WHERE TO REACH ME:
E-mail: mcdermotc@sfasu.edu
Office Hours: WF 10-11/TR 11-12
& by appointment
Office: Liberal Arts North 227
Phone: 936-468-2059.
M eve 5-6pm/grad students only

COURSE DESCRIPTION:
Readings and discussions demonstrating the basic structural and technical elements of poetry with opportunities for practice and peer workshop.

ENGL 359 “Intermediate Poetry Workshop” (3 credits) typically meets three times each week in 50-minute segments or twice each week in 75-minute segments for 15 weeks, and also meets for a 2-hour final examination or Final Portfolio of revised original poetry. Students are assigned readings, both critical and creative. They are required to complete 6-8 poems (3-4 are in open form and 3-4 are in closed form) for workshop review, and either a presentation analyzing an assigned text or a paper about contemporary poetry; participate in either small or large workshop by having read and responded to others’ work and submitted editorial comments to their peers; to create a self-reflective final portfolio that includes at least two drafts (original and revised) of some or all of their poems. These activities average at a minimum 6 hours of work each week to prepare outside of classroom hours.

PREREQUISITE:
English 261, or Introduction to Creative Writing (transfer credit)

PROGRAM LEARNING OUTCOMES
Since this class counts for both the Creative Writing major (the BFA) and the minor, our official learning outcomes are as follows:

- The student will demonstrate close reading skills and recognize strategies used by professional poets.
- The student will employ techniques and strategies for crafting carefully composed, competent creative work.
The student will articulate useful, critical editorial advice for peer writers.
The student will demonstrate strategic revision on completed creative work.

MY GOALS FOR YOU:
- Identify the elements of poetry
- Discuss the strategies used by professional, contemporary writers
- Learn to use the elements as part of your own creative “toolbox.”
- Produce poems beyond introductory level.
- Revise & edit poems
- Learn to work collaboratively in a workshop setting
- Articulate useful, critical editorial advice for peer writers in oral and written form.
- Learn to create closed form poems (sonnet, villanelle, pantoum, and triolet)

REQUIRED MATERIALS:
- All reading material will be provided to you.
- Money for photocopying
- Plenty of paper
- Quality ink jets
- Professionalism
- Ability to attend and participate in both small group and large group workshop
- The ability to turn work in on deadline in hard copy & by email.

READING, WRITING, THE CONNECTION:
Reading and writing are inter-connected. If you do not read, you will not be able to write to the best of your ability. Reading the work of professional writers—both that you like and don’t like—will help you build an incredible base to know what you are capable of as a creative artist. It’s a bit like basketball; you watch the pros to learn their moves and adapt them to your game.

GRADING:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>5%</td>
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<tr>
<td>Exercises/Assignments</td>
<td>5%</td>
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<td>Professionalism</td>
<td>5%</td>
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<td>Portfolio</td>
<td>10%</td>
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<td>Sm. Group Wksp.</td>
<td>15%</td>
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<td>Large Group Wksp.</td>
<td>15%</td>
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<tr>
<td>Poems (final packets)</td>
<td>40%</td>
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<tr>
<td>Final</td>
<td>5%</td>
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<tr>
<td><strong>Total</strong></td>
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**IMPORTANT NOTE:**
Workshop is a **3 part process**: you must 1) turn in your draft on time; 2) you must participate in small group workshop; 3) you must revise it and turn it in by the revision date. If you miss any part of the process, you receive a “0” on that 5%. If you do not turn in your work on time, at the beginning of class, it will not be accepted you will receive a grade of 0 and cannot workshop and/or revise that work. **If there are extenuating circumstances, please notify the instructor.**

Failure of **three** major assignments (rough drafts, final poem packets, not attending small group workshop, or not attending your large group workshop) either by not turning them in, or trying to turn them in late, or not attending, as the case may be, results in failure of the class. This is regardless of other numerics.

**ATTENDANCE (5%):**

<table>
<thead>
<tr>
<th>Absences</th>
<th>Grade</th>
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<tr>
<td>0-1</td>
<td>A</td>
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<td>3</td>
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<td>4</td>
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<td>D</td>
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<td>6</td>
<td>F</td>
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</tbody>
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7 absences = **fail the course (100%)**

- sleeping in class = 1 absence
- coming in late/leaving early = 1/2 absence
- texting in class/doing other work = 1 absence

Being absent is **not an excuse for missed information or assignments**. You should either e-mail a classmate (or me) to find out what went on in class if you are not able to attend. You should pick up any missed packets or material. If you can't make an exchange day, please email me and I will give your poem to your group. You must be responsible for all the material discussed in class on the days you were absent—and for the material for the next class period.

**Electronics Policy:**

Except when allowed for classroom assignments, **electronic devices must be kept in pockets, purses, or backpacks**—unless you are waiting for a notification during a family emergency (please tell me before class begins). If you spend your time on electronics in the classroom when you clearly should be doing an assignment or interacting, I will count you as absent and you will receive 0s on your participation grades. Clearly this would affect your overall grade. Repeat offenders will be dropped a letter grade.
EXERCISES & ASSIGNMENTS (5%):
Be prepared to discuss the assigned material on discussion days. If you do not understand the material, feel free to ask questions about what it means. Feel free to guess as well (oftentimes you won’t be as off base as you might think). Once again, let me stress that I'm not looking for “right” answers, but active engagement. Just tell me what you think. The way to understand writing is to talk about it. I like the classroom to be lively, so don’t hold back.

There may be a variety of smaller in-class and take-home assignments given to you throughout the semester, which will ideally help you to create better poetry or learn editing technique. Take-home assignments should be typed. Assignments will be graded on how well you meet the criteria of the assignment. Most of the assignments are designed to help you perfect your skills or editing.

SMALL GROUP WORKSHOP (15%)

Your job as peers is to be prepared. You will need to have 3 copies of your rough draft ready to be exchanged on exchange day. After the exchange, you will give the peers in your group written feedback on their work. For this assignment:

a) You will need to prepare significant, astute notes—line by line and overall—on each and every poem.

b) In class, you will need to converse about the poems in class in an intelligent, well developed fashion.

If you do not make quality comments on the poet’s work, you will be graded accordingly. Besides my own observation in seeing your commentary during class, and in revision packets, I will also take into account the workshop note the poets write regarding participation of peers.

LARGE GROUP WORKSHOP (15%)

You will receive two poems from me the day before a Large Group Workshop. You will take them home and make comments (line by line and overall) on them. The poems will be anonymous (I take the names off the poems). We will discuss the edits collectively in a subsequent class (usually the next class period).

Before LGW:
Prepare significant, astute notes—line by line and overall. Commentary should be completed before coming to class (end notes may be typed and attached if you prefer). If you do not write quality comments on the poet’s work, you will be graded accordingly.
During LGW:

Be ready to talk about the poems you have read. Some of you will have seen the poem in Small Group Workshop, but I would like to ask you not to reveal the identity of the poet.

I won’t call on you unless your hand is up, but participation in LGW is essential to getting a grade above a C in the course. You should have something to say about both of the poems, preferably a constructive comment about each.

We will have 20 minutes to discuss each poem which is not a lot of time. It is therefore crucial to discuss each poem in a matter that will give the poets the most help. The questions I will ask are:

♦ What are the strengths of this poem?
♦ What could make the poem stronger?

When discussing strengths please hold off on criticism until I say, “how could we make this poem stronger?” Discussing strengths is just as challenging and rewarding as making comments about how to improve the poem.

During the conversation, I will ask that the poet remain silent and not reveal his/her/their identity. At the end of the conversation, the poet should simply say thank you and we will proceed.

At the end of workshop, students will pass their commented-on copies to me. I will take them home, grade them on the quality of commentary and return them to the poet in about a week’s time.

If there is ever a problem with your experience in Large Group Workshop, please email me or come and see me. I want to make this the most productive environment for you to create good poetry.

Grading on Workshop:

‑ In-depth written comments on peers’ work for small group workshop are expected.
‑ Thoughtful/constructive oral comments in small group workshop are expected.
‑ In-depth written comments on peers’ work in large group workshop are expected.
‑ Thoughtful/constructive oral comments in large group workshop are expected.
‑ Promptness, neatness of getting work to me, group members, and large workshop will be graded.
‑ Attendance and oral/written activity in group is expected.
PROFESSIONALISM (5%)

A portion of your grade is devoted to your ability to be professional and turn in all materials neatly and on time. This includes Exercises, Assignments, Rough Drafts, Final Drafts, Portfolios. I will grade you on whether:

a) You have emailed your rough draft to mcdermotc@sfasu.edu in a doc or docx file. This email needs to have a subject & a short note: “Hi, Dr. C., here’s my rough draft #3.” This email must come before class time.

b) You turned in all your copies to small group workshop (3-4 are due each time). You must have hard copies for your group on exchange days.

c) You have turned in your final packet in its correct format on time in hard copy. This final packet must include your peer responses from small group workshop.

d) You have emailed your final revised poem (poem only) to mcdermotc@sfasu.edu in a doc or docx file. This email must come on the due date before midnight.

e) You turned things in on time (at the beginning of class, I don’t accept late work). This includes all edits for small group workshop AND large group workshop. Edits should be done prior to small group workshop and large group workshop.

f) Everything is neat, easily readable (i.e. no faded printing), complete, ordered correctly and stapled and in the correct format (heading, correct genre format, correct font).

g) This grade also includes email correspondence.

POEMS & REVISION PACKETS (40%)

Format:
I will ask you to turn in all rough drafts single spaced on a sheet of white paper. The title should be bolded. For the purposes of this class, do not write poems longer than 2 pages. Your poem should be typed in Times New Roman 12 point with one-inch margins. The format should look like this:
Do not double side your work. I may do this for LGW, but when you turn in your poem it should be single-sided. Remember, too, all formatting affects the overall feeling/reading of the poem, so don't put something into columns just to save paper.

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**Process:**
After you attend small group workshop, you will consider the advice of your peers. Then, you will revise your poem and prepare your revision packet, which will be due shortly thereafter. Remember to email me your final poem (just the poem) on the day it is due.

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**REVISION PACKETS**

The Revision Packet is due in hard copy. It is stapled or paper clipped. It contains these items:

- **a) a typed double-spaced note to me about:**
  1) workshop (how it went, who gave you good advice, why you ignored certain advice.)
  2) the poem—what do you like about this poem? What is working craft-wise? What do you feel the poem needs the biggest help with?

- **b) the revised poem after small group workshop.**

- **c) your peers’ commentary on the poem.** There will be two or three of these.

**Your revisions may include things like:**
Verb changes
Images developed, extended, changed
Eliminations, block-outs
Sound/rhythm development or changes
Structural changes (i.e. line breaks, spacing)
GRADING OF PACKETS:

I do not comment on rough drafts although I ask you to send them via email. I wait until you've revised your poem after small group workshop. After you turn in your revised packet, via hardcopy, I will read it and make comments on it. All creative work will be graded on its professional format, spelling, etc., along with content.

It will take at least a week to return your poems, perhaps two.

The bulk of my comments will focus on how well you employ the elements of poetry (open form and closed form depending) and will be geared to helping you make it the best poem it can be. I will include a benchmark grade to give you an idea of where the poem can go. With revision most work can be improved and/or tightened.

A exceptional use of imagery, language, placement, line length, and sound to highlight a specific message/idea. If rhyme is used it does not lean toward verse. Presented professionally. Poem is original in imagery & idea as well as sophisticated in use of craft.

B well-defined use of imagery, language, placement, line length, and sound to highlight a specific message/idea. If rhyme is used it does not lean toward verse. Poem is original in imagery & idea as well as sophisticated in use of craft, professionally presented in correct format. Not as original/sophisticated as an A but could get there with revision.

C simplistic or derivative use of imagery, language, placement, line length, and sound to highlight a specific message/idea, but presented in correct format. Rhyme leans toward verse. Revision would improve poem.

D poorly developed use of imagery, language, placement, line length, and sound to highlight a specific message/idea OR incorrect format, simplistic rhyme, errors in terms of grammar or presentation.

F plagiarized, grammatically unreadable, incomplete, does not fulfill assignment, not handed in.

I will FAIL the following

☞ Late work.
☞ If you have to be absent, please email your poem and I’ll be happy to distribute it to your group. Your absence still counts; but it keeps you from falling behind.
☞Incomplete work—all creative work must be presented in its entirety.
☞ Assignments/creative work not typed in standard format
☞ Work with an abundance of spelling/grammatical errors
☞ Plagiarized poems will result in failure of the assignment & course (see university policy below). I also must report you to the Chair & the Dean.
Note: If work has been graded by another professor, it has been professionally edited. Do not turn it in to me. Thank you.

A word on subject matter:

There is a difference between writing for the self and writing for others. If something is too personal, special, etc., it is better placed as a journal or diary entry; a poem goes out into the world. As a class, we should be open to most subject matter, different styles of writing, and different types of language as long as they all serve a greater artistic purpose. I will say however that certain subjects can be vastly overdone. It’s hard to make a poem about writer’s block (staring at a blank page), insomnia, or smoking pot fresh. I politely ask that you refrain from writing about serial killers. Please do not write about anything I might have to report to UPD. Thank you.

PORTFOLIO (10%)

At midterm, you will turn in a portfolio of revisions on Poems 1-4, the open form poems. I will be looking to see how well you followed revision suggestions on image, line, placement, and sound. All rules of grammar and spelling apply. You will need to have a title page (your name, course name, etc.), revisions for poems 1-4, and my graded copies. Please do not throw anything I have graded away (until the end of the semester).

FINAL (5%)

There will be a two-part final. In part one, you will turn in a revision of one of the form poems (with my graded copy). This will be due at the beginning of the final exam. For the second part, you will be asked to write a form poem in a timed format during the final exam. You should be able to show what you’ve learned about form, image, line, placement, and sound.

ETIQUETTE

Please do the following and we’ll all have a happy semester! 😊

- Arrive on time. Coming in late can be disruptive—and it affects both your attendance grade and your participation grade.
Listen when others are talking. If someone “has the floor,” he/she/they is usually trying to make a worthwhile point. It will be in your interest to listen because it is both polite and because it may show up as an exam question.

Put down your phone. Texting, looking at the cell phone, etc. is obviously not acceptable in a learning environment, which requires all your senses. Clearly this would affect your participation grade.

Be alert to expectations and due dates. I write them down on the board, tell you in class and usually on the assignment sheet/syllabus. If you choose not to do something, that is totally up to you, but you will be graded accordingly.

Please do not pack up early. I will try to never hold class over the allotted time, but if I am talking or someone else is, don’t move. When I say “that’s it for today” you can start closing your book, putting stuff away, or zipping/unzipping your backpacks.

Be kind. Don’t treat anyone in a way you wouldn’t like to be treated yourself. Arrogance, rudeness, prejudicial comments, general nastiness doesn’t fly here.

EMAIL:

When you write to a professor, an email is like a business letter. It is a good idea to put your best foot forward. Here are some tips.

• Make sure you have a subject line; I ignore things that don’t have one. So, “English 359” in the subject line is helpful, or “Chris Hemsworth from 359”
• Faculty are told in training not to open an email with an attachment if it doesn’t include a clear explanation in the body of the email. So, a small note from you will do the trick. For example: —“Dear Dr. C., here’s poem #3.”—would be lovely.
• Be succinct and to the point about what you need: “Could we set up an appointment to talk about my discussion grade?” or “Here is my assignment.”
• Make sure you have checked your email for spelling errors/typos
• Try to avoid writing last minute. If you write an email at 3 am, I won’t answer it before late morning. Expect an answer in 12 hours. Do not expect an answer on Saturday.
• On days when we have something due, I’ll try to write back a quick “Thanks!” to let you know I got your assignment, but I may get swamped. If so, it’s okay to write and ask if I got your email.

EXTRA RULES

Be constructive in your criticism—which means offer helpful advice (not just this is great!) but don’t crush someone either. There’s a fine line between being constructive and being destructive. Harsh criticism can hurt. Be honest, but fair.

Point out the strengths of a work, not just its negatives. At the same time, don’t just say “it’s good”—come up with concrete ways to discuss how the poem can be improved, or why it should remain as is.
As artists, none of us are exactly the same. We each are trying to achieve different things for different reasons. Never try to make someone else's work into your own; let it exist by its own rules. Be a team player, remembering not everyone is at the same level as you. Someone may be ahead or behind. We each have our own talents & skills.

Don't give up. There will be times when communication will fail, but keep trying, eventually there will be a breakthrough.

Remember to enjoy yourself, experiment, get enthused. Find a consuming passion. Be an artist. That's what it's all about.

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**University Policies You Need to Know:**

**ACADEMIC INTEGRITY (A-9.1)**

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of another author into one's paper without giving the author due credit. Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**WITHHELD GRADES SEMESTER GRADES POLICY (A-54)**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**STUDENTS WITH DISABILITIES**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be
provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

ACCEPTABLE STUDENT BEHAVIOR
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

PSYCHOLOGICAL/MEDICAL NEEDS
A faculty member is not a trained counselor. If you need emotional counseling (and several of us do), please make sure you take advantage of SFA's free services.

3rd Floor, Rusk Building
Phone: 936-468-2401
counseling@sfasu.edu
Hours: M-F 8:00am-5:00 pm

After hours resources:
UPD: 936-468-2608
MHMR CRISIS LINE: 1-800-392-8343
911 for life threatening situations

If you fall ill, be sure to take care of yourself but inform your instructors if you must miss class. Take advantage of medical services offered on campus or go to urgent care.

If you have a temporary limiting situation or condition that requires extra care or management, make sure to contact the Students Rights and Responsibilities Office, as they can assist you with informing your teachers of your needs/absences while maintaining confidentiality. They are located in Rusk 315, Phone: 936-468-2703

Last Words
College can be very demanding. So, while keeping your goals in mind, also take the time to take care of yourself. You won’t succeed if you spread yourself too thin. So be good to you (hang with friends, meditate, or go for a run) and when things get bleak remember to relax and have fun!
Enjoy the semester.
# Calendar
*(SUBJECT TO CHANGE)*

## Week One

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<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>M</td>
<td>8/26</td>
<td>Intro to Course.</td>
</tr>
<tr>
<td>W</td>
<td>8/28</td>
<td>Movement, Image, Lineation, Sound</td>
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<tr>
<td>F</td>
<td>8/30</td>
<td>Exercise</td>
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## Week Two

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<th>Day</th>
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<th>Activity</th>
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<tbody>
<tr>
<td>M</td>
<td>9/2</td>
<td>Exercise. <strong>FOR NEXT TIME:</strong> Write POEM #1. <strong>Email it to Dr. C.</strong> Make 3 copies for workshop</td>
</tr>
<tr>
<td>W</td>
<td>9/4</td>
<td>Exercise. <strong>FOR NEXT TIME:</strong> Write POEM #1. <strong>Email it to Dr. C.</strong> Make 3 copies for workshop</td>
</tr>
<tr>
<td>F</td>
<td>9/6</td>
<td>Exchange POEM #1 for Small Group Workshop (SGW). Discuss Editing &amp; Packets. <strong>FOR NEXT TIME:</strong> Read &amp; comment on peers’ poems</td>
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## Week Three

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<tr>
<td>M</td>
<td>9/9</td>
<td><strong>SGW Poem #1. FOR NEXT TIME:</strong> Revise Poem #1; Get packet ready to give to me (short note about group workshop, finished poem, group comments). <strong>Email Dr. C. final version of Poem #2 (just the poem).</strong></td>
</tr>
<tr>
<td>W</td>
<td>9/11</td>
<td>PACKET #1 DUE. Discussion or activity. <strong>FOR NEXT TIME:</strong> Write POEM #2. <strong>Email it to Dr. C.</strong></td>
</tr>
<tr>
<td>F</td>
<td>9/13</td>
<td>Exchange POEM #2 for SGW. Discuss Large Group Workshop (LGW). <strong>FOR NEXT TIME:</strong> Read &amp; comment on peers’ poems for SGW #2.</td>
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## Week Four

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<tr>
<td>M</td>
<td>9/16</td>
<td><strong>SGW Poem #2. FOR NEXT TIME:</strong> Read &amp; comment on peers’ poems for LGW.</td>
</tr>
<tr>
<td>W</td>
<td>9/18</td>
<td>LGW #1. <strong>FOR NEXT TIME:</strong> Revise Poem #2; Get packet ready (short note about group workshop, finished poem, group comments). <strong>Email Dr. C. final version of Poem #2 (just the poem).</strong></td>
</tr>
<tr>
<td>F</td>
<td>9/20</td>
<td>PACKET #2 DUE. Discussion or activity. <strong>FOR NEXT TIME:</strong> Write Poem #3. <strong>Email it to Dr. C.</strong> Make 3 copies for Workshop.</td>
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**Week Five**

**M 9/23**  
*Exchange POEM #3 for SGW.* Discussion or activity. **FOR NEXT TIME:** Read & comment on peers’ poems for LGW.

**W 9/25**  
LGW #2. **FOR NEXT TIME:** Read & comment on peers’ poems for SGW.

**F 9/27**  
*SGW Poem #3.* **FOR NEXT TIME:** Revise Poem #3; Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of Poem #3 (just the poem).

**Week Six**

**M 9/30**  
*PACKET #3 DUE.* Discussion or activity. **FOR NEXT TIME:** Read & comment on peers’ poems for LGW.

**W 10/2**  
LGW #3. **FOR NEXT TIME:** Write Poem #4. Email it to Dr. C. Make 3 copies for Workshop.

**F 10/4**  
*Exchange POEM #4 for SGW.* Discussion or activity.

**Week Seven**

**M 10/7**  
*SGW Poem #4.* **FOR NEXT TIME:** Revise Poem #4; Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of Poem #4 (just the poem).

**W 10/9**  
*PACKET #4 DUE.* Discuss Portfolio. **FOR NEXT TIME:** Read & comment on peers’ poems for LGW.

**F 10/11**  
LGW #4  
**FOR NEXT TIME:** Read & comment on peers’ poems for LGW.

**Week Eight**

**M 10/14**  
LGW #5.  
**FOR NEXT TIME:** Work on portfolio

**W 10/16**  
Discuss move to form and sonnets. **FOR NEXT TIME:** Work on portfolio

**F 10/18**  
*PORTFOLIO I DUE.*  
**FOR NEXT TIME:** Write Sonnet. Email it to Dr. C. Make 3 copies for Workshop.
Week Nine:
M 10/21  Exchange Sonnets for SGW. How to edit form poetry.  
FOR NEXT TIME: Read & comment on peers’ poems for SGW

W 10/23  SGW Sonnets  
FOR NEXT TIME: Revise sonnet. Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of sonnet (just the poem).

F 10/25  SONNET PACKET DUE to me. Discuss Villanelles.  
FOR NEXT TIME: Read & comment on peers’ poems for LGW

Week Eleven
M 10/28  LGW #6  
FOR NEXT TIME: Write Villanelle. Email it to Dr. C. Make 3 copies for Workshop. Read & comment on peers’ poems for LGW.

W 10/30  Exchange Villanelle for SGW. LGW #7. FOR NEXT TIME: No homework.

F 11/1  NO CLASS.  
FOR NEXT TIME: Read & comment on peers’ villanelles

Week Twelve
M 11/4  SGW Villanelles.  
FOR NEXT TIME: Revise villanelle. Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of villanelle (just the poem).

W 11/6  VILLANELLE PACKET DUE to me. Discuss Pantoums.  
FOR NEXT TIME: Read & comment on peers’ poems for LGW.

F 11/7  LGW #8. FOR NEXT TIME: Write pantoum. Email it to Dr. C. Make 3 copies for Workshop.

Week Thirteen
FOR NEXT TIME: Read & comment on peers’ pantoums for SGW.

W 11/13  SGW Pantoums.  
FOR NEXT TIME: Revise pantoum, Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of pantoum (just the poem).

F 11/15  PANTOUM PACKET DUE to me. Discuss Triolets. FOR NEXT TIME: Write triolet. Email it to Dr. C. Make 3 copies for Workshop
**Week Fourteen**

M 11/18  Exchange **triolet** for SGW. LGW #10. **FOR NEXT TIME:** Read & comment on peers’ poems for LGW.

W 11/20  **SGW Triolets. FOR NEXT TIME:** Revise triolet; Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of triiolet (just the poem).

F 11/22  **TRIOLET PACKET DUE to me in my office (may be turned in early).**

**Week Fifteen: THANKSGIVING**

**Week Sixteen:**

M 12/2  Discuss final regroup. Hand out Part One of Final.

W 12/4  Catch-up Day.

F 12/6  Catch-up Day. **FOR NEXT TIME:** Prepare for final.

**FINAL EXAM: 8 am – 10:30 am; Monday December 9th.**