Introduction

English 3359, Intermediate Poetry Workshop (3 credit hours) will meet twice each week in 75-minute segments for 15 weeks, and it also meets for a two-hour final examination or Final Portfolio of revised, original poetry. Students are assigned readings, both critical and creative. They are required to complete 10 poems (in open form and closed forms) for workshop review, and a craft analysis presentation of an assigned text or a paper about contemporary poetry; participate in either small and/or large workshops 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 minimum 6 hours of work each week to prepare, outside of classroom hours.

The intermediate workshop will integrate in-depth craft discussions and extensive outside reading to deepen students’ understanding of the genre and broaden their knowledge of the evolution of literary forms and techniques. This course will include readings and discussions focused on helping students develop essential structural and technical techniques for writing effective poetry. The course will offer opportunities for practice and peer workshop.

Here are the official Program Learning Outcomes for this course. Your Student Learning Outcomes are based on these goals: 1. The student will demonstrate close reading skills and recognize strategies used by professional creative writers. 2. The student will employ techniques and strategies for crafting carefully composed, competent creative work. 3. The student will articulate useful, critical editorial advice for peer writers. 4. The student will demonstrate strategic revision on completed creative work.

REQUIRED TEXTS

➢ Other readings will be provided by the instructor.

OTHER REQUIREMENTS

➢ Professionalism
➢ Ability to meet attendance and participation requirements for effective small-group workshop
Regular access to a Mac or PC laptop, tablet, or other electronic device for writing, revision, and small-group workshops
- Printing capabilities
- Familiarity with Brightspace/D2L

COURSE REQUIREMENTS

Poem Drafts: You will be responsible for generating original, creative responses to writing prompts in one genre: poetry. These writing prompts will be offered in class, may stem from modeling a professional poet’s work, or may originate from assigned readings.

Workshops

Group Workshops: We will have regular group workshops over assigned creative work. Group workshops will occur in 3 stages.

(1) You will turn in your initial draft to group members by the assigned deadline on the D2L Discussion Board. At this time, you should concurrently submit your draft to the assigned D2L Dropbox and provide me with a hard copy in class. While you should attend office hours to seek counsel, I will not otherwise provide unsolicited instructional feedback on your initial draft at this time.

(2) You will participate in small-group workshop in class.

(3) You will revise your work, based on workshop feedback and other revision strategies, and turn it on D2L by the assigned date.

During these writing group workshops, students will read each other’s work, giving instructive, holistic feedback, guided by an author’s note, which could include broad-stroke comments, noting particularly strong points, phrases, etc., and asking questions where the work needs clarifying or revising.

Due dates for submitting drafts and submitting feedback will also be provided.

Group Workshop Critiques: Prior to Group Workshop, your partners will provide you with drafts of their creative exercises. Before workshop, you will provide constructive feedback for each partner’s draft. This constructive feedback must be undertaken by using both of these strategies: (1) line-by-line marginalia/edits and (2) a short summative assessment (one-paragraph), close reading the draft for its stylistic choices. On the day of Group Workshop, you will submit your critiques in the appropriately labelled Dropbox. We will discuss and model proper strategies for providing constructive feedback before the first Group Workshop.

Revised Draft Packets: Using feedback provided by workshop peers to guide you, revise your initial draft and submit it to your instructor by the specified due date. Using your instructor’s feedback, you will revise your exercise into a final version for the Portfolio. With the draft, you will turn in a metacognitive self-evaluation (1 – 2 typed pages, double-spaced), describing your intentions for the piece, how group workshop helped you to reconsider/develop its strengths and address others’ questions, as well as considering where your poem stands in relationship to the grading criteria provided below. You will end your self-evaluation by providing yourself a letter grade,
with numerical equivalent, which must be justified in the context of your self-evaluation.

As I grade the Revised Draft Packets, I will provide holistic feedback using our course grading rubric via marginal comments and a reflective statement. The feedback is meant to help guide your progress as a writer and should be used for preparing a final draft for the Portfolio. **I reserve the right to raise or lower your grades, based on your grade justification in relation to the quality of the poem.**

**Grading Rubric**

A = accomplished use of imagery, figurative language, voice, lineation strategy, and music (consonance, assonance, internal rhyme, and/or elements of prosody, when appropriate) to construct a moving aesthetic experience. Poems written in form (sonnet, villanelle, etc.) make intentional use of formal conventions, moving beyond demonstration of competency to achieve artful purpose. The poem abides by standard conventions (MLA). The poem demonstrates artistic power.

B = effective use of imagery, figurative language, voice, lineation strategy, and music (consonance, assonance, internal rhyme, and/or elements of prosody, when appropriate) to construct a very good aesthetic experience. Poems written in form (sonnet, villanelle, etc.) make intentional use of formal conventions, moving beyond demonstration of competency to achieve artful purpose. The poem abides by standard conventions (MLA). With revision, the poem has potential to achieve artistic power.

C = competent use of imagery, figurative language, voice, lineation strategy, and music (consonance, assonance, internal rhyme, and/or elements of prosody, when appropriate) to construct an aesthetic experience. However, the poem may sometimes lean on cliché, other derivative language, or affect an archaic tone without rhetorical justification. The poem written in form (sonnet, villanelle, etc.) either skews occasionally from formal conventions or never quite moves beyond demonstrated competency. The poem abides by standard conventions (MLA). With substantial revision, the poem has potential to achieve artistic effectiveness.

D = undeveloped use of imagery, figurative language, voice, lineation strategy, and music (consonance, assonance, internal rhyme, and/or elements of prosody, when appropriate) to construct an unsatisfying experience. The poem often relies on cliché, other derivative language, and may appear rhetorically incomplete or incoherent. The poem written in form (sonnet, villanelle, etc.) may fail to achieve formal conventions. The poem does not abide by standard conventions (MLA) and demonstrates errors in grammar, syntax, and other formatting concerns. Large-scale revision of poetic strategy is recommended.

F = The poem presents significant issues related to at least one of the following outcomes: academic integrity (poem is plagiarized), severe grammatical/syntactical errors, failed rhetorical strategies, a failure to attend to goals of the assigned task, or failure related to submissions by appropriate due date.
Final Creative Writing Portfolio: You are to submit a final Creative Writing Portfolio composed of revised, final versions of your creative work. Your Portfolio must also include a 3 – 5 page metacognitive self-evaluation, summarizing, synthesizing, and reflecting on poetry presented this semester. This reflection will discuss and evaluate the ways in which your work has improved over the course of the semester, as well as provide an assessment of how your work stands in relationship to your larger goals as a writer.

The Portfolio must include all of the following:
(1) Table of Contents page listing all pieces in the Portfolio, including page numbers.
(2) Metacognitive Self-Evaluation (3 – 5 pages)
(3) Three copies of each poem: (a) Group Workshop, (b) revised, and (c) final drafts of completed poems.
All work must be compiled in an electronic document, formatted using MLA standards, and submitted (in person) to your instructor, before or during your final exam period.

Notes on Grading Criteria: This portfolio is worth 30% of your final grade. The portfolio will be scored by completeness of assembled work, attention to detail and description in analyses for each piece submitted, obvious attempts at development and revision in creative work, and obvious ability to utilize subject specific terms discussed in class throughout the semester.

Grading:  

<table>
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<tr>
<th>Percentage of Final Grade</th>
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<tr>
<td>Poem Set 1 (5 finished poems, 8 drafts), due Thurs., <strong>10/5</strong></td>
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<tr>
<td>Poem Set 2 (5 finished poems, 8 drafts), due Thurs., <strong>11/16</strong></td>
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<tr>
<td>Craft Analysis presentations: <strong>10/10 &amp; 10/12, 11/28 &amp; 11/30</strong></td>
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<tr>
<td>Final Creative Writing Portfolio</td>
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<tr>
<td>(10 finished poems+ 16 -18 poem drafts) due <strong>12/5</strong></td>
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<td>Participation: Attendance/In-class work/Group workshop critiques/Professionalism</td>
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Grading Scale: A = 100 – 90, B = 89 – 80, C = 79 – 70, D = 69 – 60, F = 59 & Below

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Poets & Books for Craft Analysis:

Kaveh Akbar, Calling a Wolf a Wolf

Victoria Chang, Obit

Ilya Kaminsky, Deaf Republic

Donika Kelly, Bestiary

Joy Harjo, How We Became Human
Marie Howe, What the Living Do
Toi Derricotte, The Undertaker’s Daughter: New and Selected Poems
Jericho Brown, The Tradition
Lucille Clifton, Blessing the Boats
Kwame Dawes, Nebraska
Natalie Diaz, Postcolonial Love Poem
Mark Doty, Fire to Fire
Frank Gaspar, Late Rapturous
Ted Kooser, Delights & Shadows
Aracelis Girmay, Black Maria
Ada Limon, Bright Dead Things
Sharon Olds, The Gold Cell
Alberto Rios, The Smallest Muscle in the Human Body
Nicole Sealy, Ordinary Beast
Tracy K. Smith, Wade in the Water
Patricia Smith, Teahouse of the Almighty

Decorum/Etiquette: Immature behavior—texting in class, falling asleep, talking during instruction, answering phone calls, etc.—will not be tolerated.

Electronic Etiquette: When you write or speak to a professor, it is a business communication. It is a good idea to use proper etiquette. Here are some tips on email:

➢ Include a subject line with your name, the class, and the section.
➢ Begin “Hi, Ms. Spears” or “Dear Professor Spears.”
➢ Be succinct, get to the point, of what you need.
➢ Avoid writing a last minute email. I won’t answer it until my office hours begin. I don’t check campus email until I get to work. Expect an answer 24 – 48 hours after you send the email. If I don’t respond, I’m either swamped or I missed your email. So please resend and check in.
➢ Note: I will not open an attachment from you in any email. And do not ask me to read an entire paper or creative work before it is graded. I will answer specific questions in class or during office hours.

We will sometimes meet in pairs or small groups to workshop student writing. You are expected to bring notes, journals, or drafts, as instructed. These workshops are to help you generate ideas, get words on the page, draft, revise, and edit.
Absences: Because this is a hands-on, activity-oriented studio class, attendance is a significant factor for success in this course. Missing class means missing in-class activities, meant to support artistic development. **Missing more than three (3) regularly scheduled class periods (10% of the course) without justifiable cause demonstrates a lack of commitment on your end.** Students must provide written documentation from which a decision will be made regarding the absence’s validity. Without written documentation, the absence will automatically be considered unexcused. Students with acceptable excuses may be permitted to make up work when the nature of the work missed permits. However, **no absences beyond the allotted number will be permitted, whether unexcused or excused.** Whether an absence is excused or unexcused, students are still responsible for all course content and assignments. Note also that you must turn in all major assignments to pass the course.

Academic Integrity

*The Code of Student Conduct and Academic Integrity* outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.
Plagiarism: The writing you turn in or otherwise share with me and your group must be your own. We will look at how to represent and give credit to the ideas and writing of others. Please let me know if at any point you do not know how to properly document your research.

Late Work
All work must be turned in on the day that it is due, at the beginning of class, or earlier. Final due dates for each major work are listed above and in the class calendar that follows. These assignments must be turned in at the beginning of class on the day that they are due, unless otherwise instructed. Work that is one calendar day late will be worth 80% of the grade; after that, the grade will be lowered by 10% for each calendar day, including weekends.

Withheld Grades Semester Grades Policy (5.5): 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 coursework 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 to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.

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 promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Student Wellness and Well-Being: SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041
The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:
- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- Crisis Text Line: Text HELLO to 741-741

English 3359, Fall 2023 Calendar

Note: This calendar is subject to change, with notice

Weekly schedule:

Tuesdays—craft & technique, journaling, discussion of favorite poems

Thursdays—small-group workshops & discussion of readings, reading & writing assignment for next week

Each week (see schedule below), two students will each bring a favorite poem to class and discuss the technique and crafting of the poem. Each student will bring a marked-up copy of the poem for all students in the class.

Readings are generally posted for the following week, unless otherwise indicated.

Week 1, 8/28 – 9/1
- Introduction & syllabus, form small groups, journaling & drafting, sign-up favorite poems, sign-up for craft analysis presentations.
- Reading assignment (due week 2): Chapters 1 & 2, Kowit
- Writing assignment: On Memory for workshop 1

Week 2, 9/4 – 9/8
- Workshop 1 & favorite poem discussions
- Reading assignment (due week 3): Chapters 5 & 6, Kowit
- Writing assignment: On Objects for workshop 2

Week 3, 9/11 – 9/15
- Workshop 2 & favorite poem discussions (bring copies for classmates)
- Reading assignment (due week 4): Chapter 8, Kowit
- Writing assignment: On Lists for workshop 3
Week 4, 9/18 – 9/22
  Workshop 3 & favorite poem discussions (bring copies for classmates)
  Reading assignment (due week 5): Chapter 8 & 9, Kowit
  Writing assignment: On Figures of Speech for workshop 4

Week 5, 9/25 – 9/29
  Workshop 4 & favorite poem discussions (bring copies for classmates)
  Reading assignment: Chapter 21: Line Breaks, Kowit
  Writing assignment: On Imagery – for new drafts and revision of other drafts

Week 6, 10/2 – 10/6
  Reading assignment: TBD
  Writing assignment: Poem Set 1, due 10/5

Week 7, 10/9 – 10/13
  Craft analysis, students 1 – 11, Tuesday and Thursday
  Reading assignment (due week 8): Chapter 7, Kowit

Week 8, 10/16 – 10/20
  Workshop 5 & favorite poem discussions (bring copies for classmates)
  Reading assignment: Chapter 7 & 11, Kowit
  Writing assignment: On Alliteration & Internal Rhyme for workshop 6

Week 9, 10/23 – 10/27
  Workshop 6 & favorite poem discussions (bring copies for classmates)
  Reading assignment (due week 10): Chapter 17, Kowit
  Writing assignment: On Rhythm for workshop 7

Week 10, 10/30 – 11/3
  Workshop 7 & favorite poem discussions (bring copies for classmates)
  Reading assignment: Chapter 14, Kowit
  Writing assignment: On Dreams & Surrealism & drafting for poem set 2

Week 11, 11/13 – 11/17
  Poem Set 2, due 11/16
  Reading & writing assignments: TBD

  Thanksgiving Break, No classes, 11/20 – 11/24

Week 13, 11/27 – 12/1
  Craft Analysis, students 12 - 22
  Reading assignment (for week 14): Chapter 29 & Afterword, Kowit

Week 14, 12/4 – 12/8
  Review & Wrap-up
  Portfolios due 12/7 & 12/12

Final Exam period, see SFASU schedule