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Required Texts: A standard poetry anthology  
Sonnets (*handout*)  
Dramatic poems (*handout*)  
Rhymed Quatrains (*handout*)  
Vision, Sound, Sense (*handout*)

Novels:

Vladimir Nabokov, *Lolita*  
Virginia Woolf, *To the Lighthouse*

This craft workshop is intended as an extended conversation about the meaning of terms like lyricism, lyric and lyrical, wherever they occur—in fiction, poetry, and non-fiction. Though the implicit emphasis of the course is on the poetic lyric (sonnets, sestinas, formal ballads, etc), it is open to poets, fiction writers and writers of non-fiction. The readings will include poems, works of short fiction (and at least two novels) and memoir but will take as its central interest original work. You are encouraged (and will be compelled) to write and experiment in all three genres -- poetry for fiction writers, fiction for poets, and non-fiction for either – based on my assumption that all writing is in some obvious way creative writing.

Assignments: The assignments will consist of stylistic exercises—mainly imitations or “translations” of the writers we read—as well as work of your own.

- All assignments must be delivered either in hard copy to the workshop on the day of class or, preferably, twenty-four hours in advance, through the class listserv: [MFA-poetry-workshop@camden.rutgers.edu](mailto:MFA-poetry-workshop@camden.rutgers.edu)
- Any individual responses to the work read and discussed in class should be sent both to the writer and directly to me at [barbarese@camden.rutgers.edu](mailto:barbarese@camden.rutgers.edu).

My preference is that all assignments and original work be available to the class with sufficient lead-time to permit perusal and printout before the next meeting.

Webposts and e-handouts are primary and secondary texts of handout length that are available as downloads in Adobe Acrobat<sup>®</sup> or Microsoft Word<sup>®</sup> format from [http://crab.rutgers.edu/~barbares/MFA-The%20Lyric/mfa\\_poetry\\_workshop-Lyric.html](http://crab.rutgers.edu/~barbares/MFA-The%20Lyric/mfa_poetry_workshop-Lyric.html) This resource will grow during the semester, and I may occasionally also distribute texts, often the same ones, through the course listserv address.

The Final Project will be a collection of your work of a length to be determined and due a week or so after the last class meeting (Tuesday, 3 May ). Complete guidelines will be forthcoming. Extended work or manuscripts of poetry or prose must be accompanied by a digital audio or visual recording of your reading or otherwise performing it and (as always) by a self-addressed stamped envelope. The full final project must also be sent to me as an email attachment. (60%)

Additional expectations and procedures

- Copying: You are responsible for the distribution of your assignments and original work prior to class. If for any reason you are unable to distribute the work electronically, bring hard copies.
- Lateness. Late work may be penalized.
- Attendance is expected at all sessions. Significant absences will undoubtedly affect your grade in the course. Please come prepared to participate.
- Academic Honesty. The strictures governing plagiarism and academic dishonesty will be in effect and strictly observed.
- Special Note on copying: The RUC's listserv address for our course is as follows: [MFA-poetry-workshop@camden.rutgers.edu](mailto:MFA-poetry-workshop@camden.rutgers.edu)

Anything requiring gang-distribution to the entire workshop may be sent through the listserv address as an attached file or a message-embodied text; it may also be posted on the website. All e-texts, therefore, should be sent and downloadable at least twenty-four hours before we meet, i.e. by Sunday afternoon or Monday morning.

- Texts to be emailed to [barbarese@camden.rutgers.edu](mailto:barbarese@camden.rutgers.edu):
  1. Any personal communications and your final project.
- Texts for general electronic distribution to [MFA-poetry-workshop@camden.rutgers.edu](mailto:MFA-poetry-workshop@camden.rutgers.edu)
  1. Assignments.
  2. Original work.

My final assessment of your work will be based on the following proportions:

- Assignments and presentations: 40%
- Original work/Final Project: 60%

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Though the syllabus reflects as accurately as possible projected expectations and assignments, these expectations and assignments may be amended, extended or modified; so keep your syllabus handy.

Session 1: 18 January

- Introductions
- Opening Sampler

Session 2: 25 January: Lyrical poetry

- The History of one lyric form
- *Reading*: Sonnet Packet (*Webpost*)

Session 3: 1 February: The Extended Lyric

- Other Forms and Approaches

- *Reading:* Lyrical Ballads (*Webpost*), Lyrical Prose
- *Presenter:* \_\_\_\_\_
- *Assignment:* Sonnet or Prose Poem

Session 4: 8 February: Stylistics and Meaning and Lyrical Prose

- *Presenter:* \_\_\_\_\_
- *Reading :* Stylistics Pack (*Webpost*)
- *Reading:* *The Bell Jar*
- *Assignment:* Free-form lyricism

Session 5: 15 February: Melopoeia, Phainopoeia, Logopoeia

- *Presenter:* \_\_\_\_\_
- *Reading:* The (autobiographical) poetic narrative: Stevens, Eliot
- *Reading:* Vision, Sound, Sense (*handout*)
- *Assignment:* : Stylistic Translations

Session 6: 22 February Style and Meaning

- *Reading:* Nabokov's *Lolita*
- *Presenter:* \_\_\_\_\_
- *Assignment:* A Nabokov 'Translation'

Session 7: 1 March: Style and Meaning II

- *Presenter:* \_\_\_\_\_
- *Reading:* Woolf's *To the Lighthouse*
- *Assignment:* A Woolf 'Translation'

Session 8: 8 March: Non-Fiction (Fact and Value)

- *Presenter:* \_\_\_\_\_
- *Reading:* from Michael Herr, *Dispatches*, other non-fiction work
- *Assignment:* The non-fiction essay

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| <b>*** Spring Break 14-18 March ***</b> |
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Session 9: 22 March Non-Fiction II

- *Presenter :* \_\_\_\_\_
- *Reading:* Journalism/journalese/the blog
- *Assignment:* Failed Lyricism (prose, poetry)

Session 10: 29 March:

- Form and Formalism
- *Presenter:* \_\_\_\_\_
- *Reading:* Choice
- *Assignment:* *SQ* critique
- Conference signup

Session 11: 5 April: **Conferences**

Session 12: Week of 12 April:

- Presenter: \_\_\_\_\_
- *Reading*: Choice
- *Assignment*: *t.b.a.*

Session 13: 19 April

- Visitor: *t.b.a.*
- Final Project review/preparation

Session 14: 26 April

- Visitor
- Conclusions

**Formatting a page of poetry:**

Your info

Title: Note: your title should usually contain no italics or quotation marks unless it contains material requiring attribution, citation or belonging to another writer.

Text: no fancy fonts, boldfacing, obnoxious or unusual special F/X.

Your name  
Street Address  
City, State, Zip  
Telephone number  
Email address

Normal margins

LULLABY

2-3 spaces

Lay your sleeping head, my love,  
Human, on my faithless arm.  
Time and fever burn away  
Individual beauty from thoughtful children  
And the grave proves the child ephemeral  
But in my arms till break of day  
Let the living creature lie,  
Mortal, guilty, but to me  
The entirely beautiful.

Single, double or space and one half. Check the magazine, journal or publisher's style for submissions.

(BREAK)

The Break/No Break footer:

- If your page and your stanza end at the same time, type "(BREAK)" as you see above.
- If your page ends before your stanza does, you should type and center the words "(NO BREAK)" below the last line on the page.
- If your poem ends before the page does, ignore this footer.

**Page 2 – 999 . . .**

Running head:  
Your name / Title of Poem / page #

Auden / "Lullaby" / 2

Soul and body have no bounds:  
To lovers as they lie upon  
Her tolerant enchanted slope  
In their ordinary swoon,  
Grave the vision Venus sends  
Of supernatural sympathy,  
Universal love and hope;  
While an abstract insight wakes  
Among the glaciers and the rocks  
The hermit's sensual ecstasy.

Certainty, fidelity  
On the stroke of midnight pass  
Like vibrations of a bell  
And fashionable madmen raise

(NO BREAK)

Footer: Note that the page ends before the stanza.