

❖©>❖ CRW 2300 (Honors) ❖©>❖

§—————§
{sect. TBA}

Monday 9-11 (4:05-7:05 pm)
CBD 210

William Logan (wlogan@ufl.edu / 371-7780)
4211-H Turlington (Monday 2-4 pm & by appt.)

Poetry requires the manipulation of words—it is the words, even more than the feelings within them, that make poetry memorable. Yet to treat poetry as merely a collection of words is too austere; it would be like treating a dog as a bundle of DNA (not that small, yappy dogs shouldn't be so treated). We will look closely at words and the way that altering even a single one may change the effect of a poem, without ever forgetting that a poem must proceed simultaneously through what those words evoke.

Eliot said of Milton that a “man may be a great artist, and yet have a bad influence.” We will be looking at poets who are by and large good artists and trying to see what might make them good influences as well.

©> Logistics

At the end of each class I'll make a writing assignment. Assignments vary from the straightforward to the perverse. I'll ask you to write a poem to a form of my devising, with three or four additional requirements meant to obstruct your conscious mind and give you access to your imagination. I hope to entangle your censoring conscious so completely that you'll concentrate on fulfilling the form and not worry overmuch about what is being said. The poem is due the following week at the end of class (bring copies for all). Poems must be printed in black ink on regular white paper. I'm immune to excuses for late assignments, however ingenious. You may obtain grace until noon the next day (no longer) by bringing lashings of cookies to class the following week. Late assignments will otherwise be marked down severely, 25% per day.

From the poems submitted I'll choose four or five as the worksheet of our discussion (emailing you the names of the lucky poets), to which the first half of class will be devoted. Over the course of the semester, each poet's work will be workshopped about the same number of times. Assignments sent by email should be sent as .pdf or .docx attachments with your name, number of assignment, class—don't make your professor your secretary.

In the second half of each class we'll discuss assigned readings. This term we'll read Jay Parini, ed., *Columbia Anthology of American Poetry*; Seamus Heaney, *Field Work*; Elizabeth Bishop, *Complete Poems*; Gjertrud Schnackenberg, *Supernatural Love: Poems 1976-1992*; and Anthony Hecht, *Collected Earlier Poems*. It's a prerequisite of the course that you buy the books. Failure to complete the readings, or to engage in discussion, is

a sign of lack of interest in a grade. You can buy the books at the campus book store or on the web. If you don't have a particular book one evening, it's a cookie penalty; if you don't have it a second evening, it's two points off your grade. Ebooks are not permitted. You're not allowed to open laptops or cell phones in class.

I won't set the direction of our discussions, but I like to look particularly at the uses and habits of revision. My complaint about many younger poets is that they have no concern for the richness of words, the complication of expression, and rarely use what might be called the subsidies of sense (as opposed to plain bread-and-butter prose meanings). These subsidies include ambiguity, nuance, the right wrong word, music of various sorts (alliterative, consonantal), patterns of adherence (meter, set form), thematic tangles, sensitivity to verb tense, timing, and delay—in short, the ways that poets have traditionally put English on English.

©> Discussions

You're responsible for reading the worksheet each week in advance of class, making notes upon it, and bringing it with you. Copious notes. The quick wit, intelligence, and charm of your analysis will be appreciated by all. Use of laptops during class is forbidden. If your cell phone rings, you owe everyone cake or cookies.

©> Notebooks

The week after I receive your assignment, I'll hand it back with suggestions. These annotated assignments should be collected in a file folder, due December 4 (the Thursday before the last week of class), accompanied by new revisions of all poems. There is no midterm, no final, just the hard work of poems.

©> Papers

You will also be responsible for four 1500-word papers on topics I shall set (6000 words in all). These papers must be literate and fascinating. Papers will be marked on a 1-10 scale and do not need to be revised, though, as with the poems, you must write a paragraph explaining a point of grammar when you make a grammatical error.

©> Grades

I'll make ten assignments, the last due November 24. After reading your brilliantly revised notebooks, I'll give each poem a mark of 1-10 (these are chili-pepper grades, from ultra mild to red hot). The mark will reflect the courage and imagination shown in the assignment, as well as the technical dexterity or ingenuity, and, in addition, the quality of the revision. I do not grade the first draft of your poems, but I will grade your papers and convert the grades to 0-20 additional points. Class participation will be awarded 0-10 points. I'm not able to reward mere chatter, but I'm sure that you'll always respond to the poems and the opinions of others in a deft and polite and witty manner.

©> Absences

You may have two absences for any reason, especially whimsical; but you must notify me in advance. Email me or call me at home to do so. Each unnotified absence and each absence beyond those permitted will result in loss of half a letter grade for the term. Lateness over ten minutes is equivalent to a half absence. If you miss a class, your assignment is due by email, sent to me by noon the following day (.pdf or .docx format, please). Otherwise it will be treated as late. (Poems late because of absence do not have to be rescued by sweets.)

When you're absent, you may pick up your packet of poems from my mailbox in 4301 Turlington, across from the double elevators. I'm available for conferences Monday afternoons or by appointment if that time is impossible due to a scheduled class (but not a job or a hot date).

Some rules of presentation

- 1) Title your poems.
- 2) Single space with at least a 12-point font (and don't use a clever font). If Times Roman, 13.
- 3) Don't center justify. (It makes the poor poems look like embroidery.)
- 4) Put your name, class, my name, and the assignment number in the upper-left or upper-right corner of the page.
- 5) No sentence fragments. You must use correct grammar and punctuation.

Some rules of composition

- 1) Stay away from abstraction until you can handle detail.
- 2) Stay away from passive voice and sentence fragments until you can handle sentences.
- 3) Stay away from dialogue until you can handle exposition.
- 4) Learn the rules of punctuation, especially commas, colons, and semi-colons.
- 5) Learn the difference between "like" and "as," and "which" and "that."
- 6) Write only in complete sentences, on pain of defenestration and rustication.

On First Looking into Chapman's Homer

Much have I travell'd in the realms of gold,
 And many goodly states and kingdoms seen;
 Round many western islands have I been
 Which bards in fealty to Apollo hold.
 Oft of one wide expanse had I been told
 That deep-brow'd Homer ruled as his demesne;
 Yet did I never breathe its pure serene
 Till I heard Chapman speak out loud and bold:
 Then felt I like some watcher of the skies
 When a new planet swims into his ken;
 Or like stout Cortez when with eagle eyes
 He star'd at the Pacific—and all his men
 Look'd at each other with a wild surmise—
 Silent, upon a peak in Darien.

John Keats

Henry James by the Pacific

In a hotel room by the sea, the Master
Sits brooding on the continent he has crossed.
Not that he foresees immediate disaster,
Only a sort of freshness being lost—
Or should he go on calling it Innocence?
The sad-faced monsters of the plains are gone;
Wall Street controls the wilderness. There's an immense
Novel in all this waiting to be done.
But not, not—sadly enough—by him. His talents,
Such as they may be, want an older theme,
One rather more civilized than this, on balance.
For him now always the consoling dream
Is just the mild, dear light of Lamb House falling
Beautifully down the pages of his calling.

Donald Justice

Florida Twilight, 1905

(St. Augustine)

Returning late, the flushed West to the right,
One saw, aligned against the golden sky
(The very throne-robe of the star-crowned night),
Black palms, a frieze of chiseled ebony.
And even at the moment one resolved
Not to come back, the scent of fruit and flowers
Brought on a sadness as the past dissolved:
Arcades, courts, arches, fountains, lordly towers. . . .

The shore of sunset and the palms, meanwhile—
Late shade giving over to greater shade—
What were they? With what did they have to do?
It was like a myriad pictures of the Nile,
But with a History yet to be made,
A world already lost that was still new.

Joe Bolton

TEXTS:

Jay Parini, ed., Columbia Anthology of American
Poetry

Seamus Heaney, Field

Elizabeth Bishop, Complete Poems

Gjertrud Schnackenberg, Supernatural Love: Poems
1976-1992

Anthony Hecht, Collected Earlier Poems

week

1 (August 25)	Introduction and Baptism by Fire	
2 (September 1)	LABOR DAY	
3 (September 8)	Seamus Heaney, Field Work Whitman	
4 (September 15)	Seamus Heaney, Field Work Bryant, Dickinson	[paper #1 due]
5 (September 22)	Seamus Heaney, Field Work Frost, Emerson, Poe	
6 (September 29)	Elizabeth Bishop, Complete Poems Stephen Crane,	
7 (October 6)	Elizabeth Bishop, Complete Poems Stevens, Williams	[paper #2 due]
8 (October 13)	Elizabeth Bishop, Complete Poems H.D., Moore	
9 (October 20)	Gjertrud Schnackenberg, Supernatural Love: Poems 1976-1992 Ransom, Eliot	
10 (October 27)	Gjertrud Schnackenberg, Supernatural Love: Poems 1976-1992 Pound, Olson	[paper #3 due]
11 (November 3)	Gjertrud Schnackenberg, Supernatural Love: Poems 1976-1992 Roethke, Jarrell	
12 (November 10)	MOVIE NIGHT	
13 (November 17)	Anthony Hecht, Collected Earlier Poems Berryman, Lowell	[paper #4 due]
14 (November 24)	Anthony Hecht, Collected Earlier Poems Clampitt, Wilbur	
15 (December 1)	Anthony Hecht, Collected Earlier Poems Justice, Plath	
	(Thursday, December 4)	
	NOTEBOOKS DUE	
16 (December 8)	Final pronouncements	

It may be necessary for the instructor to be absent one evening. Warning shall be given!

All the Other Things

Classroom Behavior:

Every student in this class is expected to participate in a responsible and mature manner that enhances education. Any conduct that disrupts the learning process may lead to disciplinary action. Because this course requires much contact, collaboration, and dialogue among students, it is essential that each student work to create an environment of respect and tolerance. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the readings we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative turnips require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Final Grade Appeals: Students should consult the Associate Chair of the English Department.

Turn your cell phone to silent ring before class. You may answer it only if everyone's cell rings at once—that would be a UF alert.

Grading

A few reminders: (1) This is a studio course, so grading is even more subjective than usual; (2) You are graded on your final assignments and you class participation; (3) There are penalties for late assignments that may affect your final grade; (4) There are penalties for lateness to class, or for missing more than two classes.

A

Assignments almost always show remarkable ingenuity or imagination, as well as a complete understanding of the formal or informal demands of the poem, and might often pass for graduate-level work. Class participation is almost always adept, insightful, and surprising in its perceptions.

A-

Assignments often show remarkable ingenuity or imagination, as well as an almost complete understanding of the formal or informal demands of the poem, and might reasonably often pass for graduate-level work. Class participation is usually adept, insightful, and surprising in its perceptions.

B+

Assignments reasonably often show remarkable ingenuity or imagination, as well as an excellent understanding of the formal or informal demands of the poem, and might fairly often pass for graduate-level work. Class participation is frequently adept, insightful, and surprising in its perceptions.

B

Assignments more often than not show remarkable ingenuity or imagination, as well as a very good understanding of the formal or informal demands of the poem, and might sometimes pass for graduate-level work. Class participation is sometimes adept, insightful, and surprising in its perceptions.

B-

Assignments sometimes show remarkable ingenuity or imagination, as well as a very good understanding of the formal or informal demands of the poem, and might very occasionally pass for graduate-level work. Class participation is on occasion adept, insightful, and surprising in its perceptions.

C+

Assignments rarely show remarkable ingenuity or imagination, as well as a fair understanding of the formal or informal demands of the poem, and might once or twice pass for graduate-level work. Class participation is usually not adept, insightful, and surprising in its perceptions.

C

Assignments almost never show remarkable ingenuity or imagination, have a not so good understanding of the formal or informal demands of the poem, and might once or twice pass for graduate-level work. Class

participation is almost never adept, insightful, and surprising in its perceptions. In addition, there may be frequent problems with grammar and syntax.

C-

Assignments virtually never show remarkable ingenuity or imagination, have a poor understanding of the formal or informal demands of the poem, and would probably never pass for graduate-level work. Class participation is virtually never adept, insightful, and surprising in its perceptions. In addition, there may be very frequent problems with grammar and syntax.

D+

C- work further marred by problems of insight and understanding, as well as persistent difficulties with grammar and syntax.

D

D+ work further marred by very great problems of insight and understanding, as well as extraordinary difficulties with grammar and syntax.

D-

D work further marred by inexplicable and apparently ineradicable problems of insight and understanding, as well as even more extraordinary difficulties with grammar and syntax.

E

D- work further marred by nearly incomprehensible insights and understanding, as well as difficulties with grammar and syntax far beyond the norm for someone who cares about the language.

Remember that these are the rubrics only for the assignments and class participation. Your grade may move down with penalties for late attendance or late assignments.

UF Legal Stuff

This course can satisfy the UF General Education requirement for Composition (not Humanities). For more info, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx>

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more info, see: <http://www.dso.ufl.edu/drc/>

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

All students must abide by the Student Honor Code. For more info about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcode.php>. If you plagiarize an assignment, it is an automatic Fail for the assignment. A second instance will also result in a Fail, and the instructor will then report the student to the Dean of Students Office, which will investigate the case and may apply additional penalties. The recommendation of the professor will be a failing grade for the course.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>.

Attendance: this workshop obeys the twelve-day rule for athletes and performers. For details, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.