**Course Syllabus and Reading List**

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| 17 September | ***Departures from the New Criticism*** |
| 24 September | ***Structuralism and Myth Criticism***  Tzvetan Todorov: “Structural Analysis of Narrative” in Vincent B. Leitch (ed.) *The Norton Anthology of Theory and Criticism*, New York: Norton, 2001, 2099-2106; optional: Gerard Genette: “Structuralism and Literary Criticism” in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London: Longman, 1988; Claude Lévi-Strauss: “Incest and Myth” in David Lodge (ed.), *20th* *Century Literary Criticism: A Reader*, London: Longman, 1972.; Northrop Frye: “The Archetypes of Literature” in David Lodge (ed.), *20th* *Century Literary Criticism: A Reader*, London: Longman, 1972. |
| 1 October | ***Deconstruction***  Paul de Man: “Semiology and Rhetoric” in *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust*. New Haven: Yale University Press, 1979; optional: Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences” in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London: Longman, 1988. |

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| 8 October | ***Politics, Cultural Studies***  Catherine Belsey, “Literature, History, Politics” in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London: Longman, 1988, 400-410.  Stuart Hall, “Cultural Studies and Its Theoretical Legacies” in Vincent B. Leitch (ed.) *The Norton Anthology of Theory and Criticism*, New York: Norton, 2001, 1898-1910. |
| 15 October | ***Feminism and Gender Studies***  Toril Moi: “Feminist, Female, Feminine” in Catherine Belsey and Jane Moore (ed.), *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*, Basingstoke and London: Macmillan Press Ltd., 1997;  optional: Helen Cixous: “Sorties” in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London: Longman, 1988; Julia Kristeva: “Women’s Time” in *New Maladies of the Soul.* New York: Columbia University Press, 1995. |
| 22 October | ***Reader-Oriented Criticism***  Stanley Fish. “Interpreting the ‘Variorum.’” *Critical Inquiry*, Vol. 2, No. 3 (Spring, 1976) 465-485. |
| 5 November | ***Psychoanalytical Criticism and Abjection***  Jacques Lacan. “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience” in Vincent B. Leitch (ed.) *The Norton Anthology of Theory and Criticism*, New York: Norton, 2001, 1285-90.  Julia Kristeva. selections from *Revolution in Poetic Language* in Vincent B. Leitch (ed.) *The Norton Anthology of Theory and Criticism*, New York: Norton, 2001, 2069-79; optional: “Approaching Abjection” in Julia Kristeva. *The Power of Horror*. trans. Leon S. Roudiez, New York—Guilford, Surrey: Columbia University Press, 1982, 1-31. |
| 12 November | ***New Historicism***  Stephen Greenblatt. “Towards a Poetics of Culture” in *The Greenblatt Reader*. Ed. Michael Payne, Malden MA—Oxford: Blackwell Publishing, 2005, 18-29.  David Scott Kastan. “Are We Being Interdisciplinary Yet?” in D. S. Kastan. *Shakespeare After Theory*. New York—London: Routledge, 1999, 37-48. |
| 19 November | ***Narratology***  Wayne C. Booth. “All Authors should be Objective.” in *The Rhetoric of Fiction*. 2nd ed. Chicago—London, University of Chicago Press, 1983, 67-86.  Wayne c. Booth. “Resurrection of the Implied Author: Why Bother?” In *A Companion to Narrative Theory* eds. J. Phelan—P.J. Rabinowitz Malden MA—Oxford: Blackwell Publishing, 2005, 75-88. |
| 26 November | ***Performance Criticism / Adaptation Theory***  W.B. Worthen. “Disciplines of the Text/Sites of Performance” *The Drama Review*. Vol. 39, No. 1. (Spring, 1995) 13-28.  Julie Sanders. “Defining Terms” in Adaptation and Appropriation. Abingon—New York: Routledge, 2006, 15-42. |
| 3 December | ***Ethical Criticism***  Derek Attridge: “Innovation, Literature, Ethics: Relating to the Other” in PMLA, Vol. 114, No. 1, Special Topic: Ethics and Literary Study (Jan., 1999), pp. 20-31. |
| 10 December | ***Creativity and the Subject: Alain Badiou*** |

**Evaluation, Assessment:**

* A comprehensive written examination consisting in writing an essay on a topic chosen out of three alternatives.