

## Liverpool John Moores University

Title: CARNIVAL  
 Status: Definitive  
 Code: **6007CPACR** (100097)  
 Version Start Date: 01-08-2011

Owning School/Faculty: Humanities and Social Science  
 Teaching School/Faculty: Accrington & Rossendale College

| Team         | Leader |
|--------------|--------|
| Gareth Creer | Y      |

**Academic Level:** FHEQ6  
**Credit Value:** 30.00  
**Total Delivered Hours:** 47.00

**Total Learning Hours:** 300  
**Private Study:** 253

### Delivery Options

Course typically offered: Runs Twice - S1 & S2

| Component | Contact Hours |
|-----------|---------------|
| Lecture   | 14.000        |
| Seminar   | 28.000        |
| Tutorial  | 2.000         |

**Grading Basis:** 40 %

### Assessment Details

| Category | Short Description | Description   | Weighting (%) | Exam Duration |
|----------|-------------------|---|---------------|---------------|
| Essay    | AS1               | Seminar paper (500 words), either introducing an aspect of Russian theory or history, or critically applying it in the analysis of a text or practice.                | 20.0          |               |
| Essay    | AS2               | Essay (3,000 words) – a critical analysis of a text or practice of student's choice, making use of concepts from Russian theory (Marxist, Formalist and/or Dialogic). | 40.0          |               |
| Exam     | AS3               | 1 question 90 mins unseen and 1 question 90 mins seen   | 40.0          | 3.00          |

## Aims

*To introduce and explore key aspects of the linguistic and cultural theories of Bakhtin and Volosinov, centring on notions of Dialogue and Dialogism.*

*To relate Dialogism to its historical, cultural and theoretical context, by comparing it critically with Saussurean Structuralism, Chomsky's syntactical analysis, Russian Formalism and Socialist Realism.*

*To apply dialogic analyses to a wide range of texts and cultural practices including literature, film, television comedy and popular music.*

## Learning Outcomes

After completing the module the student should be able to:

- 1 Critically describe key features of the linguistic and cultural theories of the Bakhtin Circle, and differentiate them both from Marxism and from Structuralism.
- 2 Analyse a range of texts and practices (including written texts, film and popular music) using Bakhtinian methods and terminology .
- 3 Critically engage with the debates over the roles of post-war youth subcultures and popular culture within mainstream capitalist society.

## Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

|       |   |   |   |
|-------|---|---|---|
| Essay | 1 | 2 |   |
| Essay | 1 | 2 | 3 |
| EXAM  | 1 | 2 | 3 |

## Outline Syllabus

*The module is centred on the theories and writings of Mikhail Bakhtin and the Bakhtin circle in the Soviet Union. It examines Volosinov's theory of language and its relationship with Bakhtin's theory of the novel, raising key issues and concepts such as heteroglossia, dialogue, the grotesque, the belly-laugh, the carnivalesque, the role of parody, and the struggle between centripetal and centrifugal forces in language, culture and society. The dialogic model of language is thrown into relief by contrasting it with the models of Saussure and of Chomsky, and the work of the Bakhtin circle is introduced in its historical context and situated within the cultural debates that followed from the Russian Revolution. Marxist models of history, literature and culture are re-examined, as the course investigates Russian Formalism and Socialist Realism. These approaches (Marxist, Formalist, and Dialogic) are then applied to a range of literary texts and excerpts, including Shakespeare and the 19th century novel. Carnival theory is then extended to a range of other texts and practices including contemporary TV comedies, and popular music and its relationships with post-war British youth subcultures.*

## Learning Activities

Lectures, seminars, tutorials, independent study.

## References

|                        |                             |
|------------------------|-----------------------------|
| <b>Course Material</b> | Book                        |
| <b>Author</b>          | Hirschkop, K.               |
| <b>Publishing Year</b> | 2001                        |
| <b>Title</b>           | Bakhtin and Cultural Theory |
| <b>Subtitle</b>        |                             |
| <b>Edition</b>         |                             |
| <b>Publisher</b>       | Manchester UP               |
| <b>ISBN</b>            | 0719049903                  |

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|------------------------|-----------------------------|
| <b>Course Material</b> | Book                        |
| <b>Author</b>          | Vice, S.                    |
| <b>Publishing Year</b> | 1997                        |
| <b>Title</b>           | Introducing Bakhtin         |
| <b>Subtitle</b>        |                             |
| <b>Edition</b>         |                             |
| <b>Publisher</b>       | Manchester University Press |
| <b>ISBN</b>            | 071904328X                  |

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|------------------------|----------------------------|
| <b>Course Material</b> | Book                       |
| <b>Author</b>          | Hirschkop, K.              |
| <b>Publishing Year</b> | 1999                       |
| <b>Title</b>           | Mikhail Bakhtin            |
| <b>Subtitle</b>        | An Aesthetic for Democracy |
| <b>Edition</b>         |                            |
| <b>Publisher</b>       | Oxford UP                  |
| <b>ISBN</b>            | 0198159609                 |

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|------------------------|-----------------------|
| <b>Course Material</b> | Book                  |
| <b>Author</b>          | Holquist, M.          |
| <b>Publishing Year</b> | 2002                  |
| <b>Title</b>           | Dialogism             |
| <b>Subtitle</b>        | Bakhtin and His World |
| <b>Edition</b>         |                       |
| <b>Publisher</b>       | Routledge             |
| <b>ISBN</b>            | 0415280087            |

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|------------------------|-------------|
| <b>Course Material</b> | Book        |
| <b>Author</b>          | Bennett, T. |

|                        |                       |
|------------------------|-----------------------|
| <b>Publishing Year</b> | 2003                  |
| <b>Title</b>           | Formalism and Marxism |
| <b>Subtitle</b>        |                       |
| <b>Edition</b>         |                       |
| <b>Publisher</b>       | Routledge             |
| <b>ISBN</b>            | 0415321514            |

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|------------------------|------------------------------|
| <b>Course Material</b> | Book                         |
| <b>Author</b>          | Knapp, S.                    |
| <b>Publishing Year</b> | 1993                         |
| <b>Title</b>           | Literary Interest            |
| <b>Subtitle</b>        | The Limits of Anti-formalism |
| <b>Edition</b>         |                              |
| <b>Publisher</b>       | Harvard UP                   |
| <b>ISBN</b>            | 0674536517                   |

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|------------------------|------------------------------------|
| <b>Course Material</b> | Book                               |
| <b>Author</b>          | Eagleton, T,                       |
| <b>Publishing Year</b> | 2006                               |
| <b>Title</b>           | Criticism and Ideology             |
| <b>Subtitle</b>        | A Study in Marxist Literary Theory |
| <b>Edition</b>         |                                    |
| <b>Publisher</b>       | Verso                              |
| <b>ISBN</b>            | 1844670805                         |

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## Notes

The module is centred on the theories and writings of Mikhail Bakhtin and the Bakhtin circle in the Soviet Union. It examines Volosinov's theory of language and its relationship with Bakhtin's theory of the novel, raising key issues and concepts such as heteroglossia, dialogue, the grotesque, the belly-laugh, the carnivalesque, the role of parody, and the struggle between centripetal and centrifugal forces in language, culture and society. The dialogic model of language is thrown into relief by contrasting it with the models of Saussure and of Chomsky, and the work of the Bakhtin circle is introduced in its historical context and situated within the cultural debates that followed from the Russian Revolution. Marxist models of history, literature and culture are re-examined, as the course investigates Russian Formalism and Socialist Realism. Bakhtinian approaches are then applied to a novel, Hardy's *Jude the Obscure*, as well as to a range of literary texts and excerpts, including Shakespeare. Applications of Bakhtinian theory to film are then considered, and the method is then extended to a range of other texts and practices including contemporary TV comedies, and popular music and its relationships with post-war British youth subcultures.