CRWR 18200: Poetry and the Human Arts Core  
Instructor:  
Zoom Office Hours: By appointment

Course Description
This spring-term Arts course is intended as a potential sequel to the first two quarters of the Humanities sequence “Poetry and the Human,” but can also be taken as a freestanding course. Through a combination of seminar discussions and creative writing workshop sessions, it focuses upon literary arts practice (form, material, and voice) as a way of approaching many of the questions raised over the Autumn and Winter terms. It considers the role of poetry in different traditions (Japanese, English, Persian, etc.) from aesthetic, philosophical, and performative angles.

Required Texts
- Sam Hamill, ed. and trans., *The Pocket Haiku* (Shambhala)  
- Tonya M. Foster, *A Swarm of Bees in High Court* (Belladonna)  
- Hafez, *Faces of Love: Hafez and the Poets of Shiraz* (Penguin Classics)  

Course Policies & Procedures

Requirements & Grading
- Completion of readings and participation in Canvas and Zoom discussions (33.3%)
- Completion of writing assignments and participation in Zoom and Google Docs writing workshops (33.3%)
- Final portfolio and writer’s statement (33.3%)

I will not assign letter grades to the drafts you submit to me during weeks 3, 6, and 8, but I will provide detailed feedback. During our first meeting, I’ll say more about the grading criteria for your final portfolio.

Canvas Discussions
Most weeks I’ll ask you to write about our readings briefly on Canvas before we meet on Zoom. I’ll usually provide some brief prompts to get the discussion started. Aim for approximately 300 words, in either one or two posts. Before you write your post, read what your classmates have already posted (if anything). My hope is that we’ll be able to build actual written discussions, not just a series of independent posts. Your writing on Canvas can be conversational, but it should also be thoughtful and grounded in textual evidence, just as good in-person literary discussion would be.

Workshops
We’ll hold two kinds of workshops. Some weeks you will share drafts of poems with a small group of classmates in Google Docs. Other weeks we’ll hold full-class Zoom workshops for groups of 4 students. For these workshops, you will also share your work with the class as a Google Doc, and the class will provide feedback there, but we’ll also discuss the work in real time. The dates and deadlines for workshop are included in the weekly schedule.
Confidentiality
Creative writing workshops rely on trust in a safe environment, so as to facilitate open and critical exchange while protecting a boundary of privacy around the class. You should be aware, however, that I am obliged to share certain kinds of information with appropriate university administrators according to University policies aimed at providing a safe, non-discriminatory environment for all students, which can be consulted at: https://studentmanual.uchicago.edu/university.

Attendance Policy
Please plan to attend our “synchronous” Zoom meeting each week. All other “asynchronous” work is designed to be completed on your own schedule by the dates indicated.

Late Work Policy
Please submit your work on time. Late work will diminish your participation grades, and it will make life more difficult for your classmates. The success of writing workshops depends upon everyone’s having enough time to read and comment upon the work in question.

Academic Honesty
All of the poems you submit should be your own work. You will not be writing essays in this course, but the following guidance applies to Canvas posts and your final writer’s statement: you must acknowledge other people’s ideas, whether you are quoting them directly or paraphrasing them. You should have received a copy of Doing Honest Work in College, which provides information about citation and documentation. A useful online guide can be found here. If you have questions about how or when to cite sources, please talk to me. I’ll be happy to help, and it’s always better to ask a question or tell me you’re struggling than to end up plagiarizing. Please also consult the relevant section of the Student Manual for the University’s policies on academic honesty.

Accommodations for Students with Disabilities
If you require any accommodations for this course, please provide me with a copy of your Accommodation Determination Letter (provided to you by the Student Disability Services office) so that we may discuss how your accommodations may be implemented in this course as soon as possible. The University of Chicago is committed to ensuring the full participation of all students in its programs. If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University’s programs or services, you are encouraged to contact Student Disability Services as soon as possible. To receive reasonable accommodation, you must obtain an accommodation letter from Student Disability Services. Please contact the office at 773-702-6000/TTY 773-795-1186 or disabilities@uchicago.edu, or visit the website at disabilities.uchicago.edu. Student Disability Services is located at 5501 S. Ellis Avenue.

Contact & Office Hours
The way to contact me is to email pfmorrissey@uchicago.edu. I will do my best to respond promptly between 8am and 5pm, Monday-Friday. If you email me late at night or over the weekend, I probably won’t respond until the next weekday morning. If you would like to schedule a Zoom meeting with me, please let me know.
Class Schedule

Week 1 (March 30): Introductions
- Introductions
- Review syllabus
- Discuss translations of Basho’s frog haiku

Week 2 (April 6): Japanese Haiku
- Readings:
  - Sam Hamill, ed. and trans., *The Pocket Haiku*, “Translator’s Introduction” and haiku by Basho, Buson, and Issa (pp. 1-93)
  - Hamill, “Translator’s Introduction” to Basho’s *Narrow Road to the Interior* (PDF)
- Canvas: Post by Monday, 10pm; see prompt.
- Zoom: Introductions and logistics; discuss Basho, Buson, Issa
- Independent: Write down interesting phrases from class discussion. Draft three collage haiku using your notes as raw material and add them to class Google Doc by 5pm Friday, April 10. Consider mixing it up: (unless you’re the first to post) rather than just dumping your haiku at the end of the document, look for interesting ways of placing them among your classmates.

Week 3 (April 13): Contemporary American Haiku
- Reading/listening/viewing:
  - Tonya M. Foster, *A Swarm of Bees in High Court*, pp. 1-60, 121-22
  - Foster, recordings on PennSound (optional)
- Canvas: Post by Monday, 10pm; see prompt.
- Zoom: Discuss Foster and last week’s collage haiku.
- Independent: Small-group Google Doc workshops of 3-5 haiku, completed by Friday, 5pm.

Four students share their haiku with the class as a Google Doc by Friday, April 17, 5pm.

Week 4 (April 20): Haiku Workshop
- Writing due: All students submit haiku as Word or Page document via Canvas by Monday, April 19, 10pm.
- Response due: Comment on [four students’] haiku by Monday, 10pm.
- Zoom: Workshop [four students] haiku

Week 5 (April 27): Early Modern Sonnets
- Reading: *The Making of a Sonnet*: “A Formal Introduction” and 16th and 17th Century Sections, focus on Shakespeare and Donne (pp. 51-54, 77-115, PDF)
- Canvas: Post by Monday, 10pm; see prompt.
- Zoom: Discuss Shakespeare and Donne.
**Week 6 (May 4): Contemporary American Sonnets**

- **Readings/listening/viewing:**
  - Frank O'Hara, “The Day Lady Died” and “Adieu to Norman, Bon Jour to Joan and Jean-Paul”
  - Berrigan, “Sonnet Workshop” transcript, especially pp. 3-10 (PDF)
  - Berrigan, recordings on PennSound (optional)
  - Wanda Coleman, selected *American Sonnets* (PDF)
  - Terrance Hayes, “The Wicked Candor of Wanda Coleman”
  - Coleman, recordings on PennSound (optional)

- Canvas: Post by Monday, 10pm; see prompt.
- Zoom: Discuss Berrigan and Coleman.
- Independent: Small-group Google Doc workshops or 1 or 2 sonnets, completed by Friday, 5pm.

*Four students* share their sonnets with the class as a Google Doc by Friday, May 7, 5pm.

**Week 7 (May 11): Sonnet Workshop**

- Writing due: All students submit 2-3 sonnets as Word or Page document via Canvas by Monday, May 10, 10pm.
- Response due: Comment on four students’ sonnets by Monday, 10pm.
- Zoom: Workshop [four students] sonnets

**Week 8 (May 18): Persian & Contemporary American Ghazals**

- **Readings/viewing:**
  - *Faces of Love*, Introduction and Hafez selections on pp. 8 (“The orchard charms”), 14 (“To tell you now”), 15 (“Thanks be to God now”), 32 (“What's all this hiding”), 52 (“Drink wine down”), 69 (“Good news, my heart!”), 80 (“The nightingales are drunk”), 82 (“Moslems, time was”), 112 (“Good news!”), 128 (“If that Shirazi Turk”)  
  - Versions of Hafez Ghazal #3 (PDF)
  - Agha Shahid Ali, selections from *Call Me Ishmael Tonight*: “I Have Loved,” “Arabic,” “Of It All,” “Air,” “Bones,” “Beyond English,” “For Time,” “In Arabic,” “Tonight,” “Existed”
  - Ali, “Ghazal: The Charms of a Considered Disunity” (PDF)
  - Video profile of Ali (optional)

- Canvas: Post by Monday, 10pm; see prompt.
- Zoom: Discuss Hafez and Ali.

*Four students* share their ghazals with the class as a Google Doc by Friday, May 21 at 10pm.

All students submit 2-3 ghazals as Word or Page document via Canvas by Friday, May 21 at 10pm.
Week 9 (May 25): Ghazal Workshop & Conclusions

- Writing due: see above.
- Response due: Comment on four students ghazals by Monday, 10pm.
- Zoom: Workshop [four students] ghazals

Final Portfolio due Friday, May 28, 10pm, submitted as Word or Pages document via Canvas.