

Course: Introduction to Literary Theory				
Course code	Course status	Semester	ECTS credits	Number of lessons
	Optional	1 st	3	2+0

The course is organized within the following study programs:
English Language and Literature

The course is conditioned by the following courses:
None

Course aims and objectives:

The aim of this course is to introduce students with the basic and expanded literary theory subject matter. Furthermore, one of the goals of the Introduction to Literary Theory course is to provide students with a good insight into the theoretical and methodological aspects of studying traditional and the contemporary literature, present in our country and around the world.

Learning outcomes:

This course's learning outcomes will be reflected in the students' acquired knowledge and their ability to interpret literary works and phenomena in a high quality manner, as well as in mastering the variety of theoretical apparatus and methodological aspects of the interpretation of literary texts. Students will, therefore, acquire both theoretical knowledge and the basic technical and methodological aspects of applying the knowledge in their research of the literary work.

Teaching staff: Sanja Macura, PhD and Valentina Milekić, MA

Teaching and learning methods:

Lectures and practical classes

Course description:

Preparatory week	Preparing for the semester and semester registration
Week 1	Introduction to the Theory of Literature. Introduction to the interpretation of a literary work. The notion of literature. Literature as art. Mimesis. Text, texture, theory. Literary science. History of literature. Theory of literature. Literary criticism. Comparative literature. The notion of national literature. The term of general literature. Synchronic and diachronic classification of literature. Bipolar typology of literature.
Weeks 2-3	Stylistics. Basic stylistic devices. Stylistic and rhetorical figures. Assonance. Alliteration. Consonance. Homoioteleuton. Homoioptoton. Homoiocarcton. Onomatopoeia. Anaphora. Epiphora. Symptoke. Anadiplosis. Epanalepsis. Epizeuxis. Polypoton. Antanacsis. Paregmenon. Paronomasia. Anagram. Synesthesia. Apostrophe. Metaphore. Metonymy. Synechdoche. Eufemism. Epitet. Allegory. Allusion. Symbol. Inversion. Ellipse. Asyndeton and polysyndeton. Comparison. Antithesis. Anthonomasia. Hyperbole. Litotes. Gradation. Irony. Metalepsis. Paradox. Oxymoron. Parabole. Paronomasis. Parenthesis. Periphrasis. Sarcasm. Tautology. Ekphrasis.
Weeks 4-5	Versification. Quantitative system of versification. Syllabic system of versification. Syllabo-tonic or syllabo-accented system of versification. Trochaic and iambic metric tendency. The most important "feet" of classical poetry. The most important verse of classical poetry. The most important stanzas of classical poetry. Fixed verse forms. Sestina. Heptameter. Octosyllable. Enneasyllable. Decasyllable. Hendecasyllable. Dodecasyllable. Types of stanzas. Distich. Elegiac distich. Terzzeto. Quatrain. Sestain. Octave.
Week 6	Rhyme and rhythm. Typess and variations of rhymes. Theme and motifs of literary works. Fabula and summary. Structure and composition.
Weeks 7-8	Literary genres. Literary types. Lyrics. Lyric poem. Traditional lyrical kinds. Classical lyric kinds. Pre-Renaissance and Renaissance lyrical kinds. Sonnet. Oriental origin poems. Epic poetry. Epic. Epic poem. Novel. Essay. Poem. Ballad and romance. Short story. Novela. Anecdote. Fairytale. Myth. Legend. Tale. Drama. The basic features of drama. Tragedy. Comedy. Drama in the narrow sense.
Weeks 9-10	The problem of periodization. The creative act and a poetic thought from the ancient period to postmodernism. Ancient literature. Medieval literature. Renaissance literature. Baroque literature. Classicism. Romanticism. Realism. Modernism. Postmodernism.
Weeks 11-13	Research methodology for studying literature. Psychoanalytic criticism. Stylistic criticism. Russian Formalism. Bahtin. Anglo-American New Criticism. Phenomenology. Hermeneutics. Structuralism. Poststructuralism. Semiotics. Reception theory. Deconstruction. Marxist and Neo-Marxist interpretation of literature. Pragmatism. Postcolonial theory and criticism. Feminist theory and criticism. Gender and Queer studies. Comparative Study of Literature. Intertextuality. Intermedia. Imagology and mentality research. Narratology. Cultural research. New Historicism and Cultural materialism. Postmodernist theory of literature.
Week 14-15	Literary works research technology. Writing research papers. Writing scientific papers. Sources. Primary and secondary sources. General and subject-oriented sources. Hypotheses. Methods. Library research process, database research. Notes. Scientific apparatus (bibliography, footnotes, citing standards. IMRAD. DOI. Categories of scientific papers and periodicals (science magazines). Review. Editing. Proofreading. Monography. Doctoral dissertation. Master thesis. Project. Elements of a book. Habilitation. Teachers and researchers. Teachers and associates. Academics.

Student workload:

<u>Per week</u>	<u>Per semester</u>
2 lectures (2+0)	30 lectures
Students are required to attend lectures and practical classes.	
Mandatory reading materials:	
<p>Zdenko Škreb i Ante Stamać, <i>Uvod u književnost</i>, bilo koje izdanje, Dragiša Živković, <i>Teorija književnosti</i>, bilo koje izdanje, Milivoj Solar, <i>Teorija književnosti sa rječnikom književnoga nazivlja</i>, Službeni glasnik, Beograd, 2012.</p> <p>Zdenko Lešić, <i>Teorija književnosti</i>, Službeni glasnik, Beograd, 2010.</p> <p>Ivo Tartalja, <i>Teorija književnosti</i>, Zavod za udžbenike i nastavna sredstva, Beograd, 1998.</p> <p>Antoan Kompanjon, <i>Demon teorije</i>, Svetovi, Novi Sad, 2001.</p> <p>Rene Velek i Ostin Voren, <i>Teorija književnosti</i>, Nolit, Beograd, 1985.</p> <p>Dragan Nedeljković i Miodrag Radović (ur.), <i>Umetnost tumačenja poezije</i>, Nolit, Beograd, 1979.</p> <p>Henrik Markjevič, <i>Nauka o književnosti</i>, Nolit, Beograd, 1974.</p> <p>Erih Auerbah, <i>Mimezis</i>, Nolit, Beograd, 1968.</p> <p>Džonatan Kaler, <i>Teorija književnosti</i>. Sasvim kratak uvod, Službeni glasnik, Beograd, 2009.</p> <p>Nikola Grdinić, <i>Stalni oblici pjesme i strofe</i>, Narodna knjiga, Beograd, 2007.</p> <p><i>Rečnik književnih termina</i>, bilo koje izdanje</p> <p>Vladimir Biti, <i>Pojmovnik suvremene književne teorije</i>, Matica hrvatska, Zagreb, 1997.</p> <p>Ana Bužinjska i Mihal Pavel Markovski, <i>Književne teorije XX veka</i>, Ivana Đokić-Saunderson (translation from Polish), Službeni glasnik, Beograd, 2009.</p> <p>Ratko Zelenika, <i>Metodologija i tehnologija izrade znanstvenog i stručnog djela</i>, Rijeka, 1998.</p>	
Forms of assessment and evaluation of the students' knowledge: Written and oral exams, pre-exam assignments, the final exam.	
Specific remarks regarding this course: -	
Teachers who prepared the information sheet on the course: Sanja Macura, PhD and Saša Šmulja, PhD	
Notes: It is necessary to provide more classes for the Introduction to Literary Theory course within all study programs, so that the lectures and practical classes can be carried out adequately and in accordance with the curriculum of the course. It should be noted that, after the Introduction to Literary Theory course, another course with adequate and purposeful teaching contents should be included in the curricula of all the study programs – the Literary Theory course.	