

# CRW 3311: Introduction to Poetry/Poetic Technique

TTh 11:35 a.m.-12:50 p.m., 0002 Williams & [here](#)

Dr. L. Lamar Wilson

Office Hours: By appointment; schedule [here](#)

Contact: [llwilson@fsu.edu](mailto:llwilson@fsu.edu)

\*Please allow 24 hours for response. For email sent after 9 p.m. EST, the 24-hour window begins the following morning at 9, when it will be read.\*

## **Course Description & Learning Outcomes**

We will read and experiment with a variety of poetic strategies and forms as you begin the journey of sorting out the sense of self you had when you arrived from the varying points of view you'll have an opportunity to inhabit. Short lectures on craft and mechanics, writing exercises, and discussion of readings will help make sense of your evolving worldviews, artistic voices, and creative ideas. Peer workshops aim to demystify the revision process as you improve your facility with written language and learn the importance of respectfully giving and receiving constructive feedback on written art's resonance with an audience. We will cover a vast survey of formal poetic conventions emerging from historical & contemporary traditions in the West & East. After we develop facility with key terms—including image/object, introspection, voice, the line, syntax, prosody, etc.—we will experiment with traditional forms (Shakespearean & Petrarchan sonnet, villanelle, haiku, ballad stanza, etc.) as well as those you might not have encountered, including the pantoum and the ghazal.

This course will empower you to:

1. Read poems critically, identifying questions raised by their various strategies for innovative aesthetic ideas you can adapt to your own creative work.
2. Learn some of the techniques and vocabulary necessary to compose and discuss poetry, chief among them imagery, voice, form, syntax, prosody, metaphor, and symbolism.
3. Assert the meaning you have found in poems, both in writing and oral discussion, by finding evidence in the texts to support your readings.
4. Craft original poems, using with greater aplomb literary devices.
5. Collate your work in a cohesive portfolio that includes an artistic statement conveying the evolution of your aesthetic choices throughout the semester.
6. Offer intelligent, fair insights in writing and orally that helps peers improve art-in-progress.
7. Foster a greater awareness of the literary events taking place in the FSU creative writing community.

## **Required Texts**

Caplan, David. *Poetic Form*. 2006. (excerpts on Canvas)

Hass, Robert. *A Little Book on Form*. 2017.

Kowitz, Steve. *In the Palm of Your Hand: The Poet's Portable Workshop*, 1995.

Turco, Lewis. *The Book of Forms*, revised & expanded 4<sup>th</sup> Ed., 2012.

Other Canvas readings

## **Recommended Supplemental Texts (will be on reserve at Strozier Library)**

A comprehensive dictionary & thesaurus

Corn, Alfred. *The Poem's Heartbeat: A Manual of Prosody*. Copper Canyon P, 2008.

Greene, Roland. Ed. *The New Princeton Encyclopedia of Poetry and Poetics*. 4<sup>th</sup> Ed. Princeton UP, 2014.

Nelson, Cary. Ed. *Anthology of Modern American Poetry*. Oxford UP, 2014.

## **Course Requirements & Materials**

Perfect attendance & active class participation

A journal (private); a final portfolio (submitted to me)

Assignments completed, handed in on time

Conferences with me, at least three this semester

## **Office Hours**

Please make an appointment [here](#) any time you want to talk about readings, writing exercises, or any other issue.

## On-campus Readings

You must attend the readings of professional writers who visit FSU and write a response about your experience with at least two of them. (For details on the impact on your grade, see the requirements section below.) I'll keep you posted as to when and where these happen, and I will update the syllabus with a more comprehensive list in the coming days.

## Grading Policy

You'll be graded on a 500-point scale as follows:

- Attendance/Participation (See Requirement Nos. 1-4 & 6)—150 points
- Workshop Submissions (See Requirement No. 3)—100 points
- Poetry Form Presentation (See Requirement No. 5)—50 points
- Final Portfolio—200 points (See Requirement No. 3)

Your grade will not be based on the “greatness” of your work but on the extent to which you’ve taken comments from me and your peers and improved your earlier drafts. How has your work improved and evolved? I will be examining genuine efforts to implement the tools we’ve learned crafting these poems. The work you put in will show; your grade will reflect your work ethic.

Desired Outcome	Assessment Apparatuses	Final Grade
Ability to identify, analyze, and discuss poetic works’ thematic and structural elements	Contributions to class discussion (attendance & participation)	150 points
Ability to adapt strategies in published material for use in creating original poems	Writing exercises, workshop submissions, final portfolio	300 points
Ability to research, synthesize, and recapitulate key poetic concepts, terms, and strategies	Poetry form presentations	50 points

Because I do have to give you a grade, here’s our scale:

>483 = A+	447-433 = B+	397-383 = C+	347-333 = D+	
473-482 = A	432-418 = B	382-368 = C	332-318 = D	
448-481 = A-	417-398 = B-	367-348 = C-	317-298 = D-	<297 = F

Letter grade designations are assigned as follows:

A+.....>97	B+.....87-89	C+.....77-79	D+.....67-69	
A.....95-96	B.....84-86	C.....74-76	D.....64-66	
A-.....90-94	B-.....80-83	C-.....70-73	D-.....60-63	F....<60

## Classroom Conduct

1. Because most of the work in this discussion-based course is done in class, attendance is necessary. I want to make the class as accessible as possible, so we are in a “flexible” learning community with synchronous face-to-face (f2f) and virtual learning via Zoom. We will follow university’s guidelines at <http://stayhealthy.fsu.edu/> and <https://uhs.fsu.edu>, including its decision to reduce isolation to five days, in compliance with guidelines from the Centers for Disease Control (CDC). By Week 2, you will decide the texts of which you want to serve as discussion leader. Asynchronous work will be done, as outlined above, throughout the week. Of course, you are welcome, however, to join us virtually both days if you wish.
2. I will record each class, and the recording will be stored in the cloud space and available for at least two weeks. **These recordings are for class use only; you & your colleagues are protected by state law.** Students also are permitted to make recordings of **class lectures** for a class in which the student is enrolled **for personal educational use**. While a class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject, **this course is discussion-based**. I facilitate these discussions with some insights on assigned works rather than lecture. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in class or a student and the faculty member **is prohibited**. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may

constitute a violation of FSU's Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel reluctant to ask questions, explore new ideas, or otherwise participate. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services. (See "Disability Statement" below and various guidance in the "Emergency Module" on Canvas about FSU's COVID-19 and class recording policies.)

If you come to class and have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. Excessive tardiness (greater than 15 minutes) and arrival without work will count as an absence. Your second and subsequent absences will cost you 20 points of your participation grade. Arrival without a Canvas posting done will count as half an absence. After three unexcused, undocumented absences, you will automatically fail the class. In this Covid-19 moment and virtual learning environment, I empathize with the vagaries of Zoom and other technologies. I will respect your privacy and avoid intrusive questions, but please take care to alert me as soon as you realize extenuating circumstances will impact your attendance. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid written excuse. Consideration will also be given to students whose dependent children experience serious illness.

3. Be on time and prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there should be no social media browsing or posting during class.
4. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts at hand during class.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.
6. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble. If you are "breaking the rules" purposely for artistic purposes, be intentional and consistent as you craft your own syntax and grammar. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues as well. It is my desire and expectation that all will pass this class with high marks. The only reason you won't is that you fail to be a good citizen in our weekly dialogues in class and in small groups.

### **Detailed Requirements**

1. **Keep a journal:** *Write daily*, ideally on some kind of schedule (from 5-7 p.m. each evening, for example) in your notebook. Even if it's just a phrase, a line, a sentence, or a paragraph that's lingering in your mind, you'll find it almost impossible to recapture with the purity with which you first sensed it initially. I urge you to keep your journals with you, in a safe space, as much as possible. I won't collect or read them; they are private places for you to gather your musings, places where you can collect material for the work you submit for peer workshops. At the beginning of most classes, I will designate five to seven minutes for you to respond in your journals to a discussion question based on the week's assigned reading. On an as-needed basis, I may come around and check to make sure you are writing in them.
2. **Take your work and the work of others seriously. Come to class on time, prepared to participate.** If you're interested in writing, but, a.) can't make it to class very often or on time, b.) put assignments off to the last minute or c.) don't like to work very much or very hard, **this course isn't the one for you.** Becoming a more astute reader and writer is intense work that can be at once exhilarating and excruciating. You'll spend the rest of your life doing it in some capacity. Creative writing isn't "done," even when you stop working on it; it's always *in progress*. Becoming aware of your obsessions and getting at them in ways that you not only enjoy but that also challenge and surprise you will enrich your writing. Hopefully, you will find some joy in the work you do that will allow you to build a lifelong relationship with writing creatively. You will be graded based on your overall contribution in the class. This portion of your grade includes responding to peers, writing exercises, group discussion, etc. Questions to ask yourself each day: How engaged am I? How can I make impactful contributions to discussions? How clear, detailed and insightful is my feedback during workshops? Have I

thoroughly digested the reading Dr. Wilson assigned? **On tardiness & excessive absences:** Barring excused/extenuating circumstances, two instances of lateness of greater than 15 minutes count as an absence, and, again, three unexcused absences will result in failure of the course.

**3. Write a draft of a piece every week. Be prepared to submit it to me and to your peers by the deadline.**

You should be completing a draft of at least one poem each week, which you will hand in to me at least one class period before you workshop it. I will give you writing assignments, or prompts, to help you most weeks. For weeks with specific writing assignments, you are welcome to bend or change the assignment, but not disregard it entirely. I will comment on all the work you hand in, but I will not grade its “quality.” The amount of work you put into these pieces, however, will figure heavily into your portfolio grade, which will make up the bulk of your final grade. Each student will have **at least five** pieces workshopped by a small group to which I will assign you. In the interest of saving paper, you will post your work to your group members via Canvas by midnight a class period prior to your workshop. (Details follow.)

**On workshop submissions:** Don’t recycle old poems; submit your best new, *proofread* work by the deadlines. However, you may submit substantial revisions. If you hand in a revision, please send the original along with the revision. **While centos, erasures, and found poems are welcome, do not plagiarize or otherwise misrepresent your work. There is no reason to cheat. (See FSU Student Conduct Code.)** Approximating memory to get a deeper, universal truth, however, will often be necessary. You can break the rules of syntax and grammar *only* if your piece shows a compelling reason for it; if you want to be experimental like Lucille Clifton, e.e. cummings, Ernest Hemingway, Bob Kaufman, Gertrude Stein, and others with syntax and grammar, great! Bring it! But do it well; make your intent intuitive in the crafting.

**On workshop etiquette:** When you send your submission, in the body of Canvas post, you will write one to two sentences about your intent with the piece. You may also write one to two questions you have about it. If I deem it necessary, I will ask you to respond to any questions of clarity your group cannot sort out. Remember, these comments are responses from your first audience for the piece based on the standards we’ve learned about the genre. The responses you get are, in theory, suggestions to help improve what you’ve created. Do not be defensive and antagonistic about your work. Remember: It is in progress. When you are workshopping your peers, read their work carefully at least twice. Be generous with line-by-line notes or typewritten feedback, based on his or her email and with in-class discussion. Respond as much as you can to the questions he or she posed and raise any others that the piece inspires. **You will provide your peers with no less than a 200-250-word response about their submissions as a thread on Canvas by 11 a.m. on the day of workshop.**

In addition to this written response, you are expected to contribute to the discussion of your peers’ work during workshop. Be honest, but do not focus only on a piece’s weaknesses. Begin by celebrating its strengths, highlighting what you enjoyed about it. Then, proceed to respectfully explain what you found difficult, troubling, or otherwise hindering the writer’s perceived goals with the piece. **Remember to be respectful and constructive. Meanness won’t be tolerated here. We are building a nurturing, fun community.**

- Our approach to discussing poems will be descriptive and speculative, not prescriptive and judgmental.
  - We will ask: What has been attempted? What poetic strategies does the poem deploy? Where might the poem go from here? What did the poet choose to do? What did the poet choose not to do? These are questions that encourage the growth of the poet and the poem.
  - We will never ask: Is the poem good or bad? Does the poem succeed or fail? Do we “like” or “dislike” the poem? These are questions that may discourage a poet’s/poem’s growth.
- **On your final portfolio:** You need to have written and revised **10 pieces** by the end of the course for your final portfolio. **I will not accept work that is a day late as grades are due May 7.** Any assignment that comes in more than a week after its original deadline will be handed back, unread, and you will receive a zero for it. If you miss your week in the workshop rotation due to an unexcused absence or late submission, **you *will not* be able to make this portion of your grade up.**

**4. Do all assigned class readings.** Each week between classes, you’ll read poems from Kowitz or the packet and write a poem in response to a prompt I will provide. Take time to chew up the creative food I give you & let it digest. Read closely and carefully and come prepared with opinions and questions. Like workshop pieces, read the assigned pieces at least twice. Examine how the writer crafted the work. Think of each writer as your teacher, your guide in the genre, and the text as his or her argument about what makes good writing. What can you learn from him or her? Take notes on stories/poems/essays, much as you would with a workshop piece. Each of you must lead discussion on a particular piece; there’ll be a sign-up sheet for each assigned reading. If

you agree to be in charge of a piece, please be prepared to: read the piece (the poem or a memorable or representative portion of the prose) aloud, give a narrative synopsis, relate the work to the theme of the class (“Voice,” “Imagery,” etc.), and prepare at least one question to pose to the class about the work. If you find some work that you think would enhance the day’s discussion, let me know in advance, and I’ll do my best to work it into our assigned readings if and where I deem it appropriate and helpful.

5. **Presentations:** Each week one of you will give a short presentation on a poetry form, term, or tool of your choice. (See “List of Poetic Forms, Terms, & Tools” on Page 6 for options.)
6. **Conferences:** I’ve spent the past 25 years coaching and editing writers. That’s been my unofficial day job for much longer. I do best in one-on-one conversation about writers’ work, so I want to meet with each of you. Ideally, we’ll meet at least six times, every other week beginning in Week 3, before you submit your final portfolio. Schedule [here](#).

### **A Few Additional Guidelines**

1. Bring a laptop to class. We will be going over readings that will be posted online. If this is a problem, bring paper copies of the readings. If I discover you’re on Meta, X, Instagram, Twitter, TikTok, or other social media or are using computers in any way that doesn’t involve this course, your participation grade will be affected, and I’ll amend my electronic, eco-friendly policies and do things the old-school way.
2. Check Canvas regularly for any updates or changes. All readings will be posted there. For workshops, post your submissions as attachments in Word or PDF (Adobe Acrobat) files the deadlines.
3. Every assignment heading should include the following: 1) your name, 2) the course name, 3) the assignment name and 4) the date of submission/due date. Each heading should be followed by a centered title that alludes to the theme of your piece. For the critical writing assignments, your work should be no less than 500 words. You should use standard fonts (ideally, Times New Roman), no font size larger than 12-point, 1-inch margins.
4. Build a network among classmates so that when you are absent you can find out what you’ve missed. I’ll be available to help, but it’s important that you build a rapport with your peers.
5. I want all to pass this class, but your work ethic will determine your grade. I will assign what you earn.
6. I reserve the right to alter requirements and guidelines to improve the course. You will know as soon as I do.

### **Emergency Contact Information**

FSU’s primary communication tool for sending out information is the *Emergency Management & Warning System*. In the event of an emergency, students should consult this site for directions.

### **Disability Statement**

If you are registered with the **Office of Accessibility Services**, please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability Services, please call 850-644-9566 or visit OAS to register for services. Students who may need course adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities must be registered with OAS, 874 Traditions Way, 108 Student Services Building, for accommodations.

### **Ethical Community Statement**

Florida State University is committed to an ethical, inclusive community defined by respect and civility. The **FSU Student Code of Conduct site** (<https://sccs.fsu.edu/conduct-codes/student-conduct-codes>) provides a list of reporting channels that can be used to report incidences of illegal discrimination, harassment, sexual assault, sexual violence, retaliation, threat assessment or fraud. All FSU students are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. FSU expects from its students a higher standard of conduct than the minimum required to avoid discipline. At the beginning of each semester and on examinations and projects, the professor, department, or division may require that each student sign the following Academic Honor Pledge: “I promise or affirm that I will not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at Florida State University. I have read the Academic Honor Code, which explains disciplinary procedure resulting from the aforementioned. I understand that violation of this code will result in penalties as severe as indefinite suspension from the University.” Again, see the **Student Code of Conduct**.

## List of Poetic Forms, Terms, & Tools

These terms can be found in *Princeton Encyclopedia of Poetry and Poetics* and/or Turco's *Book of Forms*. Let me know if you'd like to address a form, technique, or concept not listed:

abecedarian  
acrostic  
alexandrine line  
anacoluthon  
anaphora  
apostrophe/epistrophe  
aubade  
ballad(e)  
caesura  
caligramme  
canzone  
catachresis  
catalexis  
cento  
chiasmus  
concatenation  
congeries  
Dinggedicht(e)  
dramatics: dialogue, eclogue, monologue, soliloquy  
encomium  
enjambment/end-stops  
epithalamion, epithalamium  
georgics  
tanka / renga  
hamartia / anagnorisis / peripeteia  
heresy of the paraphrase  
heroic couplet  
hypotaxis / parataxis  
idyll  
irony  
kenning  
metonymy  
negative capability  
objective correlative  
ode / palinode  
ottava rima / terza rima  
ouliipo  
pastoral  
pathetic fallacy  
rondeau  
Sapphic  
synecdoche  
tenor and vehicle  
zeugma

## SCHEDULE – AT A GLANCE

Date	Agenda
1/9-25	<b>Image, Simile, Metaphor</b> <b>MLK Holiday (No Class: Doesn't affect us)</b>
1/30-2/13	<b>Voice &amp; Diction, Meter / Narrative, Lyric, Elegy</b> Tool Shed Presenters: zeugma & kenning (Thursdays)
2/15-3/7	<b>Narrative, Lyric, Elegy / Prosody &amp; The Sound of the Line</b> Traditional Forms I (Eastern): Haiku, Tanka, Ghazal, Ballad(e), Blues Ballad Tool Shed Presenters: idyll, sapphic, synecdoche, canzone, ballad(e) (Thursdays) WORKSHOPS #1-2 (Tuesdays, starting 2/27) <b>Spring Break (3/11-17): No Class</b>
3/19-4/2	<b>Prosody &amp; The Sound of the Line</b> Traditional Forms II (Western): Villanelle, Sonnet (Petrarchan & Shakespearean), Blank Verse, Aubade WORKSHOPS #3-4 (Tuesdays) Tool Shed Presenters: alexandrine line, palin/ode, acrostic, cento, dramatic monologue, aubade (Thursday)
4/4-13	WORKSHOP #5 (Tuesday, April 9) New Traditional Forms III (Western): American Sonnet, Golden Shovel, Bop, Gigan, Duplex
4/16-25	Revision Process + Collating Work + Original Forms WORKSHOPS 9 & 10 (Thursdays) <b>Portfolio Due: 4/29 @ noon</b>

## WEEKLY SCHEDULE – DETAILED

(will be adjusted as needed)

Week	Tuesday	Thursday
1 Jan.	<p>9</p> <p><b>IMAGE, SIMILE, METAPHOR</b></p> <p><b>WEATHER CANCELLATION</b></p> <p><i>In the Palm</i> = ITP  <i>Book of Forms</i> = BF  <i>Little Book on Form</i> = LBF  <i>Poetic Form</i> = PF</p>	<p>11</p> <p>Syllabus review, introductions</p> <p><i>HW</i>: Read “Effective Imagery in Poetry” handout and contemplate these questions: What makes an image “poetic”? How is imagery working in the handout’s poems? We’ll discuss them as a class &amp; in groups: How does each poem focus our “eyes” on its images?</p> <p><i>HW</i>: Read “How to Read a Poem” handout; <i>ITP</i> 1-3 (“How to Begin” &amp; “Speak, Memory: I Couldn’t Stop Watching” an “Little Poems in Prose” 1-29); Waring Cuney’s <u>“No Images”</u> &amp; <u>Nina Simone’s</u> musical interpolation; Phebus Etienne, “Chainstitching”</p> <p><i>Journal</i>: Freewrite a poem daily using any combo of one or more of the prompts you find in <i>ITP</i>.</p>
2	<p>16 <b>IMAGE, SIMILE, METAPHOR</b></p> <p>In class: Discuss HW readings</p> <p><i>HW (reading)</i>: Read Bob Kaufman, <u>“Walking Parker Home”</u>; F. Douglas Brown, <u>“How to Tell My Father I Kissed a Man”</u>; Natalie Diaz’s <u>“No More Cake Here”</u>; “Memory,” “Simile &amp; Metaphor,” “Voice” PDFs</p>	<p>18 <b>IMAGE, SIMILE, METAPHOR, VOICE</b></p> <p>Discuss Kaufman, Brown, Diaz, &amp; “Memory,” “Voice,” “Simile &amp; Metaphor” PDFs &amp; contemplate: How does a poet make his or her own voice apparent to you through a “speaker”? How do memory &amp; voice merge to make a piece “poetic”? How does an image or a series of images become a metaphor or an agent for memories to unfold through speaker?</p> <p><i>HW</i>: Scavenger Hunt around Tallahassee</p> <p><b>POEM NO. 1 DUE FRIDAY @ 11:59 p.m.</b></p>
3	<p>23 <b>IMAGE, SIMILE, METAPHOR, VOICE</b></p> <p>Discuss poems made from scavenger hunt as a class &amp; in groups.</p> <p><i>HW (reading)</i>: <i>ITP</i> 4-5 (“Shards of Memory”) plus read Seamus Heaney’s <u>“Digging”</u> &amp; Lucille Clifton’s <u>“the lost baby poem.”</u></p> <p><i>HW (journal)</i>: Work daily on “Simile &amp; Metaphor” exercise (Canvas) &amp; others in the <i>ITP</i> chapters.</p> <p><i>HW (for class)</i>: Revise and complete a poem from your journal.</p>	<p>25 <b>IMAGE, SIMILE, METAPHOR, VOICE</b></p> <p>Discuss Seamus Heaney’s <u>“Digging”</u> &amp; Lucille Clifton’s <u>“the lost baby poem”</u></p> <p><i>HW (reading)</i>: Revisit Waring Cuney’s &amp; Nina Simone’s “No Images”; <i>ITP</i> 10-11 (“Myth, Legend &amp; Pop Icon,” “Family Secrets: The Poem as Photograph.”).</p> <p><i>HW (journal)</i>: Freewrite a poem daily using any combo of one or more of the prompts you find in <i>ITP</i>, particularly Poem 18 in Chapter 10), or the “ars poetica” we discussed in class that’s <i>after</i> Clifton or Heaney.</p> <p><i>HW</i>: Complete a poem &amp; submit by Friday night.</p> <p><b>POEM NO. 2 DUE FRIDAY @ 11:59 p.m.</b></p>



<p>4 Feb.</p>	<p>30 <b>NARRATIVE, LYRIC, ELEGY</b></p> <p>Discuss <i>IITP</i> Chapter 10-11 (“Myth, Legend &amp; Pop Icon” &amp; “Family Secrets: The Poem as Photograph”) &amp; your own relationship to imagery, voice, metaphor, and other techniques in small groups as we explore the narrative, lyric, &amp; elegiac elements of the poems we’ve read &amp; crafted.</p> <p><i>HW (reading):</i> LBF: “Elegy,” plus <u>revisiting “The Waste Land,”</u> sections 1 &amp; 2; <i>IITP</i> 16 (“Coils of Hardened Copper: The Modernist Revolution”)</p> <p><i>HW (journal):</i> Revisit &amp; refine your definition of a poem; try out exercises in <i>IITP</i> &amp; <i>LBF</i>.</p>	<p>1 <b>NARRATIVE, LYRIC, ELEGY</b></p> <p>Continue of our discussion in small groups of <i>IITP</i> Chapter 10-11 (Myth, Legend &amp; Pop Icon” &amp; “Family Secrets: The Poem as Photograph”) &amp; weave in Chapter 16 (“Coils of Hardened Copper: The Modernist Revolution”) &amp; <i>LBF</i>’s “Elegy.” Revise your definition of a poem in relationship to your own imagery, voice, metaphor, the narrative/lyric/elegiac mode. We’ll revisit <u>“The Waste Land,”</u> sections 1 &amp; 2, and other poems we’ve read &amp; crafted that are modernist &amp; postmodernist works.</p> <p><i>HW (reading):</i> LBF: “Elegy,” Robert Frost’s <u>“Birches”</u> and <u>“Mending Wall”</u> and Darrel Alejandro Holnes’s <u>“Amending Wall”</u> (he discusses it <a href="#">here</a>), plus <i>BF</i> Chapter 2, <u>“The Elements of Poetry/Meter”</u> (1-32), especially (“The Rules of Scansion”).</p> <p><i>HW:</i> Complete a poem &amp; submit by Friday night. Review <u>“Presentation Resources &amp; Guidelines.”</u></p> <p><b>POEM NO. 3 DUE FRIDAY @ 11:59 p.m.</b></p>
<p>5</p>	<p>6 <b>METER, THE SOUND OF THE LINE, &amp; OTHER BUILDING BLOCKS OF PROSODY</b></p> <p>Discuss <i>IITP</i> Chapter 16 (“Coils of Hardened Copper: The Modernist Revolution”), <i>LBF</i>: “Elegy,” Robert Frost’s <u>“Birches”</u> and <u>“Mending Wall”</u> and Darrel Alejandro Holnes’s <u>“Amending Wall”</u> (he discusses it <a href="#">here</a>), plus <i>BF</i> Chapter 2, <u>“The Elements of Poetry/Meter”</u> (1-32), especially (“The Rules of Scansion”).</p> <p><i>HW (reading):</i></p> <ol style="list-style-type: none"> <li>1. Read <i>IITP</i> 17 (“Playing with Meter: The Measure of a Poem”) &amp; Roy G. Guzmán’s <u>“Queerodactyl.”</u></li> <li>2. Re-read hyperlinked excerpts on Canvas <u>Turco’s BF on “Meter.”</u> Add Turco’s <u>“Accentual-Syllabic Prosody”</u> in the mix.</li> <li>3. Read the <u><i>Exaltations</i> handout</u> on Canvas (“Introduction,” “Accentual Verse,” “Syllabics: Sweeter Melodies”)</li> </ol> <p><i>HW (journal):</i> As you’re reading, practice by scanning your own poems. Come to class prepared to discuss your own metrical writing patterns.</p>	<p>8 <b>METER, THE SOUND OF THE LINE, &amp; OTHER BUILDING BLOCKS OF PROSODY</b></p> <p>Discuss Roy G. Guzmán’s <u>“Queerodactyl”</u> alongside <i>IITP</i> 16-17 (“Coils of Hardened Copper: The Modernist Revolution” &amp; “Playing with Meter: The Measure of a Poem”) &amp; these hyperlinked excerpts on Canvas from <u>Caplan’s <i>Poetic Form (PF)</i> &amp; Turco’s <i>BF</i> on “Meter” &amp; “Accentual-Syllabic Prosody”</u>; &amp; the <u><i>Exaltations</i> handout</u> (“Introduction,” “Accentual Verse,” “Syllabics: Sweeter Melodies”), also on Canvas.</p> <p><b>PRESENTATIONS: Jibade (anaphora), Leah (zeugma)</b></p> <p><i>HW (reading):</i> Read Caplan’s <i>PF</i> <u>“Haiku &amp; Tanka”</u> handout &amp; <i>LBF</i>: “One,” “Two,” &amp; “Three.”</p> <p><i>HW:</i> Revise and submit a poem from your journal. Try the <u>“Tanka and Haiku”</u> prompt or your peers’ prompts if you’re stuck.</p> <p><b>POEM NO. 4 DUE FRIDAY @ 11:59 p.m.</b></p>

<p>6</p>	<p>13 <b><u>HAIKU &amp; TANKA</u></b></p> <p>Discuss Caplan’s <i>PF</i> “<u>Haiku &amp; Tanka</u>” handout, <i>LBF</i>: “One,” “Two,” &amp; “Three.”</p> <p><i>HW (reading)</i>: <i>ITP</i> 23, 25 (“As Soon as These Blossoms Open: The Poetry of Love and Longing,” “Flower Burning in the Day: Poems of Loss” 169-180, 194-205, 215-224).</p> <p><i>HW (journal)</i>: Play around with this form using prompts from our textbooks.</p>	<p>15 <b><u>HAIKU &amp; TANKA “PLAY”</u></b></p> <p>Discuss Caplan’s <i>PF</i> “<u>Haiku &amp; Tanka</u>” handout, <i>LBF</i>: “One,” “Two,” &amp; “Three”, &amp; <i>ITP</i> 23, 25 (“As Soon as These Blossoms Open: The Poetry of Love and Longing,” “Flower Burning in the Day: Poems of Loss” 169-180, 194-205, 215-224).</p> <p><b>PRESENTATIONS: Ezra (kenning), Alexa (idyll)</b></p> <p><i>HW (writing)</i>: Revise and submit a poem from your journal.</p> <p><i>HW (reading)</i>: Read <i>LBF</i>, “Four,” <u>Gotera essay</u> &amp; <u>Academy of American Poets’</u> and <u>Poetry Foundation’s</u> sites on the pantoum.</p> <p><b>POEM NO. 5 DUE FRIDAY @ 11:59 p.m.</b></p>
<p>7</p>	<p>20 <b><u>PANTOUM</u></b></p> <p>Discuss <i>LBF</i>, “Four,” <u>Gotera essay</u>, &amp; <u>Academy of American Poets’</u> and <u>Poetry Foundation’s</u> sites, particularly pantoums by Donald Justice, A.E. Stallings, Carolyn Kizer, Natalie Diaz, and Evie Shockley.</p> <p><i>HW (journal)</i>: Play around with this form using prompts from our textbooks.</p>	<p>22 <b><u>PANTOUM “PLAY”</u></b></p> <p>Discuss <i>LBF</i>, “Four,” <u>Gotera essay</u> &amp; <u>Academy of American Poets’</u> and <u>Poetry Foundation’s</u> sites, particularly pantoums by Donald Justice, A.E. Stallings, Carolyn Kizer, Natalie Diaz, and Evie Shockley.</p> <p><b>PRESENTATIONS: Alaina (sapphic), Christopher (synecdoche)</b></p> <p><b><u>INTRO. TO WORKSHOP</u></b></p> <p><i>HW (writing)</i>: Revise and submit a poem from your journal.</p> <p><i>HW (reading)</i>: Read <i>PF</i> “<u>Ghazal</u>” chapter/handout &amp; <i>ITP</i> 28 (“The Pleasure and Pitfalls of Poetry Workshops,” 246-251).</p> <p><b>POEM NO. 6 DUE FRIDAY @ 11:59 p.m.</b></p>
<p>8</p>	<p>27 <b><u>GHAZAL</u></b></p> <p>Discuss <i>PF</i> “<u>Ghazal</u>” chapter/handout &amp; <i>ITP</i> 28 (“The Pleasure and Pitfalls of Poetry Workshops,” 246-251).</p> <p><b>WORKSHOP #1 (Groups A-D)</b></p> <p><i>HW (journal)</i>: Play around with this form using prompts from our textbooks.</p>	<p>1 <b><u>GHAZAL “PLAY”</u></b></p> <p>Discuss <i>PF</i> “<u>Ghazal</u>” chapter/handout &amp; <i>ITP</i> 28 (“The Pleasure and Pitfalls of Poetry Workshops,” 246-251).</p> <p><b>PRESENTATIONS: Abigail (negative capability)</b></p> <p><i>HW (reading)</i>: Read <i>PF</i> “<u>Ballad &amp; the Blues</u>” handout/chapter &amp; excerpts from Tiphonie Yanique’s <i>Wife</i> (Canvas).</p> <p><i>HW (writing)</i>: Revise and submit a poem from your journal.</p> <p><b>POEM NO. 7 DUE FRIDAY @ 11:59 p.m.</b></p>

<p>9 MAR.</p>	<p>5 <b><u>BALLAD(E) &amp; BLUES BALLAD</u></b> Discuss <i>PF</i> “Ballad &amp; the Blues” handout/chapter &amp; excerpts from Tiphonie Yanique’s <i>Wife</i> (Canvas).  <b>PRESENTATION: Jaynie (ballad)</b>  <b>WORKSHOP #2 (Groups A-D)</b>  <i>HW (journal):</i> Play around with this form using prompts from our textbooks.</p>	<p>7 <b><u>BALLAD(E) &amp; BLUES BALLAD “PLAY”</u></b> Discuss <i>PF</i> “Ballad &amp; the Blues” handout/chapter &amp; excerpts from Tiphonie Yanique’s <i>Wife</i> (Canvas).  <b>PRESENTATION: Casey (canzone)</b>  <i>HW (writing):</i> Revise and submit a poem from your journal.  <i>HW (reading):</i> Read <i>PF</i> “Villanelle” handout/chapter.</p>
	<p>12 <b>SPRING BREAK</b></p>	<p>14 <b>SPRING BREAK</b></p>
<p>10</p>	<p>19 <b><u>VILLANELLE</u></b>  Discuss <i>PF</i> “Villanelle” handout/chapter.  <i>HW (reading):</i> LBF, “Ode” &amp; “A Note on Genre”  <i>HW (journal):</i> Play around with this form using prompts from our textbooks.</p>	<p>21 <b><u>VILLANELLE “PLAY”</u></b>  Discuss <i>PF</i> “Villanelle” handout/chapter &amp; LBF, “Ode” &amp; “A Note on Genre.”  <b>PRESENTATIONS: Kyle (alexandrine line), Des (palin/ode)</b>  <i>HW (writing):</i> Revise and submit a poem from your journal.  <i>HW (reading):</i> Read <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164) &amp; <i>PF</i> (“Sonnet and the Rondeau?”)  <b>POEM NO. 8 DUE FRIDAY @ 11:59 p.m.</b></p>
<p>11</p>	<p>26 <b><u>PETRARCHAN SONNET</u></b>  Discuss <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164) &amp; <i>PF</i> (“Sonnet and the Rondeau?”).  <b>WORKSHOP #3 (Groups A-D)</b>  <i>HW (journal):</i> Play around with this form using prompts from our textbooks.</p>	<p>28 <b><u>PETRARCHAN SONNET</u></b>  Discuss <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164) &amp; <i>PF</i> (“Sonnet and the Rondeau?”).  <b>PRESENTATIONS: LeeAnn (acrostic), Sarah (cento)</b> <i>HW (writing):</i> Revise and submit a poem from your journal.  <b>POEM NO. 9 DUE FRIDAY @ 11:59 p.m.</b></p>

<p><b>12 APR.</b></p>	<p>2 <b><u>SHAKESPEAREAN SONNET, BLANK VERSE</u></b></p> <p>Discuss <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164) &amp; <i>PF</i> (“Sonnet and the Rondeau”).</p> <p><i>HW (journal)</i>: Play around with this form using prompts from our textbooks.</p>	<p>4 <b><u>SHAKESPEAREAN SONNET, BLANK VERSE</u></b></p> <p>Discuss <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164) &amp; <i>PF</i> (“Sonnet and the Rondeau”).</p> <p><b>PRESENTATIONS: Caylee (dramatic monologue), Emily (aubade)</b></p> <p><i>HW (reading)</i>: Read <u><i>New Yorker</i> article</u> about American sonnet inventor Wanda Coleman, <u>Poetry Foundation examples from her &amp; Terrance Hayes</u>, &amp; Hayes introduction to <i>Wicked Enchantment</i> (Canvas). Then read Gwendolyn Brooks’s “<u>we real cool</u>” alongside Hayes’s “<u>The Golden Shovel</u>,” which he invented to honor her, plus other examples from <u>U.S. Poet Laureate Joy Harjo</u> et al.</p> <p><i>HW (writing)</i>: Revise and submit a poem from your journal.</p> <p><b>POEM NO. 10 DUE FRIDAY @ 11:59 p.m.</b></p>
<p><b>13</b></p>	<p>9 <b><u>MAKING YOUR OWN FORM: AMERICAN SONNET, GOLDEN SHOVEL</u></b></p> <p>Discuss <u><i>New Yorker</i> article</u> about American sonnet inventor Wanda Coleman, <u>Poetry Foundation examples from her &amp; Terrance Hayes</u>, &amp; Hayes introduction to <i>Wicked Enchantment</i> (Canvas). Then read Gwendolyn Brooks’s “<u>we real cool</u>” alongside Hayes’s “<u>The Golden Shovel</u>,” which he invented to honor her, plus other examples from <u>U.S. Poet Laureate Joy Harjo</u> et al.</p> <p><i>HW (reading)</i>: Study <u>the bop, gigan, &amp; duplex</u>.</p> <p><i>HW (journal)</i>: Play around with these forms.</p>	<p>11 <b><u>MAKING YOUR OWN FORM: BOP, GIGAN, DUPLEX</u></b></p> <p>Discuss <u>the bop, gigan, &amp; duplex</u>.</p> <p><i>HW (reading)</i>: Review <i>ITP</i> 6 (“The Art of Revision, 48-55) &amp; <u>Vanderburg’s essay</u>.</p> <p><i>HW (writing)</i>: Revise and submit a poem from your journal that’s an example of one of your own invention.</p> <p><b>YOUR ORIGINAL FORM POEM DUE FRIDAY @ 11:59 p.m.</b></p>
<p><b>14</b></p>	<p>16 <b>REVISION PROCESS + ORDERING A COLLECTION</b></p> <p><b>WORKSHOP #4 (Groups A-D)</b></p> <p>Discuss <i>ITP</i> 6 (“The Art of Revision, 48-55) &amp; <u>Vanderburg’s essay</u>.</p>	<p>18 <b>REVISION PROCESS + ORDERING A COLLECTION</b></p> <p>Discuss <i>ITP</i> 6 (“The Art of Revision, 48-55) &amp; <u>Vanderburg’s essay</u>.</p>
<p><b>15</b></p>	<p>23 <b>PRESENTATIONS OF YOUR FORMS</b></p> <p>Discussion of your forms (half of class).</p>	<p>25 <b>PRESENTATIONS OF YOUR FORMS</b></p> <p>Discussion of your forms (other half of class). <b>CLASS READING?: TBD</b></p>
<p><b>16</b></p>	<p>29 <b>FINALS WEEK PORTFOLIOS DUE (@ noon)</b></p>	