

**SCHOOL OF PHILOSOPHY, RELIGION
& HISTORY OF SCIENCE**

FACULTY OF ARTS



UNIVERSITY OF LEEDS

Module Code: Philosophy 3722

Module Title: Philosophy and Literature

Tutor Names: Aaron Meskin and Nick Wiltsher

Academic Year: 2012/13



Wiltsher Contact

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Level: 3**Semester Taught: 2****Credits: 20****Module Aims & Objectives:**Aims

This module aims to:

1. Examine some of the central concerns which motivate philosophical analysis of and reaction to literary texts.
2. Discuss issues of philosophical interest regarding literature, such as what literature is, what it is to respond to a text as literature, and what the values of literature are.
3. Bring philosophical considerations to bear on a variety of literary texts.

Objectives

On completion of this module, students should be able to:

1. critically understand theories of literature and give clear and accurate exposition of leading philosophical treatments of such;
2. demonstrate the capacity to analyse arguments critically and develop their own position in relation to these issues.

Teaching Methods:

Delivery type	Number	Length hours	Student hours
Lecture	16	1.00	16.00
Tutorial	4	1.00	4.00
Private study hours			180.00
Total Contact hours			20.00
Total hours (100hr per 10 credits)			200.00

You can view all of your lecture and tutorial times and locations on your personal timetable, which can be accessed via the Student Portal. **You should check your timetable regularly throughout the term in case of any location changes.**

Required Materials:

All required materials will be available from the Library via the VLE. No purchase is necessary.

Attendance:

Attendance at lectures and tutorials for this module is compulsory. Please see the **School Undergraduate Handbook** (available in the VLE) for full details of School regulations on attendance.

Private Study:

- Reading and making notes on set texts and wider reading: 100 hours
- Focused tutorial preparation: 30 hours
- Essay planning, drafting and writing: 50 hours.

Assessment:

Assessment type	Notes	% of formal assessment
Essay	2,000 words	50.00
Essay	2,000 words	50.00
Total percentage (Assessment Coursework)		100.00

Please see the **School Undergraduate Handbook** (available in the VLE) for full details of School assessment procedures including essay presentation and submission, word limits, deadlines, extension requests, examinations and resits. Guidelines on referencing and plagiarism can also be found in the Handbook.

Essay Titles

Titles for the first essay will be distributed during the first week of lectures (week 15). Titles for the second essay will be distributed during the fifth week of lectures (week 21).

You are not allowed to submit the same work twice. You must ensure that your essay does not overlap extensively with work submitted for your dissertation, or for other modules within your subject or in related subjects.

Feedback Arrangements:

Essay feedback will be provided via Turnitin. Feedback will be available on essay plans; guidance and deadlines for preparing essay plans will be distributed during the first week of lectures. Further informal feedback on all elements of the module will be available during office hours.

Module Outline:

Week	Begins	Lectures Topic	Lecturer	Tutorial
14	21/01/2013	No Lectures		
15	28/01/2013	Definition of Literature	NW	
16	04/02/2013	Intention and Interpretation	NW	1: Interpretation
17	11/02/2013	Literary style	NW	
18	18/02/2013	No lectures; essay preparation.		
19	25/02/2013	Cognitive Value	NW	2: Ethical Value

20	04/03/2013	Philosophy as Literature	ARM	
21	11/03/2013	Poetry	ARM	3: Poetry
Easter				
22	15/04/2013	Popular Fiction and the Limits of Literature	ARM	
23	22/04/2013	Popular Fiction and the Limits of Literature.	ARM	4: Mysteries
24	29/4/2013	No lectures, essay preparation.		

Resources & Reading List:

This reading list, along with access to digital versions of materials, is also available via the VLE or the library.

Topic 1: What is Literature?

LECTURES

David Davies (2007). "Ch. 1: 'The Nature of Literature'". In David Davies. *Aesthetics and Literature*. London: Continuum. pp. 1-16.

Terry Eagleton (1983). "Ch. 1: Introduction: What is Literature". In Terry Eagleton. *Literary Theory: An Introduction*. Oxford: Blackwell. pp.1-14.

Edward Greenwood (1998). Literature: Freedom or Evil? *Sartre Studies International* 4 (1):17-29.

Peter Lamarque and Stein Haugom Olsen (1994). "Ch. 10: Literary Practice". In Peter Lamarque and Stein Haugom Olsen. *Truth, Fiction and Literature: A Philosophical Perspective*. Oxford: Clarendon Press. pp. 255-267.

Topic 2: Intention and Interpretation

LECTURES

Noël Carroll (2001). "Art, Intention, and Conversation." in Noël Carroll. *Beyond Aesthetics: Philosophical Essays*. Cambridge: Cambridge University Press. pp. 157-180.

Jerrold Levinson (1992). "Intention and Interpretation: A Last Look". In Gary Iseminger (ed.). *Intention and interpretation*. Philadelphia: Temple University Press. pp. 221-256.

*PHIL3722_Levinson.pdf (1.613 Mb)

W.K. Wimsatt, Jr. and Monroe Beardsley (1954). "The Intentional Fallacy". In W.K. Wimsatt, Jr. (ed.). *The Verbal Icon: Studies in the Meaning of Poetry*. Lexington: University of Kentucky Press. pp. 3-18. (Also widely anthologised, e.g. in Steven M. Cahn and Aaron Meskin (ed.s) (2008). *Aesthetics: a Comprehensive Anthology*. Oxford: Blackwell. pp. 547-555.)

TUTORIAL 1

Stephen Davies (2006). Authors' Intentions, Literary Interpretation, and Literary Value. *British Journal of Aesthetics* 46 (3):223-247.

Topic 3: Literary Style

LECTURES

Arthur C. Danto (1991). Narrative and Style. *Journal of Aesthetics and Art Criticism* 49 (3):201-209

Nelson Goodman (1978). "ch.2: The Status of Style". In Nelson Goodman, *Ways of Worldmaking*. Indianapolis: Hackett. pp. 23-40.

Jenefer Robinson (1985). Style and Personality in the Literary Work. *Philosophical Review* 94 (2):227-247.

Richard Wollheim (1987). "ch.1, parts 11-13: What the Artist Does". In Richard Wollheim, *Painting as an Art*. London: Thames and Hudson. pp. 25-36.

Topic 4: The Value of Literature (Cognitive and Ethical)

LECTURES

John Gibson (2003). "Between Truth and Triviality". *British Journal of Aesthetics* 43(3): 224-237

Edward Harcourt (2010). Truth and the 'Work' of Literary Fiction. *British Journal of Aesthetics* 50 (1):93-97.

Jerome Stolnitz (1992). "On The Cognitive Triviality of Art". *British Journal of Aesthetics* 32(3): 191-200.

TUTORIAL 2

Berys Gaut (1998). "The Ethical Criticism of Art". In Jerrold Levinson (ed.). *Aesthetics and Ethics: Essay at the Intersection*. Cambridge: Cambridge University Press. pp. 182–203.

Topic 5: Philosophy as Literature

LECTURES

Jorge Luis Borges, "Pierre Menard, Author of the Quixote" from *Labyrinths*, trans James E. Irby, New York: New Directions, 1964, 36-44.

Jorge J. E. Gracia (2001). Borges's "Pierre Menard": Philosophy or Literature? *Journal of Aesthetics and Art Criticism* 59 (1):45-57.

Peter Lamarque (2009). Poetry and Abstract Thought. *Midwest Studies in Philosophy* 33 (1):37-52.

Topic 6: Poetry

LECTURES

Peter Kivy (1997). "On the Unity of Form and Content". In Kivy, Peter. *Philosophies of Arts : an Essay in Differences*. pp. Cambridge: Cambridge University Press. pp. 84-119.

Peter Lamarque (2009). "The Elusiveness of Poetic Meaning" in *Ratio* 22(4):398-420.

Anna Christina Ribeiro (2007). Intending to Repeat: A Definition of Poetry. *Journal of Aesthetics and Art Criticism* 65 (2):189–201.

Anna Christina Ribeiro (2009). Toward a Philosophy of Poetry. *Midwest Studies in Philosophy* 33 (1):61-77.

TUTORIAL 3

Anna Christina Ribeiro (2012). Aesthetic Attributions: The Case of Poetry. *Journal of Aesthetics and Art Criticism* 70 (3):293-302

Topic 7: Popular Fiction and the Limits of Literature

LECTURES

Noël Carroll (1998) "Ch. 3 pt. 3: Defining Mass Art". In Noël Carroll. *A Philosophy of Mass Art*. Oxford: Oxford University Press. pp. 184-211.

Noël Carroll (2001). "The Paradox of Junk Fiction". In Noël Carroll. *Beyond Aesthetics: Philosophical Essays*. Cambridge: Cambridge University Press. pp. 335-346.

Scott McCloud (1993). ch. 1 of *Understanding Comics: The Invisible Art*. Northampton: Kitchen Sink Press. pp. 2-23.

Aaron Meskin (2009). "Comics as Literature?". *British Journal of Aesthetics* 49(3):219-239.

Henry John Pratt, (2009). "Narrative in Comics". *Journal of Aesthetics and Art Criticism* 67(1):107-117.

TUTORIAL 4

Alan Goldman (2011). "The Appeal of the Mystery". *Journal of Aesthetics and Art Criticism* 69 (3):261-272.

Getting Help:

Key Documents

Please ensure that you read and familiarize yourself with the following important documents, all available in the VLE:

- **School of Philosophy, Religion & History of Science Undergraduate Student Handbook**
- **School Code of Practice on Assessment**
- **School Plagiarism & Referencing Guide**
- **School Style Guide**

Module Leader

If you have queries not covered in the above key documents or in this Module Handbook, please contact the Module Leader during their office hours or by email.

Student Staff Forum

You should always contact the Module Leader in the first instance about any problems which arise in relation to a module. Any unresolved concerns about a module can be directed to the student representative for the module. Module Representatives will be elected during an initial lecture and will make themselves known during the semester. Concerns about your programme of study or the School in general can be directed to the student representative for the programme. Programme representatives organize meetings of Module Representatives, and attend Staff Student Forum meetings, twice per semester. You can find out who your Programme Representatives are, and how to contact them, by checking the Portal under the 'My Studies' tab in the top left of the screen.

If you are interested in becoming a Module Representative in the current academic year, please contact the Module Leader. If you are interested in becoming a Programme Representative next academic year, please look out for details of the application process which will be publicized towards the end of Semester 2. The School values student input very highly.