

ENGL105: Introduction to Literary Forms I

Spring 2024
Boğaziçi University

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Course Schedule/Location: Tuesday 10:00-10:50, Thursday 10:00-11:50

Office Hours: by appointment

“Poetics deals primarily with the question,
What makes a verbal message a work of art?”
– Roman Jakobson, “Linguistics and Poetics”

Sometimes we may describe an expressive or eloquent phrase as *poetic*, or praise someone for “talking *poetically*.” We may describe an amusing person by exclaiming, “What a *character!*” as if they just happened to walk out of a story. We may express our impatience by asking someone to “stop telling *stories*.” Or we may ask someone “who just loves *drama*” to stop being “so dramatic.” What do we really mean when we use these terms? Is there any difference between everyday language and the language we find in poems, stories or plays?

This course is an introduction to the formal, structural and technical tools that we use while talking about drama, short fiction, and poetry. How do these forms *work*? How do they speak to history, society, and personal experience? Why do they matter? We will be reading works of literature from various historical periods in our attempt to answer these questions.

Class Policies:

- Your regular **attendance** and **participation** are expected. Skipping classes will obviously lower your contribution score.
- **Reading** the assigned texts carefully is fundamental. Our collective effort will help us unlock their richness and significance.
- There will be a **midterm** (45%) and a **final** (45%). The midterm will be on during class time, the final will be scheduled by the university.
- **Contribution** (10%) to the course requires consistently attending all sessions and actively engaging in class discussions with a sense of responsibility.
- Plagiarism is **not acceptable**. You can review the department’s website for more information. Every assignment that you submit should contain your work and your work only. Any instance of plagiarism will result in a failing grade for the entire course and will be reported to the administration. If you have any questions or feel unsure about what counts as plagiarism, talk to me.

Reading Schedule:

W-1	Feb 15	Introduction: Reading and interpretation
W-2	Feb 20	Introduction to the Greek Tragedy and <i>Antigone</i> (p. 5-18)
	Feb 22	<i>Antigone</i> (p. 18-41)
W-3	Feb 27	<i>Antigone</i> (p. 41-55)
	Feb 29	Samuel Beckett, "Come and Go"
W-4	March 5	<i>Story, plot and dilation</i> Margaret Atwood, "Happy Endings" Raymond Carver, "Popular Mechanics"
	March 8	<i>Diction, denotation and connotation</i> Jorge Luis Borges, "Funes the Memorious"
W-5	March 12	<i>Syntax: How to fit'em all</i> Meron Hadero, "The Suitcase"
	March 14	<i>Syntax: How to fit'em all</i> Stuart Dybek, "Lost"
W-6	March 19	<i>Characters, From a Distance</i> George Saunders, "Sticks" Lydia Davis, "Nancy Brown Will Be in Town"
	March 21	<i>Narration and Focalization</i> Edgar Allan Poe, "The Tell-Tale Heart" Katherine Mansfield, "Miss Brill"
W-7	March 26	<i>Focalization</i> Alice Munro, "The Shining Houses"
	March 28	<i>Setting</i> Julio Cortázar, "The House Taken Over"
W-8	April 2	<i>Symbolism and Allegory</i> Ursula K. Le Guin, "The Ones Who Walk Away from Omelas"

	April 4	MIDTERM
W-9	Spring Break & Ramazan Bayramı	
W-10	April 16	<p><i>Why lines?</i></p> <p>Louise Glück, "Portrait" Frank O'Hara, "Having a Coke With You" William Carlos Williams, "To a Poor Old Woman" e.e. cummings, "l(a", "dying is fine)but Death"</p>
	April 18	<p><i>Sound and Sense</i></p> <p>Hugo Ball, "gadji beri bimba" Velimir Khlebnikov, "Incantation by Laughter" Gerard M. Hopkins, "The Golden Echo and The Leaden Echo" Wallace Stevens, "Anecdote of the Jar"</p>
W-11	April 23	Ulusal Egemenlik ve Çocuk Bayramı
	April 25	<p><i>Sound and Sense: Meter</i></p> <p>William Blake, "The Tyger" Richard Wilbur, "Boy at the Window" Robert Frost, "For Once, Then Something" Emily Dickinson, "The Spider holds a Silver Ball"</p>
W-12	April 30	<p><i>Speaker and voice</i></p> <p>Elizabeth Bishop, "Filling Station" James Tate, "The Rules" Sylvia Plath, "Daddy" Gwendolyn Brooks, "We Real Cool"</p>
	May 2	<p><i>Syntax, hypotaxis, parataxis</i></p> <p>Robert Hayden, "Those Winter Sundays" John Donne, "Death, be not proud" Sir Walter Raleigh, "The Lie" Sylvia Plath, "You're"</p>
W-13	May 7	<p><i>Image and Experience (Figures of speech) - I</i></p> <p>Langston Hughes, "Harlem" Philip Larkin, "Dawn" Eavan Boland, "This Moment" Ezra Pound, "In a Station of the Metro"</p>

	May 9	<i>Image and Experience (Figures of speech) - II</i> Susan Howe, from "Western Borders" James Merrill, "b o d y" Sylvia Plath, "Balloons" Sharon Olds, "The Talk"
W-14	May 14	<i>Forms I: Sonnet</i> Shakespeare, Sonnet XXVIII (Shall I compare thee...) Louis Labé, "O beaus yeus bruns" Marilyn Hacker, "Maybe it was jet lag, maybe not" A.E. Stallings, "Sine Qua Non"
	May 16	<i>Forms II: Villanelle and Sestina</i> Dylan Thomas, "Do Not Go Gentle Into That Good Night" Elizabeth Bishop, "One Art" W.H. Auden, "If I Could Tell You" Elizabeth Bishop, "Sestina"