

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Summer 2013

Discipline: English

ENSP 4559: Writing in the World's Poetic Forms

Division: Upper

Faculty Name: Paul Muldoon

Pre-requisites: At least one Creative Writing class and some familiarity with the critical terminology associated with reading poetry. Note: students may not take "Introduction to Creative Writing" in conjunction with this class.

COURSE DESCRIPTION

In this class, we'll take the opportunity to read poems in forms associated with places we'll visit on our journey and to write our own poems using those forms. These forms include the ballad, the couplet, the ghazal, the pantoum, the sestina, the sonnet, and the villanelle. Our readings will include work by Adonis, Alberti, Ali, Dante Alighieri, Amichai, Apollinaire, Baudelaire, Bonnefoy, Borges, Brecht, Breton, Cavafy, Celan, Char, Darwish, de Lisle, Dimkowska, Elytis, Follain, Fuertes, Herbert, Hernandez, Hikmet, Holub, Ishkhan, Jabes, Juminez, Kafka, Kanik, Khoury-Ghata, Levi, Lorca, Machado, al-Maghut, Mandelstam, Milosz, Mishol, Montale, Neruda, Ni Dhomhnaill, Pasolini, Pasternak, Pavese, Pessoa, Ponge, Popa, Prevert, Quasimodo, Queneau, Ravikovitch, Reverdy, Rilke, Ritsos, Saba, Seferis, Sinigalli, Sorescu, Symborska, Tsvetaeva, Ungaretti, Valery, Vallejo, Villon, Yeats, and Zahrad.

COURSE OBJECTIVES

- To become familiar with poetic traditions of the Mediterranean and North Africa
- To examine the ways in which post-colonial poets write with, as well as against, "Western" forms in addition to forms originating in their own regions
- To produce a poetry portfolio that incorporates responses to these literatures

REQUIRED TEXTBOOK

AUTHOR: Ilya Kaminsky and Susan Harris (ed.)

TITLE: *The Ecco Anthology of International Poetry*

PUBLISHER: Harper Collins

ISBN #: 9780061583247

DATE/EDITION: First Edition (March 2, 2010)

COST: \$19.99

TOPICAL OUTLINE OF COURSE

C1- June 19 Introduction to the Course

How to dig up an exquisite corpse.

C2- June 20

Brecht (2), Kafka (1)

Write a couplet or a poem in couplets. It might be a parable, one that sings “about the dark times,” as Brecht describes them.

C2- June 21

Rilke (4)

Write a sonnet. It might include the couplet you wrote yesterday.

C4- June 22

Adonis (2), Ali (1), Cavafy (4), Darwish (5), Ishkhan (1), Khoury-Ghata (2), Jabes (1), al-Maghut (1)

Write a short political poem, preferably in free verse.

June 23-26 Casablanca

C5- June 27

Mandelstam (7), Pasternak (4), Tsvetaeva (6)

Write a poem which includes at least one farfetched simile or metaphor.

C6- June 28

Borges (2), Neruda (9), Vallejo (8)

Write an extraordinary ode to an ordinary object.

C7- June 29

Herbert (8), Milosz (15), Szymborska (11)

Write a short humorous poem, though one with a serious sub-text.

C8- July 1

Holub (4), Mishol (3), Popa (8), Sorescu (2)

Write a poem with a surrealistic edge. It may feature a hen that wins the Nobel Prize. Or it may be an address to a part of your body.

C9- July 2

Amichai (15), Ravikovitch (2)

Write a short poem about your wartime experience.

July 3-5 Antalya

C10- July 6

Hikmet (4), Kanik (4) Zahrad (1)

Write a poem about an historical event, perhaps one including the washing of vegetables.

C11- July 7

Ni Dhomhnaill (2), Yeats

Write a ghazal or a poem that uses another form of repetition or refrain. It might be influenced by the ideas of Carl Jung, so might include a symbol or an archetype.

July 8-11 Istanbul

C12- July 12

Imagine a poem in another language, then translate it into English.

C13- July 13

Elytis (1), Ritsos (4), Seferis (2)

Write a poem on the subject of exile and return.

July 14-17 Piraeus

C14- July 18

Dante Alighieri

Write a sestina, or a poem in terza rima.

C15- July 19

Alberti (1), Cavalli (), Levi (1), Montale (4), Pasolini (1)

Write a poem that takes the form of a shooting script for a silent film.

C16- July 20

Dimkowska (1), Pavese (2), Quasimodo (2), Saba (1), Sinisgalli (3), Ungaretti (1)

Write an elegy for your best friend.

July 21- 26 Livorno/Civitavecchia

C17- July 27

De Lisle, Apollinaire (3) Bonnefoy (1) Breton (1), Follain (3)

Write a poem with a concrete component, perhaps one featuring a visual pun. Or write a pantoum or villanelle modeled on one by Leconte de Lisle.

C18- July 28

Baudelaire, Char (1), Ponge (1) Prevert (1) Queneau (2) Reverdy (3) Valery (1)

Write a prose poem, perhaps one foregrounding a beast.

July 29-31 Malta

C19-August 1

Fuertes (5), Hernandez (1), Jiminez (1)

Write a poem about a minor conviction, or a major one.

C20- August 2

Lorca (7), Machado (4)

Write a poem in the form of a ballad. It should include one strong emotion. Envy, say, or revenge.

August 3-8 Marseilles/Barcelona

C21-August 9

Pessoa (1)

Write a poem by one of your many heteronyms.

C22- August 10

Pessoa (1)

Write a poem by another of your heteronyms.

August 11-16 Cadiz/Lisbon

C23 August 17

Preparation for Final Presentation

C24 August 19

Final Presentation

FIELD WORK

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

FIELD LAB (20 percent of the contact hours for this course.)

Program description:

The field lab for this course focusing on the life and work of Fernando Pessoa will take place on Friday, 16 August in Lisbon, Portugal.

Landeg White, a welsh poet & translator of Camões, and (we hope) Richard Zenith, the foremost authority on Pessoa, will be our hosts for the day as we explore the city in which Pessoa lived and worked. The class will visit Casa Pessoa as well take on a full-day literary walking tour through the Centro Nacional de Cultura.

FIELD ASSIGNMENTS

Students will develop a portfolio of their poetry throughout the voyage inspired by our readings, guests lecturers and ports stay. Selections will be presented at a poetry evening at the end of the voyage.

METHODS OF EVALUATION / GRADING RUBRIC

Students will be assessed on the quality of their creative work (60%) and the range and rigor of their contributions to class discussion (20%), in conjunction with their contribution to the Field Lab (20%).

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."