

Course Title	History of Literary Theory and Criticism				
Course Code	ENG 310				
Course Type	Compulsory (for students taking the literature track; elective for students of all other tracks)				
Level	Undergraduate				
Year / Semester	3 rd year / 6 th semester				
Teacher's Name	Maria Margaroni				
ECTS	7,5	Lectures / week	3 hours per week	Laboratories / week	none
Course Purpose and Objectives	<p>The course offers an introduction to Literary Criticism and Theory, giving students the opportunity to explore some of the concerns and debates that have remained central from Aristotle to the present. The main questions around which the course is structured are the following:</p> <ul style="list-style-type: none"> • What is the politics of English as a cultural institution and a discipline? • What are the function and role of the Humanities today? • What is the distinctiveness of "Literature" as an aesthetic category? • How is literary value to be determined? How has the literary canon been formed? • What is the relation between a literary work and the historical, institutional, socio-political frames that enclose and define it as such? • If a literary text can always travel beyond the distinct local, historical borders that have shaped it, how can we conceptualize its worldliness? • Is the relation between a literary work and its creator one of filiation? • In what ways is the concept of the 'author' the product of particular historical coordinates? • Are texts gendered? Are they racialized? 				
Learning Outcomes	<p>Knowledge & Understanding (Theory Component)</p> <ul style="list-style-type: none"> • Develop a historically-informed understanding of the key developments in the wider field of contemporary literary theory and criticism; • Appreciate the institutional politics of English as a discipline; • Reflect critically on one's own experience of reading and discussing literary texts; • Investigate the connections between aesthetic form, literary value, the socio-political functions of ideology and cultural power; • Examine the central concerns and debates in post-1960s literary theory; develop the ability to comparatively discuss and evaluate different positions in these debates. <p>Key Skills (Practical Component)</p> <ul style="list-style-type: none"> • Apply the critical and analytical skills required in scholarly research to reflect on and evaluate the bibliography studied; • Acquire the ability to put forward a theoretically-informed argument in a well-written academic essay; • Debate the validity of different arguments and compose informed responses to the competing theoretical perspectives examined in the course; • Develop effective presentation and argumentation skills. 				
Prerequisites	ENG 110, ENG 120, ENG 130	Required	N/A		
Course Content	WEEK 1: Introduction to the course				

David H. Richter, "Introduction: Falling into Theory," in *Falling into Theory: Conflicting Views on Reading Literature* (New York and Boston: Bedford/St. Martin's, 2000). 1-11.

Watch: "The 60s: The Years that Changed America"

<https://youtube.com/watch?v=4VNtTuxEUBI>

"Turn On, Tune In, Drop Out: Counterculture of the 1960's"

<https://youtube.com/watch?v=JJABGpyoJ20>

"May 68: When France took a stand"

<https://www.youtube.com/watch?v=AVWcHxMsMg8>

WEEK 2: *What Is Literature?*

Aristotle, "On the Art of Poetry," in *Classical Literary Criticism*, trans. T. S. Dorsch (Harmondsworth, Middlesex: Penguin Books, 1965). 31-41, 43-45, 49-52.

P. B. Shelley, "A Defence of Poetry," in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 1998). 337-356.

WEEK 3: P. B. Shelley, "A Defence of Poetry" (cont.)

Victor Shklovsky, "Art as Technique," in *Russian Formalist Criticism: Four Essays*, trans. Lee T. Lemon and Marion J. Reis (Lincoln and London: University of Nebraska Press, 1965). 3-24.

WEEK 4: Stanley Fish, "How to Recognize a Poem When You See One" in *Falling into Theory: Conflicting Views on Reading Literature*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 2000). 267-278.

WEEK 5: Terry Eagleton, "The Rise of English" in *Falling into Theory: Conflicting Views on Reading Literature*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 2000). 48-59.

WEEK 6: *The Subject of (in) Literature*

T. S. Eliot, "Tradition and the Individual Talent," in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter, Second Edition (Boston and New York: Bedford/St. Martin's, 1998). 495-503.

Sigmund Freud, "Creative Writers and Day-Dreaming," in *20th Century Literary Criticism: A Reader*, ed. David Lodge (London & New York: Longman, 1972). 35-42.

WEEK 7: Roland Barthes, "The Death of the Author," in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London & New York, 1988). 166-172.

WEEK 8: Sandra Gilbert and Susan Gubar, From *The Madwoman in the Attic* in *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan (Oxford: Blackwell, 1988). 596-611.

Henry Louis Gates, Jr., "Writing, 'Race,' and the Difference it Makes," in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 1998). 1575-1588.

WEEK 9: Henry Louis Gates, Jr. (cont.)

Literature and Value

F. R. Leavis, from *The Great Tradition*, in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 1998). 599-607.

WEEK 10:

Lillian S. Robinson, "Treason Our Text: Feminist Challenges to the Literary Canon" in *Falling into Theory: Conflicting Views on Reading Literature*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 2000). 152-166.

WEEK 11: Pierre Bourdieu, "Distinction" in *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan (Oxford: Blackwell, 1988). 1028-1036.

WEEK 12: Pierre Bourdieu (cont.)

Barbara Herrnstein Smith, "Contingencies of Value" in *Falling into Theory: Conflicting Views on Reading Literature*, ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 2000). 147-152.

WEEK 13: ***Literature, the Nation and the World***

	Edward W. Said, "The Politics of Knowledge," in <i>Falling into Theory: Conflicting Views on Reading Literature</i> , ed. David H. Richter, Second Edition (Boston & New York: Bedford/St. Martin's, 2000). 188-198.
Teaching Methodology	A combination of lecturing (use of power-point, audio-visual material), open seminar discussion, organized debate session, short student presentations.
Bibliography	<p>Sean Burke, <i>Authorship: From Plato to the Postmodern. A Reader</i> (Edinburgh University Press, 1995).</p> <p>T. S. Dorsch, trans., <i>Classical Literary Criticism</i> (Harmondsworth, Middlesex: Penguin Books, 1965).</p> <p>Stathis Gourgouris, <i>Does Literature Think? Literature as Theory for an Antimythical Age</i> (Stanford University Press, 2003).</p> <p>Jeremy Hawthorn, <i>A Glossary of Contemporary Literary Theory</i> (Bloomsbury Academic, 2000).</p> <p>Ann Jefferson & David Robey (eds), <i>Modern Literary Theory: A Comparative Introduction</i>, 2nd edition (Batsford, 1986).</p> <p>Lee T. Lemon and Marion J. Reis, trans. <i>Russian Formalist Criticism: Four Essays</i>, trans. (Lincoln and London: University of Nebraska Press, 1965).</p> <p>David Lodge, ed., <i>20th Century Literary Criticism: A Reader</i> (London & New York: Longman, 1972).</p> <p>David Lodge, ed., <i>Modern Criticism and Theory: A Reader</i> (London & New York, 1988).</p> <p>David Richter, <i>Falling into Theory: Conflicting Views on Reading Literature</i> (Bedford/St. Martin's, 2000).</p> <p>David Richter, ed., <i>The Critical Tradition: Classic Texts and Contemporary Trends</i>, Second Edition (Boston & New York: Bedford/St. Martin's, 1998).</p> <p>Raman Selden & Peter Widdowson, <i>A Reader's Guide to Contemporary Literary Theory</i> (Harvester, 1993).</p> <p>Ronald Schleifer & Robert Con Davis, <i>Criticism and Culture: The Role of Critique in Modern Literary Theory</i> (Longman, 1992).</p>

	<p>Patricia Waugh, <i>Literary Theory and Criticism: An Oxford Guide</i> (Oxford University Press, 2006).</p> <p>Bennett, Andrew and Nicholas Royle, <i>An Introduction to Literature, Criticism and Theory</i>, 2nd edition (Prentice Hall, 1999).</p>
Assessment	<p>The final grade for this course will be based on:</p> <p>a) a 1500-word position paper on one of the theoretical texts studied (25% of students' final grade)</p> <p>b) an extended essay focusing on one or more of the key concerns/questions/debates discussed in class; the essay (to be submitted on the day of our final exam) needs to draw on the theoretical material examined in the context of the course and to put forward a clear, coherent argument (up to 3000 words; 50% of students' final grade).</p> <p>The remaining 25% of students' final grade includes:</p> <p>a) the completion of assigned reading <i>before</i> each meeting;</p> <p>b) <i>regular</i> attendance;</p> <p>c) <i>active</i> participation in class discussion and debate sessions; prepared responses to questions on the theoretical texts analyzed in class.</p>
Language	English