions and themes regarding relevant texts.</p>
<p>Module Teaching and Learning Strategy</p>	<p>The maximum number of learners taking this module will be 60; this will allow for a good balance of small and large group discussion as well as occasional one-to-one feedback. Lectures will be conducted using Microsoft PowerPoint and supplemented with digital resources to facilitate learning outside the classroom.</p> <p>Seminars and tutorials will be less formal than lectures and Learners will be required to participate fully in discussion and debate in both. Over the duration of the course, particular focus will be placed on the critical evaluation of text and the dynamic between form and meaning. The course will provide ample opportunity for Learners to practice detailed textual analysis so that, by the end of the course, they should have developed an enlarged lexicon of terms and a greater range critical capacities for textual interpretation and exposition</p> <p>For the in-class test, learners will be presented with a series of multiple choice and shorter factual questions of relevance to the origins of the short story and novel form. The test will be graded promptly allowing learners to become quickly aware of the gaps in their understanding</p> <p>Learners will also be asked to contribute to an online database accessible to all learners. Each learner will be tasked with explaining a key term or concept of relevance to the study of fiction.</p>
<p>Work-Based Learning and Practice-Placement</p>	<p>N/A</p>
<p>E-Learning</p>	<p>Learners will access class notes, PowerPoints, and relevant articles and documents on Moodle, which will act as the digital interface for the course. Essays will be returning digitally using Turnitin feedback system.</p> <p>Moodle database will be used for learners to upload definitions of key terms on the course.</p> <p>A range of weblinks will also accessible through Moodle, including documentaries, archival footage, and links to other primary sources of relevance to the course. This will facilitate learning outside the classroom and encourage learners to develop their sense of cultural context for the texts being considered.</p>

Specifications for Module Staffing Requirements	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 60 learners</p> <p>Staffing requirements: 1 lecturer and 1 tutor</p> <p>The maximum tutor:learner ratio is 20.</p>
Module Summative and Formative Assessment Strategy	<p>Summative: Proctored written examination (60%) (LO, 1,2,3,) A two-hour exam in which learners answer two questions. One question will involve direct response to a passage of a text covered in the module. (60%)</p> <p>In class test (20%) (MIMLO, 1,2,) One-hour in-class test in which learners answer shorter factual questions and multiple choice questions,</p> <p>Upload to an online Moodle glossary of key terms (20%) (MIMLO 1,4) Uploading information regarding key literary terms.</p>
Sample Assessment Materials	<p>Sample Exam Question</p> <p>In his study of the short story, <i>The Lonely Voice</i>, Frank O'Connor argues that "the short story has never had a hero" but instead is populated with "submerged population groups," which he defines as "outlawed figures wandering about the fringes of society." To what extent does O'Connor's definition apply to any of the characters in the short stories covered by this course. You must refer to at least two stories in your answer.</p> <p><i>Question accompanied by passage of text:</i> Extract from the opening chapter of <i>Wuthering Heights</i></p> <p>In the above passage, analyse how Bronte uses setting, sensory detail, dialogue, action and appearance to reveal the contrasting sensibilities of Lockwood and Heathcliff, and to adumbrate the larger cultural and social conflicts and tensions that will characterise the world of the novel.</p> <p>In-class test: 15 Multiple choice questions followed by 15 shorter questions that required one word or one sentence answers</p> <p>Upload to an online Moodle glossary of key terms Each learner will be assigned a literary term of relevance to the module, e.g., character, plot, story, narrative, voice etc. They will then have to provide a definition of that term with relevant examples of their own choosing (500 words).</p> <p>Marks awarded as follows:</p> <ul style="list-style-type: none"> • Proficiency in using database (20%) • Accuracy and sophistication of definition (40%) • Appropriateness of explanatory examples of defined term (40%)
Reading Lists and Other Information Resources	<p>Essential Reading: Emily Bronte, <i>Wuthering Heights</i>, George Orwell, <i>Animal Farm</i>.</p>

	<p>A selection of short stories by Anton Chekhov, Franz Kafka, Shirley Jackson, Frank O'Connor, Flannery O'Connor.</p> <p>Other Reading:</p> <p>Allens, Walter, <i>The Short Story in English</i> (Oxford: Clarendon Press, 1981)</p> <p>Eagleton, Terry, <i>The English Novel: An Introduction</i> (Oxford: Blackwell Publishing, 2005)</p> <p>Hale, Dorothy J., <i>The Novel: An Anthology of Criticism and Theory 1900-2000</i> (Oxford: Blackwell Publishing, 2006)</p> <p>May, Charles, <i>The Short Story: The Reality of Artifice</i> (London: Taylor Francis Ltd., 2002)</p> <p>Moretti, Franco, <i>The Novel: Volume 1: History, Geography, and Culture</i> (Princeton: Princeton University Press, 2006)</p> <p>Moretti, Franco, <i>The Novel: Volume 2: Forms and Themes</i> (Princeton: Princeton University Press, 2006)</p> <p>O'Connor, Frank, <i>The Lonely Voice</i> (Cleveland, 1962)</p> <p>O'Faolain, Sean, <i>The Short Story</i> (London: Collins, 1948)</p> <p>Shaw, Valerie, <i>The Short Story: A Critical Introduction</i> (New York: Longman, 1983)</p> <p>Watt, Ian, <i>The Rise of the Novel: Studies in Defoe</i> (London: Richardson and Fielding, 1981)</p>
<p>Module Physical Resource Requirements</p>	<p>Medium/Small sized room for lectures/seminars and tutorials. Relevant IT equipment (Projector, computer, speakers etc.) and WIFI.</p>

