

YAŞAR UNIVERSITY
Department of English Language and Literature
2020-2021 Spring Semester
Elective Course Descriptions

ENGL 1014 Literature and Visual Culture II
Dr. Jeffrey Hibbert

The period of films produced by Hollywood film studios between the 1930s and 1950s are often referred to as the “Golden Age” or “Classic” Hollywood. In this class, we will watch, discuss, appreciate, and analyse 8-9 films from the Golden Age of Hollywood. We will ask, “what is it about these films that have granted them longevity?” We will also ask, “What is it about culture and our individual aesthetic choices that makes people continue to see these films as valuable or relevant?”

In this class, we will watch Hollywood films from 1936-1960 including comedies, horror, musicals crime, and family drama. Films will include “Modern Times,” “The Wizard of Oz,” “Casablanca,” “Citizen Kane,” “Double Indemnity,” “Sunset Boulevard,” “Some Like It Hot,” “Psycho,” “Singin in the Rain.” As in other film classes, students will learn, discuss, and analyze forms of cinematic grammar and visual communication distinct from dialogue that film as a medium uses to tell its stories. This includes the languages of cinematography, lighting, mise-en-scene, editing, sound, acting and even movement across screen space. Students will be responsible for several short response papers, a midterm and a final.

ENGL 1030 Creation Myths in Music and Literature
Lect. İclal Kardıçalı

Joseph HAYDN wrote *The Creation*, his celebrated oratorio (1797-98) when he was in his mid-sixties where he describes musically the creation of the world and its creatures with that unusual capacity for wonder. This course gets its inspiration and aim from this “wonder” of Haydn’s Oratorio whose libretto is based on the biblical Book of Genesis and on Milton’s *Paradise Lost*. We aim to compare and contrast different myths and stories from all over the world, starting with Jewish, Christian and Moslem versions of creation. We also turn our attention to Hindu Scriptures, Chinese traditions; Egyptian, Mayan, Mesopotamian and Sumerian, Celtic Myths; scientific approaches and the Big Bang Theory, Pythagoras’ “music of the spheres”. In order to compare and contrast more elements and myths, we read and analyze Nordic Literature; the Norse Myths and Prose Edda, Icelandic Myth of Creation and the Finnish one, where according to Kalevala, creation was music and in Tolkien’s *Silmarillion*, also. This interdisciplinary course aims to offer the students to discover the common thread among different cultures as they connected and tried to give a sense to the “narration” of the “creation” in terms of subject and style, language, symbolism and myth, all accompanied by music of J. S. Bach, Jean F. Rebel, J. Sibelius, R. Wagner and G.F. Handel to acquire basic competency in the critical analysis, comparison and thinking beyond style and culture.

ENGL 1056 - Special Topics in English Literature II “War Poetry”
Dr. Francesca Cauchi

This course will focus on verse representations of war. These range from patriotic verse and the glorification of war to the vehement condemnation of war. We shall study in detail the greatest Shakespeare soliloquies, especially those from *Henry V*; 18th century poetry glorifying the British Empire; the First World War poets, including Siegfried Sassoon and Wilfred Owen; and the post-WWI poetry of T.S. Eliot.

ENGL 1062 American Culture and Literature II
Dr. Tuba Geyikler

This course starts, in terms of historical scope, with the end of the American Revolution and with a critical examination of the historical project of proclaiming a cultural and philosophical independence to match the newly gained political autonomy of the United States. Transcendentalism, in the philosophical works of Ralph Waldo Emerson as well as in its influence on the poetry of Walt Whitman, dominates much of nineteenth-century American thought in its articulation of a romantic vision of nature, its reworking of and challenge to traditional forms of religion and its project of fashioning an American sense of collective and individual identity. Debates around slavery and the status of women rage at a time when writers such as Nathaniel Hawthorne offer a critical perspective on the American past and contemporary social relations. Edgar Allan Poe, among others, moves the gothic to the center of American literary practice, while the end of the nineteenth century sees a wide variety of literary responses to the rise of the “New Woman” as, for example, in the work of Kate Chopin. Students will learn to evaluate the role of culture in both the founding and the contestation of a sense of shared culture and values as well as to explore the ways in which a number of recurring themes cross generic boundaries in the nineteenth century.

ENGL 1070 Psychoanalysis and Literature
Dr. Trevor Hope

This course will introduce students to a range of fundamental concepts in Freudian psychoanalysis. While we shall touch on a number of clinical concepts in psychoanalysis, the point will always be to understand how these can be related to the interpretation of literary texts and films. There will also, therefore, be a large component of close reading in the class and assignments. While we shall read a number of core texts and watch a couple of films together, students will be able to choose the works they would like to focus on for their final assignments.

ENGL 1076 - Literary Genres II
Dr. Francesca Cauchi

This course will focus on six different poetic genres: allegory, elegy, epic, ode, dramatic monologue, and pastoral. Representative examples of each of these six genres will be taken principally from the Romantic and Victorian period of English literature, but also from the Anglo-Saxon period and from Milton’s corpus of great epic works. The ponderousness of the elegy and the epic will be counter-balanced by the lyrical beauty of the ode, the soothing mellifluousness of the pastoral, and the mischievous humour of the dramatic monologue.

ENGL 1082 Turcophone Literature in a Comparative Perspective-II
Dr. Esen Kara

This course offers a study of Contemporary Turkish Literature from a comparative perspective. Readings and discussions will focus on the representations of migration, dislocation, collective trauma, and community-building in selected literary texts produced in Turkish and English. Yaşar Kemal, Sema Kaygusuz, Latife Tekin, Toni Morrison, and Mohsin Hamid are among the writers we will read. Assessment will include a midterm exam, two quizzes, two written assignments, and a final paper.