

POETRY WRITING WORKSHOP
POETRY
CONSTRUCTING THE SELF

POETRY WRITING WORKSHOP, SPRING 2001
UNIVERSITY OF ALABAMA-BIRMINGHAM

REQUIRED TEXTS

Bishop, Wendy. *Thirteen Ways of Looking for a Poem: A Guide to Writing Poetry*.

Collins, Billy. *Questions about Angels*.

Crunk, Tony. *Living in the Resurrection*.

Komunyaka, Yusef. *Neon Vernacular*.

Trethewey, Natasha. *Domestic Work*.

Birmingham Poetry Review. No. 23 (available from instructor).

COURSE REQUIREMENTS

Each undergraduate will write eight poems during the quarter, four based on invention exercises from *Thirteen Ways of Looking for a Poem* and the other four on a subject and in a form of your own choosing. Each undergraduate will turn in a portfolio containing four poems at the midterm (Feb. 6) and eight poems at the end of the term (Mar. 6). Graduate students will write twelve poems during the quarter, four based upon exercises, four in open form and subject, and a four-poem sequence which focuses on a character or characters, an image or images, an idea, an historical event, etc. Graduate students must turn in a midterm portfolio containing at least six poems and a final portfolio containing twelve. Poems that I have commented upon and/or that have been critiqued in class must be revised when the final portfolio is turned in at the end of the term. All poems must be typed, single-spaced, one poem per page, unless I indicate otherwise.

Poems for Class Discussion

Each student will be responsible for turning in a minimum of four poems for class discussion and critique, two prior to the midterm, two after the midterm. You may turn in any of the poems you have written during the term, either the ones based on the assigned exercises or the open assignments or both.

Readings

Each Thursday, class will begin with a reading from *Birmingham Poetry Review*. Issue #23 can be purchased from me for \$1.00. I will distribute a schedule for these readings shortly after the course begins. When it's your turn, choose a poem you like, find interesting, or are baffled by and be prepared to read it aloud in class and to comment briefly and informally about why you chose it—what you like about it or what puzzles you. You will also have regular readings from two additional texts—*13 Ways of looking for a Poem* and a volume of contemporary poetry. I'll assign a class member or members to make a thirty-minute introduction on selected Tuesdays to the reading scheduled for that week. When it's your turn, focus on two or three characteristic poems in the volume and plan to read them aloud before you comment. Give a brief biographical sketch of the author and an indication of the critical response to the work in reviews which appeared at the time the book was published. The preponderance of your comments

should focus on the poems rather than the author's life. Everyone is expected to have read the assigned author and to contribute to the discussion. Bring your books to every class unless I indicate otherwise. You will not be admitted to class unless you bring your books. Do not, I repeat do not, come to class without the books we'll be using that day. Class members are also expected to attend scheduled poetry and fiction readings. Two readings are scheduled so far for winter quarter: Wednesday, Jan. 17, Tony Crunk (poetry); Wednesday, Feb. 14, Tom Franklin (fiction). Wednesday readings in the UAB Writers' Series are held at the UAB Honors House and begin at 7:00 p.m. Each student must attend at least one reading during the term and write a one-page (typewritten) review of the reading.

COURSE SCHEDULE

Your grade in the course will be based upon your attendance at and participation in class discussions, the poems you turn in for class discussions, your portfolios, midterm and final (revised), and your review. You must have **four** poems critiqued in class to pass the course, and your final portfolio must show that you have revised the poems discussed in class and the poems that I have commented upon. All creative writing classes at UAB are graded on a pass/fail basis.

Week 1: Introduction
13 Ways, Introduction

Week 2: Jan. 9: *13 Ways*, Chap. 1
Bring your favorite poem to class.
Jan. 11: Workshop
BPR

Week 3: Jan. 16: Presentation on *Living in the Resurrection* by Tony Crunk
13 Ways, Chap. 2 & 3
Workshop
Jan. 17: **Reading Tony Crunk UAB Writers' Series**
Jan. 18: Workshop
BPR

Week 4: Jan. 23: *13 Ways*, Chaps. 4
Workshop
Jan. 25: Workshop
BPR

Week 5: Jan. 30: Presentation on *Neon Vernacular* by Yusef Komunyakha
13 Ways, Chap. 5 & 6
Workshop
Feb. 1: Workshop
BPR

Week 6: Feb. 6: *13 Ways*, Chap. 7 & 8
Workshop
Portfolios Due

Feb. 8: Workshop
Discussion of *BPR #23*

Week 7: Feb. 13: Presentation on *Questions about Angels* by Billy Collins
13 Ways, Chaps. 9

Workshop

Feb. 14: Reading Tom Franklin UAB Writers' Series

Feb. 15: Workshop

BPR

Week 8: Feb. 20: *13 Ways*, Chaps. 10 & 11

Workshop

Feb. 22: Workshop

BPR

Week 9: Feb. 27: Presentation on *Domestic Work* by Natasha Trethewey

13 Ways, Chap. 12

Workshop

Mar. 1: Workshop

BPR

Week 10: Mar. 6: *13 Ways*, Chap. 13

Workshop

Course Evaluation

Final Portfolios Due

ENGLISH 205.002

POETRY

James H. Morey

Spring, 2002

Emory University

Texts:

Lord Randal and Other British Ballads, collected by Francis James Child (New York: Dover, 1996)

The Seagull Reader, ed. Joseph Kelley (New York: Norton, 2001)

Chapters into Verse, ed. Robert Atwan & Laurance Wieder (New York: Oxford UP, 2000)

Domestic Work, Natasha Trethewey (Saint Paul: Graywolf, 2000)

The Bedford Glossary of Critical and Literary Terms, Ross Murfin & Supryia M. Ray (Boston: Bedford, 1998)

www.poets.org (the academy of american poets web site).

Before spring break, named poets are to be read from Kelly's edition; after spring break poets are to be read from the specified pages in Atwan & Wieder's edition.

W	Jan. 16	Ballads: "Lady Isabel" to "The Three Ravens"
F	18	Ballads: "Kemp Owyne" to "Sir Patrick Spens." Kelly's introduction, pages xv-xxxiv.
M	21	Martin Luther King Jr. Holiday
W	23	Ballads: "Fair Annie" to "Little Musgrave." Kelly's introduction, pages xxxiv-xliii.
F	25	Ballads: "Bonny Barbara Allan" to "Bonny earl of Murray." Thomas. Scansion exercise due.
M	28	Ballads: "Hughie Grame" to "Sweet Trinity." Auden, Hopkins, Pound, Yeats. Paper #1 due.
W	30	Eliot
F	Feb 1	Arnold, the Brownings, Carroll, Tennyson. Scansion exercise due
M	4	Gray, Hardy, Housman, Owen
W	6	Dickinson.

F 8 Atwood, Bishop, Bradstreet, Brooks, Bryer, Dove, Erdrich, Forche, Kumin, Ludvigson, Millay, Moore, Olds, Piercy, Plath.

M 11 *Domestic Work I*

W 13 *Domestic Work II*

F 15 *Domestic Work III*

M 18 Domestic Work IV Natasha Trethewey reads (Jones Room, Woodruff Library, 8:15).

W 20 Jonson, Marlowe, Shakespeare, Wyatt.

F 22 Herrick, Marvell, Milton

M 25 Keats, Shelley

W 27 Blake, Coleridge, Wordsworth

F Mar 1 Frost

M 4 Ginsberg, Macleish, Poe, Roethke, Stevens, Whitman, Williams,

W 6 Agard, Allen, Collins, Cummings, Hayden, Heaney, Hughes, Jarrell, Kinnell, Komunyakaa. Complete midterm course evaluations

F 8 Larkin, Lee, Lowell, Ransom, Robinson, Springsteen, Stafford, Stokesbury, Wilbur, Wright. Paper #3 due.

March 11-15 spring break. Adopt a strategy for paper #4

M 18 1-33 Dickinson to Rosetti

W 20 33-64 Sassoon to Brooks

F 22 65-95 Gilbert to Eliot Prospects due

M 25 95-120 Ostriker to Lamb

W 27 120-139 Frost to Cullen

F 29 139-171 Crane to Lowell

M Apr 1 171-194 Curzon to Lowell

W 3 195-235 Meynell to Herbert

F 5 work day in the library

M 8 237-272 Adams to Witting draft due

W 10 272-295 Donne to Schwartz

F 12 295-321 Raleigh to Kelly

M 15 321-345 Rossetti to Longfellow

W 17 345-371 Gascoigne to Hill

F 19 372-395 Donne to Pound paper #4 due

M 22 395-421 Donne to Spenser

W	24	421-445	Cullen to Spenser	complete course evaluations
F	26	445-461	Coverdale to Yeats	
M	29	day of grace		
Tuesday, May 7, 8:30 AM			final examination	

This course develops proficiency in the reading, analysis, and interpretation of as many different types of poems as we can read in a semester. It is a skills course, not a survey course. Two questions will govern all of our discussions. First, how do the sound (structure, form, style, vehicle, “how”) and the sense (meaning, content, subject, tenor, “what”) of the poem collaborate? Second, do the poets succeed or fail in meeting Ezra Pound’s dictum to make it new?

Keeping up with the reading is your surest guarantee of your enjoyment of and success in the course.

v Anderegg, T/R, 10-12
Office Hrs.:T-R, 1-2 or by appt.
www.und.edu/dept/honors
www.online.und.nodak.edu

**Honors 101/Comp II:
Constructing the Self
Fall 2002**

Robertson, Rm. 2
7-3302, 746-7585
Jeanne.anderegg@und.nodak

Course Description: Scientists test hypotheses through a careful recording of observable, measurable phenomena. Social scientists use survey results, statistics, and census figures. In the humanities, a different way of knowing emerges. Some of the tools are the same: detailed observation, theories based on the evidence at hand, a complex interaction between researcher and subject. The subject here, though, is the human experience as represented in texts that cross time, culture, personal history, race, and gender. In studying the humanities, we study ourselves and others by reading a variety of books as well as sampling other experiences such as art museum visits, live performances, and guest lectures. In addition, we'll look at the nature of academic writing: how do we and should we write in college?

Course Goals: a greater understanding of the disciplines that make up the humanities (literature, art, music, philosophy, and religion) and the methods they use to address a range of complex personal, social, moral, philosophical, and aesthetic questions;
a more clearly-developed sense of your own thinking on these questions;
an increased ability to express your ideas orally and on paper;
more awareness of the range of choices that face each individual and our society as a whole;
exposure to the diverse traditions within our own culture and other cultures;
and a heightened appetite for further intellectual and aesthetic experiences.

Course Requirements: For this six credit combined course (Honors 101 and English 120 or 308), you'll read both full-length works and essays. In addition, you'll attend 8 cultural events, drawn from a list we'll update via the blackboard webpage. You'll also write often in these forms:

- **Commonplace Book**, a special type of journal popular in the Renaissance that contains passages and observations drawn from one's reading. The CB encourages active reading skills--a critical engagement with texts, voices, and conversations. As its name implies, the CB is designed to forge a "common place" between authors and readers, fostering dialogue between them. You'll keep a commonplace book throughout the semester for primarily private contemplations; I will be the only required outside reader. You'll write on your own about 2-3 times a week in response to course texts and experiences, but you may write more often or include visual material related to the on-going conversation of the course. Entries will be of varying length but should focus on particular quotes/details from the texts. You'll also respond to

cultural immersion events (see below) in your CB. Bring it to class daily. In addition to your independent writings, you'll add to your CB in class from time to time. We'll get started on this on-going project together in class.

- **Discussion Board Responses.** Each week, you'll post 1-2 substantial messages (a couple meaty paragraphs) on the discussion board, either by starting your own thread or adding to an existing thread. **At least one message must be posted the night before each class session**, but you may go back and add further comments after class. In the messages, identify the key issues in the text, as you see them, but make sure to anchor your ideas in specific quotes or details from the texts we read. The responses will help you clarify your own ideas. If you need a starting point, check under "Course Documents" in Blackboard, but feel free to go beyond the questions listed there.
- **Papers.** For composition, you will write three essays (papers #1, 2, and 3 on schedule below) of varying length, ranging from 2-3 pp. to an 8-10 pp paper. One additional paper (paper #4), an autobiographical essay, will be required for Honors 101. These four essays will be your most public writing. They will be read by the class and, possibly, readers beyond the class (the Forum editors eagerly await submissions). These papers form the core of the course, the opportunity to develop your ideas in a sustained way. For each essay, a separate assignment sheet will be handed out. On peer review days, bring 3 copies of your first draft; second drafts are submitted to me in a pocket portfolio along with all previous drafts, invention materials, peer responses, and a self-evaluation. Please keep a copy of all submitted drafts.
- **Cultural Immersion Events.** Every Friday at noon, and at other times as well, special events will be available that extend the experiences of the course. These events include speakers, poetry readings, visits to museums, etc. You must attend 8 of these events by the end of the semester; a maximum of three may be films. See the Blackboard webpage for specific information on events and dates. For each CE event you attend, respond as fully as you can in your CB.

Texts:	<u>O'Brien, <i>The Things They Carried</i></u>	<u>Hurston, <i>Their Eyes Were Watching God</i></u>
	<u>Welch, <i>Fools Crow</i></u>	<u>Trethewey, <i>Domestic Work</i></u>
	<u>Spiegelman, <i>MAUS I & II</i></u>	<u>Atwood, <i>Handmaid's Tale</i></u>
	<u>Wilde, <i>The Importance of Being Earnest</i></u>	<u>Little, <i>Brown Reader</i></u>
	<u>Recommended: English Dept. Composition Handbook (or other usage book)</u>	

Materials : 2 pocket portfolios; 1 loose-leaf binder

Tentative Schedule: Read and respond via e-mail to readings and see and write about films in your CB before the indicated class session on that text. **Please note:**

Changes will almost certainly be made along the way. Check your Blackboard calendar for updates.

8/27	Intro
8/29	<u>The Things They Carried</u> (first three stories); "Crito," p. 808, and "Nonviolent Resistance," p. 688.
9/3	<u>The Things They Carried</u> (to end)
9/5	<u>Regret to Inform</u> (in class viewing)
9/10	<u>Handmaid's Tale</u> , first half
9/12	Orwell, p. 566; Hall, p. 590 (Bring newspapers/news item to class.)
9/17	<u>Handmaid's Tale</u> , second half; Kincaid, p. 223;
9/19	<u>Still Killing Us Softly</u> (in-class viewing; bring magazines to class)
9/24	Plumb, p. 6, Lewis, p. 20; Paper #1, draft one; peer review
9/26	<u>American Beauty</u> *; Theroux, p. 292; Sanders, p. 289
10/1	<u>The Importance of Being Earnest</u> ; Wilde, p. 628; paper #1,
draft two	
10/3	Doherty, p. 180, Altman, p. 307; Sullivan, p. 208
10/8	<u>Fools Crow</u> (1st half); poetry
10/10	Paper #2, draft one due; sample papers
10/15	<u>Fools Crow</u> (2nd half); Pinker, p. 609; Naylor, p. 309;
Lawrence, p. 584	
10/17	Paper #2, draft two due
10/22	<u>The Searchers</u> *; <u>Eyes on the Prize</u>
10/24	"Letter from Birmingham Jail," p. 837; "Shoeshine Boy," p. 479; "How It Feels to Be Colored Me" (on Blackboard); poetry
10/29	<u>Their Eyes Were Watching God</u> , first half
10/31	<u>Do the Right Thing</u> *; interim portfolios with paper #3 prospectus due
11/5	<u>Their Eyes Were Watching God</u> , second half; Tan, p. 321 (Bring photograph to class.)
11/7	<u>Domestic Work</u>
11/12	<u>Roger & Me</u> (in class viewing)
11/14	Friedman, p. 495; Ehrenreich & Fuentes, p. 502
11/19	Paper #3--1st draft due; peer review; sample papers
11/21	<u>MAUS</u>
11/26	<u>MAUS</u> , cont.; paper #3--2nd draft due
12/3	Wolff, p. 167; Goodwin, p. 147; McCourt, p. 123
12/5	Paper #4, draft #1 due--peer review
12/10	Paper #4, draft #2 due; <u>Run, Lola, Run</u> *
12/12	In class final (we'll write and answer the questions)
12/19	Final portfolios due by 4 pm

* Indicates a film to be watched before class; respond in CB.