

Yaşar University

Department of English Language and Literature

2023-2024 Fall

Elective Course Catalogue

Aa Course Code	☰ Course Name	👤 Instructor	☰ Description
ENGL 1013	Literature and Visual Culture I [American Horror Films of the 1970s and 80s]	Dr. Jeffrey Hibbert	When Joseph Goebbels, chief Nazi propagandist, took over as head of the Nazi UFA studios, he ordered his staff to make musicals, heroic war dramas, and light comedies, but forbid the production of horror films because, as he said, "horror tells the truth." This is a remarkable admission of the connection between the allegorical aspect of horror film as a genre and the dark facts of lived experience that are as opaque as they are omnipresent. Today, we can amend this statement to say that horror films expose truths about things we don't want to be true: that horror films, like other texts (but in more confrontational ways), create/present/manage fear, violence, and disgust in an audience such that experience of these feelings swell over our systems that contain them. In horror, as with the sublime, we confront the limits of our subjectivity. In this class, we will be examining nine films and a series of essays about bodies in horror films, about the monstrousness of fleshy experience and the encoding and decoding of fears regarding our own permeability and monstrosity. How are bodies produced, presented, managed, allegorized, transfigured, or mutilated? What are the conditions and consequences of production that are quintessentially horrific? We will screen, discuss, and analyse <i>The Texas Chainsaw Massacre</i> ; <i>Alice, Sweet Alice</i> ; <i>The Slumber Party Massacre</i> ; <i>Carrie</i> ; <i>Halloween</i> ; <i>The Hills Have Eyes</i> ; <i>Friday the 13th</i> ; <i>The Brood</i> ; <i>Martin</i> . In addition to these primary texts, we will read, analyse and discuss essays on specific horror films by Carol Clover and Barbara Creed, and texts about the peculiar pleasures of negative emotions by Andrew Britton, Noel Carroll and others. Students will write a midterm and a final exam and will either write a reflection on the experience of viewing horror films or a presentation of a scene from one of our films.
ENGL 1020	Fictions of Fear and Building Values in the European Union by way of Literature and Art	Dr. Ahmet Süner	This course intends to show students how literary and artistic fictions of fear might be thought of as significant sources of shared value for the European Union. Students who are interested in European integration, values and politics are advised to take this course. As students interpret some important literary and cinematic examples of fictions of fear during class discussions, they will be invited to engage with questions of value, especially with a view to some of the most important issues that EU has been facing and is likely to face in the future regarding democracy, equality, immigration and the environment. These are some of the questions that we will investigate throughout the course: How can we understand the role of literary and artistic fictions of fear in the project of building shared values in EU? How can we contribute to processes that concern "the becoming of the Union" by way of engaging with literature and art? How can fictions of fear make us wonder about and reflect upon the future of EU, as well as motivate us to work towards finding solutions to its problems? The fictions of fear selected for class discussion, especially in the first half of the course, are renowned examples from literary history which will include Shakespeare's <i>Macbeth</i> , Voltaire's <i>Candide</i> and Mary Shelley's <i>Frankenstein</i> . We will look at <i>Frankenstein</i> as the quintessential <i>European</i> fiction, where the main question consists in the necessity of, and failure in, building European values. The second half of the course will possibly include three informative lectures by specialists on European issues (democracy-equality by Aylin Güney; immigration by Ayselin Yıldız and environment by Defne Günay) and more discussions on selected literary and cinematic fictions of fear, and especially on acclaimed dystopias such as <i>1984</i> , <i>Never Let me Go</i> and <i>V for Vendetta</i> . Students will carry out and make presentations on individual or group projects on two fictions of their choice, at least one of which will be literary.
ENGL 1040	ELT Methodology	Dr. Çağrı Özköse-Bıyık	This elective course is specifically designed for junior and senior level undergraduate students in the language-related departments who are planning to become language teachers after they graduate. In the first half of the course, we will cover traditional designer methods such as Suggestopedia, Community Language Learning, Total

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ENGL 1063	American Fiction: 1900-1950	Dr. Emine Sonal	This course primarily focuses on the development of written literature in the United States of America from 1900 to 1950. This course aims to give the student information about the development of American fiction in the 20th century through poetry, painting, film, and visual art. In this elective course, students are also required to gain knowledge of American fiction from the perspective of the social, historical, philosophical, political, and theoretical developments of the novels, poems by (T.S. Eliot, Amy Lowell, e.e. cummings) and plays. There will be an emphasis on the primary characteristics of American fiction written in the first half of the twentieth century. Additionally, the technical and thematic changes from the assigned readings will be analyzed and discussed in light of their differences from the fiction written in earlier periods.
ENGL 1073	Special Topics in Cultural History I [World-War-I Literature]	Dr. Ayşegül Avcı	This course focuses on literary representations of the First World War in fictional and non-fictional narratives including novels, short stories, poems as well as letters and diaries. The authors are from various countries including but not limited to Britain, the USA, Canada, Germany, France, Russian Empire, and the Ottoman Empire. The need to introduce different aspects arises from the complex nature of the war and the deep impact it caused on the world. From the very beginning, it was called the Great War and it was indeed great due to its long-lasting effects on people, nations, nature, and literature. The works under analysis show the groundbreaking impact of the war on individuals and communities, on the one hand shattering the individual and communal identity and on the other hand generating new perspectives on the meaning of individuality and community. This course attempts to analyze the war from these macro and micro perspectives with the main objective of studying the relationship between history (in terms of real events and people) and literature (in terms of artistic production and individual responses).
ENGL 1077	Comparative Literature I	Dr. Evren Akaltun	This course will examine certain characteristics of literature that transcend national, linguistic, and cultural boundaries. The topic of this class is "boundaries." We will read novels and short stories by prominent authors from Germany, Iran, Turkey, Japan, Italy, Russia, Argentina, Iran, and Colombia to examine how they dealt with the issue of borders in their works; borders that are not only associated with the concept of nation, but also with sexuality, reality, the concept of human, etc. Additionally, we will view films and analyse them in relation to the texts we will be reading in order to develop a global and interdisciplinary perspective on a range of national literatures.
ENGL 1083	Drama in Music and Literature	Lect. İclal Kardiçalı	We expect and hope that exposure to great literature will enrich our understanding of reality, enlarge our capacity to enjoy life, enhance our adaptation to it and make us better human beings. We think that we sometimes fail to recognize that music has similar effects. This course offers students an interdisciplinary and comparative approach through music and literature, and it hopes to contribute to their intellectual, emotional and cultural development in understanding reality, sharpening sensibilities, improving language skills and offering a comparative perspective. It is in this light that we are proposing a course that will combine music and literature at its best. We will be reading the 4th Book from Aeneid, by Virgil (Dido), watching and learning about a Baroque Opera (Dido and Aeneas, by Purcell), reading Romeo and Juliet by Shakespeare, watching and learning about a Ballet (Romeo and Juliet by Prokofiev), watching and learning about a Broadway Musical (West Side Story by Bernstein); all this through a comparative perspective and with a popular theme, love-death genre of world drama. In the second half of the semester, we will be reading and discussing The Taming of the Shrew by W. Shakespeare and watching the Broadway Musical, Kiss Me Kate based on this play and the Zefirelli masterpiece "The Taming of the Shrew", as well as discussing Pygmalion by G. B. Shaw, watching its black and white movie version and watching and analysis of the musical, My Fair Lady, inspired by this

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			play. Connecting, discussing and comparing them all through the modern theme of our time, education of women, through a humoristic perspective. We hope that this multidisciplinary approach and analysis will attract the attention of many, excite and interest them and offer a fresh and fun point of view.
<u>ENGL 1085</u>	Fairy Tales and Their Retellings in Music I	Lect. İclal Kardiçalı	Fairy Tales and Their Retellings in Music I is an elective multidisciplinary course that brings together music and literature. In this class, students learn about the Great, Wonderful and International Fairy Tale Tradition. They read and analyze some of the most popular fairy tales, read and compare their different versions seen in different centuries and cultures. They also watch and listen to their different adaptations in the musical and animated platforms which get their inspiration from these tales, namely in classical music, in opera, in ballet, in Disney Animations, in dance and in jazz. In this particular class the students will re-discover tales like Puss in Boots, Hansel and Gretel, Cinderella, Little Red Riding Hood and Vasilisa the Beautiful. They will also see their adaptations in the musical world in Tchaikovsky's, Humperdinck's, Rossini's creativity. We will be talking about the Romantic Period in Music and doing some music rehearsals! The highlight of the course is Shakespeare's most loved fairy tale: A Midsummer Night's Dream. With this piece of literary masterpiece, we will voyage with Shakespeare, Britten, Mendelssohn, B�ejart, Balanchine and Duke Ellington. It will be an opportunity for all of us to discover music and literature as life and society enhancing arts, while remembering fondly how fairy tales contributed to our childhood imagination and beyond.
<u>ENGL1053</u>	Introduction to Visual and Cultural Studies [Film Adaptation]	Dr. Jason Ward	Between 30-50% of all films are adaptations - works based on literary sources. Why are filmmakers attracted to literature and why do film adaptations so rarely live up to our expectations? Why can't films just copy books? What do adaptations say about our world? Are film adaptations destroying literature? These are some of the many questions, concerns and misconceptions that we will investigate during this course by considering film adaptations, analyzing literary excerpts through their manifestations on screen, and investigating the emerging discipline of adaptation studies. The students will read commentary on film adaptations of literary works from a range of genres, discuss and analyze weekly readings on adaptation theories, and creatively respond to the challenges literature presents for film. The assignments will attempt to put the students in a similar position to a filmmaker, so the midterm will require students to discuss a hypothetical adaptation of an excerpt of prose into sound and images. Also, for the final project, the content of a written comparison between a film and its source text will be adapted into a PowerPoint presentation. Adaptation will be considered as both a technical process and a reader-response approach to the study of literature.