THE HISTORY OF LITERARY CRITICISM AND THEORY:

Influential Modern-to-Postmodern Critical Movements
as They Interpret Emily Bronte's *Wuthering Heights* (1847)

1. *The instructor*, Jerrold E. (Jerry) Hogle (Ph.D., Harvard University), is a University Distinguished Professor in the Department of English and Vice Provost for Instruction University-wide. My English office is Modern Languages (ML) 342 (phone 621-1840), and my *scheduled office hours* for students there (starting August 21) are 2:30-3:20 Mondays. Other times are available by pre-arrangement, though. See me after class to arrange a time or leave a message for me with the receptionist in the English Dept. (ML 445; 621-1836). I can most easily be reached through my E-mail address: hogle@email.arizona.edu. Messages should include when, how, and where I might best contact you. In addition, you can check this syllabus on my web site. At the UA Home Page, click successively on “Employees,” “Faculty,” “Faculty Profiles,” “Faculty Personal Homepages,” “H,” and “Jerrold E. Hogle.” Or just enter (after http://) www.u.arizona.edu/~hogle. Material for this class can be found through this site by clicking there on “Current Course Information.”

2. *The Required Texts* for this class are as follows:


The required reading also includes the following *photocopied pieces* (hereafter the "packet") available for purchase at the EES Copy Center in Suite 137 (the basement floor, east side) of the Harvill building: Dorothy Van Ghent’s “On *Wuthering Heights*,” Q.D. Leavis’s "A Fresh Approach to *Wuthering Heights*," J. Hillis Miller’s "Emily Bronte" chapter from *The Disappearance of God* and his later “*Wuthering Heights*: Repetition and the Uncanny,” E.D. Hirsch’s “Objective Interpretation,” a section of Leo Bersani’s *A Future for Astyanax,* Elaine Showalter’s "Feminist Criticism in the Wilderness," Clifford Geertz’s “Thick Description,” Maja-Lisa von Sneidern’s "*Wuthering Heights* and the Liverpool Slave Trade," and Richard Johnson’s “What is Cultural Studies Anyway?” Terry Eagleton’s “What is Literature?,” Margaret Homans’ “The Name of the Mother in *Wuthering Heights*,” Carol Jacobs’ “*Wuthering Heights*: At the Threshold of Interpretation,” and a selection from Lawence Buell’s *The Future of Environmental Criticism* – also required reading -- will be handed out in class (in advance). These essays will be referred to in what follows, usually, by the last name of the author.

*Recommended Texts* (now on reserve at the Main Library or in Dr. Hogle’s office) --


Frank Lentricchia and Thomas McLaughlin, eds. *Critical Terms for Literary Study.* 2nd. ed. 1995. HEREAFTER "CTLS."

Donald G. Marshall. *Contemporary Critical Theory: A Selective Bibliography.* 1993. HEREAFTER "CCT." [This is an additional "Bibliography" for this course, in addition to the ones that appear in the two main required texts.]

The password for this class at the Reserve Desk is “litcrit.” Also recommended as an encyclopedia-style reference work is *The Johns Hopkins Guide to Literary Theory and Criticism,* ed. Michael Groden and Martin Kreisworth (1994). It is available in the General Reference room of the Main Library or in Dr. Hogle’s office. It contains good introductory articles, in alphabetical order, on most of the major critics and movements that we study this term.

3. **The required student work** in this course will include these items:

   a. **One oral presentation of 10 minutes** during a class session, in which you offer observations on the assumptions in, and critical usefulness of, at least one of the theoretical essays being discussed that day. You need not “read a paper” (though you can -- you won't have to turn it in or any notes in). But you should offer an organized analysis with references to class texts, rather than random thoughts, about the assumptions, issues, and/or critic(s) you choose to emphasize from those listed for that day. You need not always bring in *Wuthering Heights,* but you can, and you may have to do so on days when our focus is on direct readings of the novel. SIGN UP FOR "YOUR" DAY ON AUGUST 21 or 28 (see the Schedule under #5 below). Notify me about your exact topic one session in advance (and of course we can meet, if you want -- just ask -- about what you plan to do). Some of our class sessions may include two presentations. Grades for the presentations will be conveyed to you privately and be based on how focussed, clearly rendered, well proven, effectively delivered, and perceptive your observations are.

   b. **A critical review essay** (5-7 pages) analyzing the assumptions and approaches in EITHER two essays on *Wuthering Heights* OR one book that includes extensive analysis of this novel. The pieces you choose cannot be the ones fully printed in WH-CS, nor can they be any of the photocopied essays assigned for this class. Possibilities include, but need not be limited to, any of those pieces noted or summarized in WH-CS. The approaches in the studies you select need not be, though they can be, identified by the name of their critical "school" (if they adhere to one). But the emphasis should be on drawing out and explaining, as well as evaluating the interpretive usefulness of, the presuppositions underlying the interpretation(s) being offered by the critic(s) you treat. This piece should be closer to a thesis-advancing and critical argument, in other words, than to an evaluative book review. THIS PAPER IS DUE OCTOBER 16.

   c. **A short critical paper/prospectus** (5-6 pages) that articulates and begins a theoretical approach to an interpretive problem in *Wuthering Heights* -- OR another major literary work, or a set of shorter works, of your choice. This paper will be a "trail run" and proposal for a longer theoretical paper on the same work due later in the semester. THIS PIECE IS DUE AT THE START OF CLASS ON NOVEMBER 6. You and I will meet privately later that month to discuss the larger paper that will come out of this one (see next item). Your major aims by this point should be to define your focus (or interpretive problem), the thesis you want to prove, your range of supporting evidence (in the work and elsewhere), and your theoretical approach(es), including the key documents for you on those theories.

   d. **A final theoretical essay/article (at least 20 pages)** presenting a critical interpretation of *Wuthering Heights* or another major work, or set of short works, of your choice (discussed in
advance with the instructor). This is the project towards which the short critical paper or prospectus should be directed. You should bring in and articulate those aspects of theories that help you present a solution to the interpretive problem you set out to solve in your focal text. Normally, these aspects will come from more than one critical "school," though your theoretical range in this paper can be negotiated with the instructor. In virtually all cases, the choice of theoretical approach(es) will usually require some further reading in that kind of theory -- and in source-material or essays involving your focal text -- beyond texts required for class sessions. THIS "TERM PAPER" IS DUE IN PROFESSOR HOGLE’S BOX IN ENGLISH (ML 445) BY 5:00 P.M. ON MONDAY, DECEMBER 11.

e. A final examination (2 hours) on the required theoretical essays discussed in class (including the critical pieces in WH-CS). You will be given passages from essays in the required reading and will be asked (1) to identify the author and title of the work from which each passage comes and (2) to articulate and explain, in a paragraph-length response, the most fundamental theoretical assumptions being employed in each passage. Please bring blue books. The exam will be open book and open note, but there will not be time for you to refer to those often. THE REGISTRAR’S SET TIME FOR A FINAL IN THIS CLASS IS WEDNESDAY, DECEMBER 13, AT 2:00-4:00 P.M. The location will be our regular classroom unless you are notified otherwise.

The papers assigned under b, c, and d above should all be appropriately titled and be documented according to the current procedures of the Modern Language Association of America (or MLA). That means that (1) most references should be parenthetical ones in your text using last names (with short titles, when necessary) and page numbers; (2) full references should be given, alphabetically by author’s last name, only in a "Works Cited" list at the end of the paper done according to the MLA format; and (3) footnotes, done as "Notes" on a page or pages at the end just before the "Works Cited" list, should be used only for explanatory statements that cannot be included in the main body of the paper. Even in the Notes, references should be made to the "Works Cited" list by last name, short title (when necessary), and page numbers. Papers not done this way will be returned and will have to be redone before they can be graded. In addition, I am assuming that you know the UA policy against plagiarism within the student Code of Conduct, which applies to graduate, as well as undergraduate, students.

Late papers -- Essays submitted after the start of class or the designated time on a due date can be a real problem for graduate students, and I strongly discourage them. If a paper is going to be late, please discuss the problem with me in advance. Papers handed in late without prior discussion will receive an E and be returned unread. Papers can be rewritten for better grades in this class, in ways that can be negotiated with the instructor, but only in the cases of efforts that were originally submitted on time or according to pre-arrangements with Professor Hogle.

4. The final grade in this class will be determined by the level you rise to over the semester and attain by the end. A fairly common pattern of presentation, paper, and exam grades in a class with the above requirements is C+, B, B+, A-, and A -- in which case an A is the final grade. I design grading to encourage you to work for improvement. The grade on the optional rewrite of a paper, for example (if it is better), replaces the grade on the earlier version. If there is not a reasonably clear pattern of improvement, then the oral presentation counts 10%, the review essay 15%, the short paper 15%, the term paper 35%, and the final exam 25% of the final grade. Class participation, beyond the oral presentation, can tilt borderline-grade decisions in favor of the higher grade if that participation has been enthusiastic, perceptive, and helpful to discussion.

5. Here now is the Schedule of class topics, readings, and due dates. The required readings
-- and the recommended texts, if possible -- should be completed prior to the date on which they are listed for discussion. The entire schedule assumes you will have read *Wuthering Heights* either already or at the earliest possible time this semester. We will refer to it in class using the WH-CS text, but you may quote it in your papers involving that novel from any good scholarly edition. When a critic is listed below from an anthology or packet, I assume you will read the entire selection by that author:

**UNIT ONE -- INTRODUCTION: WUTHERING HEIGHTS THROUGH CERTAIN MODERN (INCLUDING MODERNIST) CRITICAL LENSES**

**August 21**

*Introduction to the course, its aims, and ways of meeting its requirements, plus the basic history of New Criticism, "Old" Historicism, and Phenomenology/Reader Response (1920s-1960's).* Eagleton's "What is Literature?" handed out (as required reading). Oral presentations set up.

**August 28**

*Wuthering Heights* *a la New Criticism, Old Historicism/History of Ideas, and Phenomenology.*

**Required reading:** WH-CS, 3-14 and 333-47, plus LTA2, 3-6 and 22-39, and the essays by Van Ghent, Leavis, Miller from *The Disappearance of God*, and Hirsch in the packet.

**Recommended:** LTA2, 40-49; Richards, Ransom, Blackmur, Wimsatt/Beardsley, and Krieger in Adams I (New Criticism); Taine and Arnold in Adams I ("Old" Historicism); Poulet in Adams I and Husserl, Gadamer, Ingarden, Iser, Jauss, and Ricoeur in Adams II (Phenomenology); "Figurative Language," "Interpretation," "Intention," and "Literary History" in CTLS; Chapters 3, 6, and 7 in CCT. Especially recommended: LTA2, 127-41, and "Determinacy/Indeterminacy" in CTLS.

**UNIT TWO -- FREUDIAN PSYCHOANALYSIS, ITS TRANSFORMATIONS, AND WUTHERING HEIGHTS**

**September 11**

*The elements most basic to Freudian thought and to later uses of it.* Required: WH-CS, 348-64, and LTA2, 389-440 and 462-69. Recommended: LTA2, 470-502; Jung in Adams I; Bloom in Adams I and Adams II; "Unconscious" and "Desire" in CTLS; "Psychoanalytic Criticism" in RD; Chapter 8 in CCT. Especially recommended: Freud's *The Interpretation of Dreams* (1900) and *Beyond the Pleasure Principle* (1920) as whole works.

**September 18**


**September 25**

*The psychoanalytic reading of Wuthering Heights and literature in general.* Required: The Wion essay in WH-CS, 364-78, and the chapter by Bersani in the packet. Be prepared to discuss other psychoanalytic ways to interpret *Wuthering Heights* in addition to these assigned readings.
UNIT THREE -- FEMINISMS, CRITICISM, GENDER STUDIES, AND THE RE-READING OF WUTHERING HEIGHTS

October 2


October 9


October 16

CRITICAL REVIEW ESSAY DUE AT THE BEGINNING OF CLASS. Topic: Reading Wuthering Heights using forms of feminism, gender theory, and psychoanalysis. Required: The Margaret Homans essay on WH (handed out in advance) and WH-CS, 468-77. Again, though, be prepared to propose interpretations of WH based on feminist, gender, or gay-lesbian-bisexual approaches that are different from the ones assigned for today.

UNIT FOUR -- FROM STRUCTURALISM TO DECONSTRUCTION TO THE AMERICANIZED DECONSTRUCTION OF WUTHERING HEIGHTS

October 23

The basics of structuralism, including semiotics, and the stirrings of post-structuralism. Required: LTA2, 52-80 and 97-124. Recommended: LTA2, 7-21, 81-89 and 142-94; Barthes in Adams I; Chomsky and Levi-Strauss in Adams II; Benveniste, "The Nature of the Linguistic Sign," in Adams II; "Structure," "Author," and "Narrative" in CTLS; and Chapter 4 in CTLS.

October 30

Derridean deconstruction, including its relationship to Nietzsche. Required: LTA2, 257-61; Nietzsche in LTA2, 262-70; and Derrida in LTA2, 278-331. Recommended: LTA2, 273-77 and 355-86; C.S. Peirce and Paul de Man in Adams II; "Writing," "Rhetoric," and "Ethics" in CTLS; "Deconstruction" in RD; Chapter 5 of CCT.

November 6

UNIT FIVE -- MARXISM, NEW HISTORICISM, CULTURAL STUDIES, CRITICAL RACE THEORY, AND THE SOCIAL INTERTEXTUALITIES OF WUTHERING HEIGHTS

November 20

Some basic assumptions of Marxist or Marxist-derived analyses of cultural productions.

November 27


Friday, December 1, 2:00-4:30 p.m. [SPECIAL ADDED SESSION]

From "new historicism" to "cultural studies": the assumptions that produce "cultural criticism" and its variants in post-colonial critique, critical race studies, and ecocriticism. Required: WH-CS, 411-29; LTA2, 1233-34, 959-63, 1071-74, 964-74, and 1100-11; a selection from Lawrence Buell (handed out in advance); and Johnson, "What is Cultural Studies Anyway?" (packet). Recommended: LTA2, 975-1067, 1075-99, 1112-1229, and 1245-1309; "Culture," "Literary History," "Race," "Ethnicity," "Popular Culture," "Diversity," and "Imperialism/Nationalism" in CTLS; "Cultural Criticism" and "Postcolonial Criticism" in RD; Chapters 9, 11, and 14 in CCT. Especially Recommended: Adorno in Adams I; Achebe in Adams I; Whorf and Foucault in Adams II.

December 4


[An optional review session for the final exam will be offered during the week of Dec. 4-8]

Monday, December 11

FINAL (OR TERM) PAPER DUE BY 5:00 P.M. IN MODERN LANGUAGES 445

Wednesday, December 13

FINAL EXAM AT 2:00-4:00 P.M. IN OUR REGULAR ROOM.