English 459.090 CRN: 28959
ADVANCED POETRY WORKSHOP
MW 2:30-3:45/Spring 2020
Dr. Christine Butterworth-McDermott
SFASU Department of English/Ferguson 177

WHERE TO REACH ME:
E-mail: mcdermotc@sfasu.edu (preferred)
OR cmcdsfaclass@gmail.com (if sfasu.edu is having difficulties)
Phone: 936-468-2059
Office: Liberal Arts North 227
Office Hours:
Monday/Wednesday/Friday 9:00-10:30
Tuesday 11-12; 1-2:30
Thursday 11-12

Writing has laws of perspective, of light and shade, just as painting does or music. If you are born knowing them, fine. If not, learn them. Then rearrange the rules to suit yourself.

–Truman Capote

Official Course Description:
Classroom analysis and discussion of student writing. Prerequisites: 12 hours of English including ENG 261 and ENG 359 or graduate standing or consent of instructor. May be repeated once for up to 6 hours.

Credit Hour Justification:
ENGL 4359 “Advanced Poetry Workshop” (3 credits) typically meets twice each week in 75-minute segments, for 15-weeks, and includes a 2-hour final examination or Final Portfolio of revised original poetry. This course builds off the skills practiced on the intermediate level. Students are assigned readings of professional poetry collections as well as other published works. They are required to complete 8-10 poems (generally linked together in some manner) for assignment or workshop review participate in workshop by having read and responded to others’ work and submitted editorial comments (roughly 40-60 pages of editorial suggestions); to create a self-reflective final portfolio that includes at least two drafts (original and revised) of their poetry. These activities average at a minimum 6 to 9 hours of work each week to prepare outside of classroom hours.
Details:
This course is a continuation of the skills we've learned in 359. Obviously, this course requires a lot of writing. You will complete a collection of 8-10 linked poems (how they are linked is up to you). There will also be plenty of workshopping of your own and others’ poetry. We will also be talking about published work; why it is successful, what the author intended to do with the work and how he/she achieved that effect. You’ll be mimicking the work of famous poets in order to learn things about craft and polish your own work.

Required Materials:
- Ross Gay, catalog of unabashed gratitude.
- Ada Limon, Bright Dead Things.
- John McCarthy, Scared Violent Like Horses
- Maggie Smith, Good Bones
- You’ll need plenty of money for copies.
- You need dedication to your own work & making others’ work the best it can be.

459 helps to meet these Program Learning Outcomes:
- The student will demonstrate close reading skills and recognize strategies used by professional creative writers.
- The student will employ these techniques and strategies, crafting carefully composed, competent creative work in poetry.
- The student will articulate useful, critical editorial advice for peer writers.
- The student will demonstrate strategic revision on completed creative work.
- The student will compose a complete, polished manuscript of substance.

Grade Breakdown

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Assignment Details</th>
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<tbody>
<tr>
<td>5%</td>
<td>Attendance</td>
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<tr>
<td>5%</td>
<td>Professionalism</td>
</tr>
<tr>
<td>10%</td>
<td>Class Discussion  (on professional poetry)</td>
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<tr>
<td>10%</td>
<td>Question/Observation assignments (4)</td>
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<tr>
<td>20%</td>
<td>Poems inspired by poets (4)</td>
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<tr>
<td>10%</td>
<td>Poems for workshop (2)</td>
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<tr>
<td>20%</td>
<td>Large Group Workshop</td>
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<td></td>
<td>Written comments (10%)</td>
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<td></td>
<td>Oral comments (10%)</td>
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<tr>
<td>20%</td>
<td>Final Project (8-10 linked poems)</td>
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***** All assignments must be turned in hard copy and emailed.*****

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.
**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.

<table>
<thead>
<tr>
<th>Absences</th>
<th>Grade</th>
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<tbody>
<tr>
<td>0-2</td>
<td>A</td>
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<td>3</td>
<td>B</td>
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<td>4</td>
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<td>D</td>
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<tr>
<td>6</td>
<td>F</td>
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<tr>
<td>7+</td>
<td>Fail the course</td>
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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 in order to turn those poems in for the final project.

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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).

For poetry, I’d prefer you to have print copies, but if you are using a Kindle/Nook app just let me know.

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.

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**Discussion (10%)**

We will be reading several collections of poetry. You’ll be expected to comment on them in class, having a conversation about the poet’s craft (their techniques in terms of image, placement, lineation, & sound). It should be evident that you’ve read the entire collection and understand its arc.
**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 Assignments, Poems, Workshop comments. Workshop comments should be prepared before class. This grade also includes interactions and email correspondence.

You should:

a) Bring your hard copy.

b) Email your material to mcdermotc@sfasu.edu (or cmcdsfaclass@gmail.com if needed) in a doc or docx file.

c) Email must have a subject (“Rasmussen poem”) & a short note: “Hi, Dr. C., here’s my mimic poem.” Emails must come before class time. **I won’t open an email that only has an attachment or a link.**

d) Turn things in on time (at the beginning of class, I don’t accept late work).

e) Make sure everything is neat, easily readable (i.e. no faded printing, no colored ink), complete, ordered correctly and stapled.

f) Use correct format (heading, correct genre format, correct font).

g) Prepare for (attend) your own workshop, as well as your edits for large group workshop

**Extra Information**

- Work will not be accepted late.
- If you do not show up to turn in your assignments, you will not be allowed to turn them in late or via email. Please email your assignment prior to class if you cannot attend.
- If you do not show up to your workshop day, you may not include those poems in your final project.
- Your poems & all assignments should be proofread and presented in the most professional manner. If they have excessive (non-aesthetic) errors in grammar, spelling, etc., you will receive one grade lower than the poems warrant.

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**4 Poems Inspired by Poets (20%)**

We will read four collections by professional poets, ½ the collection for each class period. Choosing one poem from the section you read, you will then create your own poem written in the style of the author we are reading with the subject matter you’ve chosen for your connected collection.
For example, if we were to study Mark Doty, who is highly imagistic and likes to write in tercets, you would have a poem that has both those qualities. You will include a one paragraph explanation (on a separate page) of what aspects of the craft of a particular poem you chose inspired you and how you used it in your work.

The poems you create for these assignments must also fit your final project. DUE DATE: Rotates.

4 Questions/Observation Assignments (10%)

On the days when you don't have a poem due, you will be asked to write 2 questions/observations about what we've read as a class. about why you liked a particular series of poems and/or an observation you made about the craft of the poet in general, and/or a question you might have about the poet's technique in a series of poems. This question/observation must specifically cover the assigned reading material.

You will turn this in (typed) at the beginning of the class. DUE DATE: Rotates.

2 Poems for Workshop (10%)

This assignment will consist of 2 poems that fit your theme that will be workshopped by the class. Poems shouldn't be longer than a page unless the lines are short. This assignment will also include a brief introduction explaining your project and how these poems fit it and/or what you were trying to achieve as a craftsperson.

We will workshop 4 poems in one day. Your two will be ½ a workshop. You will need to make enough copies for the class and me and them turn in the day before your workshop. DUE DATE: Rotates

Grading for Poems:

☞ All work MUST be turned in on the due date (at the beginning of class) or it will not be counted. Please also email your poems to me.
☞ If you do not turn in your work on time in class, I will not accept it, you cannot workshop it, and it cannot be revised. You will receive a 0/F for that assignment.
☞ All poems will be graded on professional format, spelling, etc.
☞ I will include comments about how you can improve the poems. All comments will focus on how well you employ the elements of poetry.
☞ I will see how well you take my suggestions in your final draft (how thoughtful, extensive, etc. your revisions are)
What Grades Mean in terms of Poetry:

A  exceptional use of imagery, language, placement, line length, and sound to highlight a specific message. 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. 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, 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 OR incorrect format, simplistic rhyme, errors in terms of grammar or presentation.

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

Except for poems not turned in (and thus not accepted), all creative work can be improved in the revision process.

Group Workshop (20%)

Each student will have a large group workshop on his/her poem packets. Each poet will need to provide 21 copies of their poems. (If there is a hindrance to your providing copies, please let me know).

Your job as peers is to:

A) Write significant, astute notes on each and every poem: both line edits and end comments (10%). You must be a careful reader. Remember make the poem the best it can be, not what you want it to be.

B) Speak about those poems in class in an intelligent and respectful fashion (10%).
I will grade you on your in-class comments and also collect written peer responses after each workshop, evaluate them, then return them to the poet. If you have poor handwriting or very small handwriting, please type up your end comments. If I can’t read your writing, I may request this of you. Comments, both written and oral, should be balanced between positive comments and constructive comments. If you do not make quality comments on the poet’s work, you will be graded accordingly.

You will turn in your comments to me at the end of workshop. I will read them and grade the commentary then turn the comments back to the poet within a week’s time.

If you do not write quality comments on the poet’s work, you will be graded accordingly.

**Grading on Workshop:**
- 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, peers will be graded.
- Attendance and oral/written activity are expected.

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**Final Project (20%)**

At the end of the semester, you will hand in a collection of 8-10 linked poems. The collection will have a brief introduction about your intent and your execution. The poems should be arranged as they would appear in a chapbook. The project should be bound together in some manner. The order of the project should be:
- Title page
- Contents page
- Introduction
- Final poems
- Rough drafts I have marked (i.e. graded copies).

**Revisions may include:**
- Verb changes
- Images developed, extended, changed
- Eliminations, block-outs
- Sound/rhythm development or changes
- Structural changes (i.e. line breaks, spacing)
**I will FAIL the following**

- Late work.
- 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 papers will result in failure of the course (see university policy below)

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**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.
- **✓** Never ever ever say that a poem “has no point” or is “not good.” It may not have a noticeable point to you as the reader at that particular moment, but I will say that to the writer it definitely has a point. Try to come from that place of understanding. You can say, “I’m not sure I’m getting this, but I think the poem is about…” is acceptable. “This has no point” is not. There’s a difference between “This poem is repetitive, and I found it boring,” and “I’m not sure the repetition is working to help the message of the poem.” Try not to speak to anyone in a way you wouldn’t want to be spoken to.
- **✓** 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.

On a personal level, teacher to student, I *do* prefer the hard-working student. You may be a brilliant poet, but it’s also important to be a team player. It’s just common sense: don’t treat anyone in a way you wouldn’t like to be treated yourself. Not everyone is on the same level as you. Someone may be ahead or behind. Your job as a CW student at SFA, as I see it, is to help everybody in your workshop as best you can, building them up and trying to help them move forward.
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; “English 459” in the subject line is helpful, or “Chris Hemsworth from 459”
- Faculty are told in training not to open an email without an attachment, especially 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 my Thor mimic poem.”—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 probably won’t answer it before morning office hours. Expect an answer in 12 hours. Do not expect an answer on Saturday.
- If you miss class, don’t email at the last minute to ask for work to be sent. Ideally, email before class starts or if you can’t, as soon as you are able.
- 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.

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 an author into one's paper without giving the author due credit. The complete policy:
http://www.sfasu.edu/policies/academic_integrity.asp

WITHHELD GRADES SEMESTER GRADE 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

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.

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

There will be times you will disagree with me and my assessment of your work. *Try out* what I’m asking—you may get some interesting results. You can always change it back after the class is over!

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

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, eat some ice cream, see a movie, and when things get bleak remember to relax and have fun!

Enjoy the semester.

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Calendar for 459
Subject to Revision as Necessary

WEEK ONE
1/15  W  Introduction to course.

WEEK TWO
1/22  W  “Refresh” lecture on elements of poetry/craft/technique.
*FOR NEXT TIME: Read Claudia Emerson (handout)*
WEEK THREE
1/27 M Discuss Emerson. **FOR NEXT TIME:** Read Matthea Harvey
1/29 W Discuss Harvey & assignment/publications & chapbooks. **FOR NEXT TIME:** Read Maggie Smith’s *Good Bones to page 45 (Parts 1 & 2).* Group 1 & 2 prepare mimic poems. Groups 3 & 4 prepare Observations/Questions.

WEEK FOUR
2/3 M Discuss Maggie Smith’s *Good Bones (to page 45).* Group 1 & 2 turn in mimic poems. Groups 3 & 4 turn in Observations/Questions. **FOR NEXT TIME:** Read Maggie Smith’s *Good Bones (from page 45, Parts 3 & 4).* Group 3 & 4 prepare mimic poems. Groups 1 & 2 prepare Observations/Questions.
2/5 W Discuss Smith’s *Good Bones* (from page 45). Group 3 & 4 turn in mimic poems. Groups 1 & 2 turn in Observations/Questions. **FOR NEXT TIME:** Read John McCarthy’s *Scared Violent Like Horses* (to page ). Group 1 & 2 prepare mimic poems. Groups 3 & 4 prepare Observations/Questions.

WEEK FIVE
2/10 M Discuss John McCarthy’s *Scared Violent Like Horses (to page 43, parts 1 & 2).* Group 1 & 2 turn in mimic poems. Groups 3 & 4 turn in Observations/Questions. **FOR NEXT TIME:** Read John McCarthy’s *Scared Violent Like Horses (from page 45, part 3).* Group 3 & 4 prepare mimic poems. Groups 1 & 2 prepare Observations/Questions.
2/12 W Discuss John McCarthy’s *Scared Violent Like Horses* (from page 45). Group 3 & 4 prepare mimic poems. Groups 1 & 2 prepare Observations/Questions. **FOR NEXT TIME:** Take a Homework Break.

WEEK SIX
2/17 M Discuss Poetic technique. **FOR NEXT TIME:** Read Ada Limon’s *Bright Dead Things (to page 49, parts 1 & 2).* Group 3 & 4 prepare mimic poems. Groups 1 & 2 prepare Observations/Questions.
2/19 W Discuss Ada Limon’s *Bright Dead Things (to page 49, parts 1 & 2).* Group 3 & 4 hands in mimic poems. Groups 1 & 2 hands in Observations/Questions. **FOR NEXT TIME:** Read Ada Limon’s *Bright Dead Things (from page 49, parts 3 & 4).* Group 1 & 2 prepare mimic poems. Groups 3 & 4 prepare Observations/Questions.

WEEK SEVEN
2/24 M Discuss Ada Limon’s *Bright Dead Things (from page 49, parts 3 & 4).* Group 1 & 2 turns in mimic poems. Groups 3 & 4 turns in Observations/Questions. **FOR NEXT TIME:** Read Ross Gay’s *catalog of unabashed gratitude.* (to 44). Group 3 & 4 prepare mimic poems. Groups 1 & 2 prepare Observations/Questions.

**WEEK EIGHT**

3/2  M  Discuss Ross Gay's *catalog of unabashed gratitude* (from 44). Group 1 & 2 turn in mimic poems. Groups 3 & 4 turn in Observations/Questions. **FOR NEXT TIME:** Students 1 & 2 prepare poems.

3/4  W  Discuss Second portion of class.

!!!!WEEK NINE—SPRING BREAK!!!!

**WEEK TEN**

3/16  M  Students 1 & 2 handout Poem Packet. **FOR NEXT TIME:** Edit Students 1 & 2’s poems. Students 3 & 4 prepare Poem Packet.


**WEEK ELEVEN**


**WEEK TWELVE**


**WEEK THIRTEEN**


4/8  W  Catch-up Day

**EASTER BREAK**
WEEK FOURTEEN


WEEK FIFTEEN
FOR NEXT TIME: Edit Students 19 & 20’s poems.

4/22  W  Students 19 & 20’s workshop.

WEEK SIXTEEN
4/27  M  Make up workshop if necessary

4/29  W  Explanation of final project. Editing/project tips.

FINAL PROJECT DUE DURING FINALS WEEK DURING ANY OFFICE HOUR
T/R/F: 9-12 or W 10-1:30 pm