

English 313
Poetry Writing
M/W, 2:20- 3:30
Spring 2007

Joyce Hinnefeld
Zinzendorf 200 (next to the Writing Center)
Office: 610/861-1392 Home: 610/954-5167
E-mail: hinnefeldj@moravian.edu
Office Hours: Mon., 10:30-12; Tues., 8:30-9:30;
Wed., 3:30-4:30; Thurs., 11-12:30, and by
appointment.

Course Goals and Structure

Our primary goals in this course will be (a) an enhanced understanding of, and appreciation for, the art of poetry and (b) a focused attentiveness to the richness of language (its history, sounds, textures, and enormous flexibility). The world of contemporary poetry is rich and varied, with works ranging from meticulous “new formalist” poems to the more overtly political works of, for instance, various performance poets. In this course we will read and respond to a range of poems, both historical and contemporary; we also examine various poetic forms and work to enhance our awareness of a poet’s vocabulary and range of options. Students in this course will also write and revise a series of their own poetic works, presenting their poems in multiple workshop sessions, and responding to one another’s poems with critical care.

Required Texts

Julianna Baggot, *Lizzie Borden in Love: Poems in Women’s Voices*. Southern Illinois UP, 2006.

Cornelius Eady, *Brutal Imagination: Poems*. G.P. Putnam’s Sons, 2001.

Marjorie Maddox and Jerry Wemple, eds. *Common Wealth: Contemporary Poets on Pennsylvania*. Penn State UP, 2005.

Mark Strand and Eavan Boland, eds. *The Making of a Poem: A Norton Anthology of Poetic Forms*. W.W. Norton & Co., 2000.

Handouts provided by instructor

Multiple copies of students’ poems for distribution to class

Recommended Text

Mary Oliver, *A Poetry Handbook*. Harcourt, 1994.

Attendance Policy, and a Note on Plagiarism

We will meet twice a week (sometimes only once a week) for fourteen weeks; that isn’t much time when you consider all we have to do. If you are serious about writing, you will show up on time, every time. More than two absences (excused or unexcused) will automatically lower your final grade by one-third. Your grade will drop an additional one-third for any additional unexcused absence (anything other than a medical excuse or a required activity for another course).

I would hope that it goes without saying that any work you submit for this course must be your own; to plagiarize in an upper-level writing course is to convey a shocking disrespect for writers and their work. Refer to the College's policy on academic honesty (available in the Student Handbook, both print and online) for any needed clarification.

Evaluation*

*Remember that English Track 3 (Writing) majors must submit formal portfolios of their work for various courses during the Spring semester of their junior year. If you are a Writing track major, then, you should get in the habit of retaining various drafts of assignments from all your writing classes.

Portfolio I 30%

Minimum of four poems, two revised as fully as possible within first 7 weeks*

Editor's responses to two students' work

Self-assessment/explanation of revision choices (min. 2 typed pages)

Portfolio II 40%

Min. of four new poems, two revised as fully as possible within last 7 weeks*

Editor's responses to two students' work

Self-assessment/explanation of revision choices (min. 2 typed pages)

*Note that at least one of the minimum of eight draft poems written this semester must be an attempt at one of the forms (villanelle, sestina, pantoum, sonnet) or structured lines (blank verse, heroic couplets) explored in Strand and Boland's *The Making of a Poem*.

Journal entries 25%

Responses to assigned reading, including summary of pertinent technical information, relevant terms and definitions, and responses to a predetermined number of assigned poems; further details of journal requirements to be determined during first week of classes.

Participation 5%

Class discussions

Workshop contributions

Notes in response to student work submitted for workshop sessions

Schedule

Week 1

Mon. 1/15 Course introduction; in-class exercises.

Wed. 1/17 Yusef Komunyakaa, "Kit & Caboodle" (handout), from David Citino's *The Eye of the Poet*; in-class exercises; negotiation of journal requirements.

Week 2

Mon. 1/22 Reading/review of Mary Oliver's *A Poetry Handbook*; Journal 1 due; reading and discussion of first poem drafts.

Wed. 1/24 Strand & Boland (S&B), pages xiii-xxix and 3-4 and The Stanza (pp.136-155); Journal 2 due; Workshop 1 poems due for distribution.

Week 3

Mon. 1/29 Workshop 1

Wed. 1/31 Workshop 1 cont'd.; S&B, Part II: Meter (pp. 159-161) and Blank Verse (pp. 101-120).

Week 4

Mon. 2/5 Workshop 1 cont'd.; S&B, The Heroic Couplet (pp. 121-135); Journal 3 due.

Wed. 2/7 Workshop 1 re-cap; discussion of S&B reading; workshop 2 poems due for distribution; Editor's responses (to Workshop 1 poems) due: one copy to writer, one to instructor.

Week 5

Mon. 2/12 Workshop 2

Wed. 2/14 Workshop 2 cont'd.; S&B, The Villanelle (pp. 5-20) and The Sestina (pp. 21-42)

Week 6

Mon. 2/19 Workshop 2 cont'd.; S&B, The Pantoum (pp. 43-54) and The Sonnet (pp. 55-72); Journal 4 due.

Wed. 2/21 Workshop 2 re-cap; discussion of S&B reading; Editor's responses (to Workshop 2 poems) due: one copy to writer, one to instructor.

Week 7

Mon. 2/26 Discussion of revisions of poems from Workshops 1 & 2.

Wed. 2/28 **Portfolio I due.**

SPRING BREAK

Week 8

Mon. 3/12 In-class readings from, and discussion of, Julianna Baggot's *Lizzie Borden in Love* and Cornelius Eady's *Brutal Imagination*, plus handout(s) on Persona; Journals 5 and 6 (one entry each on Baggot and Eady) due; Workshop 3 poems due for distribution.

Wed. 3/14 No class.

Week 9

Mon. 3/19 Workshop 3

Wed. 3/21 Workshop 3 cont'd.; S&B, Part IV: Open Forms (pp. 259-288); Journal 7 due.

Week 10

Mon. 3/26 Workshop 3 cont'd.; S&B, *The Pastoral* (pp. 207-239) and *Common Wealth*, Preface and Part I (pp. 3-10); Journal 8 due.

Wed. 3/28 Workshop 3 re-cap; discussion of S&B reading; Editor's responses (to Workshop 3 poems) due: one copy to writer, one to instructor.

Week 11

Mon. 4/2 *Common Wealth*, Part II (pp. 13-50); Journal 9 due.

Wed. 4/4 Workshop 4 poems due for distribution.

Week 12

Mon. 4/9 No class.

Wed. 4/11 Workshop 4.

Week 13

Mon. 4/16 Workshop 4 cont'd.; *Common Wealth*, Part III (pp. 54-77).

Wed. 4/18 Workshop 4 cont'd.; *Common Wealth*, Part III (pp. 78-102); Journal 10 due.

Week 14*

Mon. 4/23 Workshop 4 re-cap; discussion of revisions of poems from Workshops 4 and 5; Editor's responses (to Workshop 4 poems) due: one copy to writer, one to instructor.

Wed. 4/25 **Portfolio II due**; course evaluations; plan for final reading.

*This week: Required attendance at an evening reading/panel discussion by several of the poets included in *Common Wealth*.