**Course schedule**

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| **Course title:** | | **Sylvia Plath Poetry Analysis Workshop** |
| **Course code:** | | **OT-ANG17-310.a** |
| **Time:** | | Tuesday 10.30-12.00 |
| **Room:** | | Building R, Room 347. |
| **Hours per week:** | | 2 |
| **Credits:** | | 3 |
| **Instructor:** | | Dr. Gálla Edit  external lecturer  galla.edit@gmail.com |
| **Course description:** | | This course aims to develop students’ literary analytical skills by focusing on selected Sylvia Plath poems and applying the method of close reading. The in-class analyses involve the identification of poetic images (metaphor, personification, allegory, symbol) and other poetic devices (rhyme, rhythm, alliteration) as well as the recognition of the wider historical, social and cultural contexts of the poems. The principal aim of the in-class discussions is to enable students to make their own discoveries in the poems by focusing on the text and then associating it with various historical, social and cultural phenomena that are known to them. The further aim of the course is the development of students’ oral and written communication by means of in-class discussions and the analytical essay written in several steps. |
| **Requirements and assessment:** | | The final grade will be based on in-class participation in the discussions and 2 assignments (= writing a literary analysis in 2 steps). Students select one Plath poem from the list of compulsory literature, and write an analytical essay (literary analysis), using min. 3 secondary sources.  1) in-class participation (frequent and substantial contributions to the in-class discussions and pairwork activities, preparing the homework): 20%  2) 1st draft of analytical essay: thesis statement + Body + list of sources (800-1,000 words): 30%  3) 2nd draft of analytical essay: Introduction + Body + Conclusion, with in-text citation + reference list (1,200-1,400 words): 50%  Assignments must be uploaded to Moodle on the day indicated below. 1p will be detracted for each day of lateness.  Assignments prepared with the help of artificial intelligence will be given 0p and must be rewritten.  Attendance is compulsory: a maximum of 3 absences are allowed, including absences due to illness. |
| **Course schedule** | | |
| **Week and date:** | | **Topic:** |
| 1 | 13 February 2024 | Course orientation: aims, course schedule, assessment.  Gothic themes and motifs 1: “The Moon and the Yew Tree.” |
| 2 | 20 February 2024 | Gothic themes and motifs 2: ‟Little Fugue.” |
| 3 | 27 February 2024 | Gothic themes and motifs 3: “Death & Co.” |
| 4 | 5 March 2024 | History 1: “Cut.” |
| 5 | 12 March 2024 | History 2: “Letter in November.” |
| 6 | 19 March 2024 | History 3: “Fever 103°”; “Mary’s Song.”  **Deadline for 1st draft: thesis st + Body + list of sources** |
| 7 | 26 March 2024 | Crime and punishment 1: “The Detective.” |
| 8 | 2 April 2024 | Crime and punishment 2: “The Jailer” |
| 9 | 9 April 2024 | WWII and the Holocaust 1: “Daddy.” |
| 10 | 16 April 2024 | WWII and the Holocaust 2: “Lady Lazarus.”  **Deadline for 2nd draft: Intro + Body +Conclusion with full citation** |
| 11 | 23 April 2024 | Consumerism and disability 1: “The Applicant”; “The Munich Mannequins.” |
| 12 | 30 April 2024 | Consumerism and disability 2: “Berck-Plage.” |
| 13 | 7 May 2024 | The female genius: self-assertion or fate 1: “Stings”; “Purdah.” |
| 14 | 14 May 2024 | The female genius: self-assertion or fate 2: “Ariel”; “Kindness.” |

**Compulsory reading:**

By Sylvia Plath:

“Ariel”

“Berck-Plage”

“Cut”

“Daddy”

“Death & Co.”

“Fever 103°”

“Kindness”

“Lady Lazarus”

“Letter in November”

‟Little Fugue”

“Mary’s Song”

“Purdah”

“Stings”

“The Applicant”

“The Detective”

“The Jailer”

“The Moon and the Yew Tree”

“The Munich Mannequins”

**Recommended reading:**

Annas, Pamela J. A Disturbance in Mirrors. Greenwood Press, 1988.

Axelrod, Steven Gould. “Plath and Torture: Cultural Contexts for Plath Imagery of the Holocaust.” Representing Sylvia Plath, edited by Sally Bayley and Tracy Brain, Cambridge University Press, 2011, pp. 67-87.

Bassnett, Susan. Sylvia Plath: An Introduction to the Poetry. Palgrave Macmillan, 2004.

Bassnett, Susan. Women Writers: Sylvia Plath. Macmillan, 1987.

Brain, Tracy. The Other Sylvia Plath. Routledge, 2001.

Britzolakis, Christina. “Ariel and Other Poems.” The Cambridge Companion to Sylvia Plath, edited by Jo Gill, Cambridge UP, 2006, pp. 107-122.

Britzolakis, Christina. “Gothic Subjectivity.” Sylvia Plath, edited by Harold Bloom, Infobase Publishing, 2007, pp. 115-146.

Bundtzen, Lynda K. Plath’s Incarnations: Woman and the Creative Process. Ann Arbor: University of Michigan Press, 1983.

Gilbert, Sandra. “On the Beach with Sylvia Plath.” The Unraveling Archive: Essays on Sylvia Plath, edited by Anita Helle, The University of Michigan Press, 2010, pp. 121-138.

Gubar, Susan. “Prosopopeia and Holocaust Poetry in English: Sylvia Plath and Her Contemporaries.” Bloom’s Modern Critical Views: Sylvia Plath, edited by Harold Bloom, Infobase Publishing, 2007, pp. 165-191.

Kendall, Tim. Sylvia Plath: A Critical Study. Faber and Faber, 2001.

Nelson, Deborah. “Plath, History and Politics.” The Cambridge Companion to Sylvia Plath, edited by Jo Gill, Cambridge UP, 2006, pp. 21-35.

Oates, Joyce Carol. “The Death Throes of Romanticism.” Sylvia Plath: The Woman and the Work, edited by Edward Butscher, Dodd, Mead & Company, 1977, pp. 206-224.

Perloff, Marjorie. “Angst and Animism in the Poetry of Sylvia Plath.” Critical Essays on Sylvia Plath, edited by Linda W. Wagner, G. K. Hall & Company, 1984, pp. 109-123.

Plath, Sylvia. The Collected Poems, edited by Ted Hughes. Harper & Row, 1981.

Rose, Jacqueline. The Haunting of Sylvia Plath. Harvard UP, 1992.

Van Dyne, Susan R. Revising Life: Sylvia Plath’s Ariel Poems. The University of North Carolina Press, 1993.

Wagner-Martin, Linda. “Plath’s Triumphant Women Poems.” Bloom’s Modern Critical Views: Sylvia Plath, edited by Harold Bloom, Infobase Publishing, 2007, pp. 193-206.