

Study program/study programs: Language, Literature, Culture			
Type and level of studies: MA			
Course name: Shakespeare and Postmodern Culture			
Teacher (Name, middle letter, surname): Zorica S. Bečanović Nikolić			
Course status: optional			
Number of ECTS credits: 6			
Requirement:			
Course aim Students should get acquainted with the postmodern interpretations of Shakespeare's plays from the perspectives of deconstruction, new historicism, cultural materialism, feminist criticism, psychoanalysis, Bakhtinian criticism, post-colonial criticism, presentism and popular culture.			
Course outcome After passing the exam, students should be able to recognize and comment upon the theoretical assumptions of the postmodern reception of Shakespeare in literary criticism. Interdisciplinary approach includes consideration of film and popular culture.			
Course content <i>Theory:</i> Deconstruction (Derrida), New Historicism (Greenblatt), Cultural Materialism (Dollimore, Sinfield, Belsey, Hawkes), Feminist Criticism (Cahn, McLuskie, Wayne, Neely, Belsey, Howard, Rackin), psychoanalysis (Freud, Lacan), Bakhtinian criticism (Holderness), Postcolonial criticism (Said, Baba, Spivak), Presentism (Hawkes, Grady, Fernie). <i>Practice:</i> Discussions based on chosen approaches to Shakespeare's plays.			
Literature: Zorica Bečanović Nikolić, <i>Šekspir iza ogledala</i>, Beograd 2007. Stephen Orgel and Sean Keilen, eds, <i>Postmodern Shakespeare</i>, New York and London 1999. G. Douglas Atkins, „Introduction“, Gary Waller, „Decentering the Bard: The Dissemination of the Shakespearean Text“, in <i>Shakespeare and Deconstruction</i>, ed. by G. Douglas Atkins and David M. Bergeron, 1991; Stephen Greenblatt, <i>Renaissance Self-fashioning</i>, Chicago-London 1980; Jonathan Dollimore, Alan Sinfield, <i>Political Shakespeare</i>, Ithaca and London 1985; Jonathan Dollimore, <i>Radical Tragedy</i>, New York, London 1989; Catherine Belsey, <i>The Subject of Tragedy</i>, London New York, 1985; Jean Howard and Phyllis Rackin, <i>Engendering a Nation</i>; Philip Armstrong, <i>Shakespeare and Psychoanalysis</i>, London and New York 2001; Ania Loomba and Martin Orkin, eds, <i>Post-Colonial Shakespeares</i>, London and New York 1998; Robert Knowles, ed, <i>Shakespeare and Carnival, After Bakhtin</i>, 1998; Ewan Fernie, „Shakespeare and the Prospect of Presentism“, <i>Shakespeare Survey Online</i>, Cambridge University Press 2007; Hugh Grady and Terence Hawkes, <i>Presentist Shakespeares</i>, New York and London 2007; Robert Shaughnessy, ed. <i>The Cambridge Companion to Shakespeare and Popular Culture</i>, CUP 2007.			
Number of classes of active teaching			Other classes
Lectures: 24	Practice:	OFT:	SRW:
Teaching methods: lecturing, class discussions.			
Assessment of knowledge (maximum of 100 points)			
Pre-exam obligations	Points	Final exam	<i>points</i>
activity during lecture classes	30	written exam	70
practical teaching		oral exam	
colloquia		
seminars			
The methods of knowledge assessment may differ; above, some of the options are presented: written exam, oral exam, project presentation, seminars, etc.			