

## Fiche de Scénarisation d'un cours en ligne

<b>Titre du Cours (EC)</b>	Literary Theory
<b>Auteur (s)</b>	<ul style="list-style-type: none"> <li>• Professeure Khadidiatou DIALLO</li> </ul>
<b>Niveau</b>	<ul style="list-style-type: none"> <li>• Master 1</li> </ul>
<b>Nombre de séquences</b> (maximum 3)	<ul style="list-style-type: none"> <li>• 2</li> </ul>
<b>Résumé sommaire ou descriptif du cours</b>	<p>The main objective of this course is to help learners grasp the meanings, roles, and returns of the theories in literary studies. Ultimately, a course on literary theory reinforces the knowledge and interpretation of such disciplines as linguistics and literature. Although theory might seem daunting, this course demonstrates that it can be accessible and helpful in literary analysis. The course shows how theory illuminates literary texts and reinforces our understanding of literature. While elucidating the relationships between history, politics, philosophy, and literature, the course expands students' ability to identify linguistics and literature and hone their critical reading skills.</p>
<b>Objectifs généraux</b>	<p>At the end of the course, students must be able to</p> <ol style="list-style-type: none"> <li>1. apply these theories in practical contexts (in his own literary experiences).</li> <li>2. critically respond to tenets of text analysis inherent in each school.</li> <li>3. set the difference and/or connection between linguistics and literature.</li> </ol>
<b>Prérequis</b>	<p>For the literary theory course, students should</p> <ul style="list-style-type: none"> <li>• be able to discuss the basics of linguistics and literature.</li> <li>• have sound knowledge of the esthetic of genres.</li> <li>• be able to understand and critically respond to a literary text</li> </ul>
<b>Mots clés</b>	Theory, criticism, formalism, reception, language, literary.

## Découper le cours en séquences

Pour chaque séquence, formulez les objectifs spécifiques

Séquence 1: New Criticism	<b>Objectifs spécifiques :</b> <ul style="list-style-type: none"> <li>• O1: Introduce students to the New Criticist Movement,</li> <li>• O2: bring them to respond to principles such as ‘close reading’, ‘affective fallacy’, and ‘intentional fallacy’</li> </ul>	<b>Chapitre 1:</b> <b>-Introduction</b> <b>-What is New Criticism?</b>	Class is warmed up: What is literary theory? What is/are the object (s) of literary theory? Why literary theory?  -Old criticism vs New criticism.	<b>Tests de Connaissances :</b> <ul style="list-style-type: none"> <li>• QCM,</li> <li>• QCU,</li> <li>• V/F,</li> <li>• Réponse courte,</li> <li>• Association</li> <li>• etc.</li> </ul>	<b>Exercices de Travaux Dirigés (Activités d'apprentissage)</b> <b>Exercice 1:</b> Presentation by students on Wimsatt and Bersday's contribution to the school
		<b>Chapter 2: New Criticism, Principles, and approach to literary texts</b>	--The esthetics of the Criticism -Wimsatt and Bersday: Affective fallacy' & -'Intentional fallacy' -irony, paradox, close reading, metaphor, verbal composition of the poem, etc.		
		<b>Chapitre 3: Main Figures's contributions</b>	-Clean Brooke, Wimsatt and Bersday,		

	<b>Objectifs spécifiques</b>	<b>Chapitre 1: Historical development and main tenets.</b>	-the 1917 revolution and the Moscow Linguistic Circle	<b>Tests de Connaissances :</b>	<b>Exercices de Travaux Dirigés (Activités d'apprentissage)</b>
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Séquence <b>Russian Formalism</b>	2:	.1 Students are put back into the political context of the school. 2. they can identify tenets and key notions developed by Russian Formalists,		-Influence of De Saussure's theory on "sign" -Method for a "scientific" basis of text analysis. -Content, emotions, and reality and text analysis.	<ul style="list-style-type: none"> <li>• QCM,</li> <li>• QCU,</li> <li>• V/F,</li> <li>• <b>Réponse courte,</b></li> <li>• <b>Association</b></li> <li>• etc.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Exercise 1:</b> what is your position on this assertion: "<b>Viktor Shklovsky: literature is « the sum total of all stylistic devices employed in it »?</b>"</li> <li>• <b>Exercise 2:</b> Do you think that the literary should be detached from its context of production for a more "objective/scientific" analysis?</li> </ul>
			<b>Chapter 2: on key figures and concepts in Russian Formalism</b>	-on defamiliarization and "competent reader" -Tomashevsky: "Motif and Motivation" -Viktor Shlovsky: "Art as device"		
			<b>Chapter 3: Criticism of New Criticism</b>	-Discussions on criticisms from psychoanalysis, Marxist theory, and new historicism.		

Remplir les champs en synthétisant les contenus (utiliser tableau, schéma, image, vidéos (liens), simulations (liens), etc)

Chapitre 1:	<b>The course is a PowerPoint presentation available on the platform. For a more comprehensive overview, you can download it.</b> <b>Additional Resources to reinforce your skills</b>
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**Book titles to be explored to reinforce your skills in literary theory and text analysis.**

Barthes, Roland. 'The Death of the Author', in *Image-Music-Text*. Trans. Stephen Heath. New York: Noonday Press, 1977. Black, Naom. *Virginia Woolf as Feminist*. Cornell University Press, 2003  
Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: OUP, 2011.  
Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Blackwell, 2008.  
Levi-Strauss, Claude. *Structural Anthropology*. Allen Lane, The Penguin Press, 1958  
Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993  
Bennett, Tony, *Formalism and Marxism* (2nd ed, Routledge, London, 2003).  
Clark, Katerina and Holquist, Michael, *Mikhail Bakhtin* (Harvard University Press, Cambridge, Mass. and London, 1984).  
Dentith, Simon, *Bakhtinian Thought: An Introductory Reader* (Routledge, London, 1995).  
Erlich, Victor, *Russian Formalism: History, Doctrine* (3rd ed, Yale University Press, New Haven and London, 1981).

**These are website links to watch, for additional information**

<https://www.youtube.com/watch?v=GqcUi0IE1zc> (how to learn literary theory ?)

<https://www.youtube.com/watch?v=f31V4XiPBdI> (what is literary criticism?)

<https://www.youtube.com/watch?v=CMS33vOEAoU> (what is New Criticism?)

<https://www.youtube.com/watch?v=loASLKm-r-8> (differences between literary theory and literary criticism)

<https://www.youtube.com/watch?v=aa0gxWjCOxQ&t=195s> (on the technique of close reading, in New criticism)

<https://www.youtube.com/watch?v=fyFOwJRR3I0> (What is Formalism and New Criticism in Literary Criticism?)

	<p><a href="https://www.youtube.com/watch?v=ML4aSIRmphM">https://www.youtube.com/watch?v=ML4aSIRmphM</a> (Intentional fallacy and affective fallacy)</p>
Chapitre 2 :	<p><a href="https://www.youtube.com/watch?v=XVZXSfdas0w">https://www.youtube.com/watch?v=XVZXSfdas0w</a> (on Russian Formalism)</p> <p><a href="https://www.youtube.com/watch?v=Wa7AID3qIOs">https://www.youtube.com/watch?v=Wa7AID3qIOs</a> (on Clean Brooke on New Criticism)</p>
Chapitre 3 :	<p><a href="https://www.youtube.com/watch?v=MDvcfjhjJ3w">https://www.youtube.com/watch?v=MDvcfjhjJ3w</a> (art as device)</p> <p><a href="https://www.youtube.com/watch?v=cJAC2jaoXY">https://www.youtube.com/watch?v=cJAC2jaoXY</a> (art as technique)</p>

Chapitre X	Contenu détaillé chapitre 4

**Testing your Skills (Test de niveau sur la première séquence, QCM)**

**I/Choose the right answer**

**1. New Criticism appeared for the first time in**

- a. England
- b. United States
- c. Russia

**( bonne réponse est a)**

**2. New criticism is a reaction to**

- a. New Historicism
- b. Biographical criticism
- c. Russian Formalism

**(bonne réponse est b)**

**3. For Old Criticist, the work of art is**

- a. An image of the author's time

- b. The life of the author
- c. A sociological product

**(bonne réponse a)**

## II/Say whether these questions are true or false

- 1. New criticism is a text-oriented theory.
- 2. For Formalists, emotions enhance the literary significance of a text
- 3. New criticism argues that the critic's role is beyond explaining the literariness of the text.

**(1: true; 2: false; 3: false)**

## IV/Give short answers to the set of questions below

- 1. There is a concept in new criticism that means "close reading". What is it? **(explication)**
- 2. What is "practical language", in formalism?  
**(ordinary language)**
- 3. "a competent reader" is a reader with a reading..... (réponse: **background**)
- 4. "defamiliarization" is used by formalists to mean .....- **(réponse: making strange)**

## V/ Match elements in the left column (1 to 5) with the right column (a to e)

- |                 |                              |
|-----------------|------------------------------|
| 1. devices      | a.emotional                  |
| 2. affective    | b.reading                    |
| 3. literariness | c.techniques                 |
| 4. deviating    | d.making strange             |
| 5. perception   | e.stylistic or formal aspect |

6. defamiliarization	f.distorting
7. aesthetics	g.false idea
8. fallacy	h.beauty

**Réponses (1-c) ; (2-a) ; (3-e) ; (4-f) ; (5-b) ; (6-d) ; (7-h) ; (8-g)**

**Exercices de Travaux Dirigés (Activités d'apprentissage) : imaginez une activité (exercice) où l'étudiant devra mettre en œuvre les connaissances acquises dans le cours pour résoudre un problème.**

- **Tutorial 1 (travaux dirigés):** A group of students discusses Wimsatt and Bersday's Contribution to New Criticism.
- **Tutorial 2:** Make a "close reading" of this passage from *Anima Farm* (1945,) by George Orwell and explain linguistic and other textual elements that show that it is an example of defamiliarization.

Major's speech had given to the more intelligent animals on the farm a completely new outlook on life. They did not know when the Rebellion predicted by Major would take place, they had no reason for thinking that it would be within their own lifetime, but they saw clearly that it was their duty to prepare for it. The work of teaching and organising the others fell naturally upon the pigs, who were generally recognised as being the cleverest of the animals. Pre-eminent among the pigs were two young boars named Snowball and Napoleon, whom Mr Jones was breeding up for sale. Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker, but with a reputation for getting his own way. Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character. All the other male pigs on the farm were porkers. The best known among them was a small fat pig named Squealer, with very round cheeks, twinkling eyes, nimble movements, and a shrill voice. He was a brilliant talker, and when he was arguing some difficult point he had a way of skipping from side to side and whisking his tail which was somehow very persuasive. The others said of Squealer that he could turn black into white.

These three had elaborated old Major's teachings into a complete system of thought, to which they gave the name of Animalism. Several nights a week, after Mr Jones was asleep, they held secret meetings in the barn and expounded the principles of Animalism to the others. At the beginning they met with much stupidity and apathy. Some of the animals talked of the duty of loyalty to Mr Jones, whom they referred to as 'Master', or made elementary

remarks such as ‘Mr Jones feeds us. If he were gone, we should starve to death.’ Others asked such questions as ‘Why should we care what happens after we are dead?’ or ‘If this Rebellion is to happen anyway, what difference does it make whether we work for it or not?’, and the pigs had great difficulty in making them see that this was contrary to the spirit of Animalism. The stupidest questions of all were asked by Mollie, the white mare. The very first question she asked Snowball was: ‘Will there still be sugar after the Rebellion?’ (<https://birlinn.co.uk/2022/01/14/the-spirit-of-animalism-extract-from-georges-orwells-animal-farm>)

- **Tutorial 3:** Discuss and illustrate, from your reading background, this position of Viktor Shklovsky on the work of art: **“Art is a way of expressing the artfulness of an object. The object is not important.”**
- **Tutorials 4: Exercise 3:** Students do research on “Art as Device”: Shklovsky and Tomashevsky.”