

SYLLABUS
English 317
Section 2, MTWRF 1:00-4:30, Bondurant 112W
Winter Intersession

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BEGINNING POETRY WORKSHOP

English 317 is a beginner's course which introduces students to the study and practice of poetry writing. Students in ENGL 317 classes work with a multitude of poetic texts and are expected to progress to a moderate level of expertise. ENGL 317 requires the following prerequisites to be met: ENGL 101, 102 and at least two of the following: ENGL 221, 222, 223, 224, 225, 226.

ASSIGNMENT DUE DATES

- Tuesday, January 2 First day of class
Hugo Chapt. 1 and poems
- Wednesday, January 3 Hugo Chapt. 2, Whitman and Dickinson poems
- Thursday, January 4 Hugo Chapt. 3, Frost and Stevens poems
- Friday, January 5 Hugo Chapt. 4, Williams, Pound and Eliot poems
Selection of MP poem for recitation
- Monday, January 8 Hugo Chapt. 5, Hughes and Cullen poems
Recitation of MP poem
Selection of CP poem for recitation
- Tuesday, January 9 Hugo Chapt. 6, Bishop and Berryman poems
- Wednesday, January 10 Hugo Chapt. 7, Brooks, Larkin and Levertov poems
- Thursday, January 11 Hugo Chapt. 8, Ginsberg poems
- Friday, January 12 Hugo Chapt. 9, Sexton, Rich, Hughes and Plath poems
Recitation of CP poem
Last day of class

Week 1

COURSE INTRODUCTION

Tuesday, January 2

Introduction and Writing Off the Subject (TT) DUE
Hugo's poems (CP pp. 256-260) DUE

In Class Activities: Introduction to the course and to course texts. Discuss schedule for class sessions: hour 1 – reading/discussing poems; hour 2 – workshop; hour 3 – writing exercises. Discuss Hugo's essay "Writing Off the Subject." Have students read Hugo's Poems "The Lady in Kicking Horse Reservoir," "Degrees of Gray in Philipsburg," and

“White Center.” Discuss. **Break.** Discuss the way the workshop will run – allow students to offer suggestions for how they’d like to handle the workshop. Students are to have emailed their poems to the class by midnight each night and bring hard copies to class for workshop. All students are required to read every poem each night (or morning after) and be prepared to make comments in class. For today: answer the question – what is poetry? What makes lines on a page a poem? **Break.** Writing exercise:

Assignment: Complete the writing exercise for tomorrow – email to class by midnight tonight and bring 19 copies to class tomorrow for workshop.

Read chapter 2 in Hugo, “The Triggering Town” (pp. 11-18).

Read Walt Whitman (MP pp. 1-22) poems: “One’s-Self I Sing,” “Song of Myself,” “Crossing Brooklyn Ferry,” and “I Saw in Louisiana a Live-Oak Growing.”

Read Emily Dickinson (MP pp. 30-41) poems: “I never lost as much but twice,” “Wild Nights—Wild Nights!,” “The Soul selects her own Society--,” “After great pain, a formal feeling comes--,” “I heard a Fly buzz—when I died--,” “Because I could not stop for Death—,” “A narrow Fellow in the Grass,” and “Tell all the Truth but tell it slant.”

Read Poetics: “Preface to Leaves of Grass” by Whitman (pp. 865-870) and “My Business is Circumference” by Dickinson (p. 872).

Wednesday, January 3 **Whitman and Dickinson DUE**

In Class Activities: Discuss Whitman and Dickinson as well as the beginnings of American poetry. Have students read poems aloud. **Break.** Workshop poems. **Break.** Select two poems from our course texts for memorization – minimum ten lines – recitation will be due on Monday and Friday of next week.
Writing exercise:

Assignment: Complete the writing exercise for tomorrow – email to class by midnight tonight and bring 19 copies to class tomorrow for workshop. Select two poems for memorization/recitation.

The first should be chosen from the following poets in MP:

Gerard Manley Hopkins, William Butler Yeats, Rudyard Kipling, Edgar Lee Masters, Edwin Arlington Robinson, Gertrude Stein, Carl Sandburg, D.H. Lawrence, H.D., Robinson Jeffers, Marianne Moore, John Crowe Ransom, Edna St. Vincent Millay, E.E. Cummings, Jean Toomer, Hart Crane, Allen Tate, Robert Penn Warren, Stanley Kunitz, Kenneth Rexroth, W.H. Auden.

The second should be chosen from the following poets in CP:

Amiri Baraka, Charles Wright, Lucille Clifton, Charles Simic, Seamus Heaney, Margaret Atwood, Robert Pinsky, Robert Hass, Sharon Olds, Marilyn Hacker, Louise Gluck, Michael Ondaatje, James Tate, Norman Dubie, Yusef Komunyakaa, Leslie Marmon Silko, Carolyn Forché, Jorie Graham, Rita Dove, Mark Doty, Li-Young Lee, Sherman Alexie.

First selection from MP due Friday.

Read chapter 3 in Hugo, “Assumptions” (pp. 19-25)

Read Robert Frost (MP pp. 201-224) poems: “Mending Wall,” “Home Burial,” “After Apple Picking,” “The Wood Pile,” “The Road Not Taken,” “The Oven Bird,” “Birches,” “Stopping By Woods on a Snowy Evening,” “For Once, Then, Something,” “The Need

of Being Versed in Country Things,” “Acquainted with the Night,” “Two Tramps in Mud Time,” “Directive.”

Read Wallace Stevens (MP pp. 235-267) poems: “Sunday Morning,” “Thirteen Ways of Looking at a Blackbird,” “The Emperor of Ice-Cream,” “The Idea of Order at Key West,” “Of Modern Poetry,” “The Motive for Metaphor,” “Reality Is an Activity of the Most August Imagination,” “Of Mere Being.”

Read Poetics: “The Noble Rider and the Sound of Words” by Stevens (pp. 976-984) and “The Figure a Poem Makes” by Frost (pp. 984-986).

Thursday, January 4

Frost and Stevens DUE

In Class Activities: Discuss Frost and Stevens – the beginnings of the modernist movement **Break** Workshop poems **Break:** Read Roethke’s “Cuttings,” “My Papa’s Waltz,” and “Elegy for Jane” in preparation for tonight’s reading in Hugo. Begin revising the poems you’ve written.

Assignment: Begin revising your poems (all poems in your portfolio must have a minimum of two significant revisions).

Read chapter 4 in Hugo, “Stray Thoughts on Roethke and Teaching” (pp. 27-36)

Read William Carlos Williams (MP pp. 283-311) poems: “Spring and All” (p. 291), “The Red Wheelbarrow” (p. 294), “This Is Just to Say” (p. 295), “Paterson” (pp. 300-307).

Read Ezra Pound (MP pp. 345-387) poems: “In a Station of the Metro” (p. 351), “The River-Merchant’s Wife: A Letter” (p. 352), The Cantos (pp. 366-387).

Read T.S. Eliot (MP pp. 460-488) poems: “The Love Song of J. Alfred Prufrock,” “Sweeney among the Nightingales,” “Gerontion,” “The Waste Land,” “Little Gidding.”

Read Poetics: “*Tradition and the Individual Talent*” and “*The Metaphysical Poets*” by T.S. Eliot (pp. 941-947, pp. 949-954).

Friday, January 5

Williams, Pound and Eliot DUE

Selection of MP Poem for Recitation DUE

In Class Activities: Approval of recitation poems. Discuss Williams, Pound and Eliot and the modernist movement. **Break.** Continue discussion of the moderns. **Break.** Writing exercise:

Assignment: Over the weekend, complete the writing exercise we started today – email to class by midnight on Sunday and bring 19 copies to class tomorrow for workshop. Memorize the poem selected from MP for recitation – recitation due Monday. Select your poem for recitation in CP – due Monday. You will recite your second selection next Friday.

Read chapter 5 in Hugo, “Nuts and Bolts” (pp. 37-52)

Read Langston Hughes (pp. 684-704) poems: “The Negro Speaks of Rivers,” “Suicide’s Note,” “Hard Daddy,” “The Bitter River,” “Morning After,” “Life is Fine,” “Montage of a Dream Deferred” (pp. 700-704).

Read Countee Cullen (pp. 726-731) poems: “Yet Do I Marvel,” “Atlantic City Waiter,” “Incident,” “For a Lady I Know,” and “Heritage.”

Read Poetics: “The Negro Artist and the Racial Mountain” by Langston Hughes (MP pp. 964-967) and “The Myth of a ‘Negro Literature’” by Baraka (CP pp. 1077-1081)

Week 2

Monday, January 8

Hughes and Cullen DUE

Selection of CP Poem for Recitation DUE

In Class Activities: Discuss Hughes and Cullen and the Harlem Renaissance. **Break.** Workshop poems. **Break.** Poem Recitations. Writing exercise:

Assignment: Complete the writing exercise for tomorrow – email to class by midnight tonight and bring 19 copies to class tomorrow for workshop.

Read chapter 6 in Hugo, “In Defense of Creative-Writing Classes” (pp. 53-66)

Read Elizabeth Bishop (CP pp. 15-44) poems: “The Map,” “The Man-Moth,” “The Fish,” “At the Fishhouses,” “Over 2000 Illustrations and a Complete Concordance,” “Sestina,” “Brazil, January 1, 1502,” “In the Waiting Room,” “One Art.”

Read John Berryman (CP pp. 92-100) poems: read all of “The Dream Songs.”

Read Poetics: “When We Dead Awaken: Writing as Re-Vision” by Adrienne Rich (CP pp. 1086-1096).

Tuesday, January 9

Bishop and Berryman DUE

In Class Activities: Discuss Bishop and Berryman and contemporary poetry. **Break.** Workshop poems. **BREAK:** Writing exercise:

Assignment: Complete the writing exercise for tomorrow – email to class by midnight tonight and bring 19 copies to class tomorrow for workshop.

Read chapter 7 in Hugo, “Statements of Faith” (pp. 67-74)

Read Gwendolyn Brooks, (CP pp. 140-148) poems: “A Song in the Front Yard,” “The Vacant Lot,” “The Bean Eaters,” “We Real Cool,” “The Boy Died in My Alley.”

Read Philip Larkin, (CP pp. 210-226) poems: “Reasons for Attendance,” “Church Going,” “Faith Healing,” “Talking in Bed,” “Homage to a Government,” “This Be The Verse,” “Going, Going,” and “Aubade.”

Read Denise Levertov, (CP pp. 247-255) poems: “The Dog of Art,” “Song for Ishtar,” “The Ache of Marriage,” “September 1961,” “Celebration,” and “Aware.”

Read Poetics: “The Pleasure Principle” by Larkin (CP pp. 1067-1069)

Wednesday, January 10

Brooks, Larkin and Levertov DUE

In Class Activities: Discuss Brooks, Larkin and Levertov. **Break.** Workshop poems **Break.** Writing exercise:

Assignment: Complete the writing exercise for tomorrow – email to class by midnight tonight and bring 19 copies to class tomorrow for workshop.

Read chapter 8 in Hugo, “Ci Vediamo” (pp. 75-98)

Read Allen Ginsberg (CP pp. 334-357) poems: “Howl,” “A Supermarket in California,” “Sunflower Sutra,” “America,” “Last Night in Calcutta,” “Sphincter,” and “Personals Ad.”

Read Poetics: "Notes Written on Finally Recording *Howl*" by Ginsberg (CP pp. 1074-1076).

Thursday, January 11

Ginsberg DUE

In Class Activities: **Discuss Ginsberg and the beats.** Break. **Workshop poems** Break.
Writing exercise:

Assignment: Complete all revisions for tomorrow. Have portfolio including original poems with all revisions, a copy of your recitation poems and a statement on your own poetics. Final recitation due tomorrow.

Read chapter 9 in Hugo, "How Poets Make a Living" (pp. 99-109)

Read Anne Sexton (CP pp. 431-437) poems: "Her Kind," "The Truth the Dead Know," "All My Pretty Ones," "The Death of the Fathers," and "The Room of My Life."

Read Adrienne Rich (CP pp. 456-483) poems: "Snapshots of a Daughter-in-Law," "Orion," "Planetarium," "Diving into the Wreck," and "Twenty-One Love Poems."

Read Ted Hughes (CP pp. 558-570) poems: "The Horses," "The Thought-Fox", "An Otter," "Pike," "Second Glance at a Jaguar," "Crow's First Lesson," "Orf," and "Orts"

Read Sylvia Plath (CP pp. 593-614) poems: "The Colossus," "Morning Song," "Blackberrying," "The Arrival of the Bee Box," "Daddy," "Cut," "Ariel," "Lady Lazarus," and "Edge."

Friday, January 12

Sexton, Rich, Hughes and Plath DUE

Portfolios DUE

In Class Activities: Discuss Sexton, Rich, Hughes, Plath and the confessionalist movement. **Break.** Poem recitations. **Break.** Closing remarks, etc. – Collect portfolios.