

Fall 2017 WRIT 352: O1 INTERMEDIATE POETRY: The Lyric Poem

Dr. Karla Kelsey
T/TH 12:35-2:15
Fisher 223

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Office: Writers Institute
Office Hours: W 3-5 in WI
and by appointment

COURSE DESCRIPTION: Lyric Poetry

The term “lyric poetry” is both extremely familiar (the lyrics of song) and very mysterious (even big-name poetry critics debate the term).

However *complex*, it needn’t be all that *complicated* (note the difference!). We all know the useful piece of advice: “show, don’t tell.” We can think of lyric poetry as “the art of extreme showing.”

This is not to say that story is never involved, but the poet expresses the impact of story not by relating plot, but by showing the emotional, intellectual, spiritual impact of experience through the craft-elements of imagery, sound, form, and alternative (non-narrative) structure. Voice and character are created by *how* internal and external worlds are shown.

Why take a course in lyric poetry? All of our genres thrive on the craft-elements of imagery, sound, and form. Non-narrative structure can add depth and counter-point to narrative work in any genre (think: lyric essay. think: what can complex my plot?). Studying lyric poetry is an opportunity to isolate and strengthen these literary values so that you can better apply them in all of your work in all of your genres.

More poetically, you might think of lyric poetry as the craft of writing images that sing. Or singing written images—

During the semester each poet will write a chapbook of 14-18 polished lyric poems and you will produce 2 hand-bound copies of your book. We will end the semester with a reading in the art gallery and your chapbooks will be on display in the Writers Institute. In addition, you will become familiar with contemporary literary journals and work on a submission to a professional journal. To achieve these goals we will develop a daily/weekly practice of reading, writing, reflecting, discussing, workshopping, and editing.

Course Texts and Required Materials:

The Poem Is You (Stephen Burt)
Structure and Surprise: Engaging Poetic Turns
House of Lords and Commons (Ishion Hutchinson)

1 pack of notecards /// PDFs/ articles: Please print out /// Chapbooks/Literary Journals (via KK and/or library)

Poetry asks us to slow down, focus, and see that each letter and word counts. Poetry connects the body and its breath with the pen or pencil in the hand. From the pen-pencil to the page, into language, poetry is a visual and musical art.

For an immersive experience of this we will be working this semester as writers in a pen and paper environment during class. Please do not bring your laptop or tablet to class unless specifically assigned. Leave your phones at home or completely off (no vibrating please) and far from your reach.

Recommended: A folder dedicated to this course. We will be working on a lot of bits and pieces and you will need to save rough drafts and other materials throughout the semester.

All poems must be handed in as a paper copy, printed as you would like to see it published in a book.
Books may be purchased new or used. We will be using only hard-copies of these texts. No kindle/digital editions please!

ASSIGNMENTS:

Reading: Prior to each class: Read the assignment for the day.

Notecards: (For each class session)

On the front of a notecard write the following information:

Notecard number, date (on syllabus)

Write down 1 quote/idea from our reading that you think answers one/some of the following questions: what structures, other than narrative, hold lyric poems together? How do non-narrative elements, such as rhythm, rhyme, syntax, imagery, and form impact your *experience* of the poem? What are fundamental elements of lyric poetry? Most likely this quote will come from the prose-analysis that we read, but it might also come from a poem. After writing your quote write 2-3 sentences about the quote (how does it answer one of these questions? Are you (dis)satisfied?)

Fill the back of the notecard with lines/stanzas of poems from the reading that you think fulfill some of these ideas. No need to comment on the lines. ***Bring these to class.*** Notecards will be handed in to me at midterm and finals.

Drafts and Revisions:

Each Thursday: Due: 1 printed copy of a rough draft of our writing assignment for the week.

Each Tuesday: Due: 1 printed copy of a revision of the assignment from the previous Thursday.

Bring drafts of all assignments to class each day in your folder. Several times during the course of the semester you will be assigned a day to bring in copies of your rough and revised draft for class discussion.

Handed in to me at midterm and finals in your “Midterm Packet”/ “Finals Packet”

Workshops: For each workshop (of all the poets this semester) 4 students will be responsible for holding a 10-minute discussion about the poem before we all dig in. These students will also be responsible for each writing the poet a 1-2-page critique letter speaking about the non-narrative ways that the poem holds together, what is working and what is not, along with any other suggestions (who to read in our two anthologies can be a great suggestion!). If you are not one of these 4 respondents, you don’t write a critique letter for that poet, but please *do* prepare for workshop and mark up your copy for the poet.

When you are running the discussion you should bring a hard copy of your letter for the poet and email me a copy of the letter.

Midterm Anthology: Your 10 favorite prose poems from the books we’ve read during the semester. Presented in chapbook form with an introduction to the selection.

Final Chapbook: 2 copies. Hand-made. One for the archive. 14-18 pages. Professional, polished. Note: that your chapbook is longer than your workshop requirement. This means you will need to work individually on generating and revising your work. Feel free to come to office hours to discuss

your work in progress and/or form critique groups outside of class. You will also have the opportunity for peer feedback while I conference.

Poetry Reading: In the art gallery, last day of class.

Appendix Portfolio Final Portfolio: Copies of rough drafts that preceded the revised versions that are in your chapbook, a self-critique, a mini-essay, and your Submittable materials (print out a screen shot of your account as well as a copy of your cover letter and poems). The project will be evaluated on the progress made from rough to final drafts, the quality of the final drafts, the amount of improvement the poet has made, and the success with which the poet can articulate his or her knowledge of poetic elements in his or her mini-essay and self-critique.

Other Requirements:

Attendance: more than 2 missed classes will result in a lowering of your grade. Attendance includes arriving on time and with all of your materials. If you are late or do not have your materials more than 2 times over the course of the semester your grade will be lowered.

Literary Journal Submission: We will discuss submitting poems to literary journals (how to do so, why to do so, etc). You will create a submittable account and prepare 3-5 poems with a cover letter to hand in. Whether or not you decide to submit will be entirely up to you.

Creative Response Project: This semester we will engage in a creative response project inspired by attending a series of six evening events: 5 Published Author events (4 readings and 1 Q and A) and 1 Senior Reading. Along with attending, for each event you will write a 1-2 page poem or piece of creative prose in response to the author's performance that I will mail to the writer/performer who has inspired your piece of writing. This piece of writing is due within 2 classes after the reading and should be professionally formatted and printed in the way want the recipient to receive it.

To compensate you for some of the time you will spend outside of class at these events we will not have class 2 times this semester (see syllabus for cancellation times). Please note that these events and this project are part of our course. They are not extra and can only be made up if you have a work conflict that cannot be changed or a night class. In the case of any of these, please speak with me at the beginning of the semester in office hours so that we can discuss my approval for substituting an additional senior reading for one of the published author events.

Published Author Events: Attend all

9/13 Joe Scapellato Reading:: 7: 30 Issacs::

10/26 Derek Palacia & Claire Watkins Reading:: 7:30 location TBA::

++ Respond to either or both of their readings in 1 piece

11/13 Ishion Hutchinson Q and A :: 4:15 PM location TBA::

11/13 Ishion Hutchinson Reading :: 7:30 PM location TBA::

++ Plan to attend both Hutchinson events but write only 1 response piece

11/27 Silas & Karla's Publication Readings :: 7:30: location TBA::

++ Respond to either or both of their readings in 1 piece

Senior Reading Events:

Choose between 1 of 3 Senior Readings:

November 8 /// November 20 /// December 6 :: All 7 PM Art Gallery

For this response please put your name as well as the name of the writer who you respond to on the poem.

Grading:

Midterm Packet: Notecards/Drafts/Revisions: At Midterm: 10%
Midterm Packet: Notecards/Drafts/Revisions: At Finals: 10%
Midterm Chapbook: 10%
Final Chapbook and Portfolio: 55%
Miscellaneous Activities: 15%

Policies:

- Students with disabilities should contact me as soon as possible so that I can help to make the classroom more accessible to you.
- If you are contending with a serious issue this semester (illness-yours or family's, adjustment issues, etc) please come see me to chat so that I can help you strategize so that the issue does not lower your grade or hinder your development as a writer.
- Because organization and timeliness are two practical skills you can work on during this poetry class I will not accept late assignments without advanced discussion. Faulty printers, difficulty budgeting time, or homework in other classes are not excused reasons for late work or absences. Late assignment grades will show a deduction if we have not discussed an alternative deadline. Approved late work must be handed in via hard copy. **
- Essential to the life of the creative writing classroom is a culture of trust and confidentiality. Students are not to share the work of peer writers outside of class without their consent—either in paper or digital versions or in discussion of what happens in workshop.
- In addition, I have a very strict no cell phone policy: you should never have your phone out or in your lap and we should never hear it vibrate, ring, chime, or chirp. Computers should only be brought to class on assigned days or in the case of special needs documented by the office of student services. Using cell phones or computers to text, photograph, email, instant message, or look unrelated materials up online during class will count as an absence and will potentially result in a failing grade in the course.
- The Department of English and Creative Writing reports every violation of academic honesty (plagiarism or cheating on an exam) to the Dean of Student Life. No student who has violated academic honesty is eligible for academic honors in the Department. In addition, students in my courses who plagiarize or cheat in any way will suffer consequences, up to and including failing the class. As artwork can often be in response to other artwork this line can feel particularly blurry for poets. Bring the topic up at any time and we can talk about creative ways to cite your sources.
- Communications: Please feel free to stop by office hours and/or to make an appointment to meet with me outside of class. Email is the best way to be in touch.

Course Goals: ••Gain a broader understanding and appreciation of various poetic traditions. To this end we will read poetry authored by a diverse group of writers. ••Apply the above understanding to our own writing by studying formal poetic elements embodied by these works. We will build up our poetic “tool boxes” by experimenting along the way with creative exercises aimed at deepening our own work. ••Develop the thinking, creativity, and problem solving necessary to catapult these exercises into poems that teach us something about our desires and abilities. ••Fine-tune our faculties of oral communication through presentations, discussion, and the workshop process. ••Engage as a member of an artistic and intellectual community geared towards creating, editing, and caring for writing.

In addition to fulfilling a creative writing requirement, this creative writing workshop fulfills the writing-intensive requirement of the central curriculum. As such we will focus on the following••Employing organizational strategies appropriate for creative writing. ••Selecting and integrating ideas and formal influences from literature, as you develop artistically. •• Learning from and responding to criticism in your own writing.

This class also fulfills the team-intensive requirement of the central curriculum, meaning we'll also:

••Demonstrate processes needed for a positive working relationships in the creative writing workshop. ••

Demonstrate and evaluate the roles and functions of leadership and membership in the creative writing

workshop. ••Work together in a team to analyze and solve problems with each other's stories, essays, and/or poems.

COURSE SCHEDULE

T 8/29: Course introduction: Muse/Word Deck/Conrad

Th 8/31:

Read: Handout: CA Conrad also read these links:

http://www.huffingtonpost.com/2014/04/21/beautiful-word_n_5113535.html

<http://www.businessinsider.com/whats-the-most-beautiful-word-in-english-2014-3>

Due: NOTECARD 1

Due: ROUGH DRAFT 1

Bring in 4 copies of 1 poem you've read recently that you really like and 4 copies of 1 poem of your own that you think exemplifies the space from which you'd like to write

T 9/5: Words

<https://www.babbel.com/en/magazine/an-introduction-to-etymology-eight-great-word-origins>

Read: The Poem Is You (TPIY) Ashbery through Hollander

Due: NOTECARD 2

Due: REVISION of DRAFT 1

WORKSHOP DATES and GROUPS ASSIGNED

** 7:30 PM: Faculty reading in Deg Meeting rooms! (no response poem needed)

Th 9/7: Lines: Robert Hass PDF ch 1

Read: TPIY: Dennis through Ammons

DUE: NOTECARD 3

DUE: ROUGH DRAFT 2

BEGIN WORKSHOPS

T 9/12:

Read: TPIY: Komunyakaa through Creeley

DUE: NOTECARD 4

DUE: REVISION of DRAFT 2

* W 9/13: Scapellato Reading

Th 9/14: Lines Robert Hass PDF ch 2

Read: TPIY: Wright through Gregerson

DUE: NOTECARD 5

ROUGH DRAFT 3

T 9/19 Read: TPIY: Ryan through Hass
DUE: NOTECARD 6
REVISION of DRAFT 3

Th 9/21 Read: Robert Hass PDF ch 3
Read: C.D. Wright through Alexander
DUE: NOTECARD 7
ROUGH DRAFT 4
Bring 2-3 poems to hand in for conferences with me next week

T 9/26 Read: Waldner through Merwin
Conferences: Alternative Assignment in Class + Small group workshops
NOTECARD 8
REVISION of DRAFT 4

Th 9/28 Read: Robert Hass PDF ch 4
Read: Mayer through Bidart
Conferences: Alternative Assignment in Class + Small group workshops
NOTECARD 9
ROUGH DRAFT 5

T 10/3 Read: Schiff through okpik
NOTECARD 10
REVISION of ROUGH DRAFT 5

Th 10/5 Read Alcalá through Gay
NOTECARD 11
ROUGH DRAFT 6

T 10/10: Begin Reading Hutchinson (1-22)
NOTECARD 12
REVISION of DRAFT 6

Th 10/12: *We will not meet in class today*
Replacement Class is your attendance of 1 senior reading and VW events
DUE IN MY BOX IN THE WI BY 5 PM Friday 10/13:
 Your midterm anthology
 Your midterm packet with check-off sheet
Continue Reading Hutchinson (23-42)

T 10/17: Midterm Break

Th 10/19: Read Hutchinson (43-61)
Structure and Surprise (SS): Intro + Chapter 2
NOTECARD 13
ROUGH DRAFT 7

T 10/24: Read SS: Chapter 3
Read: Hutchinson (62-end)
NOTE CARD 14
REVISION of RD 7

Th 10/26: Read: SS Chapter 4
Read: Chapbooks (distributed in class)
NOTE CARD 15
ROUGH DRAFT 8
** Watkins and Palacia Reading

T 10/31: SS: Chapter 1
NOTE CARD 16
REVISION of ROUGH DRAFT 8

Th 11/2: We will not meet in class today
Replacement class: Monday **11/13** Hutchinson Events at 4:15 and 7:30
Also: look through library's literary journals to find a journal to make a submission for

T 11/7: Read SS Chapter 5
NOTE CARD 17
Discuss journals and submissions

* W 11/8: Senior Reading

Th 11/9: Read: SS: Chapter 6
NOTE CARD 18
ROUGH DRAFT 9

*** M 11/13: Replacement Class 4:15 : Attend Hutchinson Q and A/ 7:30 Reading**

T 11/14: Read SS Chapter 7
NOTE CARD 19
REVISION of RD 9

Th 11/16: Read: SS Chapter 8
NOTE CARD 20
ROUGH DRAFT 10
Turn in 2-3 poems for conferences with Karla
Review Submittable

* M 11/20: Senior Reading
T 11/21: Read SS Chapter 10
NOTE CARD 21
REVISION of RD 10
Conferences
Small Group Workshop: Generating Work

Th 11/23: No Class: Thanksgiving

* M 11/27: Karla and Silas Reading: 7:30

T 11/28: Conferences

Read: Chapbook/Literary Journal

NOTE CARD 22 (From here on out, on the front of your notecards instead of a quote from the critical prose, write your own view on what is fundamental to lyric poetry/ what holds a lyric poem together besides narrative/ etc.)

Small Group Workshops of Chapbooks

Th 11/30: Read: Chapbook/ Literary Journal

NOTE CARD 23

Bring in the contents of your book

T 12/5

NOTE CARD 24

Chapbook binding party

W 12/6: Senior Reading

Th 12/7: Last Class

Art Gallery Reading during class

2 copies of your chapbook are due

DUE by 5 PM December 14th: Portfolio Write-up // Finals Packet and Check-off Sheet// Literary Journal Submission