

## ENGLISH 240 “GRADUATE POETRY WORKSHOP” COURSE SYLLABUS (FALL 2012)

(This syllabus can be found online at: <http://www.sjsu.edu/english/forms/greensheets/>)

*Be subtle, various, ornamental, clever,  
And do not listen to those critics ever  
Whose crude provincial gullets crave in books  
Plain cooking made still plainer by plain cooks ...*

W. H. Auden, “The Truest Poetry is the Most Feigning”

Samuel Maio, Ph.D.  
Professor, English and Comparative Literature  
English 240-1, M 4:00-6:45 pm, FO 104

Email: Samuel.Maio@sjsu.edu  
Hours: MW 3-4 & Appt., FO 223  
Phone: (408) 924-4483

### Required Texts:

Lewis Turco, *The Book of Forms*, Revised and Expanded Edition, 2012  
Samuel Maio, *Dramatic Monologues: A Contemporary Anthology*

### Course Description, Student Learning Objectives (SLO), and Procedures:

The principal objective of this course is to develop your poetic talent by learning and practicing aesthetics drawn from the English metrical tradition, including *vers libre*, through close examination of select poems from various time periods, concentrating on brief Italian and French lyric forms before moving to the longer dramatic and narrative modes. Much of the class is conducted in workshop format – that is, critiquing constructively students’ poems.

The Department of English and Comparative Literature has established the following Student Learning Objectives (SLO) for its MFA courses: Students will demonstrate 1) a high-level of ability to write and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting); 2) a high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting); 3) an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing; 4) critical and analytical skills in the evaluation and interpretation of literary texts; 5) a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints; 6) a reading knowledge of at least one foreign language.

~ You must provide copies of your workshop poems for everyone in class – **at least one meeting prior the date of your workshop turn.** If you fail to distribute your poem the meeting prior to your workshop date, you will lose your turn. **You must distribute hard copies of your work; distribution via email is not acceptable. Hard copies of ALL assignments are required – no email attachments.** Typically, we will discuss five students’ poems (one by each of five students – that is, you workshop one poem per turn) every week of the workshop segments of the course. **Please do not ask for special treatment of any kind. In particular, do not ask to change the workshop schedule once it has been set or ask for an extension of an assignment’s due date.** Workshop provides you an audience of your peers and critique aimed at improving your poetry. Please consider thoughtfully the comments, questions, and suggestions raised during your workshop turns – and treat your classmates’ poems with the care and respect you would like your poems treated.

~ In addition to workshop, we will discuss selections of poetry from the required texts. My lectures and presentations - **which will be the basis for the Midterm Examination** - will focus on a poet's aesthetic practice (that is, a poet's particular craft or poetic technique), *how* a poem was made rather than exclusive interpretation of it. To facilitate these discussions, please bring Lewis Turco's *The Book of Forms* with you to every class.

~ All work must be typed. Poems must be single-spaced, double-spaced between stanzas. **The form of the poem must be stated on your poem (beneath your name)**. All poems must be titled.

~ All poems must be your own work (no translations), and written for this course exclusively - i.e., you may not hand in any poem that you wrote for another course, including mine should you be a former student.

~ Adherence to the fundamental tenets of literacy is expected. This includes the correct usage of grammar, punctuation, and spelling. **Failure to do so will result in a significant grade reduction, as per department policy**. Regarding your poetry, you must have - and be prepared to articulate - aesthetic reasons for wishing to deviate from proper grammar, punctuation, and spelling.

~ **Concerning attendance:** I strongly advise your making a friend in the class from whom you can get notes and hand-outs should you happen to be absent or to distribute hard copies for your workshop. **I will not conduct a private tutorial with you, either by email or during office hours, in order to replicate what you missed by not attending class. Please do not ask me to do so. However, after you thoughtfully have considered your friend's notes, feel free to ask me specific questions should you need clarification. Further, I will not act as your secretary by distributing hard copies of your workshop poems. Do not ask me to do so or leave them in my office or mailbox for distribution.**

### **Assignments, Grading, and Due Dates:**

- I. 8 poems, divided into 2 groups of 4, each group worth 30 points (SLO 1, 2, 3)
- II. take-home written examination, worth 30 points (SLO 3, 4, 5)
- III. 1 two-page review of the Michael Ryan CLA event, worth 10 points (SLO 3, 4, 5)

The maximum value of the combined three assignments (I-III) totals 100 points. The points represent percentages which graduate, in accordance with University policy, as follows: 100-98=A+; 97-94=A; 93-90=A-; 89-87=B+; 86-84=B; 83-80=B-; 79-77=C+; 76-74=C; 73-70=C-; 69-67=D+; 66-64=D; 63-60=D-; 59-0=F.

The Department of English and Comparative Literature reaffirms its commitment to the differential grading scale as defined in the official SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A=excellent; B=above average; C=average; D=below average; F=failure.

<b><u>Due Dates:</u></b>	Sept. 17 <sup>th</sup> :	Sonnet Due (not graded)
	Oct. 15 <sup>th</sup> :	Poetry Examination (take-home) Due, 30 points
	Oct. 29 <sup>th</sup> :	Group I Poems Due (3 formal, 1 choice), 30 points
	Nov. 5 <sup>th</sup> :	Review of Michael Ryan CLA Reading Due, 10 points
	Dec. 10 <sup>th</sup> :	Group II Poems Due (3 formal, 1 choice), 30 points

**All due dates are absolute. Failure to hand in an assignment on its due date will result in a lowered grade for that assignment. This means that you must respect the due dates for Groups I and II or else suffer a grade reduction as a consequence.**

**Poems:** Of the 8 required poems, **at least 6 must be formal** (that is, metrical and adhering to a particular lyric or narrative poetic form). The remaining 2 poems may be in any form you choose, including free verse (nonmetrical). Your workshop poems must be chosen from among the required 8, the lone exception being the sonnet due September 17<sup>th</sup> - which is not allowed for workshop.

The 6 required formal poems will consist of the following:

- 1 Italian sonnet
- 1 English sonnet
- 1 metrical poem of three stanzas minimum, each stanza a rhymed quatrain
- 1 metrical poem of three stanzas minimum, each stanza a rhymed sestet
- 1 villanelle
- 1 poem in blank verse, a minimum of 20 lines

**Note:** **At least 1 of these poems must be a dramatic monologue.**

You may wish to try one of the following forms:

- metrical couplets
- metrical sonnet variation
- metrical sestina
- terza rima

**Metrical poems (those not formally prescribed) must be a minimum of 12 lines.**

**Free verse poems (nonmetrical) must be a minimum of 20 lines, each line at least of medium length: 35 or so characters.**

**Some Suggestions for Poems:** Remember that poetry is possibility. Ideas for poems are boundless, originating from one's personal history, private thoughts and ideation, observations, or any combination of these - and more, of course. Following are but few suggestions for poems that might help you to get started:

~ Write an "imitation poem," in the manner of a masterful poem. Your poem should be imitative of the master-poet's style, rhythm, essentials of craft, and principal subject matter - as these relate to a specific poem. (The exercise isn't as successful when you try to imitate a master-poet's style in general.) Should you workshop an "imitation poem," please provide a copy of the poem you have imitated along with your poem.

~ Write a poem about a particularly memorable childhood experience. Try to evoke the mood of a child while retaining an adult's capacity for descriptive language. Mark Strand's "Shooting Whales" - discussed in my book *Creating Another Self* - is exemplary, as is Countee Cullen's "Incident".

~ Write a poem about the far future and your place in it. Imagine yourself 100 years from now. What will be the circumstances? What will you be doing? Where will you be?

~ Write a "dictionary poem" in which you use - correctly - ten words previously unknown to you. In addition to a dictionary, make use of a thesaurus or synonym finder.

~ Imagine yourself as another person, maybe a member of the opposite sex, or an animal (or your relation to one, such as Galway Kinnell's "The Bear", also treated in *Creating Another Self*), or a mythic figure, and write a poem as that subject, in the imagined voice, to evoke a significant event in the life of that "other." *Dramatic Monologues* is replete with examples, such as "Andrew" (p. 7), "Tantalus" (p. 100), "Pilate" (p. 117), "Lot's Wife Looks Back" (p. 119), and "Hades Welcomes His Bride" (p. 191) - among many others.

**University Policies:** You are responsible for reading the SJSU academic policies available online (<http://info.sjsu.edu/static/catalog/policies.html>): Academic Integrity Policy (<http://www.sjsu.edu/senate/S07-2.htm>); Add/Drop Deadlines ([http://www.sjsu.edu/academic\\_programs/calendars/academic\\_calendar/](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/)); Late Drop Policy (<http://www.sjsu.edu/aars/policies/latedrops/policy>). [Tuesday, September 4<sup>th</sup> is the deadline to **Drop**; Tuesday, September 11<sup>th</sup> is the last day to **Add** courses and register late.] **Campus Policy in Compliance with the Americans with Disabilities Act:** If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please see me as soon as possible. Presidential Directive 97-03 requires that students with disabilities register with the DRC (<http://www.drc.sjsu.edu/>) to establish a record of their disability.

**The Center for Literary Arts (CLA) Fall 2012 Schedule: Events are free and begin at 7:00 p.m.**

Sept. 12 (Wed.) Karen Tei Yamashita Reading and Book Signing, Engineering 189

Oct. 03 (Wed.) Nick Flynn Reading and Book Signing, Engineering 189

**\*\* Oct. 24 (Wed.) Michael Ryan Reading and Book Signing, MLK Library 225/229 \*\***

Nov. 13 (Tues.) Stephen Elliott Reading and Book Signing, MLK Library 225/229

For more information see <http://www.litart.org> or call the Event Hotline: (408) 924-4600.

**Schedule:**

Aug. 27 Course introduction. Discussion of meter and the **Italian Sonnet**: Francesco Petrarca, "Canzoniera 1"; John Keats, "On First Looking into Chapman's Homer"; Elizabeth Barrett Browning, "Sonnet 43"; Oscar Wilde, "On the Sale by Auction of Keats' Love Letters"; Edna St. Vincent Millay, "What Lips My Lips Have Kissed, And Where, And Why"; Robert Frost, "Design"; Carrie Jerrell, "The Processional" (handout).

Sept. 03 Labor Day. (No Class - Campus Closed.)

10 Discussion of **meter**.

The **Italian Sonnet** from *Dramatic Monologues*: Gwendolyn Brooks, "the children of the poor" (p. 26) and "gay chaps at the bar" (p. 28); Robert Daseler, "Night Fog" (p. 35), "At the Barrier" (p. 36), "14 Tamalpais Street" (p. 37), and "Shadows" (p. 38); Anthony Lombardy, "When Love Was Rome" (p. 105); Samuel Maio, "The Paintings of Arnesti Gaspári" (p. 118); Felix Stefanile, "Taking Sides with John Ciardi" (p. 208). The **English Sonnet** from *Dramatic Monologues*: William Baer, "The '2' Train" (p. 6) and "Eclipse" (p. 8); Rhina P. Espaillat, "On Being Accused of Optimism After Predicting Good Weather" (p. 48); A. M. Juster, "Fugitive Son" (p. 83); Gail White, "For a Senior Killed on Prom Night" (p. 247); R. S. Gwynn, "Shakespearean Sonnet" and Len Krisak, "Mark Fleiss" (handout). "English Sonnet: Definitive Components / Scansion of 'Shakespearean Sonnet'" (handout) "Summary of Four Ways to Learn, Identify, and Write in Meter" (handout) Copied Dictionary Pages (handout)

- Sept. 17 **Quatrain Stanze** from *Dramatic Monologues*: X. J. Kennedy, “First Confession” (pp. 88-89) and “Hangover Mass” (p. 90); Anthony Lombardy, “Abraham” (pp. 103-104); David Middleton, “The Sunday School Lesson” (pp. 150-152); W. D. Snodgrass, “The Last Time” (p. 190); Richard Wilbur, “The Ride” (pp. 248-249) and “Cottage Street, 1953” (pp. 253-254); John Newton, “Amazing Grace”; A. E. Housman, “To An Athlete Dying Young”; Countee Cullen, “For A Lady I Know”; Theodore Roethke, “My Papa’s Waltz” (hand-out).  
**Dramatic Monologue** from *Dramatic Monologues*: Introduction (pp. xvii-xxiv).  
**Sestet Stanze** from *Dramatic Monologues*: Anthony Hecht, “The End of the Weekend” (pp. 74-75) and “Death Sauntering About” (p. 80); Samuel Maio, “Projections” (p. 114); W. D. Snodgrass, “April Inventory” (pp. 183-185) and “Looking” (p. 189); Timothy Steele, “Practice” (p. 198) and “Joseph” (pp. 203-204); Thomas Hardy, “Ah, Are You Digging On My Grave?”; Chidiok Tichborne, “Tichborne’s Elegy” (handout).  
**Sonnet Due (either Italian or English form) Monday, September 17<sup>th</sup>.**
- 24 **Other Sonnet Forms and Variations** (handout): Percy Bysshe Shelley, “Ozymandias” and “Ode to the West Wind”; Countee Cullen, “Yet Do I Marvel”; Weldon Kees, “For My Daughter”; Robert Frost, “Acquainted with the Night”; Edmund Spenser, “Amoretti (Sonnet 64)”.  
**Villanelle** from *Dramatic Monologues*: Joseph S. Salemi, “Penelope’s Postscript” (p. 173); A. E. Stallings, “Menielle” (p. 197). Dylan Thomas, “Do Not Go Gentle Into That Good Night”; Edwin Arlington Robinson, “The House on the Hill” (handout).
- Oct. 01 **Blank Verse** from *Dramatic Monologues*: Jim Barnes from “Bombardier” (pp. 14-16); A. M. Juster, “Harapha’s Counsel to the Philistines” (pp. 81-82); David Middleton, “A Quiet Reply” (pp.153-156); Joseph S. Salemi, “Laocoön in Hades” (pp. 170-172); A. E. Stallings, “Hades Welcomes His Bride” (pp. 191-192); Felix Stefanile, “The Dance at St. Gabriel’s” (p. 205); Henry Taylor, “Breakings” (p. 209); John Updike, “Dry Spell” (pp. 222-223); Derek Walcott, “Fight with the Crew” (p. 231).  
“Introduction to Iambic Scansion” (handout)  
**Vers Libre** from *Dramatic Monologues*: Samuel Maio, “Love Song” (pp. 112-113); Henry Taylor, “San Francisco d’Assisi: Cantic of Created Things” (pp. 216-217); Derek Walcott, “A Far Cry from Africa” (pp. 238-239); Robert Lowell, “Skunk Hour” (handout). **Free Verse**: Mark Strand “Pot Roast” and “Shooting Whales” (handout).
- 08 Workshop I: 5 students.
- 15 Workshop I: 5 students.  
**Poetry Examination Due Monday, October 15<sup>th</sup>.**
- 22 Workshop II: 5 students.
- 29 Workshop II: 5 students.  
**Group I (4 poems) due Monday, October 29<sup>th</sup>.**
- Nov. 05 Workshop III: 5 students.  
**Review of Michael Ryan CLA Reading Due Monday, November 5<sup>th</sup>.**

- Nov. 12 Veteran's Day. (No Class - Campus Closed.)
- 19 Workshop III: 5 students.
- 26 Workshop IV: 5 students.
- Dec. 03 Workshop IV: 5 students.
- 10 **Group II (4 poems) due Monday, December 10<sup>th</sup>.**