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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 Studies** | |
| Course unit title | | Contemporary American Women Writers | |
| Course unit code | | 08ЕЈ2ЕЈ410 | |
| Type of course unit[[1]](#footnote-1) | | optional | |
| Level of course unit[[2]](#footnote-2) | | Bachelor | |
| Field of Study (please see ISCED[[3]](#footnote-3)) | | Literature and Linguistics | |
| Semester when the course unit is offered | | summer | |
| Year of study (if applicable) | |  | |
| Number of ECTS allocated | | 4 | |
| Name of lecturer/lecturers | | Dr Aleksandra Izgarjan | |
| Name of contact person | | Dr Aleksandra Izgarjan | |
| Mode of course unit delivery[[4]](#footnote-4) | | Face to face | |
| Course unit pre-requisites (e.g. level of language required, etc) | |  | |
| **PURPOSE AND OVERVIEW (max 5-10 sentences)** | | | |
| The objective of the course is the analysis of the works of contemporary American women writers which, with their distinctive narrative strategies, blur and deconstruct socially constructed categories such as gender, race and class, as well as question political and social acts of reading and writing and canon formation. | | | |
| **LEARNING OUTCOMES (knowledge and skills)** | | | |
| The works offered in the course are often studied in separate courses, but by bringing them together, it becomes obvious that they share similar narrative strategies which include experimenting with genres, multiple narration, fragmentation, palimpsest, historiographic metafiction, and magic realism. Analysis of these works in a continuum also allows us to observe their intersection with postmodernism, postcolonialism, multiculturalism and feminist movements. The writers’ gender, national and ethnic identity is refracted through their works and gives us insight into their unique experience as members of different ethnic communities. | | | |
| **SYLLABUS (outline and summary of topics)** | | | |
| Louise Erdrich – The Round House  Isabel Allende – The House of Spirits  Amy Tan – The Joy Luck Club  Edwidge Danticat – “Krik? Krak!”  Barbara Kingsolver – The Poisonwood Bible  Chimamanda Ngozi Adichie – Purple Hibiscus | | | |
| **LEARNING AND TEACHING (**planned learning activities and teaching methods) | | | |
| Descriptive and comparative method. close reading | | | |
| **REQUIRED READING** | | | |
| Louise Erdrich, The Round House, Harper Perennial, 2013  Isabel Allende, The House of Spirits, Dial Press, 2005  Amy Tan, The Joy Luck Club, Penguin, 2006  Edwidge Danticat, “Krik? Krak!”, Vintage, 1996  Barbara Kingsolver, The Poisonwood Bible, Harper Perennial, 2008  Chimamanda Ngozi Adichie, Purple Hibiscus, Algonquin Books, 2012  Catherine Rainwater, Willliam Scheick, *Contemporary American Women Writers: Narrative Strategies*, University Press of Kentucky, 2005  Marilyn Kallet (Author), Patricia Clark (Author), Worlds in Our Words: Contemporary American Women Writers, Longman, 1996  Lois Parkinson Zamora, *Contemporary American Women Writers: Gender, Class, Ethnicity*, Routledge, 1998 | | | |
| **ASSESSMENT METHODS AND CRITERIA** | | | |
| Written exam (50%), oral exam (50%) | | | |
| **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)