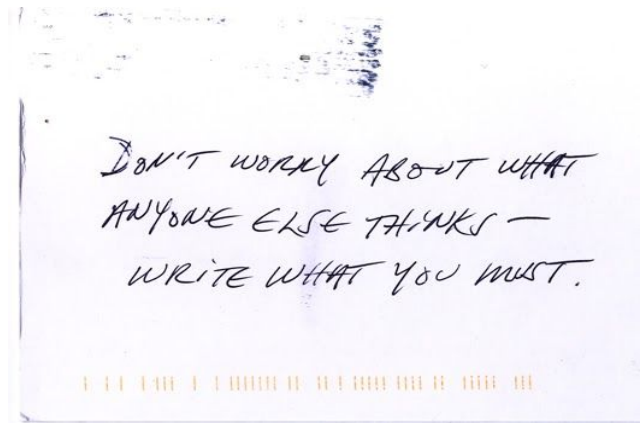


Beginning Verse Writing

English 283, Spring 2020
M/W 12:30–1:50, online
Instructor: Vanessa Batyko
Office: Padelford B-25C
Office hours: Th 1:00–3:00
vbatyko1@uw.edu



—Carl Phillips

“. . . a good poem is seldom comfortable; either it vanquishes us with anguish or electrifies us with ecstasy or makes us pause and consider a new sense of the world or unravels us altogether, but never does it make us feel comfortable . . . Perhaps it *frees us* . . . to feel all kinds of things. Perhaps it frees us to feel sentimental, creates a context in which we can be moved.”

—Mary Ruefle, “On Sentimentality” (2012)

“[Poetry is] not materialistic. I think it helps people get in touch with something that is beyond them—something beyond their particular daily concerns— and also much bigger than they are. Something that can inspire awe and appreciation and surprise. And it’s free. You make yourself open to it and it comes, and it connects you to this huge history of people who have been writing poems for thousands of years.”

—Dean Young, Interview

“Wide reading is not valuable as a kind of hoarding, an accumulation of knowledge, or what sometimes is meant by the term ‘a well-stocked mind.’ It is valuable because in the process of being affected by one powerful personality after another, we cease to be dominated by any one, or by any small number. The very different views of life, cohabiting in our minds, affect each other, and our own personality asserts itself and gives each a place in some arrangement peculiar to ourself.”

—T. S. Eliot, “Religion and Literature” (1935)

“You are someone and you have a right to your life.”

—Richard Hugo, *The Triggering Town* (1979)

Course Description

We will focus on the following goals in this class:

Reading: to read a poem and articulate what it is achieving from a craft perspective

Writing: to write deliberately and with an understanding of your own goals and the effects of your craft choices

Revision: to be able to revise your poems effectively based on feedback and your own sensibility

Mechanical knowledge: to identify mechanics of poetry (meter, sound, rhyme, etc.) and relate them to larger ideas, both in others' work and your own

Basically, though, **our goal this quarter is to practice making poems.** We'll do close readings, discussions, writing, revision, class exercises, and workshopping. One major difference between this class and a literature course is that our work will focus on **reading as writers**, not only as critics and students of literature, paying special attention to how a poem accomplishes its intentions and understanding what those intentions may be. We will also focus on figuring out what poetry means or does for you and how your work falls within that definition.

Please know that this course will not ignore its concurrence with the COVID-19 pandemic. In this anxiety and fear-inducing moment, I assume that many of you enter English 283 (already) feeling distracted and vulnerable—in ways more conducive to imaginative paralyses than composition and performance. You may have signed-up for this class, **but none of us signed up for the circumstances surrounding it.** With this in mind, I offer both flexibility and patience to you as we fumble through these extraordinary circumstances together (more on this in the Course Policies section). I hope you'll extend the same offer to me.

Required Materials

A notebook (physical or digital) for writing activities

Access to Canvas, Zoom, and Google Docs (through your UW email address)

One book of poems by a single author, preferably one published in the past ten years (purchased later on in the quarter, probably online)

Assessment

You are guaranteed a 3.0 (75% of your grade) if you:

- complete every assignment on time and fully
- attend one conference with me at some point throughout the quarter
- participate in writing exercises, activities, and workshops
- show respect for others in the class on discussion boards and in workshop
- commit to giving thoughtful feedback during workshops

The remaining 25% of your grade—the span between 3.0 and 4.0—is reserved for your portfolio, which will be graded based on completion and the quality of your writing, revision, and metacognition (that is, how well you understand your own work and place as a writer).

Your writing is not numerically graded by quality until the portfolio, as I want you to use the quarter to learn and write without fear of a poor grade. You will, however, lose points for assignments that do not fulfill the requirements. Your work will need to be complete, thorough, and on time in order to receive full points.

Assignments

Weeks 1 through 5: READING DISCUSSION and WRITING EXPERIMENTS

To Do Before Monday Night at 11:59 p.m.:

1. Annotate the two central poems (and upload during first 2 weeks only)
2. Post one discussion question to each Discussion Board (three questions total)
3. Post a 100-word comment to the Craft Essay Discussion Board
4. Post a 100-word comment to the each Central Poem Discussion Board (200 words total)
5. Post one 50-word response to a discussion question/post by a classmate to a discussion board of your choosing (either the Craft Essay board or one of the Central Poem boards)
6. Write your +/- 5-line Weekly Experiment and post it to Canvas

To Do Before Thursday Night 11:59 p.m.:

1. Annotate the two central poems (and upload during first 2 weeks only)
2. Post one discussion question to each Discussion Board (three questions total)
3. Post a 100-word comment to the Craft Essay Discussion Board
4. Post a 100-word comment to the each Central Poem Discussion Board (200 words total)
5. Post one 50-word response to a discussion question/post by a classmate to a discussion board of your choosing (either the Craft Essay board or one of the Central Poem boards)
6. Write your 100-word response (or 30-second response video/audio recording) to your writing partner's Weekly Experiment

Annotations

The foundation of writing well is reading well. You should annotate every poem I assign, but at the very least, you must annotate the central poems. This is more than just highlighting sections of the text. I expect you to do more than decorate the poem. As you read the poem, take notes on the document using a PDF reader. Try to figure out how the poem is working (or not working).

Highlight/ underline important or beautiful or confusing lines. Talk back to the poet in the margins. Praise or insult them as you see fit. Pose questions that you want to talk about with the class. Be an active reader and show your work. You should shoot for at least six annotations per central poem. For the first two weeks, just to check that you are annotating thoroughly, I will require you to submit your marked up PDF of the poem to Canvas.

Discussion Board Posts

Canvas' Discussion Board serves as our stand-in for class discussion. Each Thursday and Monday, you will **write approx. 100 words about the craft reading and 100 words about each of the 2 central poems (200 words total)**. For your convenience, **the craft reading and the 2 central poems are notated with an asterisk on Canvas**. For part of the poem discussion, I will prompt you with a question related to the reading. But much of the discussion will be coming from you, both in the discussion questions that interest you and your responses to your classmates. You might post about a craft issue, or what you learned from the craft essay, or what was/wasn't working in the essay. You might isolate a certain passage and discuss a thematic or formal concern that interests you. This is where we build community, develop a critical eye, and discover our aesthetic dispositions. **In addition, you are required to post approx. 50 words as a response to one of your classmates' discussion questions/posts**. But if you feel so moved, you should feel free to post additional responses to the Discussion Board.

This is your space to interact with and engage with the texts and each other's ideas. It is not a perfect replacement for in-class discussion, but it will have to do. I will lightly moderate this space and at the end of each deadline, I will give my two cents, highlighting important things I think you should know.

Weekly Experiments

Each week, I'll list writing exercises or "experiments" that work within the topic/craft element/form we've been studying that week. These experiments should be **at least 5 lines** (?) and should be **posted by 11:59 p.m. on Monday**. Upload your experiment as a shareable/editable Google Docs link. Each week, I'll randomly assign you to a writing partner using the Peer Review tool. For the following Thursday, you'll carefully read one another's experiments and offer some constructive feedback. What do you notice? What is working about this piece? What might the writer think about if he or she chooses to develop it into a longer poem? Where do you see it going? Your response to that week's experiment **should be about 100 words** and should be **posted by 11:59 p.m. Thursday**. Alternatively, you can post a 30-second video or audio response.

Weeks 6 through 9: READING DISCUSSION and POETRY WORKSHOPS

During weeks 6-9, our Mondays will still be devoted to reading poems and craft essays, and posting to discussion boards as usual. However, Thursdays will be devoted to workshopping one another's poems.

Workshop

Over the quarter, you will write five first drafts of poems based on specific prompts.

Starting in Week 6, we will be conducting online workshops for these poems. Our class will consist of 5 workshop groups: 3 groups of 4 poets & 2 groups of 5 poets. I will form these groups before week 6.

During weeks 6, 7, 8, and 9, **each student must post a Google Docs version of a poem to your Canvas workshop group by Monday at 11:59 pm.** Please make sure that your Google Doc is shareable and editable to everyone! The poem you share on Monday will be workshopped on Thursday of that week (i.e. if you post “Beach Poem” on Monday of Week 6, you will be workshopping “Beach Poem” on Thursday of Week 6). This means that you will each be workshopping 4 poems. Your 5th and final poem will not be workshopped.

Once you’ve submitted your poem, it is your job to then provide **margin notes** to the rest of your group members on their poems. Normally, I suggest that workshop notes be done by hand, as I believe reading poems on paper and interacting with them physically (pen in hand) is very important. However, given the circumstances, these notes will be typed using the “comments” function on Google Docs. For each poem, you must leave at least **three** of your own margin notes, and **one** comment in reply to another group member. In addition, you will write a **250-word letter** responding to each poem in your workshop group, and post that letter to your discussion board. *We will be using Google Docs to comment on one another’s workshop pieces.*

At the beginning of Week 6, we will have a Zoom meeting to discuss how to workshop a poem in detail, but here are some guidelines for providing feedback to your group members:

Margin Notes

-Do not proofread the poem. Only mark fatal mistakes that impact the flow of the mind at work. The rest of your margin notes should focus on craft elements covered in class. **What images, diction, or figurative language felt alive and energetic to you? How is the speaker functioning? Where is the music of the poem working well or contributing to the poem’s goals? What made you gasp, think, or feel something?**

-If you find something in the piece that is effective, **compose your margin comment in a way that identifies what is successful.** Try to avoid *good, interesting, nice,* or other filler adjectives without qualifiers. Even saying “good image” is more useful. But something like “the image ‘the minnows nibbled at her hands’ is effective because it appeals to our senses of both sight and touch” is better.

-Likewise, if you identify something you feel isn’t working as well as it could, **try to address what isn’t working in terms of craft.** For example: “I think this metaphor of a fish is inconsistent with the imagery you’ve used to represent the speaker throughout the rest of the poem. It depends on what you intend, but I suggest matching the metaphor to the rest of the poem” instead of “why fish here?”

-At times, you may simply want to challenge or suggest an alternative word choice. Other times, you may just want to give a reader response; for example, “The first stanza contains the emotional heart of the piece. I felt the poem intensify there.” These are entirely fine, as long as you include some craft-related notes as well.

Poem Response Letters

Some things to think about when writing your 250-word response letters:

- What happened in the poem, and what is the poem trying to do?

This is where you should try to summarize what you just read as if describing the poem to a

stranger. **Literally, in a couple of sentences, what's going on in the poem?** This can help you identify themes, craft elements, and the abstract. Next, what do you think the **ambitions** of the poem are? What idea, meaning, emotion, etc. do you think the poem wants to convey? What are the **themes** and, more importantly, how do these themes interact and play out through the piece?

- Pats on the back?

After this, find two-ish things you feel are successful in the poem. What **elements of craft** does the poem employ to achieve its goal—the goal as you understand it—according to the previous paragraph's guidelines? How did the structure of the piece affect your interpretation? What overall strategy or tactics did you think were strongly crafted (e.g., evocative imagery, compelling diction, space on the page, perspective, etc.)? Again, **focus on the successful points.**

- Questions?

Finally, come up with **at least two craft discussion questions** to pose to the poet or to the workshop group / a potential audience. These may stem from suggestions you have for the piece. For example, you might ask the group whether the point of view serves the poem's goals as you understand them, whether restructuring a specific part of the poem would help to add necessary tension or improve clarity, whether a certain group of images relates well to the overall theme, and so on.

Workshop Etiquette

-The workshop is a **community**; the goal is for you and your fellow workshop participants to become better writers. In order for this to happen effectively, you need to combine respect for the writer with thoughtful, serious, and insightful criticism about the poem.

-A workshop is also a **contract**. You will be exchanging rough drafts with each other, and it is crucial that you extend trust to your fellow workshop members as they extend trust to you. Respect your classmates' privacy; be careful and responsible with each other's work. You should be kind, not conflate a poem with the person who wrote it, and **keep your critiques focused on craft**, not on the person.

-The aim of workshop is not to make the poem into something you yourself like (or something you would have written). The aim is to make the poem more fully and effectively itself. It is important to **meet the poem where it lives**, rather than dragging it over to where *you* as a reader want it to be.

Revision

By the end of the quarter, you must revise 2 of the 5 poems you've written for class. Your revisions do not have to stick as closely to the prompts as I expect first drafts to; you can start to deviate as needed. I recommend you begin working on these throughout the 2nd half of the quarter as workshops come and go. Revision can take a long, lingering time. Give yourself the time to think freely about your revisions.

ASSIGNMENTS TO COMPLETE ON YOUR OWN TIME

One Reading Report

At any point in the quarter, watch a video of a poetry reading or an interview with a poet, OR listen to a podcast which interviews a poet. Then, write at least one double-spaced page about your experience (who read/was interviewed, what kind of poetry it was/what kind of poetry that poet writes, why you enjoyed or didn't enjoy it, one or two things you learned, etc.). You can do this at any time before the portfolio is due.

At least One Zoom Conference

Starting Week 2, you must schedule a 20-minute Zoom conference with me. This is a chance to talk about poetry and your work in the class so far. Just shoot me an email and schedule the conference at a time that would be most beneficial to you and your writing. (Note: I will not be conducting these scheduled conferences during the last week of classes, so please don't wait til the last minute on this!)

Final Portfolio

Your final portfolio will be submitted at the very end of the quarter. It will include:

-All five first draft poems

-Two poem revisions

-One reading report

-A statement of aesthetics, about 2–3 pages (this is a reflection regarding your views of poetry, what/who influences you, what kind of poetry you're interested in, what creative vision you have for your work, what styles you're interested in and why, etc.)

Formatting

All poems must include the author's name in the upper left-hand corner of the first page. Below that will be the class number, then the assignment title, and then the date. For example:

Miley Cyrus
ENGL 283 B
Poem 1: _____
27 March 2020

Below that, write the title of the poem

Other Course Policies

Academic Integrity

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing—as

long as you cite them. As a matter of departmental policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

Anti-Oppressive Code of Conduct

We at the English department do not condone hate speech. According to the American Bar Association, hate speech is “any speech that offends, threatens, or insults groups, based on race, color, gender, religion, national origin, sexual orientation, disability, or other traits.” While this could and does apply to many groups, one of the tenets of this course is that hate speech is a violence and that these violences do not impact everyone equally. Rather, the force of their impacts is dependent on systems of power. Marginalized communities and people are vulnerable to and impacted by such speech in ways that groups or individuals in power are not. With this in mind, I will specify that I interpret “hate speech” to be any forms of speech that targets already vulnerable people/communities. Racism and xenophobia will not be tolerated in this course, nor will transphobia, homophobia, sexism, ableism, classism, or other statements or practices that uphold white supremacy and the patriarchy.

Communication

Please check your UW email account and our class Canvas site often, as I will send out announcements and updates periodically. Please do not send me emails from your personal account; email me from your UW email. I’ll respond to emails sent Monday–Thursday within 24 hours; if you send me an email Friday–Sunday, you may have to wait til Monday for a response, though I will probably respond sooner.

Complaints

If you have any concerns about the course, please see me about them as soon as possible. If you are not comfortable talking with me or are not satisfied with the response you receive, you may contact David Crouse, Director of the Creative Writing Department, at dcrouse@uw.edu.

Departmental Commitment to Anti-Oppressive Pedagogy

We at the English department are committed to valuing the lived experiences, embodied knowledges, and scholarship produced by people of color, queer and trans people of color, disabled people of color, immigrants, refugees, Indigenous peoples, and other targeted identities who have

historically been excluded from sites of knowledge production; denied access to wealth, resources and power; and forced to negotiate multiple interlocking forms of structural and institutional oppression and violence. This commitment emerges from and reflects our shared vision for a just and equitable world that actively affirms and values the humanity of every individual and group. It is this vision that informs our pedagogical practices.

Discussion Policy

Since this course is online, I will not always be present for small group discussions over discussion boards. If anything troubling surfaces during these discussions, please contact me immediately.

Feedback on Poems

Because there are so many poems for me to read and respond to before the portfolio is due, I am limited in the amount of feedback I can give each time. I will give feedback on Poem 1 (your first workshop poem), Poem 5 (which won't be workshopped at all), and your revisions for your Portfolio. For subsequent workshopped poems (Poems 2–4), I will not give written feedback. If you'd like feedback on these, or on your revisions *before* the Portfolio is due, you may simply send them to me and ask for feedback. Regardless of how much feedback I've given initially, if you find that you want or need comments on any particular poem, I'm happy to talk to you about it in a Zoom meeting or through Zoom chat!

Late and Incomplete Work Policy

All assignments are due before midnight (by 11:59 p.m.) on the due date unless otherwise specified. If you anticipate not being able to turn in a writing exercise, paper, or poem on time, I can usually allow a little flexibility if you contact me **at least three days ahead of time!** I will not provide written feedback for late work, including poem drafts. However, you are welcome to come to virtual office hours for verbal feedback.

Religious Accommodation Clause

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources. Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at <https://registrar.washington.edu/students/religious-accommodations-request/>.

Zoom Course Meetings Policy

Over the course of the quarter, I will host 4 Zoom meetings during our scheduled course time (this is subject to change based on class needs) which you should all join if you are able. We will have 2 Zoom meetings during the first week (Monday & Wednesday), one on Monday of Week 6, and one

on Wednesday of Week 10 (the final day of class). I will deliver course materials and I will be available to answer any questions from those of you who join. That said, I will also be recording these Zoom meetings and sharing them on Canvas for those of who are not able to join the live meetings during the course time. The rest of our class will be conducted through Canvas discussion boards, Canvas submissions of written work via Google Docs, and scheduled one-on-one Zoom conferences.

Resources

Any Hungry Husky

The Any Hungry Husky program helps mitigate the social and academic effects of campus food insecurity. By providing students, staff, and faculty with access to shelf-stable, non-perishable goods and community resources at no cost, this initiative aims to lessen the financial burden of purchasing food and supplement nutritional needs. This resource is for everyone in the UW community. For more information, visit www.washington.edu/anyhungryhusky.

Campus Safety

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Health and Wellness

Health and Wellness provides support, advocacy, consultation, and education to the University of Washington campus community. Services are free for UW students, faculty, and staff. You can work with advocates on your behalf or on behalf of someone you know. Programs include Alcohol & Drug Consultation and Education, Suicide Intervention, Sexual Assault, Relationship Violence, Stalking and Harassment Advocacy, and Student Care Program. Visit <http://depts.washington.edu/livewell/> for more information.

Q Center

The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

The CLUE Writing Center

Open Sunday through Wednesday from 7:00 p.m. to 11:00 p.m., the CLUE Writing Center offers free online tutoring and workshops. The CLUE Writing Center also offers tutoring on a range of other subjects, including math, science, and so on.

The Odegaard Writing and Research Center

The Odegaard Writing and Research Center (OWRC) offers free, one-to-one, 45-minute tutoring sessions for undergraduate, graduate, and professional writers in all fields at the UW. Tutors will work with writers on any writing or research project, as well as personal projects such as applications or personal statements. The tutors and librarians collaborate with writers at any stage of the writing and research process, from brainstorming and identifying sources to drafting and making final revisions. For more information or to schedule an appointment, please see their website (<https://depts.washington.edu/owrc>).

COURSE CALENDAR (subject to small changes; final weeks TBD)

Week 1: Introductions - What is Poetry?

For Monday 3/30: Zoom Meeting at 12:30 pm PT: Introductions, Syllabus, What is Poetry?
Discussion Board Posts: (1) Introduce Yourself, Why do you write poetry?

For Wednesday 4/1: Zoom Meeting at 12:30 pm PT: How to read a poem demonstration

For Thursday 4/2: Introduction to Reading and Writing Poetry

Essay: Edward Hirsch, "[How to Read a Poem](#)", Chapter 1 from *The Poet's Companion*: "Writing and Knowing" including all poems

Central Poems: Focus on Rita Dove's "After Reading *Mickey in the Night Kitchen* For the Third Time Before Bed", Susan Mitchell's "The Dead"

Supplemental Poems: Read (with less detail) Al Zolynas's "The Zen of Housework", David Lee's "Loading a Boar", Ellery Akers' "What I Do"

Discussion Board Posts: (1) "How to Read a Poem" (1) "After Reading *Mickey in the Night Kitchen...*" (1) "The Dead", (1) Response to a classmate

Write: Experiment 1: "The Triggering Subject"

Week 2 – Description and Image

For Monday 4/6: Description

Essay: [Julie Marie Wade, "Put a Dog in There"](#),

Central Poems: [Rick Barot, "The Wooden Overcoat"](#), [Robert Pinsky, "Shirt"](#)

Supplemental Poems: [C Dale Young, "Devon House"](#), [Kim Addonizio, "What Do Women Want?"](#), [Mark Doty, "A Display of Mackerel"](#) (poems)

Discussion Board Posts: (1) Put a Dog in There, (1) “The Wooden Overcoat,” (1) “Shirt,” (1) Response

Write: Experiment 2: Image Experiment

For Thursday 4/9: Using image to convey emotion

Essay: Mark Doty, “Description’s Alphabet”

Central Poems: [Bruce Snider, "Afterlife"](#), [Matthea Harvey, "Gradations of Blue"](#)

Supplemental Poems: William Carlos Williams, “The Red Wheelbarrow,” [Margaret Atwood, "You Fit Into Me"](#), [Ezra Pound, "In a Station of the Metro"](#) ["Gary Soto, "Oranges" \(color\)"](#)

Discussion Board Posts: (1) “Description’s Alphabet” (1) “Afterlife”, (1) “Gradations of Blue”, (1) Response

Mini-Workshop: Respond to your writing partner’s experiment

Week 3 – Figurative Language

For Monday 4/13: Figurative Language

Essay: [Mark Doty, "Souls on Ice"](#)

Central Poems: Max Ritvo, “Afternoon” (accompanied by [animation](#)), [Matthew Dickman, "Grief"](#)

Supplemental Poems: [Sylvia Plath, "Metaphors"](#), [Ruth Stone, "Winter"](#), Mary Ruefle, “Public Garden with a Weeping Tree”

Discussion Board Posts: (1) “Souls on Ice”, (1) “Afternoon”, (1) “Grief”, (1) Response

Write: Experiment 3: Figurative Language Experiment

For Thursday 4/16: Figurative Language

Essay: [The Great Figure: On Figurative Language," DA Powell](#)

Central Poems: [Jamaal May, "There Are Birds Here"](#), [Jack Gilbert, "Michiko Dead"](#)

Supplemental Poems: [James Tate, "Poem to Some of My Recent Poems"](#), [Langston Hughes, "Harlem"](#), [Brigit Pegeen Kelly, "The Dragon"](#) [Doja Cat, "Tia Tamera"](#) (video)

Discussion Board Posts: (1) “The Great Figure”, (1) “There Are Birds Here”, (1) “The Dragon”, (1) Response
Mini-Workshop: Respond to your writing partner’s experiment

Week 4 – Writing off the Subject / Lyric vs Narrative Poetry

For Monday 4/20: Writing off the Subject

Essay: Richard Hugo, “Writing Off the Subject”

Central Poems: [Li-Young Lee, "Persimmons"](#), [Ross Gay, "Weeping"](#),

Supplemental Poems: [Angie Estes, "Rhapsody"](#), Jack Gilbert, “The Forgotten Dialect of the Heart”

Discussion Board Posts: (1) “Writing Off the Subject”, (1) “Persimmons”, (1) “Weeping”, (1) Response

POEM ASSIGNMENT #1: “Begin with a word” using image & figurative language (due Monday 5/4, workshopped Thursday 5/7)

For Thursday 4/23: Lyric vs Narrative Poetry

Essay: [Kevin Clark, "Time, Story, and Lyric in Contemporary Poetry"](#)

Central Poems: “[Marie Howe, "What the Living Do"](#), [Matthew Dickman, "Slow Dance"](#)”

Supplemental Poems:

Discussion Board Posts: (1) “Time, Story, and Lyric...”, (1) “What the Living Do”, (1) poem, (1) Response

Week 5 – The Line & Syntax

For Monday 4/27: Line Breaks

Essay: [Rebecca Hazelton, "Learning the Poetic Line"](#)

Central Poems: [Richard Siken, "Litany in Which Certain Things Are Crossed Out"](#), Kaveh Akbar, “Wild Pear Tree”

Supplemental Poems: [Carl Phillips, "Somewhere Holy"](#), [William Stafford, "Traveling through the Dark"](#) [Brigit Pegeen Kelly, "Dead Doe: I"](#)

Discussion Board Posts: (1) “Learning the Poetic Line”, (1) “Litany...”, (1) “Wild Pear Tree”, (1) Response

Write: Experiment 4 (six s’s exercise)

For Thursday 4/30: Short vs Long

Essays: [Dana Gioia, "Thirteen Ways of Thinking About the Poetic Line"](#), [Dana Levin, "Where it Breaks: Drama, Silence, Speed and Accrual"](#)

Central Poems: [Kevin Young, "I am Trying to Break Your Heart"](#), [CK Williams, "From My Window"](#)

Supplemental Poems: [Lorna Dee Cervantes, "Valentine"](#), [Michael Dickman, "We Did Not Make Ourselves"](#) [Anne Carson, "Lines"](#)

Discussion Board Posts: (1) “Thirteen Ways...”, (1) “I am Trying to Break Your Heart”, (1) “From My Window”, (1) Response
Mini-Workshop: Respond to your writing partner’s experiment

Week 6 –

For Monday 5/4: Zoom meeting to discuss workshop etiquette/Poems of Place
Essay: Richard Hugo, “The Triggering Town”
Central Poems: [Robert Hass, "Meditation at Lagunitas"](#), [Adam Zagajewski, "To Go To Lvov"](#)
Supplemental Poems:
Discussion Board Posts:
POEM ASSIGNMENT #2: Write a poem of about a place you’d like to go but can’t, paying attention to line breaks/lengths (submit Monday 5/11, workshop Thursday 5/14)
**Submit Workshop Poem #1 (Writing Off the Subject)*

For Thursday 5/7: Workshop #1: Writing Off the Subject
Read and Annotate: Your group’s Workshop #1 poems
Discussion Board Posts: Workshop letters for each group member

Week 7 –

For Monday 5/11: Sonnet
Essay:
[Packet of Poems](#)
Central Poems:
Supplemental Poems:
Discussion Board Posts:
POEM ASSIGNMENT #3: Homophonic Sonnet (submit Monday 5/18, workshop Thursday 5/21)
**Submit Workshop Poem #2 (Poem of Place)*

For Thursday 5/14: Workshop #2: Poem of Place
Read and Annotate: Your group’s Workshop #2 poems
Discussion Board Posts:

Week 8 –

For Monday 5/18: Epistle & Ekphrastic
Essay:
Central Poems:

Supplemental Poems:

Discussion Board Posts:

POEM ASSIGNMENT #4: Write an Ekphrasis or an Epistle (submit Monday 5/25, workshop Thursday 5/28)

**Submit Workshop Poem #3 (Homophonic Sonnet)*

For Thursday 5/21: Workshop #3: Homophonic Sonnet

Read and Annotate: Your group's Workshop #3 poems

Discussion Board Posts: (1) essay, (1) poem, (1) poem, (2) Responses

Week 9 –

For Monday 5/25: Imitation

Essay:

Central Poems:

Supplemental Poems:

Discussion Board Posts:

POEM ASSIGNMENT #5: Write an imitation of a poem from the book you purchased on your own (not workshopped, to be submitted next week/in your Portfolio, & shared on the last day of class!)

**Submit Workshop Poem #4 (Ekphrasis or Epistle)*

For Thursday 5/28: Workshop #4: Ekphrasis or Epistle

Read and Annotate: Your group's Workshop #4 poems

Discussion Board Posts:

Week 10 –

For Monday 6/1: Revision

Essay: [Rachel Richardson, "The Warmth of the Messy Page"](#)

Central Poems: [Ocean Vuong, "Essay on Craft"](#), "one more"

Supplemental Poems: [Frank O'Hara, "Why I Am Not a Painter"](#)

Discussion Board Posts: (1) "The Warmth of the Messy Page", (1) "Essay on Craft", (1) "one more" (1) Response

Write:

For Thursday 6/4: Final Class Poetry Reading over Zoom!

Essay:

Central Poems:

Supplemental Poems:

Discussion Board Posts:

Books that helped me begin to love poetry (to be expanded upon):

Letters to a Young Poet, Rilke, 1929

Elegy, Larry Levis, 1997

What the Living Do, Marie Howe, 1998

Some Ether, Nick Flynn, 2000

Crush, Richard Siken, 2005

God's Silence, Franz Wright, 2006

All-American Poem, Matthew Dickman, 2008

How Beautiful the Beloved, Gregory Orr, 2009

Bluets, Maggie Nelson, 2009

Catalog of Unabashed Gratitude, Ross Gay, 2015

Night Sky with Exit Wounds, Ocean Vuong, 2016

American Sonnets for My Past and Future Assassin, Terrence Hayes, 2018

Further helpful online resources (to be updated):

[Glossary of Poetic Terms, Poetry Foundation](#) (If you ever come across a poetry term you're unfamiliar with, this glossary's got it all!)

[Thrift Books](#) (Real cheap books! I find many poetry books for \$5 or less. Plus, if you rack up points, you get free books!)