

CRW 2300 — Advanced Poetry Writing (sec. 1657), Fall 2017

Instructor Name: Nicholas Pierce

Course meeting times & locations: Friday 6-8, WEIL 0273

Office Location and Hours: TBD

Course website: Canvas

Instructor Email: nick7790@ufl.edu

Course Description:

This workshop course focuses on developments in Irish poetry during the 20th century. Each week you will write toward a prompt that responds to a particular poem from that week's reading assignment. I will select a handful of poems from the responses, and these we will critique as a class, helping the writers to develop their ideas. Before or after workshop, we will delve into the reading assignment. All of you will be required to share your thoughts in class.

As this is an Honors course, we will not be using a textbook. Instead, we will be reading essays both by and about poets on the syllabus. These essays will inform our in-class discussions, which will range in topic from thematic to formal concerns such as meter and rhyme. Ideally, the essays will also serve as models for your own critical writing. In addition to three close readings and a book review, you will write two analyses of films that dramatize events in Ireland's recent past.

We will begin the semester with W.B. Yeats, slowly progressing through one-hundred years of Irish poetry until we arrive at the work of Paul Muldoon, who will be participating in a reading at the University of Florida on the nights of November 3rd and 4th. My hope is that this course will show you not only how the Irish poets have communicated with each other across time, but also how they have and haven't reckoned with the tumultuous history of their country.

General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

- *Selected Poems and Four Plays* by W.B. Yeats (<http://amzn.to/2wlhMeg4>)
- *The Faber Book of Contemporary Irish Poetry* (<http://amzn.to/2vDYEW A>)
- *North* by Seamus Heaney (<http://amzn.to/2vDfXTH>)
- *A Woman Without a Country* by Eavan Boland (<http://amzn.to/2fKwboPl>)
- *Selected Poems 1968-2014* by Paul Muldoon (<http://amzn.to/2uINahLl>)

Assignments (see below for Grading Rubric):

- **Close Readings:** 3 at 800 words each (2400 words total), 50 points each (150 total)
- **Film Analysis:** 1600 words, 100 points
- **Poem Drafts:** 10 poems at 20 points each (200 points total)
- **Memorized Poem:** 50 points
- **Book Review:** 1500 words, 150 points
- **Portfolio:** 500 word introduction with 5 revised poems, 200 points
- **Class Participation:** 100 points
- **Writers Festival Attendance:** 50 points

Total point value = 1000 points

Total word count (minimum) = 6000 words

Assignment Guidelines:

Close Readings (800 words each)

Each paper will critically engage with a poem, proposing a thesis on a specific element in the poem (e.g. use of diction, image, symbol, etc). Although these assignments are not full-fledged research papers, your argument still requires supporting examples from the text. This is designed as an exercise in both developing your argumentation skills as a critic and exploring your own poetic interests and curiosities.

Film Analysis (1600 words)

You will watch on your own time and analyze either “The Wind That Shakes the Barley,” about the Irish War of Independence, or “The Crying Game,” set against the backdrop of the Troubles in Northern Ireland. In your analysis, you must draw a connection between the film and at least one poem from our readings. As well, you must discuss the film’s stance on the historical events it depicts. The films are available for nominal charges on various streaming platforms, e.g., Amazon and iTunes.

Poems

You will write a total of ten poems. The first two will be turned in only to me. Starting with Poem 3, we will workshop them in class.

Requirements

1. To receive credit, poems must:
 - a. be single spaced with 1” margins

- b. be left-justified (not center- or right-, although indentation and other variations in form are allowed)
 - c. be written in Times New Roman font, size 12
 - d. have a title, written in bold
 - e. have your name and the assignment number at the top left of the page
2. Poems must respond to the assignment given.
3. Poems must be written in complete sentences (if you eliminated the line breaks, the text would read **coherently and be grammatically correct**).
- a. If you feel unsure about your skill at writing a complete and grammatically correct sentences, I recommend referring to *Elements of Style* by William Strunk Jr. and E.B. White.

Workshop Procedure: You must email me your poem as a.doc or .docx attachment before class on the date that it is due **and** bring a hard copy of the poem to class. I will read every poem and select a portion of them to be workshopped the following week. Each student will have his/her poems workshopped throughout the semester. Please **PRINT OUT** all poems to be workshopped, read each carefully (at least two times), and mark up the copies with feedback. Prepare at least **TWO POSITIVE** and **TWO CRITICAL** comments for each poem, and be prepared to share them during workshop. Bring the copies to class on the day of workshop. At the end of class, you will return the poems to the poets who wrote them.

Memorized Poem

You will commit a poem of at least 14 (full) lines to memory, then recite it in front of the class on 17 November 2017. This is required to pass the course.

Book Review (1500 words)

You will read Eavan Boland's *Woman Without a Country* and write a review of the collection in 1500 words. For this assignment, you will practice not only reading poems closely, but also engaging your own critical opinions and examining the way poems work together to form a complete volume.

Portfolio (500 words)

You will choose five poems from your work during the semester and revise them based on comments received in class. In a 500-word introduction to these poems, you will explain your thought process during revision, why you made the choices you did, and how you grew as a poet throughout the semester. One individual conference is required before the due date.

Writers Festival Attendance

Paul Muldoon, one of the authors on our syllabus, will be participating in the Florida Writers Festival on the nights of November 3rd and 4th. Fifty points of your grade in the class come from attendance of these readings.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. You are allowed two unexcused absences. A third absence will lower your grade by an entire letter. If you accumulate four unexcused absences, you will fail the course. An absence will count as excused only if a) the student is ill and can provide a doctor's note, or b) the student is participating in a university-sponsored event (athletics, theater, music, field trip, religious holidays) and provides documentation from an appropriate authority (i.e. faculty member). Absences related to university-sponsored events must be discussed with me **PRIOR** to the

date that will be missed. Lateness and leaving class early also require a legitimate excuse; otherwise, they will negatively impact your grade.

3. I do not accept late work. Failure of technology is not an excuse. Students are expected to factor in time for proofreading, revising, and printing/electronic submission. Assignments must be submitted by the correct time on the day assigned and in the specified format.

Mode of Submission: All poems will be submitted as MS Word (.doc or .docx) documents to my email. All papers will be handed in in class. Final drafts should be polished and presented in a professional manner. All papers and poems must be in 12-point Times New Roman font. Poems should be single-spaced and include your name, the date, and the assignment number. Papers must be double-spaced with 1-inch margins. Please use correct MLA formatting and citation style for critical writing.

4. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
5. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/scrc/process/student-conduct-honor-code/>.
6. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
7. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.
8. *Grade Appeals.* In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
9. *Course Evaluations.* Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>.
10. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>.
11. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>.
12. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Schedule:

(Note: This schedule is subject to change. Unless otherwise indicated, assignments and readings are due on the day they are listed, not the week after.)

Week 1: August 25

Introduction to CRW 2300

Yeats: “The Stolen Child” and “The Lake Isle of Innisfree”

Week 2: September 1

Yeats: *The Wild Swans at Coole* má Michael Robarts and the Dancer; Mlinko on “Easter 1916” (<http://bit.ly/2viMBuv>); Tóibín on 1916 (<http://bit.ly/2oimDiX>).

Due: Close Reading 1 and Poem 1

Week 3: September 8

Yeats: *The Tower*, *The Winding Stair*, and “High Talk”; Schnackenberg on “High Talk” (<http://bit.ly/2w87W7M>)

Due: Poem 2

Week 4: September 15

Contemporary Irish Poetry (hereafter *CIP*): MacNeice

Due: Poem 3

Week 5: September 22

Workshop of Poem 3; *CIP*: Longley and Mahon; “Night Hiding” by David Wheatley (<http://bit.ly/2uYaE0W>); Mahon’s Art of Poetry (<http://bit.ly/2w7Vftw>)

Due: Poem 4

Week 6: September 29

Workshop of Poem 4; *CIP*: Heaney; “Feeling into Words” by Heaney (to be scanned and distributed); Heaney’s Art of Poetry (<http://bit.ly/2vkgJFR>)

Due: Close Reading 2 and Poem 5

Week 7: October 6 (no class)

Week 8: October 13

Workshop of Poem 5; Heaney’s *North*; “Frontiers in Writing” by Heaney

Due: Film Analysis and Poem 6

Week 9: October 20

Workshop of Poem 6; *CIP*: Paulin and McGuckian; Hofmann on Paulin, Heaney, and Muldoon (to be scanned and distributed)

Due: Poem 7

Week 10: October 27

Workshop of Poem 7; Muldoon's *Selected Poems*, first half; Muldoon's Art of Poetry (<http://bit.ly/21W53Ss>)

Due: Close Reading 3 and Poem 8

Week 11: November 3

Workshop of Poem 8; Muldoon's *Selected Poems*, second half; Yeats: "All Souls Night"; Muldoon on "All Souls Night" (to be scanned and distributed)

Due: Poem 9

Week 12: November 10 (no class)

Week 13: November 17

Workshop of Poem 9; in-class recitations

Due: Book Review, Poem 10, and Memorized Poem

Week 14: December 1

Film screening of "Hunger" by Steve James

Due: Poetry Portfolio (introduction + 5 revisions)

Grading Scale:

A	4.0	93-100%	C	2.0	73-76%
A-	3.67	90-92%	C-	1.67	70-72%
B+	3.33	87-89%	D+	1.33	67-69%
B	3.0	83-86%	D	1.0	63-66%
B-	2.67	80-82%	D-	0.67	60-62%
C+	2.33	77-79%	E	0.00	0-59%

Grade	Essays	Poems
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A	<p>An “A” paper responds to the assignment prompt in full. It presents an original, specific, and clearly worded argument supported by sufficient evidence from authoritative sources. Writing style is engaging, clear, and concise, and the paper employs a logical organization. It is free from mechanical or formatting errors and cites sources using the proper citation format.</p>	<p>An “A” poem responds to the assignment prompt in full. It uses vivid and carefully considered language and follows an original and cohesive vision. It employs poetic techniques discussed in class to a constructive purpose. Its sentences make complete grammatical sense and it is free from mechanical or formatting errors.</p>
B	<p>A “B” paper responds to the assignment prompt. It presents an original argument, but ideas may need further development or clearer articulation. The argument is supported by evidence. Writing style is generally clear and organization is logical, but there is room for improvement. There are very few mechanical errors and sources are cited properly.</p>	<p>A “B” poem responds to the assignment prompt. It presents a unique vision, but ideas may need further development. It uses poetic techniques but could be doing more to bring craft and drama to the poem. Language used is effective but may need some refining. There are very few mechanical errors.</p>
C	<p>A “C” paper may not fully respond to the prompt. Argument is overly broad or in need of clarification and development. Some evidence is used to support the argument, but claims are not sufficiently defended. Writing style lacks clarity and organization is problematic. Several mechanical errors or incorrect citations.</p>	<p>A “C” poem may not fully respond to the prompt. Vision is disjointed or overly clichéd. Poetic techniques are not used to their fullest potential. Language seems hastily chosen or unoriginal. There are several mechanical errors.</p>

D	A “D” paper does not fully respond to the assignment prompt. Argument is underdeveloped or nonexistent. Little or no evidence is used to support claims. Writing style and organization are unclear. Many mechanical errors or incorrect citations.	A “D” poem does not fully respond to the assignment prompt. Poem seems hastily written with little overall vision to hold it together, unoriginal word choices, and many mechanical errors. Poetic techniques are missing or misused.
E	An “E” paper fails to respond to the assignment prompt (including papers that do not meet the minimum word requirement). Papers that are late or plagiarized will also receive an “E.”	An “E” poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an “E.”

The Stolen Child

Where dips the rocky highland
 Of Sleuth Wood in the lake,
 There lies a leafy island
 Where flapping herons wake
 The drowsy water rats;
 There we've hid our faery vats,
 Full of berries
 And of reddest stolen cherries.

*Come away, O human child!
To the waters and the wild
With a faery, hand in hand.
For the world's more fidi of weeping than you can understand.*

Where the wave of moonlight glosses
The dim grey sands with light,
Far off by furthest Rosses
We foot it all the night,
Weaving olden dances
Mingling hands and mingling glances
Till the moon has taken flight;
To and fro we leap
And chase the frothy bubbles,
While the world is full of troubles
And is anxious in its sleep.

*Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more fidi of weeping than you can understand.*

Where the wandering water gushes
From the hills above Glen-Car,
In pools among the rushes
That scarce could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams;
Leaning softly out
From ferns that drop their tears
Over the young streams.

*Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping than you can understand.*

Away with us he's going,
The solemn-eyed:
He'll hear no more the lowing
Of the calves on the warm hillside
Or the kettle on the hob
Sing peace into his breast,
Or see the brown mice bob
Round and round the oatmeal chest
For he comes, the human child

*To the waters and the wild
With a faery, hand in hand
From a world more full of weeping than he can understand.*

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

—W.B. Yeats, 1890