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|  |  |  |  |  | **UNIVERSITY OF BANJA LUKA**    **FACULTY OF PHILOLOGY** | |
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|  | | | **Graduate academic studies** | | | |
| **Study program:** | | |  | | | **ENGLISH LANGUAGE AND LITERATURE** |

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| **Subject** | **LITERATURE AND FEMINISMS** | | |  |
| **Subject code** | **Subject status** | **Semester** | **Lesson fund** | **Number of ECTS credits** |
| КIF | E | 4 |  |  |
| **Professors** | Prof. dr. Tatjana Bijelić | | |  |

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| **Conditioned by other subjects:** |
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| **Objectives of studying the subject:** |
| By studying the subject Literature and Feminisms, it is tried to achieve the following goals: pointing out the existence of gender-sensitive alternative literary canons through introducing students to the neglected works of the Anglo-American literary-critical canon, as well as some of the other representative texts translated into English, and works that have not been studied in first and second cycles, or they were insufficiently represented in the teaching process, and traditional reviews of literature systematically exclude them for the reason that they treat the female experience as opposite or different to the male experience as a normative experience; indicating the existence of a platform for feminist reading of literary works; introducing students to basic and specific concepts of feminist theory, as well as various concepts of feminist thought from the emergence of the first feminist ideas to contemporary considerations of the problems of the third wave of feminism, post-feminism and transnational feminism, as well as their performative ramifications; establishment and consideration of theoretical and (gyno-)critical frameworks for discussion of literary works by authors published in English; achieving awareness of overcoming exclusivity and stereotypes when evaluating literary production; creation of critical-theoretical connections between presented literary works, as well as works that were treated in previous cycles in different or related contexts. |
| **Learning outcomes (acquired knowledge):** |
| In addition to having the opportunity to become familiar with a series of literary, critical and theoretical texts that were created in parallel with the long-standing struggle of women for basic human rights and equality, and thus supported an alternative, marginal, but today all a more representative view of the world, male and female students will acquire new theoretical and practically applicable knowledge and skills in the field of literary science, feminist theory and criticism, as well as knowledge about the mechanisms of creating literary canons and their traditional gender conditioning through the patriarchal favoring of a gender-fixed literary subject. It is expected that students will adopt the necessary theoretical and operational concepts needed when analyzing a literary work, which will not only direct them in the direction of the proposed approaches to a particular literary work, but will also increase their ability to think independently, which is the basis of a successful theoretical-critical analysis and contextualization literary text. |

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| **Subject content:** | | | | | |
| In addition to a review of some of the previously studied and unrepresented literary works, the course includes intensive discussions based on the texts of feminist literary theory and criticism by authors such as: Elizabeth Cady Stanton, Emma Goldman, Mina Loy, Kate Millett, Helene Cixous, Nawal El Saadawi, Judith Fetterley, Luce Irigaray, Mary Daly, Nancy Chodorow, Julia Kristeva, Audre Lorde, Carol Gilligan, Valerie Amos, Chandra Talpade Mohanty, Toril Moi, Gilbert and Gubar, Judith Butler, Biddy Martin, Donna J. Haraway, Marjane Satrapi, Gayatri Chakraworthy Spivak, Azade Seyhan, and Rosi Braidotti. Special emphasis is placed on the current possibilities of transnational feminism in literature, which will be illustrated and encouraged through consideration of the contemporary literary production of women living in exile and diaspora in the English-speaking area and writing on the border between two or more cultures.  ​ | | | | | |
| **Teaching methods and mastering the material:** | | | | | |
| After the introductory lectures, students are expected to come to the discussion and consultation classes prepared, with the subject material read in advance, so that a constructive, scientifically based exchange of opinions can flow smoothly. During the semester, students are required to write and submit three essays, namely: a) a review paper that shows a dialogue between several relevant books that deal with an approach or theoretical framework of the student's choice (3000-4000 words); b) presentation of one of the recent books in the field of feminist theory and criticism (3000-4000 words); c) final, original paper, which, based on the synthesis of what has been learned, offers an independent view of a specific segment of feminist theory, approach or literary work or trend in context (60007000 words). | | | | | |
| **Literature:** | | | | | |
| Braidotti, Rosi. *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York: Columbia Press, 1994.  Donovan, Josephine. *Feminist Theory. The Intellectual Traditions*. New York: Continuum International Publishing Group, 2012.  Eagleton, Mary. *A Concise Companion to Feminist Theory*. Oxford: Blackwell Publishing, 2003.  Felski, Rita. *Literature After Feminism*. Chicago: The University of Chicago Press, 2003.  Gilbert, Sandra M. & Susan Gubar. *Feminist Literary Theory and Criticism. A Norton Reader*. W. W.  Norton & Co., 2007.  Gills, Stacy, Howie, Gillian and Munford, Rebecca (eds.) *Third* *Wave Feminism. Expanded Second Edition*, Basingstoke: Palgrave Macmillan, 2007.  Harris, Sharon M. & Linda K. Hughes. *A Feminist Reader. Feminist Thought from Sappho to Satrapi*. Vol I, Antiquity to 1800. Cambridge: Cambridge University Press, 2013.  Harris, Sharon M. & Linda K. Hughes. *A Feminist Reader. Feminist Thought from Sappho to Satrapi*. Vol II, 1801-1900. Cambridge: Cambridge University Press, 2013.  Harris, Sharon M. & Linda K. Hughes. *A Feminist Reader. Feminist Thought from Sappho to Satrapi*. Vol III, 1901-1980. Cambridge: Cambridge University Press, 2013.  Harris, Sharon M. & Linda K. Hughes. *A Feminist Reader. Feminist Thought from Sappho to Satrapi*. Vol IV, 1981-2003. Cambridge: Cambridge University Press, 2013.  Seyhan, Azade. *Writing Outside the Nation*. Princeton and Oxford: Princeton University Press, 2001. Strehle, Susan. *Transnational Women’s Fiction. Unsettling Home and Homeland*. Basingstroke:  Palgrave Macmillan, 2008.  Warhol-Down, Robin and Diane Price Herndl. *Feminisms Redux – an anthology of literary theory and* | | | | | |
| *criticism*, Rutgers University Press, New Brunswick, 2009.  Warhol, Robin and Diane Price Herndl. *Feminisms – an anthology of literary theory and criticism*, Rutgers University Press, New Brunswick, 1993. | | | | | |
| **Forms of knowledge testing and assessment:** | | | | | |
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| First essay | 3000-4000 words | 25% | Third essay | 6000-7000 words | 50% |
| Second essay | 3000-4000 words | 25% |  |  |  |
| **Special indication for the subject:** | | | | | |
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| **Name and surname of the professor who prepared the data: Prof. Dr. Tatjana Bijelić** | | | | | |