

English 313
Poetry Writing
M/W, 2:35-3:45
Spring 2013

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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, spoken-word artists. In this course we will read and respond to a range of poems, both historical and contemporary; we will 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 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

Kim Addonizio, *Ordinary Genius: A Guide for the Poet Within*. W.W. Norton & Co., 2009.

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. Please arrive for class *on time*; if you are chronically late to class, I will begin to count latenesses as absences.

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) for any needed clarification.

*****Note to English Majors:** In preparation for creating an English Major Portfolio in

your senior capstone seminar, please save both digital and hard copies of your work for this class, including drafts with peer and instructor comments.

Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please speak to Dr. Hinnefeld. Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Evaluation

Portfolio I 30%

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

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*

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) that we will explore through our reading of chapters in Strand and Boland's *The Making of a Poem*.

Journal entries 15%

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 weeks of classes. Hard copies only (no emailed journals, please); to be turned in at the beginning of class on assigned dates.

Report and poems presentation

10%

During either week 8 or week 12; discussed further in class and in a separate handout.

Participation 5%

Class discussions

Workshop contributions

Notes in response to student work submitted for workshop sessions

Schedule

Week 1

Mon. 1/14 Course introduction.

Wed. 1/16 Yusef Komunyakaa, "Kit & Caboodle" and portions of Billy Collins, "Poetry, Pleasure, and the Hedonist Reader" (handouts), from David

Citino's *The Eye of the Poet*; in-class exercises and poem ideas; discussion of reading and journal requirements; scheduling of reports/poem presentations.

Week 2

Mon. 1/21 No class.

Wed. 1/23 Reading/review of Mary Oliver's *A Poetry Handbook*; Strand & Boland (S&B), pages xiii-xxix and 3-4; Addonizio, Introduction and Part I, "Entering Poetry"; guidelines for responding to each other's work; reading and discussion of first poem drafts.

Week 3

Mon. 1/28 S&B, The Stanza (pp.136-155), and Part II: Meter (pp. 159-161); Journal 1 due.; continued reading and discussion of first poem drafts; discussion of workshop format.

Wed. 1/30 Workshop 1.

Week 4

Mon. 2/4 Workshop 1 cont'd.

Wed. 2/6 Workshop 1 cont'd.; further discussion The Stanza and Meter.

Week 5

Mon. 2/11 S&B, The Villanelle (pp. 5-20) and The Sestina (pp. 21-42); Journal 2 due.

Wed. 2/13 Addonizio, chosen chapters from Part II, "Inner and Outer Worlds" (read at least six); further discussion of The Villanelle and The Sestina.

Week 6

Mon. 2/18 S&B, The Pantoum (pp. 43-54) and The Sonnet (pp. 55-72); Journal 3 due.

Wed. 2/20 Workshop 2.

Week 7

Mon. 2/25 Workshop 2 cont'd.

Wed. 2/27 Workshop 2 cont'd.; further discussion of The Pantoum and The Sonnet; plans/requirements for Portfolio I.

SPRING BREAK

Week 8

Mon. 3/11 **Portfolio I due**; Addonizio, chapters 22, 26, and at least two other chosen chapters from Part III, "The Poem's Progress"; reports/presentations by half of class.

Wed. 3/13 Reports/presentations cont'd.

Week 9

Mon. 3/18 S&B, Open Forms (pp. 259-288); Journal 4 due.
Wed. 3/20 Workshop 3.

Week 10

Mon. 3/25 Workshop 3, cont'd.
Wed. 3/27 Workshop 3 cont'd.; further discussion of Open Forms.

Week 11

Mon. 4/1 No class.
Wed. 4/3 Addonizio, chosen chapters from Part IV, "Toward Mastery" (read at least five).

Week 12

Mon. 4/8 Reports/presentations by half of class.
Wed. 4/10 Reports/presentations, cont'd.

Week 13

Mon. 4/15 S&B, The Pastoral (pp. 207-239); Journal 5 due.
Wed. 4/17 Workshop 4.

Week 14

Mon. 4/22 Workshop 4, cont'd.
Wed. 4/24 Workshop 4, cont'd.; further discussion of The Pastoral; plans/requirements for Portfolio II; course evaluations.

Finals Week

Portfolio II due (date and time to be determined).