

English 352: Poetry Writing I

Spring 2016 / T/R 1-2:15PM / Wescoe 1017

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3116 Wescoe / Office Hours TBA

Course Description. In this workshop, you will explore poetry's expansive landscape and generate your own poems. While you will primarily read and write *written* poetry during this workshop, you will have the option to engage with poetry as an aural, tactile, and performance-based process. Throughout the semester, you will be expected to write, submit, critique, and extensively revise *at least 12 poems*, which will culminate in a final portfolio that can take the form of a chapbook, other material projects, or performance. This portfolio will be accompanied by a brief poetics and process statement.

Required Materials

- *An Invitation to Poetry: A New Favorite Poem Project Anthology*. Ed. Robert Pinsky and Maggie Dietz (W.W. Norton, 2004).
- *The Poetry Home Repair Manual*. Ted Kooser (University of Nebraska Press, 2005).
- *Notes on the Assemblage*. Juan Felipe Herrera (City Lights Publishers, 2015).
- *Best Bones*. Sarah Rose Nordgren (University of Pittsburgh Press, 2014).
- *Bright Dead Things*. Ada Limón (Milkweed Editions, 2015)
- *the new black*. Evie Shockley (Wesleyan University Press, 2013).

Recommended Materials

- *The Sounds of Poetry: A Brief Guide*. Robert Pinsky (Farrar, Straus and Giroux, 1998).

Grading. Your final course grade (+/-) will be based on the following weightings of graded work:

In-Class Writing / Participation	25%
Workshop (Discussion + Written Critiques)	25%
Contemporary Collection Reactions + Poems (4)	15%
Poetry Reading Reviews (2)	10%
Final Portfolio (12 poems) + Letter	25%

Please note that Blackboard's grading system may not accurately reflect your final grade for the course. You must keep track of your grades and calculate your grade yourself for the best accuracy.

Attendance and Tardiness. Your participation and attendance are vital to the success of this course. I allow up to a total of **six absences** (i.e., three weeks of class). After six absences, *you will automatically fail the course*. Missing a required conference or a day your work is being workshopped counts as two absences. If you are habitually late to class, three lates equals one absence. In-class work cannot be made up unless the absence is approved by the University.

Office Hours and Email. My office location and hours are on this syllabus and on Blackboard. Please do not ask me what my office hours are. You already know. If I need to change my office hours for any reason, I will notify the class in advance. You can schedule an appointment during my office hours using MySuccess. The only reason you need to email me is to schedule an appointment outside of my designated office hours or to notify me of a relevant emergency. I will not reply to other emails. If you have concerns, please meet with me *in person*.

Late Work. An assignment's grade will be lowered each day it is overdue. In-class work cannot be made up. **According to Department of English policy, you must turn in all major assignments to pass this course, even if a project is so late that it will have earned an F.**

Conferences. While I require **one** individual conference, I strongly encourage you to attend office hours regularly. At office hours, I will provide you with advice for your assignments. Please come to office hours prepared with questions so that everyone can have adequate time to meet with me. If you do not come to your scheduled time for your required conference or if you do not come to your conference prepared to discuss your work, that conference will count as *two* unexcused absences.

Contemporary Collection Reactions + Poems. For each of the four individual poetry collections you read, you will write an approximately 500-word response to the collection, which should include your overall reaction to the collection, what you think the collection is *doing* as a whole (using key poems as examples), and additional assessments. The important thing is that you *critically engage* with the text and consider what techniques/approaches/strategies you may want to utilize in your own work. You will also bring an accompanying poem that in some way engages with the collection.

Reading Reviews. You are required to attend **two** on-campus (or off-campus, if needed) readings from faculty members, students, or visiting creative writers and write 1-2 page summary and review of the reading. Summarize your observations and discuss specific aspects of the reading (such as the selection of work, the reader's presentation, the atmosphere, etc.). You must hand in your summary and analysis *within a week* of that reading. The Visiting Writers Series reading scheduled for this semester is Wednesday, April 6, at 7pm at The Commons at Spooner Hall, featuring Adam Clay, Ada Limón, and Michael Robins.

Technology Policy. Do not have your laptops or phone out during class unless I say otherwise. *I reserve the right to mark you absent if I see you constantly checking your phone or having your headphones in during class.*

Blackboard Policy. I will use Blackboard to post assignments and/or additional readings for this course. You may also be required to upload assignments to Blackboard, so be sure to familiarize yourself with this platform.

Writing Help. For help with your writing, I strongly encourage you to contact the KU Writing Center, where you can talk about your writing with trained tutors in a comfortable working environment. You may ask for feedback, advice and tips on writing (for all your courses), or for guidance on special writing tasks. Please check the website at <<http://www.writing.ku.edu/>> for current locations and hours.

Academic Honesty. Stealing and passing off as your own someone else's ideas or words, or using information from another's work without crediting the source, is called "plagiarism." Some specific examples of actions that constitute plagiarism include pasting together uncredited information or ideas from the Internet or published sources, submitting an entire paper written by someone else, submitting a paper written for another class (and thus not original work), and copying another student's work (even with the student's permission). There will be a zero tolerance policy for any type of plagiarism in this class. All incidents of plagiarism will be penalized, reported, and kept on file in the English Department, the College of Liberal Arts and Sciences, and the University Provost's Office.

Drop Policy. If you are having trouble succeeding in the course, it is especially important that you consult with me so that we can develop a plan of action that may enable you to complete the course. If you decide to drop this class, please refer to the Website below:

<http://www.registrar.ku.edu/current/schedule.shtml>. **From Monday, February 8 to Monday, April 18, you will be assigned a grade of W. You may not drop or withdraw after Monday, April 18.**

Accessibility. The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-2620.

Information about their services can be found at <http://disability.ku.edu>. Please contact me privately in regard to your needs in this course

Inclusivity. The University of Kansas supports an inclusive learning environment in which diversity and individual differences are understood, respected, and appreciated. We believe that all students benefit from training and experiences that will help them to learn, lead, and serve in an increasingly diverse society. All members of our campus community must accept the responsibility to demonstrate civility and respect for the dignity of others. Expressions or actions that disparage a person's or group's race, ethnicity, nationality, culture, gender, gender identity / expression, religion, sexual orientation, age, veteran status, or disability are contrary to the University's mission. We expect that students, faculty, and staff will promote an atmosphere of respect for all members of our community.

Civility. Civility and respect for the opinions of others are very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected at all times. When you disagree with someone, be sure that you make a distinction between criticizing an idea and criticizing the person. Expressions or actions that disparage a person's or race, ethnicity, nationality, culture, gender, gender identity/expression, religion, sexual orientation, age, disability, or marital, parental, or veteran status are contrary to the mission of this course and will not be tolerated.

Religious Observances. According to university regulations, in cases of conflicts between regularly scheduled class activities and mandated religious observances, the student is responsible for initiating discussion with the instructor to reach a mutually acceptable solution. Please speak with me privately if scheduled activities conflict with mandated religious observances, so that a make-up may be scheduled for you at a mutually acceptable time.

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Spring 2016 Course Schedule (subject to change)

WEEK 1

Tuesday, January 19 – Class Introductions + Syllabus

Thursday, January 21—Why Write Poetry? + Workshop Group Selection

Readings: (1) Pinsky and Dietz, *An Invitation to Poetry* DVD, “Introduction by Robert Pinsky”; (2) Kooser, *The Poetry Home Repair Manual* Ch. 1-2 (pp. 1-23)

Assignments: (1) Download Poetry Foundation App and/or subscribe to Verse Daily; (2) Completed typed poem

WEEK 2

Tuesday, January 26 — First Impressions

Readings: (1) Poem selected from Pinsky and Dietz, *An Invitation to Poetry*; (2) Kooser, *The Poetry Home Repair Manual* Ch. 3 (pp. 25-34)

Assignments: (1) Select a poem from *An Invitation to Poetry* and type a 250-word response on *why* you selected that poem

Thursday, January 28 — Rules and Poetry

Readings: (1) Pinsky and Dietz, *An Invitation to Poetry*, e.e. cummings “i carry your heart with me” (pp. 56-57), Emily Dickinson (pp. 58-61; DVD Track 13), William Carlos Williams (pp. 262-267); (2) Kooser, *The Poetry Home Repair Manual* Ch. 4 (pp. 35-44)

Assignments: (1) Completed typed prompt poem

WEEK 3

Tuesday, February 2 — Forms

Readings: (1) Pinsky and Dietz, *An Invitation to Poetry*, Robert Frost “Out, Out—” (pp. 79-80; DVD Track 14), Louise Glück “The School Children” (p. 84), Seamus Heaney “Clearances” (p. 100), Anthony Hecht “Prospects” (p. 101), Edna St. Vincent Millay (pp. 166-167); (2) Kooser, *The Poetry Home Repair Manual* Ch. 5 (pp. 45-54) and Ch. 12 (pp. 146-154)

Assignments: (1) Workshop poem uploaded on Blackboard; (2) Completed typed prompt poem

Thursday, February 4 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 4

Tuesday, February 9 — Feelings + Emotions

Readings: (1) Pinsky and Dietz, *An Invitation to Poetry*, A.R. Ammons “In Memoriam Mae Noblitt” (pp. 8-9), Langston Hughes (pp. 111-112; DVD Track 3), Yusef Komunyakaa “Facing It” (pp. 134-135; DVD Track 7), Sylvia Plath “Nick and the Candlestick” (pp. 189-190; DVD Track 9), Theodore Roethke “In a Dark Time” (p. 205); (2) Kooser, *The Poetry Home Repair Manual* Ch. 6 (pp. 55-63)

Assignments: (1) Workshop poem uploaded on Blackboard; (2) Completed typed prompt poem

Thursday, February 11 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 5

Tuesday, February 16 — Memory and Experience

Readings: (1) Juan Felipe Herrera, *Notes on the Assemblage* (pp. 1-55); (2) Kooser, *The Poetry Home Repair Manual* Ch. 8 (pp. 73-91); (3) Pinsky and Dietz, *An Invitation to Poetry*, Elizabeth Bishop “At the Fishhouses” (pp. 25-28; DVD Track 26), Gwendolyn Brooks “when you have forgotten Sunday: the love story” (pp. 36-37), Robert Lowell “Memories of West Street and Lepke” (pp. 156-157), Wilfred Owen “Dulce Et Decorum Est” (pp. 183-184; DVD Track 20)

Assignments: (1) Contemporary Collection Reaction + Poem; (2) Workshop poem uploaded on Blackboard

Thursday, February 18 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 6

Tuesday, February 23 — Using Detail

Readings: (1) Juan Felipe Herrera, *Notes on the Assemblage* (pp. 57-104); (2) Kooser, *The Poetry Home Repair Manual* Ch. 9 (92-109); (3) Pinsky and Dietz, *An Invitation to Poetry*, Stephen Dunn “With No Experience in Such Matters” (pp. 70-71), Robert Hayden “The Night-Blooming Cereus” (pp. 97-98), Marianne Moore “A Jellyfish” (p. 172), Derek Walcott “Streams” (pp. 248-249)

Assignments: (1) Workshop poem uploaded on Blackboard; (2) Completed typed prompt poem

Thursday, February 25 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 7

Tuesday, March 1 — Conferences

Thursday, March 3 — Conferences

WEEK 8

Tuesday, March 8 — Syntax, Metaphor, and Simile

Readings: (1) Sarah Rose Nordgren, *Best Bones* (entire collection); (2) Kooser, *The Poetry Home Repair Manual* Ch. 10 (110-124) and Ch. 11 (pp. 125-145)

Assignments: (1) Contemporary Collection Reaction + Poem; (2) Workshop poem uploaded on Blackboard

Thursday, March 10 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments; (2) At least one Poetry Reading Review

NO CLASS, SPRING BREAK: MARCH 14-18

WEEK 9

Tuesday, March 22 — Book Discussion + In-class Writing

Readings: (1) Ada Limón, *Bright Dead Things* (pp. 1-49)

Assignments: (1) Contemporary Collection Reaction + Poem; (2) Workshop poem uploaded on Blackboard

Thursday, March 24 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 10

Tuesday, March 29 — Book Discussion + In-Class Writing

Readings: (1) Ada Limón, *Bright Dead Things* (pp. 51-101)

Assignments: (1) Workshop poem uploaded on Blackboard; (2) Completed typed prompt poem

Thursday, March 31 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 11

Tuesday, April 5 — Book Discussion + In-Class Writing

Readings: (1) Evie Shockley, *the new black* (pp. 1-47)

Assignments: (1) Workshop poem uploaded on Blackboard; (2) Contemporary Collection Reaction + Poem; (3) Workshop poem uploaded on Blackboard

Thursday, April 7 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 12

Tuesday, April 12 — Book Discussion + In-class Writing

Readings: (1) Evie Shockley, *the new black* (pp. 49-105)

Assignments: (1) Workshop poem uploaded on Blackboard

Thursday, April 14 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 13

Tuesday, April 19 — Literary Journals

Readings: (1) Chosen issue of an online or print literary journal

Assignments: (1) Workshop poem uploaded on Blackboard; (2) Bring in online or print literary journal and 250-word review/reaction to the journal

Thursday, April 21 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

WEEK 14

Tuesday, April 26 — Chapbooks + Materiality + Performance

Readings: (1) Chosen chapbook(s) and performances/objects from poets

Assignments: (1) Remaining Poetry Reading Review; (2) Bring materials for Final Portfolio; (3) Workshop poem uploaded on Blackboard

Thursday, April 28 — Workshop

Readings: (1) Workshop poems

Assignments: (1) Printed workshop poems with 2 sets of comments

Final Portfolio + Letter Due on Friday, April 29 by 12PM

WEEK 15

Tuesday, May 3 — Voluntary Conferences

Thursday, May 5 — Voluntary Conferences