Intermediate Poetry Workshop
Policy Statement
Dr. Christine Butterworth-McDermott
SFASU English Department
Fall 2019/Ferguson 177/MWF 11-11:50

WHERE TO REACH ME:

E-mail: mcdermotc@sfasu.edu (preferred)
OR cmcdsfaclass@gmail.com (if sfasu.edu is having difficulties)

Office Hours: Monday/Wednesday/Friday 9:00-10:30
Tuesday 11-12; 1-2:30
Thursday 11-12

Office: Liberal Arts North 227
Phone: 936-468-2059

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

Credit Hour Justification:
ENGL 3359 “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 meet deadlines in hard copy & by email.

GRADING:

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<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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<tr>
<td>Professionalism (includes rough drafts)</td>
<td>10%</td>
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<tr>
<td>Small Group Workshop (SGW)</td>
<td>15%</td>
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<td>Large Group Workshop (LGW)</td>
<td>15%</td>
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<tr>
<td>Poems (final packets/5% each)</td>
<td>40%</td>
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<tr>
<td>Revisions</td>
<td>10%</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 me prior to class.**

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%)**

If you want to do well in this course, I would strongly suggest you attend every class period. There will be numerous discussions, group interactions, and several assignments. Your eventual grade will benefit from high attendance and active participation. If you aren’t here, I count you as absent. If you are asleep in my class, you are absent. Please plan your absences wisely and please inform me if there are extenuating circumstances to you not attending class.

- 0-2 absences = A
- 3 absences = B
- 4 absences = C
- 5 absences = D
- 6 absences = F
- 7 absences = **fail the course**

sleeping in class = 1 absence
coming in late/leaving early = 1/2 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. You must be responsible for all the material discussed in class on the days you were absent. You must attend your own large group workshop.

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**Electronics Policy:**

Except when allowed for classroom assignments, **electronic devices (laptops, cellphones, etc) 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.

**Note:** I have a hearing loss accommodated by hearing aids, which can be adjusted for greater volume via my phone. Please let me know if you have similar accommodations.
**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 will 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. Most of the assignments are designed to help you perfect your skills or editing. These are simply graded as P (you did it) or F (you didn’t) and may not receive commentary beyond the grade.

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**PROFESSIONALISM (10%)**

A portion of your grade is devoted to your ability to be professional as well as to turn in all materials neatly and on time. This includes Exercises, Assignments, Rough Drafts, Final Drafts, Portfolios. Since we’ll do a lot of emailing of poems, this grade includes that as well. You must email me your rough drafts and your final drafts. I will grade you on whether:

- You have emailed your rough draft to mcdermotc@sfasu.edu (or cmcdsfacllass@gmail.com if necessary) in a doc or docx file. This email needs to have a subject (“RD #3”) & a short note: “Hi, Dr. C., here’s my rough draft #3.” Emails must come before class time. **I won’t open an email that only has an attachment or a link.**
- You turned in all your copies to small group workshop (2-3 are due each time). You **must have hard copies** for your group on exchange days.
- 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.
- 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 class time.**
- 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.
- 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).
- This grade also includes email correspondence.
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. You are allowed to do this once or twice but it should not be a habit.
☞ You should not be absent during small group workshop unless it’s an emergency.
☞ 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.

POEMS (Rough Drafts & Revisions)

Process:
On rough draft due dates, you will need to a) send your poem to me and b) bring 3 copies of your poems to exchange for small group workshop. This counts in the “Professionalism” section of your grade.

After exchanging your poems, you will take your peer poems home to edit them. Instructions on how to edit will be given to you. Editing of peer poems counts for the Small Group Workshop (SGW) grade. Edits should be completed prior to classroom workshop.

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:

```
Your Name
Poetry Writing-359
Poem #4
The Date

Your Title
Your Poem
Should
Appear
Here.
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If your poem goes onto a second page, “cont’d” should appear in the bottom right hand corner of the first page.

The second page would just have your last name and page number in the upper right hand corner.
Remember, too, formatting affects the overall feeling/reading of the poem, so don’t put something into columns just to save paper. Most contemporary poetry is left justified rather than centered.

*Please note: If work has been graded by another professor, it has been professionally edited. Do not turn it in to me. Please create new work for this course. Thank you.*

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**SMALL GROUP WORKSHOP (15%)**

Your job as peers is to be prepared to discuss poems during Small Group Workshop (SGW). If you do not make quality comments on the poet’s work, you will be graded accordingly.

**Before SGW:**
You will need to prepare significant, astute notes *before you come to class*—line by line and overall—on each and every poem.

**During SGW:**
In class, you will need to converse about the poems in an intelligent, well developed fashion. I will walk around and observe you. I will also take into consideration the note the poet puts in his/her/their revision packet.

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**REVISION PACKETS (40%)**

**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 also email me your final poem (just the poem) on the day it is due.

All Revision Packets are due in hard copy, stapled or paper clipped. A revision contains these items:

- ✓ a short typed double-spaced note to me about workshop (how it went, who gave you good advice, why you ignored certain advice) and 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?
- ✓ the revised poem after SGW (also emailed to Dr. C.)
- ✓ your peers’ notes 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 SGW to comment. After you turn in your revised packet, via hardcopy, I grade it on its professional format, spelling, etc., along with content, and how you employed the elements of craft (use of imagery, placement, lineation, and sound).

It will take at least a week to return your poems, perhaps two depending on schedule and time of the week.

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. Your grade to give you an idea of how well you meet expectations. With revision most work can be improved and/or tightened.

A exceptional use of imagery, language, placement, lineation, 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, lineation, and sound to highlight a specific message. 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, lineation, or sound to highlight a specific message, but presented in correct format. Rhyme leans toward verse. Revision would improve poem.

D poorly developed use of imagery, language, placement, lineation, or sound to highlight the message OR incorrect format, simplistic rhyme, errors in grammar or presentation.

F plagiarized, grammatically unreadable, incomplete, doesn't fulfill assignment, not handed in.
**LARGE GROUP WORKSHOP (15%)**

This is the second kind of workshop you will participate in. You will receive two poems from me the day before a Large Group Workshop (LGW). 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 how to make edits on LGW 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 SGW, 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. 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.

**After LGW:**
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.
Grading on Workshops:

- In-depth written comments on peers’ work for SGW are expected.
- Thoughtful/constructive oral comments in SGW are expected.
- In-depth written comments on peers’ work in LGW are expected.
- Thoughtful/constructive oral comments in LGW are expected.
- Promptness, neatness of getting work to me, group members, and LGW will be graded.
- Attendance in all group workshops are expected.

A word on subject matter:

There is a difference between writing for the self and writing for others. *A poem goes out into the world.* Don’t turn in something you don’t want feedback on. I want you to stretch yourself and to write what is important to you, but your peers and I have a job to do in giving you feedback so only workshop what you’re comfortable receiving critique.

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. Poetry is vast, various, and while you might have a personal preference, others might prefer another equally legitimate avenue.

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. Please no serial killer poems.

And please do not write about anything I might have to report to UPD. Thank you.

FINAL (10%)

There will be a final in which you will a) revise one open form poems; b) revise a closed form poem; and c) write a new poem. You will put this with the original graded copies of a & b in a folder and turn it in during final weeks (times to be announced).

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.

I know 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, go for a run, sleep) and when things get bleak remember to relax and have fun!

Enjoy the semester.

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.

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 an author into one's paper without giving the author due credit. Complete policy:
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

Calendar
(Subject to Change as Needed)

Week One
W 1/15 Intro to Course.
F 1/17 Movement, Image, Lineation, Sound
Week Two
W 1/21     Exercise
F 1/23     Exercise. FOR NEXT TIME: Write POEM #1 (email to Dr. C). Make 3 copies for SGW.

Week Three
M 1/27     Exchange POEM #1 for Small Group Workshop (SGW). Discuss Editing & Packets. FOR NEXT TIME: Read & comment on peers’ poems
W 1/29     SGW Poem #1, FOR NEXT TIME: Revise Poem #1; Get packet ready to give to me (short note about group workshop, finished poem, group comments). Email Dr. C. final version of Poem #1 (just the poem).
F 1/31     PACKET #1 DUE. Discussion or activity. FOR NEXT TIME: Write POEM #2. Email it to Dr. C.

Week Four
M 2/3      Exchange POEM #2 for SGW. Discuss Large Group Workshop (LWG). FOR NEXT TIME: Read & comment on peers’ poems for SGW #2.
W 2/5      SGW Poem #2. FOR NEXT TIME: Read & comment on peers’ poems for LGW.
F 2/7      LGW #1. FOR NEXT TIME: Revise Poem #2; Get packet ready (short note about group workshop, finished poem, group comments). Email Dr. C. final version of Poem #2 (just the poem).

Week Five
M 2/10     PACKET #2 DUE, Discussion or activity.
W 2/12     Love poems & anti-love poems. FOR NEXT TIME: Write Poem #3. Email it to Dr. C. Make 3 copies for SGW.
F 2/14     Exchange POEM #3 for SGW. Discussion or activity. FOR NEXT TIME: Read & comment on peers’ poems for LGW.

Week Six
M 2/17     LGW #2. FOR NEXT TIME: Read & comment on peers’ poems for SGW.
W 2/19     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).
F 2/21     PACKET #3 DUE. Discussion or activity. FOR NEXT TIME: Read & comment on peers’ poems for LGW.

Week Seven
M 2/24     LGW #3. FOR NEXT TIME: Write Poem #4. Email it to Dr. C. Make 3 copies for SGW.
W 2/26     Exchange POEM #4 for SGW. Discussion or activity.
F 2/28     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).
Week Eight
M 3/2  PACKET #4 DUE. Discuss Portfolio. FOR NEXT TIME: Read & comment on peers’ poems for LGW.
W 3/4  LGW #4
F 3/6  Catch-up Day.

Spring Break 3/7-3/15

Week Ten:
M 3/16  Discuss move to form and sonnets. FOR NEXT TIME: Read & comment on peers’ poems for LGW.
W 3/18  LGW #5. FOR NEXT TIME: Write Sonnet. Email to Dr. C. Make 3 copies for SGW.
F 3/20  Exchange Sonnets for SGW. How to edit form poetry. FOR NEXT TIME: Read & comment on peers’ poems for SGW

Week Eleven
M 3/23  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).
W 3/25  SONNET (#5) PACKET DUE. Discuss Villanelles. FOR NEXT TIME: Read & comment on peers’ poems for LGW.
F 3/27  LGW #6. FOR NEXT TIME: Write Villanelle. Email it to Dr. C. Make 3 copies for SGW. Read & comment on peers’ poems for LGW.

Week Twelve
M 3/30  Exchange Villanelle for SGW. LGW #7. FOR NEXT TIME: Read & comment on peers’ villanelles
W 4/1  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).
F 4/3  VILLANELLE (#6) PACKET DUE. Discuss Pantoums. FOR NEXT TIME: Read & comment on peers’ poems for LGW.

Week Thirteen
M 4/6  LGW #8. FOR NEXT TIME: Read & comment on peers’ poems for LGW.
W 4/8  LGW #9. FOR NEXT TIME: Write pantoum. Email to Dr. C. Make 3 copies for SGW.
F 4/10  EASTER BREAK

Week Fourteen
M 4/13  Exchange Pantoums for Workshop. Discussion or activity. FOR NEXT TIME: Read & comment on peers’ pantoums for SGW.
W 4/15  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 4/17  PANTOUM PACKET (#7) DUE. Discuss Triolets. FOR NEXT TIME: Write triollet. Email it to Dr. C. Make 3 copies for SGW.
**Week Fifteen**

M 4/20  Exchange *triolet* for SGW. Discuss form options for final.

W 4/22  *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 triolet (just the poem).

F 4/24  **TRIOLET PACKET (#8) DUE.** Discuss form options for final. **FOR NEXT TIME:** Read & comment on peers’ poems for LGW.

**Week Sixteen:**

M 4/27  LGW #10.

W 4/29  Discuss expectations for Final.

F 5/1   Catch-up Day/Office Hours. **FOR NEXT TIME:** Prepare for final.

**FINAL DUE DURING FINALS WEEK DURING ANY OFFICE HOUR**

T/R/F: 9-12 or W 10-1:30 pm