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|  |  |  |  |  | **UNIVERSITY OF BANJA LUKA**  **FACULTY OF PHILOLOGY** | |
|  |  |
|  | | | **Doctoral academic studies** | | | |
| **Study program** | | |  | | | **Science of literature** |

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| **Subject** | **Shakespeare and contemporary theory** | |  |  |
| **Subject code** | **Subject status** | **Semester** | **Classes fund** | **Number of ECTS points** |
|  | Elective | 3. or 4. | 30 | 10 |
| **Professors** | Prof. Dr. Petar Penda | |  |  |

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| **Conditioned by other subjects** | | | | | |
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| **Objectives of studying the subject:** | | | | | |
| The aim of this course is to introduce students with the latest trends in the study of William Shakespeare's work in the light of new historicism and pluralistic cultural theories, cognitive poetics and Franco Moretti's network theory. | | | | | |
| **Learning outcomes (acquired knowledge):** | | | | | |
| Students develop critical thinking and the ability to adequately analyze and select data. Students are able to independently apply all acquired theoretical knowledge in their scientific and teaching practice, and they are also ready for productive scientific research work in the field of Shakespeare. | | | | | |
| **Course content:** | | | | | |
| Critical premises and approaches of cognitive poetics, network theory, new historicism and pluralistic cultural theory, their application in the interpretation of Shakespeare's dramatic creativity and poetry, the relationship between the text and the socio-historical and cultural context. Interpretive possibilities in the light of the interdisciplinary study of Shakespeare's work. | | | | | |
| **Methods of teaching and mastering the material:** | | | | | |
| Monolog and dialog, and independent research work of the student. | | | | | |
| **Literature:** | | | | | |
| Wells, Stanley (2003). *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press.  Kinney, Arthur F. (2014). *The Oxford Handbook of Shakespeare*. Oxford: Oxford University Press.  Crane, Mary Thomas (2001): *Shakespeare’s Brain: Reading with Cognitive Theory*. Princeton: Princeton University Press.  Greenblatt, Stephen (1980). *Renaissance Self-Fashioning: From More to Shakespeare*.  Leitch, Vincent C. (2010) *The Norton Anthology of Theory & Criticism*. New York: W. W. Norton & Company, Inc.  Bate, Jonathan (ed.) (2007). *The RSC Shakespeare: The Complete Works*. Basingstoke: | | | | | |
| Palgrave.  Danson, Lawrence (2000). *Shakespeare's Dramatic Genres*. Oxford: Oxford University Press.  Wells, Stanley (2005). *A Dictionary of Shakespeare*. Oxford: Oxford University Press. | | | | | |
| **Forms of knowledge testing and assessment:** | | | | | |
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| **Examination**  **written and oral** | 60 |  |  |  |  |
| Review of the literature: | 40 |  |  |  |  |
| **Special indication for the subject:** | | | | | |
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| **Name and surname of the professor who prepared the data: Prof. Dr. Petar Penda** | | | | | |