

Course unit Descriptor		 UNIVERZITET U NOVOM SADU UNIVERSITY OF NOVI SAD
	Faculty of Philosophy	

GENERAL INFORMATION	
Study program in which the course unit is offered	English Studies
Course unit title	Magical Realism in Contemporary British Fiction
Course unit code	15EM021
Type of course unit ¹	optional
Level of course unit ²	Master's
Field of Study (please see ISCED ³)	Literature and Linguistics
Semester when the course unit is offered	winter
Year of study (if applicable)	
Number of ECTS allocated	6
Name of lecturer/lecturers	Dr Nina Muždeka
Name of contact person	Dr Nina Muždeka
Mode of course unit delivery ⁴	Face to face
Course unit pre-requisites (e.g. level of language required, etc)	
PURPOSE AND OVERVIEW (max 5-10 sentences)	
The course is designed to introduce students to the diverse characteristics of the literary mode of magic(al) realism as it appears in contemporary British fiction, focusing on the works of the most notable exponents of the mode.	
LEARNING OUTCOMES (knowledge and skills)	
Students are familiar with the features of the magic realist novels in contemporary British fiction, and are able to apply and express literary interpretation effectively.	

¹ Compulsory, optional

² First, second or third cycle (Bachelor, Master's, Doctoral)

³ ISCED-F 2013 - <http://www.uis.unesco.org/Education/Documents/isced-f-detailed-field-descriptions-en.pdf> (page 54)

⁴ Face-to-face, distance learning, etc.

SYLLABUS (outline and summary of topics)

Lectures

Historical and cultural background of magic(al) realism: various geographies, different forms, different arts. Magic(al) realism and Postmodernist, Postcolonial, and (post)feminist poetics. Magic(al) realism and related genres/modes: realism, fantastic fiction, science fiction, gothic fiction. Magic(al) realism in the novels of Angela Carter, Salman Rushdie, Jeanette Winterson, Emma Tennant, Robert Nye, Marina Warner, Ben Okri.

Practical classes

Discussion and analysis of excerpts from the following works:

Angela Carter, *Nights At the Circus*

Salman Rushdie, *Midnight's Children*

Jeanette Winterson, *The Passion*

Jeanette Winterson, *The World and Other Places*

Emma Tennant, *Wild Nights*

Robert Nye, *The Late Mr. Shakespeare*

Marina Warner, *Indigo*

Ben Okri, *The Famished Road*

LEARNING AND TEACHING (planned learning activities and teaching methods)

Lectures, literary analysis, and discussion.

REQUIRED READING

Maggie Ann Bowers, *Magic(al) Realism*, New York: Routledge, 2004

Amaryll Chanady, *Magic Realism and the Fantastic: Resolved Versus Unresolved Antinomy*, New York: Garland, 1985

David K. Danow, *The Spirit of Carnival: Magical Realism and the Grotesque*, Lexington: The University Press of Kentucky, 2004

Wendy B. Faris, *Ordinary Enchantments – Magical Realism and the Remystification of Narrative*, Vanderbilt University Press, 2004

Anne Hegerfeldt, *Lies that Tell the Truth – Magic Realism Seen Through Contemporary Fiction from Britain*, Amsterdam: Rodopi, 2005

Christopher Warnes, *Magic Realism and the Postcolonial Novel: Between Faith and Irreverence*, Basingstoke: Palgrave Macmillan, 2009

W. Faris, L. Parkinson Zamora, *Magical Realism: Theory, History, Community*, Duke University Press, 1995

Maria Takolander, *Catching Butterflies: Bringing Magical Realism to Ground*, Peter Lang, 2007

ASSESSMENT METHODS AND CRITERIA

Seminar paper (35%), practical classes (15%), written exam (30%), oral exam (20%)

LANGUAGE OF INSTRUCTION

English