



## SYLLABUS

### *Gender Representations in the Contemporary British Novel*

Academic year 2025-2026

#### 1. Information about the study program

1.1. University	Babeș-Bolyai University
1.2. Faculty	The Faculty of Letters
1.3. Department	English language and literature
1.4. Field of study	Philology
1.5. Study cycle (BA/MA)	Master
1.6. Study programme/Qualification	British Cultural Studies/MA in Philology
1.7. Enrolment frequency	Full time

#### 2. Information about the subject

2.1. Course title		Gender Representations in the Contemporary British Novel (taught in English)				Course code		LME1104	
2.2. Course tutor					Associate professor Alina Preda, PhD				
2.3. Seminar /practical course tutor					Associate professor Alina Preda, PhD				
2.4. Year of study	I	2.5. Semester	1	2.6. Type of assessment	E	2.7. Course status	Contents	DS	
							Mandatory	DO	

#### 3. Total estimated time (teaching hours per semester)

3.1. Number of hours per week	2	of which: 3.2 course	1	3.3 seminar	1
3.4. Total number of hours in the curriculum	28	of which: 3.5 course	14	3.6 seminar	14
<b>Allotted time for individual study (ID) and self-study activities (SA)</b>					<b>hours</b>
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					43
Additional research (in the library, online scientific databases/platforms, or field documentation)					40
Preparation for seminars/laboratory classes/essays/projects/homework/portfolios and reports					30
Tutoring					6
Assessment (examinations)					3
Other activities: TUTORIALS					
<b>3.7. Total hours for individual study (ID) and self-study activities (SA)</b>				<b>122</b>	
<b>3.8. Total hours per semester</b>				<b>150</b>	
<b>3.9. Number of credits</b>				<b>6</b>	

#### 4. Prerequisites (if necessary)

4.1. curriculum	
4.2. skills	Theoretical knowledge in the field of English Literature English proficiency level: advanced (C1)

Date of approval  
Name and signature of Dean



## 5. Conditions (if necessary)

5.1. for delivering lectures	<ul style="list-style-type: none"> <li>Classroom with media equipment</li> </ul>
5.2. for teaching seminars/practical courses	<ul style="list-style-type: none"> <li>Classroom with media equipment</li> <li>Course and seminar attendance is not compulsory. Assessment is conditioned by the realization of the practical semester tasks</li> </ul>

## 6. Acquired specific skills

Professional/essential skills	<ul style="list-style-type: none"> <li>C1 Appropriate use of fundamental concepts in the study of English literature.</li> <li>C2 Efficient written and oral communication in English.</li> <li>C3 Analysis and presentation of literary phenomena in the context of the reference culture.</li> <li>C4 Understanding relationships and influences between literary and critical categories, as well as the relationships among various current methodologies.</li> </ul>
Transversal skills	<ul style="list-style-type: none"> <li>CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics.</li> <li>CT2 Teamwork; interpersonal communication, taking on specific roles.</li> <li>CT3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs.</li> </ul>

## 7. Course objectives (derived from the acquired specific skills)

7.1 General objective of course	<ul style="list-style-type: none"> <li>Expressing in an academic way a personal point of view regarding the literary phenomenon on the contemporary British arena, starting from the gender-related positions expressed in the critical bibliography.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>Explaining the evolution of British literature and interpreting the contemporary literary phenomenon by taking into account the cultural and historical context.</li> <li>Performing an analysis of the British contemporary novel in the cultural context that gave rise to it.</li> <li>Performing an analysis of some British contemporary novels on the basis of the critical apparatus provided by the field of gender studies.</li> <li>Performing a critical interpretation and evaluation of the literary phenomenon on the contemporary British arena in the contemporary postmodernist context.</li> <li>Writing a critical piece on a British literary text by using the concepts and terminology specific to literary theory, narratology and gender studies.</li> <li>Creating complex, lexically rich, syntactically accurate and logically coherent oral and written discourse on the selected topics from the English Literature field.</li> <li>Using the components in the English Literature field in complete accordance with professional ethical standards.</li> </ul>



## 8. Contents

8.1 Course	Teaching methods	Remarks
<b>1. Terminological distinctions</b> Keywords: Contemporary Literature, Modern Literature, Modernism, Postmodernism, Post-postmodernism..	Lecturing. Exemplification, problematizing, dialogue.	
<b>2. Feminism or feminisms?</b> Keywords: liberal feminism, cultural feminism, radical feminism, gender resistant feminism, sex-positive feminism, ecofeminism, postfeminism.	Lecturing. Exemplification, problematizing, dialogue.	
<b>3. Feminist Studies versus Masculinity Studies</b> Keywords: first-wave, second-wave, third-wave and fourth-wave feminism, biological sex versus gender differences, cultural constructs, feminine, masculine.	Lecturing. Exemplification, problematizing, dialogue.	
<b>4. Gender as a cultural construct</b> Keywords: personal identity, social perception, non-binary gender identity, hepeated, mansplaining.	Lecturing. Exemplification, problematizing, dialogue.	
<b>5. Living stories, telling lives I(a)</b> Jeanette Winterson – <i>Oranges Are Not the Only Fruit</i> Keywords: personal identity, social perception, cultural sense of belonging, non-binary gender identity	Lecturing. Exemplification, problematizing, dialogue.	
<b>6. Living stories, telling lives II(a)</b> Jeanette Winterson – <i>Why Be Happy When You Could Be Normal?</i> Keywords: autobiographical novel, memoir, the fourth genre, creative non-fiction, trauma and recovery.	Lecturing. Exemplification, problematizing, dialogue.	
<b>7. From Fiction to Fact (a)</b> Keywords: childhood, adulthood, recreating yourself as fiction, healing, survival.	Lecturing. Exemplification, problematizing, dialogue.	
<b>8. The shifting landscape of interpersonal relationships (a)</b> Jeanette Winterson – <i>The Stone Gods</i> Keywords: posthumanism, ecocriticism, anthropocentrism, non-anthropocentric post-humanist models.	Lecturing. Exemplification, problematizing, dialogue.	
<b>9. Masculinity in crisis: Nick Hornby – <i>About a Boy</i></b> Keywords: complicit masculinities, marginalized masculinities, subordinate masculinities, hierarchy.	Lecturing. Exemplification, problematizing, dialogue.	
<b>10. Representations of masculinity I:</b> Nick Hornby – <i>High Fidelity</i> Keywords: male language, power, dominance, difference, men in feminism.	Problematizing, problem-solving tasks, exercises.	
<b>11. Representations of masculinity II:</b> Nick Hornby – <i>Fever Pitch</i>	Problematizing, problem-solving tasks, exercises, dialogue.	



Keywords: hegemonic masculinities, football culture, ultras, pubs, commitment.		
<b>12. On Gender and Genre I</b> Keywords: first person narratives, autofiction, the impossibility of (auto)biography, creative non-fiction.	Exemplification, problematizing, text interpretation.	
<b>13. On Gender and Genre II</b> Keywords: gender stereotyping, cross-sex interaction, cross-cultural communication, nature versus nurture.	Exemplification, problematizing, text interpretation.	
<b>14. Conclusions. Revision.</b>	Exercises, dialogue.	
<p><b>Bibliography</b>  Cornwall, Andrea, Elizabeth Harrison and Ann Whitehead. <i>Feminisms in development. Contradictions, contestations and challenges</i>, London/New York, Zed Books, 2007, pp. 1–21.  Frunză, Mihaela. <i>Feminismul ca/și ideologie (Feminism as/and Ideology)</i>, în: „Journal for the Study of Religions and Ideologies”, volumul 16, 2017, numerele 46-48, pp. 4–28.  Head, Dominic. <i>The Cambridge Introduction to Modern British Fiction, 1950-2000</i>, Cambridge, Cambridge University Press, 2002.  Hornby, Nick. <i>Fever Pitch</i>, New York, Riverhead Books, 1992.  --- <i>High Fidelity</i>, New York, Riverhead Books, 1995.  --- <i>About a Boy</i>, New York, Riverhead Books, 1998.  Kendall, Shari and Deborah Tannen. “Discourse and Gender”, <i>The Handbook of Discourse Analysis</i>, edited by Deborah Schiffrin, Deborah Tannen and Heidi E. Hamilton, Oxford, Blackwell Publishers, 2001.  Lakoff, Robin Tolmach. <i>Language and Woman's Place</i>, revised and expanded edition, edited by Mary Bucholtz, Oxford, Oxford University Press, 2004  Neal, Brandi. “What Does ‘Hepeated’ Mean? This Term Might Be The New Mansplaining”, (23 September, 2017), <a href="https://www.bustle.com/p/what-does-hepeated-mean-this-term-might-be-the-new-mansplaining-2437535">https://www.bustle.com/p/what-does-hepeated-mean-this-term-might-be-the-new-mansplaining-2437535</a>  Preda, Alina. “Language and Society: Misogyny, Homophobia and Heterosexism”, <i>Studia Universitatis Babeș-Bolyai, Philologia</i>, XLIX, 1, 2004, 99-108.  ---. <i>Jeanette Winterson and the Metamorphoses of Literary Writing</i>, Cluj-Napoca. Argonaut, 2010.  Rothman, Lily. “A Cultural History of Mansplaining”, <i>The Atlantic</i>, (Nov 1, 2012)  Tannen, Deborah. “The Power of Talk: Who Gets Heard and Why”, <i>Harvard Business Review</i> 73, September-October 1995.  ---. “Clinton’s Double Bind”, <i>The Moderate Voice</i>, 2016, <a href="http://themoderatevoice.com/clintons-double-bind/">http://themoderatevoice.com/clintons-double-bind/</a>  Thorne, Barrie and Nancy Henley (eds.). <i>Language and Sex: Difference and Dominance</i>, Rowley, Mass.: Newbury House Publishers, 1975.  Winterson, Jeanette. <i>Oranges Are Not the Only Fruit</i>, London, Vintage, 1991 [1985].  ---. <i>The Stone Gods</i>, London: Penguin Books Ltd., 2007.  ---. <i>Why Be Happy When You Could Be Normal?</i> London, Jonathan Cape, 2011.</p>		
8.2 Seminar / practical course	Teaching methods	Remarks
<b>1. Is gender necessary? Narratorial games in Jeanette Winterson’s <i>Written on the Body</i>.</b> Keywords: genderless narrator, fix versus flux, the diseased body, medical discourse, love and loss.	Conversations; text analysis; problematizing.	
<b>2. Gender in the cybernetic world: Jeanette Winterson’s <i>The Power Book</i>.</b> Keywords: printed book, hyperbook, hypertext, levels of narrative frames, embedded stories.	Conversations; text analysis; problematizing.	
<b>3. Limiting gender stereotypes: Jeanette Winterson – <i>Sexing the Cherry</i></b> Keywords: eccentric narrative challenges, first person narrators, monstrous corporeal	Conversations; text analysis; problematizing.	



otherness, magical realism.		
<b>4. Male and female interior journeys:</b> <b>Jeanette Winterson – <i>The Passion</i></b> Keywords: intertextuality, historiographic metafiction, eccentric narrative challenges, first person narrators, magical realism.	Analyses of texts on the basis of the theoretical information delivered during the course. Pair work. Exemplifications.	
<b>5. Living stories, telling lives I (b)</b> <b>Jeanette Winterson – <i>Oranges Are Not the Only Fruit</i></b> Keywords: heteronormativity, heterosexism, forced exorcism, child abuse, religious fundamentalism.	Analyses of texts on the basis of the theoretical information delivered during the course. Pair work. Exemplifications.	
<b>6. Living stories, telling lives II (b)</b> <b>Jeanette Winterson – <i>Why Be Happy When You Could Be Normal?</i></b> Keywords: deliberate ignorance, sexual fluidity, gender fluidity, stages of healing, trauma and recovery.	Analyses of texts on the basis of the theoretical information delivered during the course. Pair work. Exemplifications.	
<b>7. From Fiction to Fact (b)</b> Keywords: childhood, adulthood, recreating yourself as fiction, healing, survival.	Analyses of texts on the basis of the theoretical information delivered during the course. Group work.	
<b>8. The shifting landscape of interpersonal relationships (b)</b> Jeanette Winterson – <i>The Stone Gods</i> Keywords: posthumanism, ecocriticism, anthropocentrism, non-anthropocentric post-humanist models.	Analyses of texts on the basis of the theoretical information delivered during the course. Group work.	
<b>9. Multiple selves and worlds: Jeanette Winterson – <i>GUT Symmetries</i></b> Keywords: grand unified theories, quantum physics, cosmology, physics, poetry.	Conversations; text analysis; problematizing.	
<b>10. The burdens of gender I</b> <b>Jeanette Winterson – <i>Lighthousekeeping</i></b> Keywords: disconnectedness, loss, double life, the lighthouse metaphor, Robert Louis Stevenson and Darwinian theories.	Conversations; text analysis; problematizing.	
<b>11. The burdens of gender II</b> <b>Jeanette Winterson – <i>Weight: The Myth of Atlas and Heracles</i></b> Keywords: cover versions, rewriting, revisions, mythology, intertextuality.	Conversations; text analysis; problematizing.	
<b>12. Gender roles under scrutiny I</b> Keywords: cover versions, rewriting, revisions, intertextuality, historiographic metafiction, magical realism, eccentric narrative challenges, first person narrative.	Conversations; text analysis; problematizing.	
<b>13. Gender roles under scrutiny II</b> Keywords: cover versions, rewriting, revisions, intertextuality, historiographic metafiction, magical realism, eccentric narrative challenges, first person narrative, trauma and recovery.	Practical application of the theoretical knowledge, analyses of texts, debate.	



14. Conclusions. Revision.	Practical application of the theoretical knowledge gained during the course regarding gender representations in the contemporary British novel.	
<p>Bibliography</p> <p>Winterson, Jeanette. <i>Oranges Are Not the Only Fruit</i>, London, Vintage, 1991 [1985].</p> <p>---. <i>The Passion</i>, Harmondsworth, Penguin Books Ltd., 1987.</p> <p>---. <i>Sexing the Cherry</i>, London, Vintage, 1990 [1989].</p> <p>---. <i>Written on the Body</i>, London, Vintage, 1996.</p> <p>---. <i>Gut Symmetries</i>, London, Granta Books 1998 [1997].</p> <p>---. <i>The Power Book</i>, London, Vintage, 2001 [2000].</p> <p>---. <i>Lighthousekeeping</i>, London, Harper Perennial, 2005 [2004].</p> <p>---. <i>Weight</i>, Edinburgh, Canongate, 2005.</p> <p>---. <i>The Stone Gods</i>, London, Penguin Books Ltd., 2007.</p> <p>---. <i>Why Be Happy When You Could Be Normal?</i> London, Jonathan Cape, 2011.</p>		

**9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.**

<ul style="list-style-type: none"> <li>The content of the course is useful and relevant, in accordance with the academic curricula at undergraduate and graduate levels, as well as with what is taught in other universities in Romania and abroad (catering to the requirements placed on the school's graduates by the foremost potential employers on the market).</li> <li>The topics have been selected having in view the most relevant bibliographical sources in the field.</li> <li>Some of the course/seminar components have been presented at various national and international conferences.</li> </ul>	
---	--

**10. Assessment (examination)**

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Course	<ul style="list-style-type: none"> <li>awareness of the advantages that interdisciplinary and transdisciplinary studies bring to contemporary research in the field</li> <li>good comprehension of the importance of the topics presented during the lectures and during the seminars</li> <li>a clear understanding of the concepts</li> <li>the ability to provide an original analysis of an art work, literary text or film on the basis of the issues touched upon in class and detailed in the bibliography</li> </ul>	Written exam	50%

Date of approval  
Name and signature of Dean



	<ul style="list-style-type: none"> <li>the honest acknowledgement of all sources when performing an internally coherent critical interpretation of an art work, film or literary text (from the religious, political or cultural realm) on the basis of the concepts and terminology specific to literary theory, narratology and gender studies</li> <li>the full and correct accomplishment of the tasks</li> </ul>		
10.5 Seminar/practical course	<ul style="list-style-type: none"> <li>Writing a presentation on a given topic, actively participating in discussions, identifying the main points made in the bibliographical sources. Practically applying the theoretical knowledge.</li> </ul>	Oral examination	50%

#### 10.6 Basic performance standard

- Good comprehension of the importance of the topics presented during the lectures and during the seminars and of the advantages that interdisciplinary and transdisciplinary studies bring to contemporary research in the field; a clear understanding of the concepts; the ability to provide an original analysis of an art work, literary text or film on the basis of the issues touched upon in class and detailed in the bibliography; the honest acknowledgement of all sources when performing an internally coherent critical interpretation of an art work, film or literary text (from the religious, political or cultural realm) on the basis of the concepts and terminology specific to gender studies.
- Level of English proficiency: B2 and above.
- Correct use of terminology.

Organizational details, exceptional situation management:

- Administrative issues, exceptional situations:

Sitting the exam is not subject to minimal or full levels of attendance.




Malpractice (fraud) leads to the automatic cessation of the examination process and the awarding of grade 1 (one).

Using AI tools for generating ideas or discourse is allowed only with the tutor's permission and with explicit acknowledgment. This applies to both class discussions or assessment tasks and examinations. Unauthorized use of AI amounts to plagiarism. According to UBB regulations, plagiarism of any type triggers expulsion from university studies.

## 11. Labels ODD (Sustainable Development Goals)

Date of approval  
Name and signature of Dean



	General label for Sustainable Development
	
	

Date:  
7.02.2025

Course tutor's name and signature  
PREDA ALINA



Seminar tutor's name and signature /  
name and signature,  
PREDA ALINA



Date of approval:  
14.02.2025

Head of Department's name and signature,  
Popa-Petrar Petronia



Date of approval  
Name and signature of Dean