

Course Syllabus/Policy Statement

CRWT 3351 - 001 CREATING POETRY
Spring 2013

Class Number: 26774
MW 10–11:15 SLC 1.202A

Professor Contact Information

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Course Pre-requisites, Co-requisites, and/or Other Restrictions

CRWT 2301

Course Description

Traditional creative writing workshops focus their attention on revising poems. But how do we learn to enrich and improve our writing practice? This course will shift emphasis away from product toward process, away from polishing drafts and toward the cultivation of one's attention to the world and to experience. We will explore notebook strategies and learn to practice making quick sketches of our internal states and external observations as well as to respond to assigned readings. We will review the most important characteristics of poetry (rhyme, rhythm, repetition, image, music, etc.) Then we will work through the various stages of inspiration, creation and revision of our own poems. To aide us in this process we will read from the notebooks, diaries, and poetry collections of renown poets such as Basho and Gerard Manley Hopkins, as well contemporary poets such as Campbell McGrath, Hoa Nguyen, and Kate Greenstreet. (Two of the three will read on campus during the course.) This class will combine exercises in close-reading, techniques of observation as well as the study of poetic tools and strategies for revisions.

Student Learning Objectives/Outcomes

- ♦To identify the major elements of contemporary poetry: rhyme, rhythm (meter), diction, line breaks, stanza breaks, syntax, etc.
- ♦To identify and analyze the aesthetic strategies of poets.
- ♦To understand the characteristics of strong and lively writing.
- ♦To become better editors of your own work, as well as that of your classmates.

Required Textbooks and Materials

Greenstreet, Kate *Young Tambling*. ISBN-13: 9781934103357 (Due out in January 2013)
Koch, Kenneth *Making Your Own Days* ISBN-10: 0-684-82438-8
McGrath, Campbell *Seven Notebooks Poems* ISBN-10: 0061254657
Nguyen, Hoa *As Long As Trees Last* by ISBN-10: 1933517611

Additional Requirements

- ♦ Access to a computer
- ♦ An e-mail account
- ♦ A journal: one notebook that you will consistently use for writing exercises and daily pages.
- ♦ Folders for class handouts, daily pages, and final portfolios.

Assignments & Academic Calendar

Some of your reading assignments will come from the anthology, *Making Your Own Days*. These assignments will be indicated by the abbreviation (Koch). Additional readings may be posted on eLearning or distributed in class. When we read a complete book of poems, please be ready to talk about the book's general themes and strategies as well as offer a detailed reading and analysis of specific poems in the book. Pay special attention to those poems that seem representative as well as those poems you simply enjoy or dislike the most.

You can anticipate weekly writing assignments that do not appear on this syllabus.

During workshop weeks, everyone needs to come to workshop having read and commented upon the poems posted by their classmates.

Once during the semester, you will be expected to attend an evening reading. This is mandatory unless you can prove you have a class, childcare or employment conflict. There will be several other reading opportunities as well that can be attended as a make up or for extra credit.

Jan 14-16

Expectations, course goals, assignments, and policies.

In-class reading: Poetry Sampler.

What is poetry? Defining a second language (Part 1)

Reading: "A Brief Preface" and Chapter 1 "Two Languages" (Koch), "How to Read a Poem" (class).

Jan 21 NO CLASS MLK DAY HOLIDAY

Jan 23

What is poetry? (Part 2)

Making Music: Line, Meter, Rhythm, and Stanza

Reading: Chapter 2 "Music" and poems by Petrarch (158-159), Shakespeare (173), Hopkins (212), Rilke (220-221), Whitman (204-205), Apollinaire (234-235) and Ginsberg (293) in Koch.

Jan 28-30

Making Memorial Language: Images and Diction

Reading: Part II, Chapter 1 "Inspiration," Chapter 2 "Writing" and Chapter 3 "Reading" in Koch as well as poems by Li Bai (148), Stevens (229), Schuyler (292), Snyder (304).

Feb 4-6

The Notebook

Writing, Crafting, Workshop, and Revision

Craft Analysis Assignment Sheet

Reading: Excerpts from Basho and Gerard Manley Hopkins as well as "Poetic Journals: Thumbnail History" on eLearning. Please visit Kate Greenstreet's website: <http://www.kickingwind.com/home.html> to read about her new book and her biography; please visit her publisher's website <https://ahsahtapress.org/product/young-tambling/> to read her author statement about *Young Tambling* as well as her bio.

Feb 11-Feb 13

Feb 11: Kate Greenstreet will visit our class and give a brief reading at 1 pm (Location TBA).

Feb 13: Workshop Group 1

Reading: Greenstreet *Young Tambling*

Please visit Kate Greenstreet's website: <http://www.kickingwind.com/home.html> to read about her new book and her biography; please visit her publisher's website <https://ahsahtapress.org/product/young-tambling/> to read her author statement about *Young Tambling* as well as her bio.

Feb 13 Novelist Ben Fountain reads at 7:30 in Jonsson Performance Hall

Feb 18-20

Greenstreet: An Experimental Memoir

Workshop Group 2

Reading: Greenstreet *Young Tambling*

Feb 25-27

Nguyen: Grounded in the Present

Workshop Group 3

Reading: Nguyen *As Long as Trees Last*

Please read the following bio and interview with Nguyen:

<http://www.hoa-nguyen.com/about/>

<http://www.eveningwillcome.com/issue3-hnguyen-p1.html>

Feb 27 CRAFT ANALYSIS DUE

March 4-6

Nguyen: Grounded in the Present

Workshop Group 4

Reading: Nguyen *As Long as Trees Last*

MARCH 9: MIDTERM GRADES AVAILABLE

MARCH 11-13 SPRING BREAK

March 18-20

McGrath: The Notebook as Book

Workshop Group 1

Reading: McGrath *Seven Notebooks*

Please read the following bio and interview with McGrath

<http://www.poetryfoundation.org/bio/campbell-mcgrath>

<http://thefiddleback.com/issue-items/an-interview-with-campbell-mcgrath>

March 25-27

McGrath: The Notebook as Book

Workshop Group 2

Reading: McGrath *Seven Notebooks*

April 1-3

Workshop Group 3

April 8-10

April 8: Workshop Group 4

April 10: Poet Campbell McGrath will visit our class

April 10 FIRST DRAFT OF YOUR PORTFOLIO EXCHANGED

April 10 Poet Campbell McGrath reads at 7:30 in Jonsson Performance Hall

April 15-17

Revision and Publication

April 17 PEER REVIEW ESSAY DUE (BRING 2 COPIES TO CLASS)

APRIL 22-24 FINAL PORTFOLIO WORK WEEK/CONFERENCES

April 29-May 1

Revision and Publication

May 1: FINAL PORTFOLIO DUE

Assignments and Grading Policy

- ♦ **Weekly poems, exercises, workshop packets, and feedback on classmates' work (10%).** I will often give weekly writing assignments. In addition, three times over the course of the semester, you will be expected to post 4-6 pages of poems (unless your poems are less than 14 lines a piece, no more than one poem a page) to be shared and discussed with the entire class. You will be asked to save these pages as PDFs and send these pages to class via the eLearning mail function by noon the Thursday before your group is up for workshop. (You will also send a copy to me via the standard UTD email.) You will also be responsible for commenting on the poems of your peers.
- ♦ **A 3-4 page craft analysis of a single poem (20%).** You will need to write a 3-4 page craft analysis of a single poem, chosen from a packet to be posted on eLearning. This assignment focuses on reading the poem to identify and understand its formal characteristics and how they produce meaning.
- ♦ **One 4-5 page peer analysis of another student's final portfolio of poems (30%).**
- ♦ **Final Portfolio of 7-10 revised pages of poems. One poem per page unless they are less than 14 lines (40%).**

To pass the course, you must turn in *on time* the first draft of each poem or out-of-class assignment. The completion of these drafts is a course requirement, and your peers and I will look at your drafts. To complete each final draft of the poems for your portfolio, you need to act upon the comments you received on your first drafts.

Your final semester grade will be calculated according to the above percentages. Do not discard any drafts, notes, papers or research materials you produce during the semester until you receive a final grade

COURSE POLICIES

Attendance

You are expected to be punctual, to attend class daily, and to participate in all in-class editing, revising, and discussion sessions. **Excessive absenteeism (7 absences) will result in failure of the course. There is no difference between excused or unexcused absences.** Save any absences to use when you are sick or when you have an emergency. If you find that an unavoidable problem prevents you from attending class, please discuss the problem with me before you have reached your absence limit.

Late Assignments and Drafts

Poems, papers, and other out-of-class assignments will be turned in at the time they are due. If you cannot attend class on the date an assignment is due, arrange to have a classmate or friend drop it off during scheduled class time. There is no makeup of in-class work. **I do not accept late drafts or late papers. I do not accept poems or papers via e-mail outside of workshop poems.**

Electronic Equipment

No electronic equipment of any kind is to be used during class, unless required by a documented disability. This means: no laptops, iPads, cell phones, etc. Cell phones, computers, iPads etc. must be turned off and stowed before class begins. If your cell phone rings during class you will be asked to leave, and you will be marked absent.

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.