

English 313

Mary Ann Samyn, ENGL 313, Fall 2003, Creative Writing: Poetry

English 313: Poetry Workshop ~ Fall 2003

Mary Ann Samyn

W 4:00-6:50 p.m. ~48 Stansbury Hall

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Office hours: T 10am-12pm on even dates, 1-3pm on odd dates, W 1:30-2:30, and by appt.

Texts

Contemporary American Poetry: Behind the Scenes ed. by Ryan Van Cleave

Lot of My Sister by Allison Stine

3 Marbles by Judy Kerman

A Garment Sewn from Night Itself by Gerry LaFemina

The Lazarus Method by Kate Hancock

Lost River by James Tate

The Beginner by Lyn Hejinian

Other Resources: interesting and helpful. . .

The Academy of American Poets: www.poets.org

Poetry Society of America: www.poetrysociety.org

The Associated Writing Programs: www.awpwriter.org

Poetry Daily: www.poetrydaily.org

Poets & Writers Magazine: www.pw.org

Web del Sol: www.webdelsol.com

Course Description

In this workshop you will hone your craft as a poet. You will also read as a writer; that is, you will read with an eye toward identifying the inner workings/ architecture/ music/ image patterns/ explorations/ risks of a poem. This class assumes that you've done a fair amount of reading and writing already and that you hunger for more. English 313 should simultaneously satisfy that hunger and leave you wanting more.

Course Requirements/ Evaluation

We will focus our reading and writing on chapbooks—smallish collections of poems—and your final project will be a chapbook of your own work, both poems and a critical preface. Since we only meet once a week, our time in class and your time outside of class needs to be as productive as possible. We'll read a lot and you'll be required to respond—both critically and creatively—to the reading material. We'll also spend a good deal of time workshopping, revising, and exploring the various ways of making a chapbook come together. Your grade will be a reflection of all of these activities and your overall participation/attitude/contribution to the class community. You need to be willing to read, write, revise, and give and receive honest/constructive criticism. A bit of kindness and a good spiritedness might come in handy too.

Attendance

I take attendance seriously; so should you. This class is, I assume, something you're choosing to take, so attendance shouldn't really be an issue. In case it is, however, here's the policy: you're allowed (but not entitled!) to two absences (remember: we only meet once a week!). Beyond that, your final grade will go down 1/3 for each absence. Excessive tardiness will also result in a lowered final grade. If you are absent for some unavoidable reason, it's your responsibility to contact me and/ or a classmate and keep up with all assignments.

Due dates/ schedule/ etc.

Below is a list of due dates for the readings. You'll need to come to class having read and responded to the material, prepared to discuss it. You can and should turn in poems for workshop as you have them. Ideally, we'll workshop efficiently, getting through a fair number of poems each week. If we end up with a backlog, we'll make adjustments.

Week I: August 20

Course introduction. How to write a one-page critical response. Etc.

Week 2: August 27

In *Contemporary American Poetry*, read the poems and essays by **Addonizio** and **Baker**. Respond to either poet in a one-page, single-spaced typed critical essay. Also, do one of the following exercises: p. 7 (#1 or #2), p. 31 (#1, #2, or #3). You'll turn in both the response and the exercise poem. I'll grade the response; I'll look at, and perhaps comment on, the poem.

Week 3: September 3

Read **Bly** and **Duhamel**. Do the one-page critical response and one of the following exercises: p. 36 (#1) or p. 81 (#1 or #2).

Week 4: September 10

Read **Dunn** and **Dybek**. Critical response and one exercise: p. 97 (#1 or #2) or p. 110 (#1 or #2).

Week 5: September 17

Read **Liu** and **McGrath**. Critical response and one exercise: p. 167 (#1) or p. 191 (#1, #2 or #3).

Week 6: September 24

Read **Olds** and **Suarez**. Critical response and one exercise: p.229 (#1, #2, or #3) or p.283 (#1 or #2).

Week 7: October 1

Read **Alison Stine's** *Lot of My Sister* and do a one-page critical response.

Week 8: October 8

Read **Judy Kerman's** *3 Marbles* and do a critical response.

Week 9: October 15

Read **Gerry LaFemina's** *A Garment Sewn from Night Itself* and do a critical response.

Week 10: October 22

Read **Kate Hancock's** *The Lazarus Method* and do a critical response.

Week 11: October 29

Read **James Tate's** *Lost River* and do a critical response.

Week 12: November 5

Read **Lyn Hejinian's** *The Beginner* and do a critical response. Discuss critical preface, revision, chapbooks...

Week 13: November 12

Discussing the chapbook as a unit... **Draft of preface due.**

Week 14: November 19

Working on chapbook design, revision, etc.

Week 15: December 3

Last day of class. **CHAPBOOK DUE (with accompanying drafts...)**