ÇANKAYA UNIVERSITY

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**FALL 2023-2024**

ELL 580 Dr. Özlem Uzundemir

Concepts in Theory and Criticism Office Hours: Tue. 14:00-16:00

Thu. 10:00-11:00

**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, and posthumanism.

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.

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. 20% response papers
2. 40% midterm exam
3. 40% 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 essay; critical questions, comments, etc.; how theory could relate to a social, cultural, political event or an artistic or literary work. The papers have to be uploaded on webonline until Wednesday at 17:00. **Late papers will not be accepted**.

**WEEKLY SCHEDULE FOR ELL 580/680**

**2023-2024 FALL**

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| **Week 1:** | Introduction: what is criticism and what is theory?; review of previous literary and art theories (mimesis)  Plato, *Republic,* Book 7; Book 10; “Ion”  Aristotle, from *Poetics*  Horace, from *Art of Poetry*  Longinus, from *On The Sublime* |
| **Week 2:** | Review of previous literary and art theories  Novalis, “Monolog”  Wordsworth, from Preface to *Lyrical Ballads*  Shelley, from *A Defence of Poetry*  Nietzsche, “On Truth and Lie in an Extra-Moral Sense” |
| **Week 3:** | **Russian Formalism**:  Shklovsky, “Art as Technique”  Bakhtin, “Discourse in the Novel”; from *Rabelais and His World*  **New Criticism:**  Brooks, “The Formalist Critic,” “Keats’s Sylvan Historian: History without Footnotes”  **Phenomenology and Reader-Response:**  Poulet, “Phenomenology of Reading” |
| **Week 4:** | Roman Ingarden, “Some Epistemological Problems in the Cognition of the Aesthetic Concretization of the Literary Work of Art”  Iser, “Indeterminacy and the Reader’s Response”  Fish, *Is There a Text in this Class?*  **Structuralism:**  de Saussure, from *Course in General Linguistics,* Ch. 1 |
| **Week 5:** | Barthes, from *Mythologies*  Jakobson, “Two Aspects of Language”  **From Structuralism to Poststructuralism:**  Barthes, “The Death of the Author”  Foucault, “What is an Author?” |
| **Week 6:** | **Post-Structuralism and Deconstruction:**  Derrida,“Structure, Sign and Play in the Discourse of the Human Sciences”;  “Différance” |
| **Week 7:** | Baudrillard, from *Simulacra and Simulations*  Belsey, “Hamlet’s Dilemma” |
| **Week 8:** | **MIDTERM EXAM** |
| **Week 9:** | **Psychoanalysis:**  Lacan, “The Mirror Stage”; “Of Structure as an Inmixing of an Otherness Prerequisite to Any Subject Whatever”  Mellard, “Using Lacan: Reading *To the Lighthouse*” |
| **Week 10:** | **Marxisms:**  Kojève, “Introduction to the Reading of Hegel”  Althusser, “Ideology and Ideological State Apparatuses”  Benjamin, “The Work of Art in the Age of Mechanical Reproduction” |
| **Week 11:** | **Feminisms:**  Foucault, from *Discipline and Punish*  Cixous, “The Laugh of the Medusa”  Kristeva, “Women’s Time”  Irigaray, “The Power of Discourse and the Subordination of the Feminine”; “Women on the Market”  Mulvey, “Visual Pleasure and Narrative Cinema” |
| **Week 12:** | **Gender Studies:**  Michel Foucault, “The History of Sexuality”  Butler, “Critically Queer”; “Performative Acts and Gender Constitution”  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” from *The Location of Culture* |
| **Week 14:** | **Ecocriticism:**  Glotfelty, “Introduction: Literary Studies in an Age of Environmental Crisis”  **Posthumanism:**  Braidotti, “Posthuman Humanities: Life Beyond Theory” from *The Posthuman* |