ÇANKAYA UNIVERSITY

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**SPRING 2018-2019**

ELL 580 Dr. Özlem Uzundemir

Concepts in Theory and Criticism Office Hours: Tue. 14:20-16:10

Thu. 15:20-16:10

**COURSE DESCRIPTION AND OBJECTIVES:**

This course surveys a range of trajectories in theory and criticism from the classical period to the contemporary, with a focus on late 20th-century and recent developments that are essential for understanding and engaging in contemporary interpretation and analysis of texts. Areas covered include classical, Enlightenment and romantic theories, Anglo-American and Russian formalism, structuralism, phenomenology, hermeneutics, historiography, marxisms, reader-response/reception theory, poststructuralism and deconstruction, postmodernisms, feminisms and gender theories, theories of race, ethnicity and nationalism, postcolonial theory, new historicisms, ecocriticism, cultural theory and ideological critique, transhumanism.

Readings include both theoretical texts and exemplary analyses; the focus is on understanding theories as modes of questioning how meanings are produced in the process of reading, and not as formulaic “approaches” to be “applied.” Course assessment is based primarily on examinations and critical analyses of texts.

**REFERENCES:**

Adams, Hazard, and Leroy Searle,eds.*Critical Theory Since 1965*. Tallahassee: Florida State UP, 1989.

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*.4th Ed. New Jersey: Pearson Prentice Hall, 2007.

Eagleton, Terry. *Literary Theory: An Introduction*, Oxford: Basil Blackwell, 1983.

Newton, K. M., ed. *Twentieth Century Literary Theory: A Reader*. 2nded. New York: St. Martin’s P, 1997.

Waugh, Patricia. *Literary Theory and Criticism*. Oxford: Oxford UP, 2006.

**COURSE REQIREMENTS AND MEANS OF EVALUATION:**

Graduate students are required to attend all classes punctually, to prepare reading material before class for discussion, and to hand in all assignments on time. **Students who are found to have committed cheating in an examination or plagiarism on an assignment will fail the examination or assignment and the final grade of that course will be reduced by twenty percent (20%).**

The course percentage breakdown is as follows:

1. 30% class participation and response papers
2. 35% midterm exam
3. 35% final exam

**Response Paper:**

Students are expected to write brief reviews about the essays that are to be discussed in each meeting. The papers include: students’s evaluation of and his/her response to that article; critical questions, comments, etc.; how the theory could relate to a social, cultural, political event or an artisitic or literary work. The papers have to be handed in on the assigned day via e-mail (ozlemuzundemir@cankaya.edu.tr). **Late papers printed out will not be accepted**.

READING LIST FOR ELL 580

**2018-2019 SPRING**

|  |  |
| --- | --- |
| **Week 1:** | Introduction: what is criticism and what is theory?; review of previous literary and art theories (mimesis)  Plato; Aristotle; Horace; Longinus |
| **Week 2:** | Review of previous literary and art theories  Novalis, “Monologue”  Kant, “Critique of Judgment”  Nietzsche, “On Truth and Lie in an Extra-Moral Sense” |
| **Week 3:** | **Russian Formalism**:  Shklovsky, “Art as Technique”  Bakhtin, from *Rabelais and His World*  **New Criticism:**  Brooks, “The Formalist Critic”  **Phenomenology:**  Poulet, “Phenomenology of Reading” |
| **Week 4:** | Ingarden, “Some Epistemological Problems in the Cognition of the Aesthetic Concretization of the Literary Work of Art”  **Reader-Response:**  Jauss, “Literary History as a Challenge to Literary Theory”  Iser, “Indeterminacy and the Reader’s Response”  Fish, from *Is There a Text in this Class?*; “Interpreting the Variorum” |
| **Week 5:** | **Structuralism:**  de Saussure, from *Course in General Linguistics*  Barthes, from *Mythologies*  **Post-Structuralism and Deconstruction:**  Barthes, “The Death of the Author” |
| **Week 6:** | Derrida,“Structure, Sign and Play in the Discourse of the Human Sciences”; “Différance”  Foucault, “What is an Author?”; “The Discourse on Language” |
| **Week 7:** | **Psychoanalysis:**  Lacan, “The Mirror Stage”; “The Insistence of the Letter in the Unconscious”; “Of Structure as an Inmixing of an Otherness Prerequisite to Any Subject Whatever” |
| **Week 8:** | **MIDTERM EXAM** |
| **Week 9:** | **Marxism:**  Kojève, “Introduction to the Reading of Hegel”  Williams, “Dominant, Residual, and Emergent”  Althusser, “Ideology and Ideological State Apparatuses”  Benjamin, “The Work of Art in the Age of Mechanical Reproduction” |
| **Week 10:** | **Feminist Literary Theory:**  Foucault, from *Discipline and Punish*  Cixous, “The Laugh of the Medusa”; “The Newly Born Woman”  Kristeva, “Women’s Time” |
| **Week 11:** | Irigaray, “The Power of Discourse and the Subordination of the Feminine”; “Women on the Market”  Mulvey, “Visual Pleasure and Narrative Cinema”  **Gender Studies:**  Michel Foucault, “The History of Sexuality” |
| **Week 12:** | Butler, “Performative Acts and Gender Constitution”  Sedgwick, “Epistemology of the Closet”  Wittig, “One is Not Born a Woman”  Haraway, “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s” |
| **Week 13:** | **Postcolonialism:**  Said, “Introduction” *Orientalism*  Bhabha, “The Other Question”; “Of Mimicry and Man”; “How Newness Enters the World” from *The Location of Culture* |
| **Week 14:** | Spivak, “Can the Subaltern Speak?”  **New Historicism:**  White, “The Historical Text as Literary Artifact” |