

❖!§>❖ CRW 3310 ❖!§>❖
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Monday 9-11 (4:05-7:05 pm)
UST 108

William Logan (wlogan@ufl.edu / 371-7780)
4211-H Turlington (Tuesday, 2-4 pm)

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 give you a writing assignment. Assignments vary from the straightforward to the perverse. 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. Late assignments will be marked down, 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.

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.

!§> 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 April 16 (the Thursday before the last week of class), accompanied by new revisions of all poems. There is no midterm, no final, no paper, just the hard work of poems.

!§> Grades

I'll give you ten assignments, the last due April 6 (the Thursday before the last class). After reading your brilliantly revised portfolios, I'll give each poem a mark of 1 to 10 (these are chili-pepper grades, from ultra mild to red hot). Class participation will be awarded 0 to 10 additional 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, even whimsical; but you must notify me in advance. Email me or call me at home to do so. Each uncleared absence (or lateness over ten minutes) and each additional absence will result in loss of half a letter grade for the term. I'm available for conferences Tuesday afternoons, 2-4 pm—or by appointment if the normal time is impossible due to a scheduled class.

TEXTS:

Jay Parini, ed., Columbia Anthology of American Poetry Gjertrud Schnackenberg, Supernatural Love: Poems
 Seamus Heaney, Field Work 1976-1992
 Elizabeth Bishop, Complete Poems Anthony Hecht, Collected Earlier Poems

week

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|-----------------|--|
| 1 (January 5) | NO MEETING—REGISTRATION |
| 2 (January 12) | Introduction and Baptism by Fire |
| 3 (January 19) | MLK BIRTHDAY |
| 4 (January 26) | Seamus Heaney, Field Work
Whitman, Bryant, Dickinson |
| 5 (February 2) | Seamus Heaney, Field Work
Frost, Emerson, Poe |
| 6 (February 9) | Elizabeth Bishop, Complete Poems
Stephen Crane, |
| 7 (February 16) | Elizabeth Bishop, Complete Poems
Stevens, Williams |
| 8 (February 23) | Elizabeth Bishop, Complete Poems
H.D., Moore |
| 9 (March 2) | SPRING BREAK |
| 10 (March 9) | Gjertrud Schnackenberg, Supernatural Love
Ransom, Eliot |
| 11 (March 16) | MOVIE NIGHT |
| 12 (March 23) | Gjertrud Schnackenberg, Supernatural Love
Pound, Roethke, Jarrell |
| 13 (March 30) | Anthony Hecht, Collected Earlier Poems
Berryman, Lowell |
| 14 (April 6) | Anthony Hecht, Collected Earlier Poems
Clampitt, Wilbur |
| 15 (April 13) | Anthony Hecht, Collected Earlier Poems
Justice, Plath |
| | (Thursday, April 16) |
| | NOTEBOOKS DUE |
| 16 (April 20) | 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 texts 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.

Important Tip: You should never copy and paste something from the Internet without providing the exact location.

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

Turn off your cell phone before class.

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 your 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

usually not

pass for graduate-level work. Class participation is 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 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>

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>.