

ENGL 105.02 Introduction to Literary Forms I

Syllabus

Fall 2026

Instructor: Dr. Çiğdem Buğdaycı

Class Meeting Hours: Wednesday 15:00–17:00; Friday 14:00–15:00

Classrooms: M 2170 | M 2170 | M 2230

PS: Friday 15:00–16:00 | M 2230

Office no: TB 450

Office hours: Wednesdays and Fridays by appointment

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Course Description

This course introduces the study of two literary forms – the short story and poetry. You will read selected short stories and poems and learn how to analyze their choices using literary analysis tools. The syllabus is organized around the elements of literary craft: plot and structure, irony, narrative voice and point of view, characterization, setting and atmosphere, symbol and metaphor, allegory and allusion, sound and rhythm, and verse form. Each week introduces a small set of literary terms and tests them on the assigned texts; the key terms for each week are listed in the reading schedule below. You will be expected to use them in discussion and exams. Poems are read alongside the stories throughout the term rather than separately, so that a device met in fiction can be examined immediately in a poem, and vice versa.

Course Materials

The course packet is available at the Kuzey Fotokopici and can also be accessed via the Google Drive link on Moodle.

Class Requirements

a. Attendance/Participation

Attendance is required. To be admitted to the final exam, students may skip only **4 classes** and **2 unannounced PS sessions**. Any absence after reaching these numbers will cost you **4%** of your total grade for each class missed.

Students must attend and actively participate in class discussions and PS hours.

Participation in class discussions is a significant part of this course and may boost your final grade by up to **3%**.

You should come to class having read all the materials, including any extra materials assigned on Moodle for that week. The reading list or schedule (PS hours) may change with

prior notice depending on the circumstances and our in-class pace. Please check the Moodle course page regularly.

b. PS Classes

The PS sessions are conducted by the teaching assistant, Rabia Elif Özcan, and is entirely devoted to academic writing: how to build an argument, construct a thesis statement, use textual evidence, quote and document sources, and organize and revise a literary analysis essay.

Exams

There will be one midterm and one final exam, and students are required to take both. In both exams, you will write short essays and paragraphs and make use of the writing and interpretive skills you have acquired during class hours and PS sessions.

You are responsible for all the topics discussed in class. You'll be asked to briefly comment on the day's discussion and provide a short paragraph response as an assignment. Each short response will constitute 4% of your final grade, and there will be 5 of these during the semester. You'll upload your responses to Turnitin. Any detection of AI will result in forfeiture of your response, and you won't earn any points.

Final Grade Breakdown

Short response assignments: 20%

Midterm exam: 40%

Final exam: 40%

Out-of-Class Communication Policy

If you have questions about any aspect of class, you can always email me; please do not hesitate. Office hours are for you. Please use them.

Grading Scale

AA (100-90), BA (89-85), BB (84-80), CB (79-75), CC (74-70), DC (69-65), DD (64-60), (fail) F (59-0)

Reading Schedule

Week	Lecture	PS
WEEK 1 (Sept. 23-25)	What a Story Does: Plot, Conflict, and Theme Introduction to the course and syllabus Hanif Kureishi, <i>"The Real Father"</i> (2002) <i>Poetry:</i> Billy Collins, <i>"Introduction to Poetry"</i> William Carlos Williams, <i>"This Is Just to Say"</i> (1934)	
WEEK 2 (Sept. 30 – Oct. 2)	Structure and Irony: The Turn, the Twist, the Ending Guy de Maupassant, <i>"The Necklace"</i> (1884) O. Henry, <i>"Mammon and the Archer"</i> (1906) <i>Poetry:</i> A. E. Housman, <i>"When I Was One-and-Twenty"</i> (1896)	x
WEEK 3 (Oct. 7 – 9)	Suspense and Tone: Foreshadowing and the Uncanny Ordinary Roald Dahl, <i>"The Landlady"</i> (1959) <i>Poetry:</i> Sylvia Plath, <i>"Mushrooms"</i> (1960) Emily Dickinson, <i>"A Bird Came Down the Walk"</i>	
WEEK 4 (Oct. 14 – 16)	Narrative Voice I: First Person and the Unreliable Narrator Edgar Allan Poe, <i>"The Cask of Amontillado"</i> (1846) Anton Chekhov, <i>"A Joke"</i> (1886) <i>Poetry:</i> Edgar Allan Poe, <i>"The Raven"</i> (1845) Philip Larkin, <i>"Toads"</i> (1955)	

Week	Lecture	PS
WEEK 5 (Oct. 21 – 23)	Narrative Voice II: Third Person, Omniscience, and Free Indirect Discourse Katherine Mansfield, <i>“The Garden Party”</i> (1922) <i>Poetry:</i> W. H. Auden, <i>“Musée des Beaux Arts”</i> (1938) Gwendolyn Brooks, <i>“The Bean Eaters”</i> (1960)	x
WEEK 6	Dialogue, Subtext, and Omission: The Objective Point of View Ernest Hemingway, <i>“Hills Like White Elephants”</i> (1927) <i>Poetry:</i> William Carlos Williams, <i>“Overture to a Dance of Locomotives”</i> (1916) e. e. cummings, <i>“l(a)”</i> (1958)	
WEEK 7	Midterm Exam; Setting and Atmosphere Midterm Exam (2 hours) Doris Lessing, <i>“No Witchcraft for Sale”</i> (1951)	
WEEK 8	Collective Memory: Chronology, the Narrator, and Elegy William Faulkner, <i>“A Rose for Emily”</i> (1930) <i>Poetry:</i> Archibald MacLeish, <i>“Ars Poetica”</i> (1926) Turgut Uyar, <i>“Salihat-ı Nisvandan Saffet Hanımefendi’ye”</i> (1959)	

Week	Lecture	PS
WEEK 9	Characterization and Personal Memory - the Volta, and the Sonnet Edith Wharton, <i>"Roman Fever"</i> (1934) <i>Poetry:</i> D. H. Lawrence, <i>"Piano"</i> (1918) William Shakespeare, Sonnet 30 (<i>"When to the sessions of sweet silent thought"</i>)	x
WEEK 10	Symbol and Metaphor: The Enclosed Self Charlotte Perkins Gilman, <i>"The Yellow Wallpaper"</i> (1892) <i>Poetry:</i> Emily Dickinson, <i>"The Soul Selects Her Own Society"</i> Maya Angelou, <i>"Caged Bird"</i> (1983)	
WEEK 11	Allegory, Myth, and Intertextuality: Rewriting an Old Story Angela Carter, <i>"The Werewolf"</i> (1979) Angela Carter, <i>"The Company of Wolves"</i> (1979) <i>Poetry:</i> W. B. Yeats, <i>"Leda and the Swan"</i> (1923) Emily Dickinson, <i>"Because I Could Not Stop for Death"</i>	x

Week	Lecture	PS
WEEK 12	Sound and Verse Form: Meter, Rhyme, and the Shapes a Poem Takes <i>Sound and rhythm:</i> Gwendolyn Brooks, <i>"We Real Cool"</i> (1960) Maya Angelou, <i>"Still I Rise"</i> (1978) <i>Fixed forms:</i> Dylan Thomas, <i>"Do Not Go Gentle into That Good Night"</i> (1951) Elizabeth Bishop, <i>"One Art"</i> (1976) William Shakespeare, Sonnet 18, <i>"Shall I compare thee to a summer's day?"</i> Edna St. Vincent Millay, <i>"Love Is Not All"</i> (1931) Overall review and exam preparation	