

E23F HISTORY OF LITERARY CRITICISM

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Meeting Times: Two compulsory 1-hour lectures per week:

Lec. 1	Tuesday	4 PM - 5 PM	(LR4)
Lec. 2	Thursday	3 PM - 4 PM	(LR2)

One 1-hour tutorial, chosen from among:

Tut. 1	Tuesday	2 PM - 3 PM	(A27) (Clarke)
Tut. 2	Wednesday	5 PM - 6 PM	(TSR1) (Asgill)
Tut. 3	Friday	4 PM - 5 PM	(A19) (Asgill)

Office Hours: Tuesday 5 PM - 6 PM
Thursday 5 PM - 6 PM

COURSE DESCRIPTION

This course seeks to introduce students to the basic principles of literary criticism by surveying the historical development of the field that has come to be known as cultural and critical theory.

To study **Cultural Theory** is to seek to understand exactly how various thinkers (theorists) from different historical periods and societies have sought to comprehend (theorise) particular phenomena in the physical and social world in which they find themselves (e.g. the nature of human identity), as well as how such understandings has come to be expressed in particular cultural practices such as literature, drama, dance, etc (the collective study of which is today termed cultural studies) . Cultural Theory has much in common with what some term Philosophy. Cultural theorists strive in particular to define the nature of the following:

- individual identity or selfhood (what theorists term subjectivity) by answering the questions who are we? and what are we made of?
- collective identity (what theorists term culture, society or the social formation) by answering the questions how is society structured? and what is the best form of society for people to live in?
- knowledge (philosophers term the study of the nature of knowledge epistemology) by answering not only the question what is the truth? but, more importantly, how can we be certain that we know the truth?
- reality (philosophers term the study of the nature of reality metaphysics) by answering the question what is the universe made of?

In this course, we will consider some of the most important theories of identity, knowledge and reality offered by seminal philosophers and cultural theorists such as Plato, Aristotle, Descartes, Locke, Kant, Hegel, Mary Wollstonecraft, and W. E. B. Du Bois, especially in relation to how these theories have shaped both the views expressed in literary and other cultural practices and the ways in which we have been taught to interpret them.

To study **Critical / Literary Theory**, on the other hand, is to seek to understand exactly how readers (critics) conceptualise particular facets of literature and other cultural practices (e.g. the

nature of authorship) as well as the precise ways in which they interpret (criticise) texts, especially literary ones. These ways of interpreting texts are often called reading methodologies. Most scholars today would agree that there is no single meaning waiting to be simply *found* in any text. Meaning is, rather, *produced*, that is, it is a function of the different interpretative strategies which various readers bring to bear upon a text. A cardinal rule of modern literary criticism may be summed up as follows: the answers you get from a text depend entirely upon the kind of questions you put to it. The upshot of all this is that the same text legitimately means different things to different people. As a result, for example, a *mimetic* critic would necessarily come up with a different interpretation from that of an *expressive* critic of the same text, each of which may be equally valid providing that there is textual evidence to support the interpretation in question. There is a close relationship between cultural and critical theory. Each model of literature and approach to criticism is informed by a particular conception of identity, truth, and reality, hence, the importance of studying cultural and critical theory in relation to each other.

Limiting our attention to what has come to be called the *Liberal Humanist* theories of culture and criticism which predominated up to the early twentieth century, this course is divided into four modules that correspond to the four basic approaches to criticism:

Representation: the *mimetic* view of literature (the focus on what a work imitates or represents or is about):

Realism
Symbolism

The Reader: the *pragmatic* view of literature (the focus on the impact of a work upon the reader):

the formative effect for both good and bad which literature has on the reader

The Author: the *expressive* view of literature (the focus on the author of the work):

the quality of a work as the expression of an author's genius
the quest for the author's intention in order to determine the meaning of a work

Literary Form: the *objective* view of literature (the focus on the form or structure of the work itself):

New Criticism--the form of lyric poetry.
Neo-Aristotelian Narratology--narrative structure

In each module, we will read and discuss a selection of very brief but key excerpts from classic statements on the critical approach in question made over the years in relation to those theories of identity, truth, and reality which have shaped that critical approach.

To put the foregoing another way, this is a course in what is today called **Intellectual / Cultural History**. Phenomena such as human identity or authorship are not immutable facts or indisputable givens but, rather, concepts, each of which has a discernible history. This is not to say that human beings do not possess an identity or that there are no such things as authors. It is

to admit, rather, that not everyone necessarily shares the same interpretation of these things. My notion of what is an author, for example, may or may not coincide with someone else's. In this course, we shall examine some of the most important definitions of these phenomena historically offered, each of which has shaped a particular approach to criticism.

E23F is the prerequisite and an indispensable foundation for E23G Twentieth Century Literary Theory offered in semester II. In E23G, you will study several of the most important *modern* schools of cultural and critical theory which have profoundly shaped cultural studies here in the Caribbean and which have, in the wake of nihilistic developments in the late nineteenth century, posed a radical challenge to many of the most cherished assumptions of Liberal Humanism discussed in E23F. These schools include: Marxism, Freudian Psychoanalysis / Jungian Archetypal Theory, Phenomenology / Existentialism / Reader-Response and Reception Theory, Feminism, and Anti-colonial Theory. If you are interested in and choose to specialise in Theory, you may opt to do E33D Post-Structuralisms and Post-Colonialisms in your final year in which you will study several *contemporary* schools of cultural and critical theory which have advanced this critique of Liberal Humanist assumptions even further. Some of the following schools will be studied there: Saussurean linguistics, Semiology, Structuralism, Derridean Deconstruction, Bakhtinian Dialogism, Foucauldian Discursive Criticism, Post-Structuralist Marxism, Post-Structuralist Feminism, and Post-colonial Theory.

Theory (short for cultural and critical theory), as you will come to find out, is not necessarily easy but it is immensely rewarding. A basic knowledge of it is indispensable for all students of literature and culture precisely because it makes you aware of what it is exactly that you do as a critic of both life and texts and how you might improve what it is that you do. Students who get a thorough handle on theory most often find their comprehension of literature (and their grades!) immeasurably improved.

Assessment:

Tutorial participation and / or presentation(s)	-	10%
Term paper	-	30%
Final examination	-	60%

Required Texts (all available in the bookstore and / or from www.amazon.com):

Primary Sources:

Adams, Hazard, ed.	<u>Critical Theory Since Plato</u>	R
Gould, James, ed.	<u>Classic Philosophical Questions</u>	R
Selden, Raman, ed.	<u>The Theory of Criticism</u> (not readily available)	R
Additional required readings listed but not found in Adams, Gould or may be found in the E23F folder		

Secondary Sources:

Russell, Bertrand	<u>History of Western Philosophy</u>	R
Abrams, M. H.	<u>The Mirror and the Lamp</u>	R

R indicates that the book in question is on reserve in the library.

Rationale for Textbook Selection and Availability: The full version of most of the required readings listed below may be found in Adams's classic anthology Critical Theory Since Plato (the price of which is rather expensive in UWI Bookshop but much more reasonable if purchased from Amazon) as well as Gould's very useful Classic Philosophical Questions (not in the bookstore but available from Amazon). I wanted to order Raman Selden's very comprehensive and reasonably priced anthology The Theory of Criticism which has brief but crucial excerpts from most / all of the essays found in Adams but I could not do so because it is not easily obtainable at the moment even from Amazon where it is said to be on back order. Abrams's The Mirror and the Lamp ought to be in the bookstore while Russell's History of Western Philosophy definitely is. Both, however, are available from Amazon. *It is very much in your interest to purchase as many of these texts as you can.*

Required Readings: the required readings listed below must be read (and preferably in the suggested order). If you do not own a copy of the required texts, you may wish to photocopy the relevant parts. The sources of particular essays are listed in brackets after each entry. Wherever possible, students are encouraged to make use of these other sources found in the library (some of which are on reserve) listed at the end of this document. Any required readings not found in one of the sources listed there may be found in the E23F folder.

Recommended Readings: the recommended readings listed are designed to provide necessary background and clarification on the material covered each week. It is entirely up to you whether you choose to read them or not. You may find them especially useful, however, when it comes to assimilating the material covered in the lectures, writing term papers and/or preparing for the exam.

Lectures: the two lectures each week are devoted to carefully explicating, most often by means of detailed lecture handouts, the often difficult cultural and critical theories and reading methodologies advanced in the required readings. Perhaps the best way to grasp difficult readings, however, is to make a detailed précis thereof for oneself. Another good way to prepare for the lectures each week is to try to grasp the crucial points made in the required readings by attempting the relevant tutorial questions ahead of time.

Tutorials: the single tutorial each week is designed to allow you to assimilate the material covered in the lectures of the previous week. Tutorials offer you the opportunity to engage actively with the material delivered in the lectures. Sometimes they take the form of answering the tutorial questions listed for that week. At other times, they will be devoted to applying to a particular literary work a specific reading methodology discussed in the lectures.

Final Exam: given that the term paper to be found near the end of this course outline tests

material covered in modules one (Representation) and two (The Reader), you should note that the final exam tests only the material covered in modules three (The Author) and four (Literary Form). For a sense of the type of questions which you may be asked in the exam, please consult the copies of past exam papers to be found in the library (especially those dating from 2000-2001). You should also note that departmental regulations decree that *students must pass at least one question in the final exam* in order to pass any course in Literatures in English.

READING SCHEDULE

MODULE ONE: REPRESENTATION (The Mimetic View of Literature)

Week 1: Introduction / Transcendental Idealism I: Plato's Metaphysics, Epistemology
Required Readings:

Lec. 1: General discussion of the aims of the course, requirements, etc. / Plato
 Plato The Republic [c.370 BC] (Trans. F. M. Cornford):
 Ch. XXIII: The Good as the Highest Object of Knowledge (pp. 211-220)
 Ch. XXIV: Four Stages of Cognition: the Line (pp. 221-226)
 Ch. XXV: The Allegory of the Cave (pp. 227-235)
 Ch. XXVII: Dialectic (pp. 250-255)

Lec. 2:

Recommended Reading: Abrams, M. H. Orientation of Critical Theories (in his The Mirror and the Lamp)

Tutorial Questions:

1. What do you understand by a mimetic approach to literary criticism?
2. What do you understand by an expressive approach to literary criticism? What do you understand by the terms literary history and canon ?
3. What do you understand by an objective approach to literary criticism?
4. What do you understand by a pragmatic approach to literary criticism?
5. What, according to Plato, is the nature of reality? What is the fundamental principle of his conception of the universe?
6. In what sense may Plato's model of human knowledge be described as hierarchical? Exactly what form does this hierarchy take?
7. In what sense is Plato's parable of the Cave an allegory?
8. What do you understand by Plato's term dialectic ?

Week 2: Transcendental Idealism II: Plato's Models of Identity, the Social Formation,

Language, and Literature

Required Readings:

Lec. 1:

- Plato The Republic [c.370 BC] (Trans. F. M. Cornford):
 Ch. VI: The Rudiments of Social Organisation (pp. 53-59)
 Ch. XII The Virtues in the State (pp. 119-129)
 Ch. XIII: The Three Parts of the Soul (pp. 129-138)
 Ch. XIV: The Virtues in the Individual (pp. 139-143)

Lec. 2:

- Plato From Cratylus [c.350 BC] (pp. 38-48 in Adams)
 Plato From The Republic Book 3" [5th Century BC] (pp. 348-349 in Selden)
 Plato The Republic [c.370 BC]:
 Book X (pp.31-38 in Adams)

Tutorial Questions:

1. How does Plato conceive of human identity? How is this concept related to his metaphysics and his epistemology?
2. How does Plato conceive of the ideal state or republic? What analogy does he draw between the human psyche and the state in order to support his contention?
3. Is naming, that is, the relationship between name and thing, sign and referent, a purely arbitrary affair, according to Plato? If not, what exactly determines the assignment of a given sign to a particular referent?
4. Art in general, Plato says, is a mirror held up to nature. What is the precise difference between the visual arts (e.g. painting) and poetry (what we would call today literature in general)? Does this explain why Plato is more concerned with poetry?
5. For what epistemological reason would Plato banish poets from his ideal republic?

Week 3: Realism I: Aristotle and the Renaissance / Rationalism and Empiricism

Required Readings:

Lec. 1:

- Aristotle The Four Causes (pp. 118-120 in Singer, et al., eds. Introductory Readings in Philosophy)
 Aristotle From Poetics [c.335-322 BC] (pp. 45-50 in Selden)
 Bacon, Francis From Novum Organon [1620] (pp.103-105 in Selden)
 Bacon, Francis From The Advancement of Learning [1605] (pp. 101-102 in Selden)
 Jonson, Ben From Timber, or Discoveries [1640] (pp.99-101 in Selden)

Lec. 2:

- Descartes, René Knowledge is Not Ultimately Sensed Knowledge [1637] (pp. 211-221 in Gould) and Part IV of Discourse on the Method
 Locke, John Knowledge is Ultimately Sensed [1690] (pp. 224-235 in Gould)

- Locke, John From An Essay Concerning Human Understanding [1690] (pp. 106-111 in Selden)
- Locke, John Man Knows Himself by his Consciousness (pp.257-266 in Gould)

Tutorial Questions:

1. Identify the four causes discussed by Aristotle?
2. How is an understanding of the four causes useful for an understanding of worldly phenomena?
3. Would you agree that Aristotle's focus on the physical world is a remarkable departure from Plato's other-worldliness?
4. Why does Bacon distrust the use of reason? What exactly are the four idols of which Bacon speaks?
5. What form of knowledge does Bacon prefer to rely on?
6. Would you agree that the temper of Bacon's thought is, broadly-speaking, Aristotelian rather than Platonic?
7. How does Aristotle define literature in general (poetry)? What distinction does he draw between poetic truth and historical truth?
8. How is poetry differentiated from other forms of imitation, according to Aristotle?
9. How is poetry differentiated into kinds, according to Aristotle? What are the three basic kinds of poetry of which Aristotle speaks?
10. How are the three basic kinds of poetry further divisible into genres, according to Aristotle?
11. What basic principle concerning the arts does Bacon inherit from Aristotle?
12. Why does Bacon accordingly distrust the rhetorical sophistry and word-play (what he calls elegance) which marks learning in general in his day and poesy in particular?
13. Why does Ben Jonson also distrust rhetorical sophistry and word-play?
14. What does Jonson accordingly advocate where poetry is concerned?
15. What is Descartes's goal in the Discourse on Method / Meditations?
16. What is, to this end, Descartes's starting point?
17. What are the four reasons, according to Descartes, why a radical skepticism concerning all truth-claims is possible?
18. What simple belief, according to Descartes, is immune to all skeptical assaults he can think of?
19. What, according to Descartes, is the essential nature of the self?
20. What do you understand by the following terms: the cogito? An essential self? A socially constructed self?
21. How does the cogito function as the foundation upon which the recognition of truths about things beyond our selves is predicated?
22. Explain Descartes's dictum: whatever is clearly and distinctly perceived is true.
23. In what two ways did Descartes change the course of modern philosophical enquiry?
24. What is the fundamental tenet of the revolutionary method proposed by Descartes?
25. Why, according to Locke, are there no innate or pre-given ideas? Is he in agreement with

- Plato on this score?
26. What is the most important source of the ideas which we have in our minds, according to Locke?
 27. To what does Locke compare the mind of a human being?
 28. What is the difference between simple and complex ideas, according to Locke?
 29. What two functions does language perform, according to Locke?
 30. How does Locke conceive of personal identity ?

Week 4: Realism II: Neo-Classicism, Romanticism, and the Rise of the Novel

Required Readings:

Lec. 1:

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| Pope, Alexander | From <u>Essay in Criticism</u> [1711] (pp.85-86 in Selden) |
| Johnson, Samuel | From <u>The History of Rasselas</u> and Preface to Shakespeare [1759; 1765] (pp.89-90 in Selden) |
| Wordsworth, William | Preface to <u>Lyrical Ballads</u> [1800] (pp. 86-88 in Selden) |

Lec. 2:

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|---------------|---|
| Watt, Ian | Realism and the Novel Form [1957] (in his <u>The Rise of the Novel</u>) |
| Ann Ferguson | <u>Images of Women in Literature</u> : Introduction: Pages 1-11 |
| Ramchand, Ken | <u>The West Indian Novel and its Background</u> [1970]: Introduction (pp. 3-15) |

Tutorial Questions:

1. Identify the two cardinal tenets of Neoclassicism discussed by Pope.
2. What is the main goal of artistic imitation, according to Samuel Johnson?
3. Why does Johnson accordingly admire Shakespeare as an artist above all others?
4. What is Wordsworth s main goal as the author of the Lyrical Ballads?
5. What is Wordsworth s purpose in so doing? Who influenced him in this regard?
6. Why, to these ends, does Wordsworth choose to focus on the humble and rustic life (86)?
7. Why does Wordsworth find thee language of humble and rustic people particularly useful in this regard?
8. What does Watt mean when he argues that the novel focuses on *particulars* rather than *universals*? How is this an innovative approach to realism, compared to previous theorists Samuel Johnson?
9. What changes in *plot* did the novel as a novel literary form initiate, according to Watt?
10. What changes in *characterisation* did the novel initiate, according to Watt? What are the particular roles played by *naming*, *time* and *space* in this regard?
11. What changes in *diction* did the novel initiate, according to Watt?
12. Watt s The Rise of the Novel is a work of literary history, as much as it is a work of theory. What do you understand by the concepts *literary history* and *canon*?
13. What is the basic principle uniting the works of the writers which Watt has grouped

- together here?
14. What is the most important philosophical influence on the development of the novel form, according to Watt?
 15. What do you understand by the concept *stereotype*?
 16. What are the eight principal stereotypes of women propagated by male authors, according to Ferguson?
 17. What does Ferguson oppose, implicitly, or explicitly, to the false images of women perpetuated by male writers?
 18. What, according to Ramchand, is the raw material (3) upon which West Indian prose fiction draws and which distinguishes it from other forms of fiction written in English?

Week 5: Symbolism: Romanticism, the Victorian Period and Neo-Romantic Modernism

Required Readings:

Lec. 1:

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|------------------|---|
| Coleridge, S. T. | Selections from <u>Shakespearean Criticism</u> : Stage Illusion and Poetry is Ideal [1836] (pp. 614-617 in David Perkins, ed. <u>English Romantic Writers</u>) |
| Coleridge, S. T. | From <u>On Poesy or Art</u> [1818] (pp. 24-28 in Selden) |
| Coleridge, S. T. | From <u>The Statesman s Manual</u> [1816] (p. 476 in Adams) |

Lec. 2:

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| Schlegel, Friedrich | <u>Lectures on the History of Literature</u> : lecture 12 The Ideal and the Actual [1818] (pp. 21-23 in Selden; pp. 426-427 in Bate) |
| Shelley, P. B. | From <u>A Defence of Poetry</u> [1821] (pp. 28-31 in Selden) |
| Carlyle, Thomas | <u>Symbols</u> [1831] (pp. 546-549 in Adams) |
| Yeats, W. B. | <u>The Symbolism of Poetry</u> [1900] (pp. 31-35 in Selden) |

Tutorial Questions:

1. What is the precise difference, according to Coleridge, between the fancy, the mechanical understanding and the imagination
2. What is the precise difference, according to Coleridge, between allegory and symbol? Why does he privilege the latter over the former?
3. Are poets indispensable members of society, according to Shelley? List the most important civil functions performed by the poet.
4. The veil is an important metaphor in Shelley s thinking. What does Shelley mean when he writes that poetry strips the *veil* of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms (30) or that the poet s words *unveil* the permanent analogy of things by images which participate in the life of truth (29)?
5. To what does Shelley compare the mind in creation, that is, the creative process involved in the making of literature?
6. What is the precise state of mind fostered in the reader by poetry, according to Shelley?

- Does poetry accordingly perform a valuable social function? Does he agree, therefore, with Plato's desire to ban poets from his utopia?
7. Explain Yeats's distinction between the scientific movement (31) in literature which is always tending to lose itself in externalities (31) and the symbolism (31) which is, in his view, the hallmark of great writers (31) and which calls into outer life some portion of the divine life, or of the buried reality (31).
 8. In precisely what, according to Yeats, does not only poetry but all significant human achievement ultimately originate?
 9. To what change of style (34) should the return to imagination (34) extolled by Yeats lead?

MODULE TWO: THE READER (The Pragmatic View of Literature)

Week 6: Utile et Dulce

Required Readings:

Lec. 1:

Plato	<u>The Republic</u> [c.370 BC]: Books II and III (pp. 476-477 in Selden) Book X (pp.1-16 in Kaplan)
Sidney, Sir Philip	From <u>An Apology for Poetry</u> [1595] (pp. 478-481 in Selden)
Johnson, Samuel	From <u>The Rambler</u> [1750] (pp. 481-483 in Selden)
Wordsworth, William	Preface to <u>Lyrical Ballads</u> [1800] (pp. 177-178 in Selden)
Shelley, Percy Bysshe	From <u>A Defence of Poetry</u> [1821] (pp. 483-485 in Selden)
Richards, I. A.	<u>Science and Poetry</u> [1926] and <u>Principles of Literary Criticism</u> [1924] (pp. 182-185 and pp. 195-196 in Selden)

Lec. 2:

Wollstonecraft, Mary	<u>The Effect Which an Early Association of Ideas Has Upon Character and Some Instances of the Folly Which the Ignorance of Women Generates . . .</u> [1790] (Chs. VI and XIII of her <u>A Vindication of the Rights of Women</u> , pp. 395-399 in Adams)
Fetterley, Judith	Introduction: on the Politics of Literature (pp. 564-573 in Warhol and Herndl, eds. <u>Feminisms</u>)
Thomas Macaulay	Minute on Indian Education [1870] (pp. 428-430 in Bill Ashcroft, et al., eds. <u>The Post-colonial Studies Reader</u>)
Achebe, Chinua	The Novelist as Teacher [1965] (pp. 27-31 in his <u>Hopes and Impediments</u>)
Arnold, Matthew	From <u>The Function of Criticism at the Present Time</u> , Preface to <u>Poems</u> , <u>Culture and Anarchy</u> , Preface to <u>Wordsworth's Poems</u> , and <u>The Study of Poetry</u> [1865; 1853; 1869; 1879; 1880] (pp. 494-501 in Selden)

Leavis, F. R.

From The Great Tradition [1948] (pp.601-607 in Richter)

Tutorial Questions:

1. What is the focus of a pragmatic critic?
2. Why does Plato want to banish poets from his ideal state on ethical grounds?
3. Why does Plato attack tragedy?
4. Why does Plato fear the imitation in poetry of undesirable behaviour?
5. What does Plato invite others to do on behalf of poetry?
6. What, according to Sidney, is the important function performed by poetry?
7. What contrasts does Sidney draw between philosophy and history?
8. On what grounds, according to Sidney, is poetry superior to both philosophy and history?
9. What, according to Sidney, are the criticisms often made of poetry and what are its virtues?
10. Why, according to Sidney, can the poet never be accused of lying?
11. What, according to Johnson, is more important than the veracity of a literary work?
12. Why is Johnson particularly concerned with the effect of literature on the young?
13. Why, according to Johnson, is literature more effective than philosophy in moulding people's character?
14. On what grounds does Johnson advocate censorship?
15. How, according to Johnson, should virtue and vice be respectively depicted?
16. Which is responsible, according to Wollstonecraft, for any defects which women might have, nature or nurture? What are some of these defects? Who is the major influence on Wollstonecraft's thinking in this respect?
17. What does Wollstonecraft mean when she speaks of the habitual (395), as opposed to the instantaneous (395) association of ideas? Why is the former particularly bad where women are concerned?
18. Why is Wollstonecraft particularly opposed to women reading so-called sentimental novels?
19. What, according to Wollstonecraft, is the solution to the ills afflicting women and for which they are criticised by men?
20. In what way exactly, according to Wordsworth, may poetry have a beneficial effect upon the reader?
21. What, according to Shelley, is the salutary state of mind fostered in the reader by poetry?
22. In what diviner manner (484) exactly, according to Shelley, does poetry act to produce to produce the moral improvement of man (484)?
23. What two things does Shelley expressly warn against in poetry?
24. What, according to Macaulay, is the most important function of the colonial education system? What is the role played therein by literature?
25. How does Achebe conceive his role as a post-colonial writer?
26. What is the basic principle underlying the concept of literary history advanced by both Arnold and Leavis? How is this different from that advanced by Watt?
27. In what sense may the pragmatic approach to criticism be described as Neo-Platonic?

MODULE THREE: THE AUTHOR (The Expressive View of Literature)

Week 7: Innate Genius (Nature) vs Acquired Learning (Nurture): Classicism, and Neo-Classicism

Required Readings:

Lec. 1:

Plato	Ion [c.427-347 B.C.] (pp. 12-18 in Adams)
Longinus	From <u>On the Sublime</u> [3 rd century AD?] (pp. 153-155 in Selden)
Addison, Joseph	From <u>The Spectator</u> [1711] (pp.155-157 in Selden)
Pope, Alexander	From <u>Essay in Criticism</u> [1711] (pp.157-158 in Selden)
Young, Edward	From <u>Conjectures on Original Composition</u> [1759] (pp.158-161 in Selden)

Lec. 2:

Horace	<u>Art of Poetry</u> [c.20 BC] (pp. 68-74 in Adams)
Longinus	From <u>On the Sublime</u> [3 rd century AD?] (pp. 167-169 in Selden)
Addison, Joseph	From <u>The Spectator</u> [1711-1712] (pp. 133-138 in Selden)
Pope, Alexander	From <u>Essay in Criticism</u> [1711] (p.139 in Selden)

Tutorial Questions:

1. What do you understand by a an objective approach to criticism?
2. How does Plato in the Ion explain artistic inspiration?
3. Identify four qualities of the sublime in poetry, according to Longinus.
4. What is responsible for the sublime in poetry, according to Longinus?
5. What are the two *natural* sources of genius in writers, according to Longinus?
6. How does Addison define a genius? What two kinds of genius are there?
7. What do some writers have, according to Pope, which enables them to snatch a grace beyond the reach of art (155)?
8. How does Young define an original work of art as opposed to an imitation ? Which does he prefer?
9. Identify five differences between an original and an imitation, according to Young.
10. Identify five differences, according to Young, between geniuses and the merely learned.
11. How is the increasing attention paid to those qualities in the author which may be described as innate and original (nature) linked to the influence of the Cartesian model of the self?
12. Does Horace believe that artistic genius is the product of innate genius alone?
13. Why does Horace advise poets to turn to life and real manners (72)?
14. What is, according to Horace, the source and fountain of all great writing (72)?
15. What are Horace s views on innovation?
16. What, according to Horace, ought to be the end of poetry?
17. What are the three ways, according to Horace, by which characterisation can be made to be realistic?
18. What, according to Longinus, are the three sources of the sublime which come partly of

- art (168) (i.e. are learned, rather than innate)?
19. What is the distinction, according to Addison, between wit and judgment ?
 20. What part of the mind, according to Addison, are both wit and judgment capacities of?
 21. What is the role of the imagination, according to Addison?
 22. What is the key instrument of the imagination, according to Addison?
 23. Is the imagination innate or acquired, according to Addison?
 24. Why, according to Pope, should glittering thoughts (290) not be struck out at every line (290)?
 25. In what does true wit consist, according to Pope?
 26. Why does Pope warn against false eloquence ?
 27. How is the increasing attention paid to those qualities in the author which may be described as learned or acquired (nurture) linked to the influence of the Lockean model of the self?

Week 8: Nature and Nurture: German Idealism and Romantic Conceptions of Genius
Required Readings:

Lec. 1:

- | | |
|---------------------|--|
| Kant, Immanuel | Knowledge is both Rational and Empirical [1781] (pp. 238-243 in Gould) |
| Wordsworth, William | Preface to <u>Lyrical Ballads</u> [1800] (pp. 175-178 in Selden) |

Lec. 2:

- | | |
|------------------|---|
| Coleridge, S. T. | <u>Biographia Literaria</u> [1817]: chs. 12, 13, 14 (pp. 476-478 in Adams) and ch. 15 (pp. 283-289 in Kaplan) |
| Coleridge, S. T. | On the Principles of Genial Criticism [1814] (pp. 471-476 in Adams) |
| Coleridge, S. T. | Shakespeare s Judgement Equal to his Genius [1808] (pp. 469-471 in Adams) |

Tutorial Questions:

1. Does Kant reject the view that some knowledge is externally acquired?
2. Is Kant of the view that some knowledge is also innate?
3. Kant is of the view that the way in which we view the world is predetermined: the mind is a creative agency, rather than merely a passive reflection of the world around it. Explain.
4. What are the two essential qualities of the poet which Wordsworth, drawing upon Longinus, theorised?
5. What does Wordsworth mean when he argues that the poet has a greater knowledge of human nature and a more comprehensive soul (175) than most people?
6. Are the two following celebrated definitions of poetry offered by Wordsworth contradictory: poetry is the spontaneous overflow of powerful feeling (175) / Poetry takes its origin from emotion recollected in tranquillity (177)?

7. What does Wordsworth mean when he writes that man and the objects that surround him (176) may be thought of as acting and re-acting upon each other (176)? Which philosopher is influential upon Wordsworth in this regard?
8. What do you understand by the term dualism ?
9. What do you understand by the term solipsism ?
10. Explain Berkeley s concept of the universal mind.
11. Explain Fichte s concepts of ego, non-ego, and Ego.
12. Why is Coleridge of the view that both materialism and idealism are wrong?
13. Why is Coleridge of the view that self and other, subject and object, and all polar oppositions are only illusory?
14. How does Coleridge define the beautiful as opposed to the agreeable ?
15. In what sense, according to Coleridge, does the poet diffuse . . . a spirit of unity (480)?
16. Into what three parts is the psyche divided, according to Coleridge? Which is the part responsible for perceiving beauty ?
17. What are chief objectives of a genial critic, according to Coleridge?
18. What are the four basic criteria of genius or symptoms of poetic power (284), according to Coleridge?

Week 9: Hermeneutics / Literary History

Required Readings:

Lec. 1:

- | | |
|---------------------------|---|
| Von Humboldt, Wilhelm | Selections from his <u>Collected Works</u> [1796-1835] (pp. 482-491 in Adams) |
| Schleiermacher, Friedrich | Grammatical and Technical Interpretation [1819] (pp.86-96 in Kurt Mueller-Vollmer, ed. <u>The Hermeneutics Reader</u>) |
| Hirsch, E. D. | Objective Interpretation [1960] (pp. 1100-1115 in Adams) |

Lec. 2:

- | | |
|---------------------|---|
| Hegel, G. W. F. | History as the Self-Realisation of Spirit [1832] (pp. 457-464 in Ellmann and Feidelson, eds. <u>The Modern Tradition</u>) |
| Schlegel, Friedrich | <u>Lectures on the History of Literature</u> : Lecture 1 Literature and National Character (pp. 423-425 in Bate) |
| Eliot, T. S. | From Tradition and the Individual Talent [1919] (pp. 408-410 in Selden) |
| Herder, J. G. | Ideas Towards a Philosophy of the History of Man [1784-1791] (pp. 35-49 in Patrick Gardiner, ed. <u>Theories of History</u>) |
| Taine, Hippolyte | From <u>History of English Literature</u> [1863] (pp. 423-426 in Selden) |

Tutorial Questions:

1. With what does a hermeneutical critic equate the meaning of a literary work?

2. What distinction does Hirsch draw between criticism and interpretation ?
3. What are the two most important factors in determining the meaning of a literary work, according to Hirsch?
4. What are, according to Hirsch, the four main criteria which must be borne in mind when seeking to interpret the author's meaning?
5. What does Hegel mean when he writes that the progression of human history is dialectical in nature?
6. In what sense may human history be described as the self-realisation of Spirit ?
7. What do you understand by the concepts literary history and canon ?
8. What are the two main principles according to which literary histories are generally constructed?
9. What is the link, according to Schlegel, between literature and the cultural context in which it was produced?
10. Why is literature the self-expression of a people, according to Schlegel?
11. What role does literature play in the self-image of a people, according to Schlegel?
12. What does Eliot mean by the tradition ?
13. What relationship does Eliot believe exists between the individual writer and the tradition of which he is part?

Week 10: A Difference of View : Feminist and Post-colonial Literary History

Required Readings:

Lec. 1:

Woolf, Virginia Women and Fiction [1929] (pp. 33-40 in Deborah Cameron, ed. The Feminist Critique of Language)

Lec. 2:

Du Bois, W. E. B. The Conservation of Races [1897] (pp. 38-47 in Eric Sunquist, ed. The Oxford W. E. B. Du Bois Reader)

Du Bois, W. E. B. Of Our Spiritual Strivings [1903] (pp. 101-107 in Eric Sunquist, ed. The Oxford W. E. B. Du Bois Reader)

Senghor, Leopold Negritude: a Humanism of the Twentieth Century (pp. 27-35 in Patrick Williams, et al., eds. Colonial Discourse and Post-Colonial Theory)

Tutorial Questions:

1. Would you agree that Woolf is engaged in exploring and recuperating the long neglected literary history of women writers?
2. Why, according to Woolf, were there long periods when women wrote little, if anything?
3. What, according to Woolf, ought feminist literary historians to do in order to explain this phenomenon?
4. Why, according to Woolf, was there a sudden outburst in literary production on the part of women in the nineteenth century?
5. Why, according to Woolf, do women prefer to write prose fiction?

6. Identify two reasons why, according to Woolf, the earliest novels written by women were not perfect achievements? Why were not writers like Jane Austen subject to these faults?
7. How is modern writing by women different? What is responsible for this?
8. What is, according to Woolf, the technical difficulty (37) faced by the woman novelist?
9. What does Woolf mean when she advocates that the woman writer should be true to herself (37) and when she speaks of the woman's difference of view (37)?
10. What future course will the novel written by women take, according to Woolf?
11. What does Woolf mean when she writes that women need a room of one's own? What two elementary factors, according to Woolf, do women writers need in order to write?
12. What do you understand by the term cultural nationalism?
13. What does Du Bois mean when he speaks of the double consciousness (102) of the African American?
14. How does Du Bois define race?

MODULE FOUR: LITERARY FORM (The Objective View of Literature)

Week 11: The Structure of Lyric Poetry: Coleridge, Keats, Eliot, and the New Criticism

Required Readings:

Lec. 1:

- | | |
|--------------------|--|
| Keats, John | Letters to G. and T. Keats and to J. H. Reynolds [1817-1818] (pp. 492-494 in Adams; pp. 306-307 in Selden) |
| Eliot, T. S. | Tradition and the Individual Talent [1917] and Hamlet [1917] (pp. 761-766 in Adams; pp. 310-314 in Selden) |
| Ransom, John Crowe | Criticism as Pure Speculation [1941] (pp. 874-883 in Adams) |
| Brooks, Cleanth | Metaphor and the Tradition [1939] (pp.285-286 in Selden) |
| Brooks, Cleanth | ____ "The Heresy of Paraphrase" [1947] (pp.192-214 in his <u>The Well-Wrought Urn</u>) |

Lec. 2:

- | | |
|-----------------------|--|
| Coleridge, S. T. | From <u>Biographia Literaria</u> [1817] (pp. 273-274 in Selden) |
| Brooks, Cleanth | ____ "The Language of Paradox" [1947] (pp. 3-21 in his <u>The Well-Wrought Urn</u>) |
| Tate, Allen | Tension in Poetry [1938] (pp.283-284 in Selden) |
| Wimsatt and Beardsley | The Intentional Fallacy [1946] and The Affective Fallacy [1949] (pp. 952-959 in Adams; pp.314-316 in Selden) |

Tutorial Questions:

1. What do you understand by what Abrams calls an objective approach to criticism?
2. Why, according to Keats, does the poet have no fixed identity?
3. If poetry is not a turning loose of emotion, but an escape from emotion (764), and not the expression of personality, but an escape from personality (764), how then does poetic creation occur, according to Eliot?
4. Is Eliot's views in this regard in synch with those of the Romantics?

5. What do you understand by Eliot's notion of the objective correlative ?
6. Define the following key terms, as used by Ransom:
 - central logic or situation or paraphrasable core (455) (often referred to most simply as the logical core);
 - local texture (462) / poetic increment (459)
7. Define the following key terms, as used by Brooks:
 - the heresy of paraphrase ;
 - paradox ;
 - coherence.
8. What does Coleridge understand by the organic unity of a poem? How was this concept influential upon Brooks's view of lyric poetry?
9. What do Wimsatt and Beardsley mean by the intentional fallacy and the affective fallacy, respectively?
10. Many opponents of New Criticism have accused it of ahistoricism. What does this term mean? Would you agree?

Week 12: Plot Structure: Aristotle and the Neo-Aristotelians

Required Readings:

Lec. 1:

Aristotle	From <u>Poetics</u> [c.335-322 BC] (p. 191, pp. 271-273 and p. 350 in Selden)
Schorer, Mark	Technique as Discovery [1948] (pp. 286-288 in Selden)
R. S. Crane	Introduction to <u>Critics and Criticism</u> [1961] (pp. 12-24 in <u>Critics and Criticism</u>)
Booth, Wayne	From <u>The Rhetoric of Fiction</u> [1961] (pp. 337-342 in Selden)

Lec. 2:

Frye, Northrop	The Archetypes of Literature (pp. 500-514 in Kaplan)
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Tutorial Questions:

1. What do you understand by the term narratology ? Who is the most important influence on this field of study?
2. With which of the four causes of a literary work is Aristotle most concerned?
3. What, according to Aristotle, are the six constituent elements of any play? Which is the most important element? Which are the two elements that are second in importance?
4. How does Aristotle define plot (*mythos*)?
5. How does Aristotle define character (*ethos*)?
6. How does Aristotle define thought (*dianoia*)?
7. According to Aristotle, does the plot exist in order to convey characterisation and thought or are the latter two subordinate to plot?
8. How exactly does Aristotle define tragedy ?
9. What, according to Aristotle, are the seven (7) plot-devices which are most conducive to the emotional effect of pity and fear proper to tragedy?

10. How would a Neo-Aristotelian seek to define comedy, the opposite of tragedy?
11. Are Aristotle's views on the plot-structure of plays applicable to the study of poetic narrative (e.g. epic poetry) and prose narrative (e.g. the novel)?
12. How important is an understanding of the emotional impact of a play to a Neo-Aristotelian?
13. What is the most important factor in a play responsible for producing the emotional effect in question?
14. Is an Aristotelian reading methodology suggested by your answers to questions 11 and 12 above? If so, what does it involve?
15. Does Crane advocate an objective approach to the study of literature? If so, why?
16. How, according to Crane, does the Aristotelian method of studying literary works explain the peculiar nature of the artistic wholes their writers were engaged in constructing (15) and allow one to appreciate their parts . . . as poetically necessary consequences of the writer's commitment to certain kinds of poetic structures and effects rather than others (15)?
17. Why is Aristotle's method, according to Crane, a useful one for determining the genre of a literary work?
18. Explain Booth's concept of the implied author. How is the implied author to be differentiated from the *actual* author of a literary work?
19. Why is a knowledge of the implied author revealed by a work, according to Booth, an important supplement to his teacher Crane's views?
20. Which approaches to criticism does Frye dismiss as centrifugal? Which approach is centripetal?
21. In which of the four causes of a literary work is Frye most interested? How is this related to Frye's view that the literary work is not the product solely of the unconditioned will of the artist (505)?
22. What do you understand by the term genre? Why is the question of genre accordingly important to Frye?
23. Why does Frye advocate a literary anthropology (506) when it comes to understanding genre? What is the relationship between the sophisticated forms of literature of more recent times and what he terms pre-literary categories such as ritual, myth and folktale (507)?
24. How are the pre-literary categories discussed above themselves related to the natural or real world?
25. Identify the five steps involved in Frye's methodology for reading a literary work.
26. Even though various kinds of literature can be reduced to certain basic narrative patterns, which are themselves grounded in natural events and cycles, why, according to Frye, is literature ultimately not mimetic?
27. How does Frye explain mixed genres?
28. To what two ends is Frye's myth criticism useful?
29. Identify one major drawback in employing Frye's myth criticism?

- Keats, John Letters [1817-1818] (in Adams)
 Schlegel, Frederich Lectures on the History of Literature [trans. 1818]: lectures I, XII (in Bate)
 Shelley, Percy Bysshe A Defence of Poetry [1821] (in Adams)
 Hegel, G. W. F. The Philosophy of History [1832]

The Victorian Period (c.1830-c.1890)

- Arnold, Matthew Preface to the 1853 Edition of Poems [1853] (in Adams)
 . "The Function of Criticism at the Present Time" [1864] (in Adams)
 . Culture and Anarchy [1873]:
 Sweetness and Light
 Hebraism and Hellenism
 . "The Study of Poetry" [1880] (in Adams)
 Taine, Hippolyte Introduction to History of English Literature [1863] (in Adams)
 Thomas Thomas Macaulay Minute on Minute on Indian Education [1870] (in Bill Ashcroft, et al., eds. Minute on Indian Education [1870] (in Bill Ashcroft, et al., eds. Minute on Indian Education: colonial Studies Reader)
 Renan, Ernest What What is a Nation? [1882] (i What is a Nation? [1882] (in Geoffrey Eley, ed. What is a Nation? National: a Reader)

TWENTIETH CENTURY THEORIES

Anglo-American Modernism

- Yeats, W. B. The Symbolism of Poetry [1900] (in his Essays)
 Eliot, T. S. "Tradition and the Individual Talent" [1917] (in Adams)
 . Hamlet and his Problems [1919] (in Adams)
 Richards, I. A. Principles of Literary Criticism [1924]
 . Science and Poetry [1926]

Anglo-American Feminism

- Woolf, Virginia A Room of Our Own [1929]
 Showalter, Elaine Towards a Feminist Poetics [1979] (in Adams)

African American Modernism

- DuBois, W. E. B. The The Conservation of Races [1897] (in Eric Sundquist, The Conservation of Races [1897] (in Eric Sundquist, The Conservation of Races: E. B. Du Bois Reader)
 . O f Of Our Spiritual Strivings [1903] (in Eric Sund Of Our Spiritual Strivings [1903] (in Eric Sund Of Our Spiritual Strivings: E. B. Du Bois Reader)
 . Criteria of Negro Art [1926] (in Gates, et al.)

New Criticism

- Tate, Allen Tension in Poetry [1938] (in Selden)
 Ransom, John Crowe Criticism as Pure Speculation [1941] (in Adams)
 Wimsatt, W. K., and Beardsley, Monroe C. "The Intentional Fallacy" and "The Affective Fallacy" [1946] (in Adams)

Brooks, Cleanth The Well-Wrought Urn [1947]

Neo-Aristotelianism (The Chicago School)

Crane, R. S. The Languages of Criticism and the Structure of Poetry [1953]:
Poetic Structure in the Language of Aristotle

Watt, Ian The Rise of the Novel [1957]

Booth, Wayne The Rhetoric of Fiction [1961]

Myth Criticism

Frye, Northrop The Anatomy of Criticism [1957]

Post-colonial Theory:

Brathwaite, Kamau Roots [1963] (in his Roots)

Achebe, Chinua The Novelist as Teacher [1965] (in his Hopes and Impediments)

Brathwaite, Kamau Timehri [1970] (in Orde Coombs, ed. Is Massa Day Done?)

Ramchand, Ken The West Indian Novel and its Background [1970]

Brathwaite, Kamau Creolisa Creolisation Creolisation in Jamaica [1971] (in Bill Ashcroft, et al., eds. The
colonial Studies Reader)

O Callaghan, Evelyn Woman Version [1988]

4. Compare the concept of *literary history* offered by Ia Arnold and F. R. Leavis.

WARNING

Essays must be written on a computer and according to the guidelines laid out in The MLA Handbook (and summarised in the pamphlet Faculty of Humanities Guidelines on Writing available from the Faculty Office). Poorly presented and documented essays will be penalised.

You should keep a copy of your term paper in case it gets lost.

You are reminded that since Modules One and Two, by this assignment, the final exam will test your knowledge of modules three (The Author) and four (Literary Form).

**PRIMARY SOURCES IN THE LIBRARY
(ANTHOLOGIES WHERE REQUIRED READINGS MAY BE FOUND)**

R indicates that the book in question is on reserve in the library.

Cultural Theory:

Gould, James, ed. Classic Philosophical Questions **R**

Critical Theory in General:

Adams, Hazard, ed. Critical Theory Since Plato **R**

Bate, Walter Jackson, ed. Criticism: the Major Texts **R**

Kaplan, Charles, ed. Criticism: the Major Statements **R**

Richter, David, ed. The Critical Tradition **R**

Selden, Raman, ed. The Theory of Criticism: from Plato to the Present **R**

Classical Critical Theory:

Dorsch, T. S., ed. Classical Literary Criticism **R**

Russell, D. A., et al., eds. Ancient Literary Criticism **R**

Medieval Critical Theory:

Renaissance / Neo-Classical Critical Theory:

Hardison, O. B., ed. English Literary Criticism: the Renaissance

Smith, G. G., ed. Elizabethan Critical Essays

Springarn, J. E., ed. Critical Essays of the Seventeenth Century

Romantic Critical Theory:

Hill, John Spencer, ed. The Romantic Imagination

Perkins, David, ed. English Romantic Writers **R**

**SECONDARY SOURCES IN THE LIBRARY
(COMMENTARIES, SURVEYS, AND OVERVIEWS)**

The following are all extremely useful introductions to or surveys and philosophy that clarify and explain the often difficult theories and philosophy that clarify and explain readings:

Cultural Theory / Philosophy:

Popkin, Richard Philosophy Made Simple **R**

Russell, Bertrand History of Western Philosophy **R**

Warburton, Nigel Philosophy: the Basics **R**

Warburton, Nigel Philosophy: the Classics **R**

Critical Theory in General:

Abrams, M. H.	<u>The Mirror and the Lamp</u>	R
Daiches, David	<u>Critical Approaches to Literature</u>	R
Harland, Richard	<u>Literary Theory from Plato to Barthes</u>	R
Wimsatt, William, and Cleanth Brooks	<u>Literary Criticism: a Short History</u>	R
Wellek, René	<u>History of Literary Criticism</u> (several volumes)	

Classical Critical Theory:

Atkins, J. W. H.	<u>Literary Criticism in Antiquity</u> (<i>on order</i>)	
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Medieval Critical Theory:

Atkins, J. W. H.	<u>English Literary Criticism: the Medieval Phase</u> (<i>on order</i>)	
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Renaissance / Neo-classical Critical Theory:

Atkins, J. W. H.	<u>English Literary Criticism: the Renaissance</u> (<i>on order</i>)	
Atkins, J. W. H.	<u>EnglishEnglish LiteEnglish Literary Criticism: theEnglish Literary Critici</u> <u>Centuries</u>	R

Romantic Critical Theory:

Abrams, M. H.	<u>The Mirror and the Lamp</u>	R
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Feminist Cultural and Critical Theory:

Humm, Maggie	<u>Feminist Criticism: Women as Critics</u>	R
Rosemary Tong	<u>Feminist Thought: a Comprehensive Introduction</u>	R

Post-colonial Cultural and Critical Theory:

Osterhammel, Jurgen	<u>Colonialism: a Theoretical Overview</u>	R
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Special Topics:

Chadwick, C.	<u>Symbolism</u>	R
Furst, Lillian, et al.	<u>Naturalism</u>	R
Gebauer, Gunter, et al.	<u>Mimesis</u>	
Grant, Damian	<u>Realism</u>	R