


SUMY A.S. MAKARENKO STATE PEDAGOGICAL UNIVERSITY
THE DEPARTMENT OF FOREIGN AND SLAVIC PHILOLOGY
THE CHAIR OF ENGLISH PHILOLOGY AND LINGUODIDACTICS

COURSE: LITERARY TEXT INTERPRETATION (3 credits)

Instructor Information

	Name:	Olena V. Bagatska
	Phone:	+380669379188
	Email:	helen.bg770228@gmail.com
	Associate Professor Sphere of Scientific Interests: Literary Texts in Linguo-Cognitive Perspective	

Course Description

This one-semester elective course is designed to sharpen and enrich your thinking, push back your intellectual horizons and acquire a deeper understanding of the world of fiction in general and of yourself in particular. To interpret a literary text means to become acquainted with the multitudinous and fascinating phenomena of human experience extrapolated through the individualized prism of the fictional world. Such experience will have a discernible effect on your practical ability in critical reading – that is the ability to elicit and decipher a writer’s message. What is more, you will be able to generate your own axiological thought about the fictional world of a story, expressing it in an appropriate metalanguage.

Learning Objectives:

The aims of this course are to enable students to:

- Explain what a work of literature means, and how it means.
- Show how the resources of literature are used to create the meaningfulness of the text.

Learning Outcomes:

Successful students will be able to:

- Deeper understand and fuller appreciate the literature – you learn to see more, to uncover or create richer, denser, more interesting meanings.
- Be aware of the cultural delineations of a work, its ideological aspects. As art is not eternal and timeless but is situated historically, socially, intellectually, written and read at particular times, with particular intents, under particular historical conditions, with particular cultural, personal, gender, racial, class and other perspectives, we can see ideology in operation through it. This can be of particular use in understanding our own culture and time, but has historical applications as well.
- Understand the way ideas and feelings are talked about in our culture or in other times and cultures – have a sense both of communities of meaning, and of the different kinds of understanding there can be about matters of importance to human life. Art can give us access to the symbolic worlds of communities: not only to the kinds of ideas they have about life, but also to the way they feel about them, to the ways they imagine them, to the ways they relate them to other aspects of their lives.

Course Format:

Lectures: 12 hr, Seminars: 22 hr, Consultation: 2 hr.

Student Evaluation:

Participation in discussion forums: 30%, Small group case study activities: 30%, Individual Assignments: 15%, Final Project: 25%.

Grading Scale:

A (100-90), B (89-82), C (81-74), D (73-64), E (63-60), FX (59-35), F (34-1).

Basic Text:

O.V. Bagatska, A.M. Kovalenko The Outline of Literary Text Interpretation: Sumy State Pedagogical University, 2017.

Student Responsibilities:

This course has four important rules. If you choose to follow them, your odds of learning the material and earning a good grade in this class will improve greatly.

1. **Show up!** To succeed in this course, you must choose to attend every scheduled class period. For absences such as illnesses or personal problems, you must contact me prior to class. If a true emergency prevents you from contacting me prior to class, contact me as soon as possible following the emergency.
2. **Do the work!** To succeed in this class, you must choose to do your very best work in preparing for each class session and on all your assignments.
3. **Participate actively!** To succeed in this class, you must choose to stay focused and involved in every class, offering your best comments, questions, and answers.
4. **Be honest!** It is essential that all members of the academic community subscribe to the ideal of academic honesty and integrity and accept individual responsibility for their work. Cheating, forgery, dishonest conduct, plagiarism, and collusion in dishonest activities are unacceptable and will not be tolerated.

Instructor Responsibilities:





You can expect your instructor to:



- Attend every class period and arrive to class on time. If I am not there, WAIT.
- Come to class with a good attitude.
- Be respectful of your ideas and value the diversity you bring to the classroom.
- Be open to dialogue that challenges me.
- Answer any appropriate questions you may have.
- Use a variety of teaching techniques to accommodate different learning styles.
- Minimize disruptions and distractions in the classroom so that everyone has the best possible opportunity to learn.

Equality Statement:

The instructor is dedicated to establishing a learning environment that promotes diversity of the students including race, class, culture, religion, gender, sexual identity, and physical ability. It is important that this is a safe classroom environment. Anyone noticing discriminatory behaviour in this class, or who feels discriminated against, should bring it to the attention of the instructor immediately.

CLASS SYLLABUS:

LECTURES	TOPICS
1	 <p style="text-align: center;"><u>LINGUISTIC ASPECTS OF TEXT INTERPRETATION</u></p> <ol style="list-style-type: none"> 1. The notion of a literary text as opposed to other types of texts. 2. The notion of text interpretation: <ol style="list-style-type: none"> a) its definitions, subject-matter and aims; b) the content, meaning and sense(s) of a literary text; c) the “funnel principle”. 3. Approaches to text interpretation: <ol style="list-style-type: none"> a) objectivist, subjectivist and balanced (rational) paradigms; b) hermeneutic, psychological, pragmatic, allegoric-symbolical and philological perspectives.
2	 <p style="text-align: center;"><u>BASIC NOTIONS OF LITERARY TEXT INTERPRETATION: THE MAIN CATEGORIES OF THE TEXT</u></p> <p>Main categories of a literary text:</p> <ol style="list-style-type: none"> a) integration; b) conceptuality; c) implicitness; d) discreteness; e) modality; f) (im)personality.
3	 <p style="text-align: center;"><u>BASIC NOTIONS OF LITERARY TEXT INTERPRETATION: TYPES OF ARTISTIC (POETIC) DETAILS</u></p> <ol style="list-style-type: none"> 1. Types of artistic (poetic) details: <ol style="list-style-type: none"> a) depicting details; b) characterological details; c) authenticity details; d) implicit details. 2. Degrees of implicates: <ol style="list-style-type: none"> a) superficial; b) trite; c) local; d) deep; e) dark (allusions, reminiscences, ethnocultural implications).
4	 <p style="text-align: center;"><u>IMAGE OF THE AUTHOR</u></p> <ol style="list-style-type: none"> 1. The notion of the author of a narrative text. Internal and external aspects of the author’s textual presence. 2. The notion of narrative perspective. Types of narrative perspectives: <ol style="list-style-type: none"> a) omniscient (unlimited) vs concentrated (limited); b) constant vs variable. 3. Facets of focalization. 4. The narrator in a literary text. Types of narrators with regard to the author, and with regard to the textual world.

5		<p style="text-align: center;"><u>IMAGE OF THE CHARACTER</u></p> <ol style="list-style-type: none"> 1. Approaches to the status of fictional character in modern literary text interpretation: <ol style="list-style-type: none"> a) people vs words; b) characters as actants; c) characters as paradigms of traits. 2. Classification of characters: <ol style="list-style-type: none"> a) flat and round characters; b) static and kinetic (dynamic) characters. 3. Classification of characters: extent of penetration into the “inner life”. 4. Basic methods of characterization: <ol style="list-style-type: none"> a) direct definition; b) indirect presentation; c) reinforcement by analogy.
6		<p style="text-align: center;"><u>IMAGE OF THE READER</u></p> <ol style="list-style-type: none"> 1. Receptive semantics of literary text. The notion of “split addressee”. Major criteria for differentiation of literary text addressees: external (interpretational) and internal (textual). 2. Reader-in-the-Text as a literary text construct. 3. Typology of the in-text readers: IDEAL READER vs MOCK READER. 4. Linguistic signals of addressee-orientation. Cognitive mechanism of their formation and functioning. 5. Typology of addressee-orientation signals in literary text.
SEMINARS		
1	LINGUISTIC ASPECTS OF TEXT INTERPRETATION: Theoretical Basics discussion forum	
2	BASIC NOTIONS OF LITERARY TEXT INTERPRETATION: THE MAIN CATEGORIES OF THE TEXT: Theoretical Basics discussion forum	
3	BASIC NOTIONS OF LITERARY TEXT INTERPRETATION: THE MAIN CATEGORIES OF THE TEXT: Practical masterclass Small groups case study activities	
4	BASIC NOTIONS OF LITERARY TEXT INTERPRETATION: TYPES OF ARTISTIC (POETIC) DETAILS: Theoretical Basics discussion forum	
5	BASIC NOTIONS OF LITERARY TEXT INTERPRETATION: TYPES OF ARTISTIC (POETIC) DETAILS: Practical masterclass Small groups case study activities	
6	IMAGE OF THE AUTHOR: Theoretical Basics discussion forum	
7	IMAGE OF THE AUTHOR: Practical masterclass Small groups case study activities	
8	IMAGE OF THE CHARACTER: Theoretical Basics discussion forum	
9	IMAGE OF THE CHARACTER: Practical masterclass Small groups case study activities	
10	IMAGE OF THE READER: Theoretical basics discussion forum	
11	IMAGE OF THE READER: Practical masterclass Small groups case study activities	

