GRADUATE SEMINAR IN TWENTIETH-CENTURY POETRY
(This syllabus is online at: www.sjsu.edu/english/ENGLgreensheets/2016ENGLfall/index.html)

Samuel Maio, Ph.D., Professor of English and Comparative Literature
English 211-1, W 4:00-6:45 p.m., Faculty Office Building (FOB) 104
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Hours: M 9:20–10:20 a.m.; W 2:50–3:50 p.m.; and Wednesday By Appointment
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Hemingway, The Snows of Kilimanjaro and Other Stories (Scribner)
Faulkner, As I Lay Dying (Vintage)

Grading: There are two (2) graded assignments, as follows:

- One (1) short paper, 4-6 pages, explicating a poem listed on the Course Schedule (next page), **excluding** the following poems, which I will cover in class: Hardy, “Hap,” “The Convergence of the Twain,” and “The Oxen”; Yeats, “Leda and the Swan,” and “The Second Coming”; Frost, “After Apple-Picking,” “Birches,” and “Design”; Pound, “The River-Merchant’s Wife: A Letter,” and “In a Station of the Metro”; Eliot, “The Love Song of J. Alfred Prufrock,” and “The Fire Sermon” section of The Waste Land; Auden, “Who’s Who,” and “Musée des Beaux Arts”. The poem you choose to explicate must be by a poet **not** treated in your longer project. You will present your explication to the seminar (about 10-15 minutes). Please note: *present*, not *read*. I will provide you with example explication papers.

- One (1) longer paper, 13-15 pages, on: a) any poet on the syllabus, excluding the poet whose poem you explicated for the above assignment; b) any two poets from the syllabus (again, excluding the one treated in your explication); c) any two poets, one from the syllabus (excepting the one explicated) and one from The Norton Anthology that is appropriate to a comparative study; d) one of the poets not explicated and one of the prose fiction writers. Your paper may focus on any topic – chosen in consultation with me – and typically will treat 6 to 8 carefully selected poems that are representative of each poet under discussion. You certainly may discuss poems not listed on the syllabus or not included in the anthology. You may incorporate appropriate secondary sources, but only to augment – not supplant – your own analysis. Given the literary period covered in the seminar, strive to emphasize aesthetics in your discussion. Simply defined, “aesthetics” – as we will use the term in relation to poetry – relates to the craft or technique(s) of poetic composition, which does not preclude discussion of themes, a study of aesthetics being the focus of the art of the genre, its creative sources, its forms, and its effects. **In lieu of a paper**, you may write a selection of poems
– accompanied by an aesthetic statement – modeled on one of the six poets on the syllabus, except the one on which you wrote your explication.

The explication paper and presentation comprise 25% of your course grade; the longer project comprises the remaining 75%. The explication paper and your presentation of it are due the class meeting that the poem on which you write is scheduled for discussion. The longer project is due on or before our last class session, December 7th. These dates are absolute; please respect them. **Only hard copies of your assignments are acceptable; email attachments are not acceptable.** Please do not ask for special treatment of any kind. Especially do not ask to write on a poet other than as prescribed in the above paragraph. I have selected carefully the poets and poems listed on the schedule for their historic, aesthetic, and thematic significance. As is true of all academic endeavors of value, this course does not allow your choosing the means by which you are evaluated.

**211-1 FALL 2016 COURSE SCHEDULE**

Please read the biographical headnote and **all** of the selections contained in *The Norton Anthology* for Hardy, Yeats, Frost, Pound, Eliot, and Auden. In our seminar discussions, we will focus on the following poems:

Aug 24  Introduction to Modern Poetry


Oct 12  Faulkner, *As I Lay Dying*
Oct 19  

Nov 2: “Journey of the Magi,” and The Waste Land

Nov 9, 16  The Hemingway Code (handout); “The Snows of Kilimanjaro”  
Nov 16: “The Short Happy Life of Francis Macomber”

Nov 23  Non-Instructional Day (Thanksgiving Holiday)

Dec 7: “The Unknown Citizen,” “In Praise of Limestone,” and “The Shield of Achilles”

Final Paper Due on or Before December 7th.

Dec 14  Final Examination (Meeting), Wednesday, Dec. 14th 5:15—7:30 p.m.