

ENGLISH 194 / COMPARATIVE LITERATURE 194

LITERARY CRITICISM: MAJOR APPROACHES AND METHODS

FALL TERM 2016

This course is an intensive introduction to literary criticism. It covers a number of topics, schools, methods, theories, historical periods, and practices. There are eight units and a Reading Period assignment. Reading for each unit is indicated *in the order to be done*. There will be two main classes each week and, likely, a discussion section; all sessions are important. ***Reading is to be completed ahead of class meetings.*** No collaboration is permitted on the actual composition of papers as written documents, though discussion about ideas in papers is encouraged. Written work for this course is to be done exclusively for this course and no other.

Requirements:

Hour exam (October 6)	= 15%
Paper 1 (September 29)	= 20%
Paper 2 (draft November 15)	= 25%
Final exam	= 25%
Class and section participation	= 15%

Required Texts:

The Norton Anthology of Theory and Criticism (2nd ed., 2010), gen. ed. Vincent B. Leitch = **N**

The Oxford Dictionary of Literary Terms, Chris Baldick, 4th ed.

Other readings will be available on the course website in PDF form.

The Critical Tradition (3rd ed., 2007), ed. David H. Richter = **R**

20th Century Literary Criticism (1972), ed. David Lodge = **L**

Contemporary Literary Criticism (4th ed., 1998), ed. Davis and Schleifer = **CLC**

Criticism: The Major Texts (rev. ed. 1970), ed. W. J. Bate = **B**

NB: In assigned reading, the editors' introductions—especially in **N**, **B** and **CLC**—are required and included in page numbers given. Class is scheduled Tuesdays and Thursdays, 11:00-12:00. Sections will be announced. **Email:** jengell@fas.harvard.edu

Office Hours: Barker 272, Thursdays, 2:00-3:30 (except October 6 and 27) and by appointment. I'm glad to make an appointment to discuss reading or the writing of papers, including drafts. Please see me after class to arrange a time. Even if you have no specific questions or problems, please speak with me outside of class. The course TF, Jennifer Schnepf, will have office hours.

FUNCTIONS OF LITERATURE AND OF CRITICISM: TELEOLOGY AND ONTOLOGY OF ART

Four main classes: September 1-13

Reading:

Sidney, from *The Defence of Poesy* (also known as *An Apologie for Poetry*), N 251-283
 Shelley, from *A Defence of Poetry*, N 591-613
 Hume, Of the Standard of Taste, N 388-405
 Hegel, from *Lectures on Fine Art*, N 536-541, 547-555
 Arnold, The Function of Criticism at the Present Time, N 691-714
 Eliot, The Function of Criticism, L 69-70, 77-84
 Pater, Preface & Conclusion to *Studies in the History of the Renaissance*, N 721-30
 Wilde, Preface to *The Picture of Dorian Gray*, The Decay of Lying, The Critic as Artist, N 785-807
 Frye, The Function of Criticism at the Present Time, CLC 39-49
 Plato, from *Ion* and *The Republic*, III and X, B 39-43 and N 41-45, 52-60, 64-77
 Sartre, Why Write? from *What is Literature?* N 1196-1213,
 Foucault, What is an Author? N 1469-90

Discussion: Sidney/Shelley; Arnold/Eliot; Frye; Wilde/Sartre/Foucault

CLASSICISM AND MIMESIS: NATURE, ACTION, AND “OBJECTIVITY”

Three main classes: September 15-22

Reading:

Aristotle, *Poetics* and from *Rhetoric*, N 83-119
 Horace, from *Ars Poetica*, N 119-33
 Pizan, Reaction to Jean de Montreuil’s Treatise on the *Roman de la Rose*, N 200-210
 Dryden, from *An Essay of Dramatic Poesy* (read selectively) N 300-304
 Pope, from *An Essay on Criticism*, N 346-362
 Johnson, *Rambler* no. 4, and from *The History of Rasselas* and *Preface to Shakespeare*, N 362-86
 Goethe, from *Conversations*, B 399-403

Discussion: Plato, Aristotle, Pizan, Pope, Johnson

FROM CLASSIC TO ROMANTIC

Two main classes: September 26-29

Reading:

Bate, B 269-279
 Addison, *The Spectator*, Nos. 62 & 412, N 336-345
 Lessing, from *Laocoön*, N 461-480

Hazlitt, On Imitation, **B** 297-300
 Burke, from *A Philosophical Enquiry* **N** 450-460
 Kant, from *Critique of Judgment*, **N** 406-450
 Schiller, Simple (also known as Naïve) & Sentimental Poetry, **B** 408-412

Discussion: Hazlitt, Kant, and Schiller
PAPER 1: 4-6 pp., due Thursday, September 29 in class

**EXPRESSION AND ROMANTICISM: THE INDIVIDUAL AND “SUBJECTIVITY”
 ORGANICISM AND TRANSCENDENTALISM**

Four main classes: October 4-18

HOURLY EXAM: Thursday, October 6 (on reading through September 29)

Reading:

Longinus, from *On Sublimity*, **N** 133-154
 Wordsworth, Preface to *Lyrical Ballads*, **N** 556-579
 Coleridge, Shakespeare as a Poet Generally, Shakespeare’s Judgment Equal to his
 Genius, and from *Biographia Literaria*, chs. 13, 14, 17, **B** 357-364, 388-392, **N** 579-591,
 and handout (ch. 17)
 Hazlitt, On Gusto, Poetry in General, **B** 281-292, 301-306
 Keats, from *Letters*, **B** 347-350
 Emerson, The Poet **N** 613-617, 620-635
 Review Shelley and Schiller

Discussion: Longinus, Wordsworth, Coleridge, Hazlitt, Emerson

PSYCHOLOGY AND LITERATURE

One main class: October 20

Reading:

James, The Art of Fiction, **N** 740-759
 Woolf, Modern Fiction and from *A Room of One’s Own*, **L** 85-91, **N** 892-905
 Freud, Creative Writers and Daydreaming, The ‘Uncanny,’ **L** 35-42, **N** 807-814, 824-841
 Frye, Archetypes of Literature, **N** 1301-15

“OLD” CRITICISM TO “THE NEW CRITICISM”

Two main classes: October 25-27

Reading:

Richards, Communication and the Artist, Four Kinds of Meaning **L** 105-111, 115-120

Ransom, Criticism Inc., N 969-982
 Brooks, The Heresy of Paraphrase, N 1213-29
 Wimsatt and Beardsley, The Intentional Fallacy & The Affective Fallacy, N 1230-61

Discussion: Richards, Brooks, Wimsatt and Beardsley

THE LANGUAGE TURN: SEMIOTICS, STRUCTURING AND DECONSTRUCTING

Four main classes: November 1-10

Reading:

Nietzsche, On Truth and Lying in a Non-Moral Sense, N 759-774
 Saussure, from *Course in General Linguistics*, N 845-866
 Shklovsky, Art As Technique, R 774-784
 Jakobson, from *Linguistics and Poetics*, N 1141-52
 Barthes, The Structuralist Activity, CLC 169-174
 Lacan, The Mirror Stage, N 1156-69
 Derrida, Structure, Sign and Play, R 914-926

PAPER 2: A complete, thoughtful draft, 6-8 pp., due November 15. Individual conferences will be held, with time for rewriting. Final draft due in Reading Period.

Discussions: Saussure, Shklovsky, Barthes, Derrida

RETROSPECT AND PROSPECT: NEWER MOVEMENTS IN LIGHT OF PAST ONES

Four main classes: November 15-29 (November 24 is Thanksgiving)

Reading:

Eliot, Tradition and the Individual Talent, N 951-961
 Staël, On Women Writers, N 504-507, 515-520
 Cixous, The Laugh of the Medusa, N 1938-59
 Gilbert & Gubar, from *Madwoman in the Attic*, N 1923-38
 Greenblatt, Resonance and Wonder, N 2146-61
 Gates, Talking Black, N 2427-38
 Hall, Cultural Studies and its Theoretical Legacies, N 1779-95
 Jauss, from *Literary History*, N 1403-20

Discussion: Eliot, Cixous, Gates, Hall, Jauss

REVIEW AND WRAP-UP

December 1

IMPORTANT DATES

Hour Exam		October 6
Paper 1 (4-6 pp.)		September 29
Paper 2 (6-8 pp.)	Draft	November 15
	Final	Reading period (TBA)

No extensions except for excused illness or family emergencies—Health Services or Resident Dean’s note required for any extension; late papers penalized one level per day, e.g., A- to B+.

Final Exam: TBA

Reading Period Assignment:

Dante, from *Il Convivio* and The Letter to Can Grande, N 184-190
 Schleiermacher, from *Hermeneutics*, N 520-536
 Auerbach, Odysseus’ Scar, from *Mimesis*, N 1027-46
 Wilson, The Historical Interpretation of Literature, 1127-41
 Butler, from *Gender Trouble*, N 2536-53
 Sedgwick, from *Between Men, Epistemology of the Closet*, N 2464-77
 Moretti, from *Graphs, Maps, Trees*, N 2438-64

FURTHER READING

Since thorough reading in any one given critic is helpful, try remaining essays in **N**, **R**, **L**, and **CLC**, or other works by the authors assigned. You can read further in a given topic or critic in general texts on literary criticism. Some examples, from a large selection available:

Wellek and Warren, *Theory of Literature*
 Wellek, *History of Modern Criticism*
 Wimsatt and Brooks, *Literary Criticism: A Short History*
 Auerbach, *Mimesis*
 Fowler, *Kinds of Literature . . . the Theory of Genres and Modes*
 Else, *Aristotle’s Poetics: The Argument*
 Saintsbury, *History of Criticism*
 Lemon and Reis, *Russian Formalist Criticism*
 Ehrlich, *Russian Formalism: History—Doctrine*
 Dilthey, *Selected Writings* (ed. Rickman)
 Frye, *Anatomy of Criticism*
 Culler, *On Deconstruction*, also *Structuralist Poetics*
 Norris, *Deconstruction: Theory and Practice*
 Hawkes, *Structuralism and Semiotics*
 Bloom et al., *Deconstruction and Criticism*
 Gilbert & Gubar, *The Madwoman in the Attic*
 Scholes, *Structuralism in Literature*
 Bate, *The Burden of the Past and the English Poet*
 Lentricchia, *After the New Criticism*

Barthes, *Mythologies, S/Z*
Eagleton, *Literary Theory: An Introduction*
Tompkins, *Reader-Response Criticism*
Ricoeur, *Hermeneutics & the Human Sciences*
Todorov, *French Literary Theory Today*
Modern Literary Criticism (ed. Lipking and Litz)
The Princeton Encyclopedia of Poetry and Poetics (ed. Greene, 4th ed.)
Lukács, *Theory of the Novel*
Watt, *The Rise of the Novel*
McKeon, *The Origins of the English Novel*
Doody, *The True Story of the Novel*