



# CR W 3310



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Monday 9-11 (4:05-7:05 pm)  
FLI 111

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4211-H Turlington (Monday, 2-4 pm)

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 some 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. These penalties are cumulative and cannot be remitted.

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 attachments with your name, number of assignment, class don't make me your secretary.***

In the second half of each class we'll discuss assigned readings. This term we'll read the *American Poetry: The Twentieth Century. Volume 1: Henry Adams to Dorothy Parker*, edited by Robert Hass, Donald Justice's *New and Selected Poems*, W. H. Auden's *Selected Poems*, Louise Glück's *The First Four Books of Poems*, and Robert Lowell, *Life Studies and*

*For the Union Dead* *For the Union Dead*, as well as James McAuley's, *Versification*. 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 on 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.

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.

#### e> *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 on **November 28** (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.

#### e> *Grades*

I'll give you ten assignments, the last due **November 18**. 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). 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. 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.

#### e> *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. *If you miss a class, your assignment is due by email, sent to the whole class,*

by 12 noon the following day (*.pdf, .rtf, .doc, 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 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 12-point font (and don't use a clever font).
- 3) Don't center justify. (It makes the poor poems look like a Rorschach test.)
- 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.
- 5) Learn the difference between "like" and "as."
- 6) Write only in complete sentences, on pain of defenestration and rustication.

*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

*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

*Florida Fmflight, 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:

<i>American Poetry: The Twentieth Century. Volume 1 : Henry Adams to Dorothy Parker.</i> Hass, ed.	Robert Lowell, <i>Life Studies and For the Union Dead</i>
Donald Justice, <i>New and Selected Poems</i>	Louise Glück, <i>The First Four Books of Poems</i>
W. H. Auden, <i>Selected Poems</i>	James McAuley, <i>Versification</i>

## week

1 (August 26)	Introduction and Baptism by Fire
2 (September 2)	LABOR DAY—CLASS CANCELED
3 (September 9)	Donald Justice, <i>Summer Anniversaries / Night Light</i> Masters, Robinson
4 (September 16)	Donald Justice, <i>Departures /from Selected Poems</i> Frost
5 (September 23)	Donald Justice, <i>The Sunset Maker /from New &amp; Selected Poems</i> Frost
6 (September 30)	W. H. Auden, <i>Selected Poems</i> Lindsay, Stevens
7 (October 7)	W. H. Auden, <i>Selected Poems</i> Williams, Pound
8 (October 14)	W. H. Auden, <i>Selected Poems</i> Pound
9 (October 21 )	Louise Glück, <i>Firstborn / The House on Marshland</i> H.D., Moore
10 (October 28)	Louise Glück, <i>Descending Figure / The Triumph of Achilles</i> Berlin, Eliot
11 (November 4)	Robert Lowell, <i>Life Studies</i> Millay
12 (November 11)	VETERAN'S DAY—CLASS CANCELED
13 (November 18)	Robert Lowell, <i>For the Union Dead</i> Ransom, McKay
14 (November 25)	Robert Lowell, <i>For the Union Dead</i>
	<b>(NOTEBOOKS DUE Thursday, November 28)</b>
15 (December 2)	Final pronouncements

## *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** 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 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/dre/>

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/scsr/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/scsr/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>.