Theory, criticism, and pedagogy are interlocked. This has been contested not only by those like Leavis who performed a determinedly theory-less approach in criticism and its teaching, but openly by those like Brook Thomas in the present Reorientations volume, who wish to preserve the notion of a disinterested critical enquiry even while conceding that no enquiry can wholly be so. Already ten years ago the opposite view was put by Catherine Belsey: 'There is no practice without theory, however much that theory is suppressed, unformulated or perceived as "obvious"'. (1) That was said after the remarkable burgeoning of literary theory in the 1970s, but now one can speak of a wider awareness of the problem of the relation of theory to practice, and in particular to pedagogical practice. The result is that theory is an issue on three interconnected levels: the conflict of theories as such, each of which has articulate supporters who, well informed of rival positions, are engaged in debate; the practice of criticism that results from this range of opinion, the analyses, interpretations, and cultural explorations that form the core of literary and textual studies; and the methods of teaching in schools as well as universities.

What both these books make clear, like many others now being published, is that teachers are faced with an unavoidable conscious decision. The crisis of choice cannot be ignored;...
perspective. Thanks to the Internet, some English classes are now publishing students’ interpretations on Web sites. In turn, some students and English faculty publish their work in academic literary criticism journals. Over the y intertextuality as a critical theory and an approach to texts was provided by the formulations of such theorists as. Ferdinand de Saussure, Mikhail Bakhtin and Roland Barthes before the term ‘intertextuality’ was coined by Julia. Kristeva in 1966. in the discipline of literary studies, aims to define intertextuality as a critical theory and state its fundamentals. and axioms formulated by the mentioned originators of the intertextual theory and thus to betray the fact that. intertextuality had a poststructuralist and postmodern vein at the outset. The study was motivated by both a lack. LITERARY THEORY. In its simplest sense, intertextuality is. a way of interpreting texts which focuses. on the idea of texts’ borrowing words and. concepts from each other. Every writer Literary theory is the systematic study of the nature of literature and of the methods for literary analysis. Since the 19th century, literary scholarship includes literary theory and considerations of intellectual history, moral philosophy, social prophecy, and interdisciplinary themes relevant to how people interpret meaning. In the humanities in modern academia, the latter style of literary scholarship is a development of critical theory. Consequently, the word theory became an umbrella term for Literary theory and the formal practice of literary interpretation runs a parallel but less well known course with the history of philosophy and is evident in the historical record at least as far back as Plato. The Cratylus contains a Plato’s meditation on the relationship of words and the things to which they refer. Academic literary criticism prior to the rise of “New Criticism” in the United States tended to practice traditional literary history: tracking influence, establishing the canon of major writers in the literary periods, and clarifying historical context and allusions within the text. The Formalists placed great importance on the literariness of texts, those qualities that distinguished the literary from other kinds of writing.