

Literary Analysis T/Th 11-12:15 (Forbes 206)

Professor Eric Hayot
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Office hours: by appointment; send email to schedule
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Texts:

Your books are not available at the UofA bookstore. You may buy them at Antigone Books, 411 North 4th Avenue (792-3715). These texts are available at Antigone: *The Making of a Poem*, eds. Mark Strand and Eavan Boland; *Portrait of the Artist as a Young Man*, James Joyce; *S/Z*, Roland Barthes; *The Sounds of Poetry*, Robert Pinsky. In addition to these books, we'll have a coursepack, available through Fast Copy in the Student Union. You'll also be required to watch *Toto le héros*, which I will screen later in the semester.

Course information:

At first this course will seem to be a course about poetry, but it is in truth a course about reading. Poetry will be our first vehicle for this learning, and we will spend ten weeks looking at poems and thinking about ways to read them. We will discuss meter and rhyme; we will learn how to scan a poem; we will articulate differences in tone or color produced by enjambment, caesura, verse form, subject, history. Following the mid term, we will read a short story, a novel, and a film in order to extend, via metaphor or translation, the reading of poetry to other things: we will move from "reading poetry" to simply "reading"—the work of the profession of English literature, the basic building block of all literary analysis. We thus begin by reading and end by reading, and reading will—if we let it—make us, and make us readers.

Learning will require you to do three different kinds of work. First I expect you to do the reading, and to do it well—when you read for class I expect you to arrive having not simply scanned the material but having thought about it. You should come to class EVERY TIME with at least one question or comment about the text—if I call on you I will expect you to be ready to articulate that question or comment. Secondly, I am asking you to write four short papers—two on the poetry, one each on the other subjects of the course—that address some significant critical question or analyze a text in detail. Finally, there will be a two-day-long in-class midterm exam and a final exam, both of which will include short answer questions, quotation identifications, and short and long essays. I will also ask you to memorize and recite a poem in front of the class—this assignment will not be graded but is required to pass the class. Before you recite your poem, I'll ask you to say a few words about the poet whose work you'll read.

Grading:

Your grade will be determined as follows:

Reading/presentation:	0 percent.
Four short papers:	12.5 percent each (50).
Mid-term exam:	25 percent.
Final exam:	25 percent.

Failure to complete any of these assignments will prevent you from passing the course. On top of this will be your class participation grade, which can either hurt you or help you (up to 1/3 a grade either way). It will be determined by the degree to which you help the class learn, or keep it from learning. I do not penalize students

who do not talk in class.

In exceptional circumstances I will consider the granting of a grade of incomplete, but only when all but a minor portion of the course work has been successfully completed.

Lateness and absences:

You get two classes off free. Every absence beginning with your third absence will seriously hurt your final grade (by 1/3). There are no excused absences unless you need to represent the university in some official way (as an athlete, for instance) or it is a religious holiday for you. Don't be late to class.

I don't accept late work unless you talk about it with me in advance. Unexcused late work will receive a grade of 0. If you are not in class when something is due (or when we take an exam), you will receive a grade of 0.

Plagiarism and academic honesty:

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. Use parenthetical references and a works cited list (as explained in the *MLA Style Guide*, available in the library or at the bookstore) to credit your sources. I expect you to abide by the university's code of academic integrity.

Daily syllabus. Have everything read before coming to class.

Week 1: Jan 13
 "The Red Wheelbarrow" – William Carlos Williams.

so much depends
 upon

a red wheel
 barrow

glazed with rain
 water

beside the white
 chickens.

"Reading this poem is like peering at an ordinary object through a pin prick in a piece of cardboard. The fact that the tiny hole arbitrarily frames the object endows it with an exciting freshness that seems to hover on the verge of revelation."

- Cleanth Brooks and Robert Penn Warren, *Understanding Poetry*

Week 2: Jan 18, 20
 T: Villanelle: Elizabeth Bishop, Dylan Thomas
 When reading from Strand & Boland, I expect you to read the prefatory material on each form as well as the biographical information on individual authors.

Th: Sestina: Ezra Pound, Alberto Rios
Pinsky, introduction, chs. 1 and 4.

Week 3: Jan 25, 27

Basic scansion: Iambic verse, trochaic and anapestic substitutions, feminine endings.

T: Pantoum: Carolyn Kizer, John Ashbery, J. D. McClatchy

Th: Sonnet: Shakespeare, Wordsworth, Hopkins, Cullen, Cooper.
Pinsky, chs. 2 and 3.

Week 4: Feb 1, 3

T: The poetic line. Enjambment. Caesuras.

T: First paper due.

Th: Open Forms: William Carlos Williams. Heroic couplet: Browning.

Week 5: Feb 8, 10

T: Blank verse: Frost. Heroic couplet: Owen.

Steele, "Rhyme" (coursepack)

Th: Stanza: Herbert, Dickinson, Hayden, Rukeyser

Corn, "Stanza." (coursepack)

February 8 is your last chance to drop without a TH.

Week 6: Feb 15, 17

T: The elegy: Auden. Lowell, "For the Union Dead." (coursepack)
Pinsky, ch. 5.

Th: The pastoral: Marlowe, Deutsch, Walcott
McLaughlin, "Figurative Language" (coursepack)

Week 7: Feb 22, 24

T: The ode: Crane, Simic

Th: concrete poetry (coursepack)

Th: Second paper due.

Week 8: Mar 1, 3

Mid-term exam.

Last day to withdraw with a grade of TH: Oct. 15.

Week 9: Mar 8, 10

T: Balzac, "Sarassine." In *S/Z* pp. 221-254

Th: Barthes, *S/Z* intro, 3-16.

March 8 is your last chance to withdraw with a TH.

Spring Break

Week 10: Mar 22, 24

T: Barthes, *S/Z* 17-54.

Th: Barthes 54-107.

Week 11: Mar 29, 31
T: Barthes, 107-167.
Th: Barthes, 167-217.

Week 12: Apr 5, 7
T: third paper due
T: *Portrait of the Artist as a Young Man* 1-50
Th: *Portrait* 51-124; Anderson (coursepack)

Week 13: Apr 12, 14
T: *Portrait* 124-end; Booth and Scholes (coursepack)
Th: Barthes, "Death of the Author." (coursepack)

Week 14: Apr 19, 21
T: Foucault, "What is an Author?" (coursepack)
Evening screening of *Toto le héros*. Time TBA
Th: Corrigan, *A Short Guide to Writing About Film*, excerpts (coursepack)

Week 15: May 26, 28
T: Film discussion
Th: Writing discussion

Week 16: May 3, 5
T: Draft of fourth paper due
Th: Debriefing.

Fourth paper due: Monday, May 9, by 5pm in my office or via email.

Final exam: Thursday May 12, 11:00 a.m. - 1:00 p.m.