

## COURSE OUTLINE

### 1. Data about the study programme

1.1 Higher education institution	Transilvania University of Braşov
1.2 Faculty	of Letters
1.3 Department	Department of Theoretical and Applied Linguistics
1.4 Field of study <sup>1)</sup>	Master
1.5 Study level <sup>2)</sup>	Master
1.6 Study programme/Qualification	Culture and discourse in the Anglo-American space (IFR)

### 2. Data about the course

2.1 Name of course	Trends in Anglo-American literary criticism							
2.2 Course convenor	Lect. dr. Aura Sibişan							
2.3 Seminar/ laboratory/ project convenor								
2.4 Study year	1	2.5 Semester	1	2.6 Evaluation type	C	2.7 Course status	Content <sup>3)</sup>	DCC
							Attendance type <sup>4)</sup>	DO

### 3. Total estimated time (hours of teaching activities per semester)

3.1 Number of hours per week	2	out of which: 3.2 lecture	1	3.3 seminar/ laboratory/ project	1
3.4 Total number of hours in the curriculum	28	out of which: 3.5 lecture	14	3.6 seminar/ laboratory/ project	14
Time allocation					hours
Study of textbooks, course support, bibliography and notes					14
Additional documentation in libraries, specialized electronic platforms, and field research					76
Preparation of seminars/ laboratories/ projects, homework, papers, portfolios, and essays					15
Tutorial					2
Examinations					2
Other activities					2
3.7 Total number of hours of student activity		111			
3.8 Total number per semester		125			
3.9 Number of credits <sup>5)</sup>		5			

### 4. Prerequisites (if applicable)

4.1 curriculum-related	• It is not the case
4.2 competences-related	• Basics of intercultural culture and communication

### 5. Conditions (if applicable)

5.1 for course development	• -
5.2 for seminar/ laboratory/ project development	• Classroom with video projector

## 6. Specific competences and learning outcomes

Professional competences	<p>a) Cognitive competences - understanding the evolution of the Anglo-American language, literature and culture, as well as the identity elements of the Anglo-American space</p> <p>Cp1. In-depth knowledge of the latest cultural theories and trends</p> <p>L.O.1. The graduate is able to describe the main schools of British and American literary criticism.</p> <p>Application-practical skills - the ability to identify and use sources of information needed to solve new problems</p> <p>Cp5. Knowledge of current strategies and techniques for designing scholarly research in the cultural field</p> <p>L.O.5. The graduate is able to develop scientific research in the field, applying appropriate and modern methods and methodologies</p>
Transversal competences	<p>Ct1. knowledge of communication and cooperation strategies in professional and/or intercultural contexts</p> <p>L.O.1. The graduate is able to communicate ideas, values, attitudes in English effectively and appropriately in different contexts.</p> <p>Ct2. know how to apply acquired knowledge in different professional and research situations</p> <p>L.O.2. The graduate is able to organize his/her professional and research work effectively and creatively.</p>

## 7. Course objectives (resulting from the specific competences to be acquired)

7.1 General course objective	The course provides students with basic information necessary for critical literary analysis of various types of texts.
7.2 Specific objectives	<ul style="list-style-type: none"> <li>- Develop strategies for literary critical analysis (formalist, archetypal, naratological) on different types of texts.</li> <li>- Students will be able to synthesize information from a critical text.</li> <li>- Students will be stimulated to engage in debates.</li> </ul>

## 8. Content

8.1 Course	Teaching methods	Number of hours	Remarks
1. General perspectives on Anglo-American literary criticism. The critical spirit of modernism. The new worldview of the modern age, shaped by scientific theories.	exposure in ID technology	2	
2. T.S. Eliot - literary critic and poetry theorist, one of the first modern literary critics	exposure in ID technology	2	
3. Cambridge group of literary critics: I.A. Richards, F.R. Leavis and William Empson. Criticism of sensibility and psychological criticism	exposure in ID technology	2	
4. Formalist criticism (New Criticism). Literary work approached from a formal and structuralist perspective. John Crowe Ransom, Cleanth Brooks, Mark Schorer	exposure in ID technology	2	
5. Archetypal criticism. The symbolic dimension of literature - Northrop Frye. The influence of S. Freud and Carl Gustav Jung on literary criticism	exposure in ID technology	2	
6. Genre criticism. The Chicago Critical School. The theory of inherent literary forms; Northrop Frye - the combination of genre criticism and archetypal criticism; Wayne C. Booth and the rhetoric of the novel	exposure in ID technology	2	
7. Interdisciplinary literary criticism. Postmodern criticism - New sensibility and the indeterminacy of postmodern culture - Ihab Hassan, Susan Sontag.	exposure in ID technology	2	
<b>Bibliography</b> Aaron, W. W (ed), (1997), <i>Nonverbal Behaviour: Perspectives, Applications, Intercultural Insights</i> . Hogrefe and Huber, Seattle Baker, W. 2022. <i>Intercultural and Transcultural Awareness in Language Teaching</i> . Cambridge: CUP.			

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Givens, D. P. (2000), *Dictionary of Gestures, Signs and Body Languages*. Spokane, Washington: Center for Nonverbal Studies Press

Hofstede, G. (1994), *Cultures and Organizations. Intercultural Cooperation and its Importance for Survival*. Harper Collins Publishers, London

Knapp, M. L. (1972). *Nonverbal Communication in Human Interaction*. Holt, Rinehart and Winston Inc. New York, London

Kunkhe, E. (2007) *Body Language for Dummies*, John Wiley & Sons, Ltd., West Sussex

Milhouse, V.H, Asante, M.K & Nwosu, P.O (eds) (2001), *Transcultural Realities: Interdisciplinary Perspectives on Cross-Cultural Relations*, Sage Publications, London

Monaghan, L. & Godman, J.E. (2007), *A Cultural Approach to Interpersonal Communication*, Blackwell Publishing: Oxford

Navarro, J. (2008), *What Every Body is Saying*, Harper Collins Publishers, New York

Pease, A. (1981) *Body Language – How to Read Other's Thoughts by Their Gestures*. Camel Publishing Company, North Sydney

Pease, A. & Garner, A. (1985), *Limbajul vorbirii*, Editura Polimark, Bucuresti

Segerstrile, U and Molnar Semmelweis, P. (1997), *Nonverbal Communication: Where Nature Meets Culture*, Lawrence Erlbaum

Scollon R. & Scollon, W.S. (1995) *Intercultural Communication. A Discourse Approach*. Oxford UK & Cambridge USA, Blackwell

Trompenaars, F. (1993) *Riding the Waves of Culture. Understanding Cultural Diversity in Business*. Nicholas Brealey Publishing, London

Wharton, T. (2009) *Pragmatics and Non-Verbal Communication*, CUP

**Teaching material in ID technology:** Elena BUJA: *Cultural differences in non-verbal communication*. Curs in tehnologie ID (format electronic), elaborat in 2014 pentru anul I, sem.1.

8.2 Seminar/laboratory/project	Teaching-learning methods	Number of hours	Remarks
Formalist criticism (New Criticism). Literary work approached from a formal and structuralist perspective. John Crowe Ransom, Cleanth Brooks, Mark Schorer	alternating exposure with interactive method	3	topic in the subject calendar
Genre criticism. Chicago Critical School	alternating exposure with interactive method	2	topic in the subject calendar
Inherent Form Theory. Wayne C. Booth and the rhetoric of the novel	alternating exposure with interactive method	2	topic in the subject calendar

#### Bibliography

1. Blamires, Harry – *A History of Literary Criticism*, Macmillan, London, 1991
2. Booth, Wayne C. – *The Rhetoric of Fiction*, Yale University Press, New Haven, 1961
3. Eliot, T. S. – *Selected Essays*, Macmillan, London, 1964
4. Frye, Northrop – *The Anatomy of Criticism*, Y.U.P., 1967
5. Lodge, David – *20th Century Literary Criticism*, Longman
6. Matthews, Sean, Taras Sibisan, Aura – *Theories: A Reader*, Ed. Paralela 45, Pitesti Bucuresti 2003
7. Selden, Raman et al – *A Reader's Guide to Contemporary Literary Theory*, 1985, 2005, London: Pearson, Longman
8. Sutton, Walter – *Modern American Criticism*, Greenwood Press, Connecticut, 1985
9. Waugh, Patricia (ed) – *Postmodernism, A Reader*, 1992, London: Edward Arnold
10. Welleck, Rene – *Modern American Criticism*, vol 5-6, Y.U.P., 1975

#### 9. Correlation of course content with the demands of the labour market (epistemic communities, professional associations, potential employers in the field of study)

Students will acquire knowledge and skills that will help them to adopt appropriate critical behavior in different social situations and intercultural contexts.

#### 10. Evaluation

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of the final grade
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10.4 Course	framing, logical argumentation, use of subject-specific metalanguage, writing, originality	Colloquium	50%
10.5 Seminar/ laboratory/ project	framing, logical argumentation, use of subject-specific metalanguage, writing, originality	Checks during the semester	50%
10.6 Minimal performance standard			
<ul style="list-style-type: none"> <li>Students should be able to identify strategies of critical analysis.</li> <li>Students must be able to apply the acquired knowledge in the interpretation of different artistic productions (movies, books).</li> </ul>			

This course outline was certified in the Department Board meeting on 23/09/2024 and approved in the Faculty Board meeting on 23/09/2024.

Conf. dr. Adrian LĂCĂTUȘ, Dean	Prof. dr. Răzvan SĂFTOIU, Head of Department
Lect. dr. Aura SIBIȘAN, Course holder	Lect. dr. Aura SIBIȘAN, Holder of seminar/ laboratory/ project

Note:

- 1) Field of study – select one of the following options: Bachelor / Master / Doctorat (to be filled in according to the forceful classification list for study programmes);
- 2) Study level – choose from among: Bachelor / Master / Doctorat;
- 3) Course status (content) – for the Bachelor level, select one of the following options: **FC** (fundamental course) / **DC** (course in the study domain)/ **SC** (speciality course)/ **CC** (complementary course); for the Master level, select one of the following options: **PC** (proficiency course)/ **SC** (synthesis course)/ **AC** (advanced course);
- 4) Course status (attendance type) – select one of the following options: **CPC** (compulsory course)/ **EC** (elective course)/ **NCPC** (non-compulsory course);
- 5) One credit is the equivalent of 25 study hours (teaching activities and individual study).