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| **Course unit**  **Descriptor** | **LOGOOO.png** | | logo_UNS.png |
| **Faculty of Philosophy** | |
| **GENERAL INFORMATION** | | | |
| Study program in which the course unit is offered | | **English Language and Literature** | |
| Course unit title | | Transgressive Literature | |
| Course unit code | |  | |
| Type of course unit[[1]](#footnote-1) | | optional | |
| Level of course unit[[2]](#footnote-2) | | second | |
| Field of Study (please see ISCED[[3]](#footnote-3)) | | Literature and Linguistics | |
| Semester when the course unit is offered | | winter / summer | |
| Year of study (if applicable) | |  | |
| Number of ECTS allocated | | 6 | |
| Name of lecturer/lecturers | | Dr Arijana Luburić Cvijanović, Dr Viktorija Krombholc | |
| Name of contact person | | Dr Arijana Luburić Cvijanović | |
| Mode of course unit delivery[[4]](#footnote-4) | | Face-to-face | |
| Course unit pre-requisites (e.g. level of language required, etc) | | B2 English | |
| **PURPOSE AND OVERVIEW (max 5-10 sentences)** | | | |
| Students are introduced to different aspects of transgression in Anglophone literature. They learn about the development of transgressive literature as a genre and the socio-historical context from which it emerged. Discussions of works by representative authors will provide insight into one of the most controversial genres of Anglophone literature. | | | |
| **LEARNING OUTCOMES (knowledge and skills)** | | | |
| Students are expected to become familiar with various aspects of transgression in Anglophone literature, through the analysis of works by key authors. The knowledge gained in the course will lead to a deeper understanding of the latest tendencies in contemporary Anglophone literature and provide insight into transgression in film and popular culture. | | | |
| **SYLLABUS (outline and summary of topics)** | | | |
| Transgression as a mode and as a genre. Transgression as a technique of subversion, transgression and abjection, transgression and the carnivalesque. Development of transgressive literature and its socio-historical context. Key features of transgressive literature (themes, characters, language, style). Transgressive aspects of magical realism. Transgressive poetry and drama. Transgression and form: graphic novel. Transgressive literature and satire. Transgressive literature and film.  Analysis of selected texts: Bret Easton Ellis, *American Psycho*; Chuck Palahniuk, *Fight Club*; Cormac McCarthy, *No Country for Old Men*; Will Self, *Dorian: An Imitation*; Philip Roth, *Portnoy’s Complaint*; Jeanette Winterson, *Art&Lies*; Hanif Kureishi, ’The Body’; Nick Cave, selected poems; Anthony Nielson, *Normal*; Frank Miller, *Sin City: The Hard Goodbye*. | | | |
| **LEARNING AND TEACHING (**planned learning activities and teaching methods) | | | |
| Lectures, interactive classes: text analysis and discussion. | | | |
| **REQUIRED READING** | | | |
| 1. **Booker, M. K. *Techniques of Subversion in Modern Literature: Transgression, Abjection, and the Carnivalesque*, Gainesville: University Press of Florida, 1991.** 2. **Mookerjee, R. *Transgressive Fiction: The New Satiric Tradition*, New York: Palgrave Macmillan, 2013.** 3. **Stallybrass, P. and White, A. *The Politics of Poetics of Transgression*, Ithaca: Cornell University Press, 1986.** | | | |
| **ASSESSMENT METHODS AND CRITERIA** | | | |
| **Seminar paper (20 points)**  **Tests (2x25 points)**  **Written exam (30 points)** | | | |
| **LANGUAGE OF INSTRUCTION** | | | |
| **English** | | | |

1. Compulsory, optional [↑](#footnote-ref-1)
2. First, second or third cycle (Bachelor, Master's, Doctoral) [↑](#footnote-ref-2)
3. ISCED-F 2013 - <http://www.uis.unesco.org/Education/Documents/isced-f-detailed-field-descriptions-en.pdf> (page 54) [↑](#footnote-ref-3)
4. Face-to-face, distance learning, etc. [↑](#footnote-ref-4)