

ENGLISH 131 "WRITING POETRY" COURSE SYLLABUS (SPRING 2014)

(This syllabus is online at: <http://www.sjsu.edu/english/ENGLgreensheets/2014ENGLspring/index.html>)

*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"

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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*, by a close examination of select poems from various time periods, concentrating on brief Italian and French lyric forms before moving on to the longer dramatic and narrative modes. A good portion 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 baccalaureate courses: Students will demonstrate the ability to 1) read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric; 2) show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature; 3) write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject; 4) develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively; 5) articulate the relations among culture, history, and texts.

~ 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 to me and to your Lead Discussants; distribution via email to the rest of the class is acceptable.** **Hard copies are required of ALL assignments turned in to me - no email attachments and no exceptions!** 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 same manner of care and respect that you want 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), the how a poem was made rather than interpretation. 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.

~ 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 have considered thoughtfully 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 and Correspondence to SLO, Grading, and Due Dates:

- I. 6 poems, divided into 2 groups of 3, each group worth 25 points (SLO 1, 2, 3, 4)
- II. 1 take-home written examination, worth 20 points (SLO 1, 2, 3, 5)
- III. 2 Lead Discussant written critiques on workshop poems, each critique worth 10 points (SLO 1, 3)

Note: Participation in workshop when not a Lead Discussant is worth 10 points.

The three assignments and participation comprise 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.

Due Dates: Feb. 17th: Sonnet Due (for small group discussion)
 Mar. 5th: Poetry Examination (take-home) Due, 20 points
 Mar. 19th: Group I Poems Due (3 poems), 25 points
 May 7th: Group II Poems Due (3 poems), 25 points
 *Lead Discussant critiques (10 points each) due at appropriate workshops.

All due dates are absolute. Failure to hand in an assignment on its due date will result in a lowered grade for that assignment.

Poems: Of the 6 required poems, at least 5 must be formal (that is, metrical and adhering to a particular lyric or narrative poetic form). The remaining poem may be in any form you choose, including free verse (nonmetrical poetry). Your workshop poems must be chosen from among the required 6.

The 5 required formal poems will consist of the following 3 forms:

1 Italian sonnet

1 metrical poem of three stanzas minimum, each stanza a rhymed sestet

1 villanelle

and any 2 of the following forms:

~ English sonnet or metrical sonnet variation

~ ballade

~ blank verse, a minimum of 20 lines

~ metrical couples, a minimum of 20 lines

~ terza rima, a minimum of 21 lines

Note: At least one of the required poems must be a dramatic monologue, and at least one must be composed in a meter other than iambic.

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://info.sjsu.edu/web-dbggen/narr/catalog/rec-1507.html>) ; Add/Drop Deadlines (<http://info.sjsu.edu/web-dbggen/narr/catalog/rec-1189.html>) Late Drop Policy (<http://info.sjsu.edu/web-dbggen/narr/catalog/rec-1455.html>). [Tuesday, February 4th is the deadline to Drop; Tuesday, February 11th 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 Accessible Education Center (AEC) (<http://www.sjsu.edu/aec/>) to establish a record of their disability.

The Center for Literary Arts (CLA) Spring 2014 Schedule. All events are free and begin at 7:00 p.m. in MLK Library 225/229. It is expected that you will attend as many of these events as possible:

Feb. 05th (Wed.) Cristina Garcia Reading and Book Signing,

Feb. 19th (Wed.) D. A. Powell Reading and Book Signing

Apr. 08th (Tues.) Rabih Alameddine Reading and Book Signing

Apr. 23rd (Wed.) Joy Harjo Reading and Book Signing

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

Course Schedule:

Jan. 27, 29 Course overview. “Introduction to Iambic Scansion” (handout)

Feb. 03, 05 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).

Discussion of 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).

10, 12 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).

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)”.

- 17 **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 (for small group discussion) February 17th

- 19 **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).
Ballade from *Dramatic Monologues*: Len Krisak, “Ballade: 1985” (p. 94); François Villon, “Ballade of the Hanged Men” (handout).

- 24 **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).

- 26 **Vers Libre** from *Dramatic Monologues*: Samuel Maio, “Love Song” (pp. 112-113); Henry Taylor, “San Francisco d’Assisi: Canticle 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)

Mar. 03 Workshop I: (3).

05 Workshop I: (3).

Poetry Examination Due Wednesday, March 5th

10 Workshop I: (3).

12 Workshop I: (3).

17 Workshop I: (3).

19 Workshop I: (3).

Group I (3 poems) Due Wednesday, March 19th

24 **Spring Break**

26 “ ”

31 **Cesar Chavez Day (Observed) - Campus Closed**

Apr. 02 Workshop I: (3).

07 Workshop I: (3).

09 Workshop II: (3).

14 Workshop II: (3).

16 Workshop II: (3).

21 Workshop II: (3).

23 Workshop II: (3).

28 Workshop II: (3).

30 Workshop II: (3).

May 05 Workshop II: (3).

07 Workshop II: (2).

Group II (3 poems) due Wednesday, May 7th.

19 This is our Final Exam date, Monday, May 19th, 9:45 - 12:00 p.m.