

English 386 & 486: Poetry Writing (Workshop)

FALL 2023

Prof. Walsh

Class Time: Tuesday & Thursday 2:00 p.m. to 3:15 p.m.

Lawson Building: George Scarbrough Room

August 14, 2023 through November 21, 2023

Final Exam: None

Final Project: November 30, 2023 @ 3:00 p.m.

Office: Lawson 124-B

Office Hours: T-T 7:00 a.m. to 8:00 a.m./3:30 p.m. to 6:00 p.m.

Office Hours: M/W/F by appointment

*** PLEASE NOTE: **This syllabus is *subject to change*** as a result of various factors such as availability of the texts to arrive on time; how quickly each text is discussed; rate of speed during workshop, as well as other unforeseen issues. All attempts will be made to adhere to the schedule; however, if a change occurs, ***it will be noted during the class or online in CANVASS***. It is each student's responsibility to update the syllabus at that time.

Texts

- *We Almost Disappear* – David Bottoms (poems to be provided)
- *Only As the Day is Long*—Dorianne Laux
- *What the Living Do* – Marie Howe
- *Why I Wrote This Poem* – William Walsh
- Poems by Susan Mitchell, Lucille Clifton, Charles Bukowski, Natasha Trethewey, Mark Halliday, Andrew Huggins, Gwendolyn Brooks, Richard Hugo, W.S. Merwin, Ed Hirsch, Mary Oliver, Stephen Dunn, Sharon Olds, Joy Harjo, Rita Dove
- *Selected Poems of James Dickey* – James Dickey (to be provided)
- Handouts (to be supplied)

*** Please note: Each student **MUST** have a physical copy of these books for class. They are available online for only a few dollars. Be prepared to write notes in your book so a library copy will not suffice. No electronic versions are allowed in class, as well as no electronics of any kind. There is a tactile necessity to touching and feeling the *made thing* that cannot be substituted by electronics.

Grades

- | | |
|------------------------------------|-----|
| ➤ Class Participation/Poems | 30% |
| ➤ Reflective Paper | 30% |
| ➤ Final Portfolio of Creative Work | 40% |

The Use of Artificial Intelligence

All machines invented by *mankind* are some forms of artificial intelligence (AI)—even the most basic abacus. However, it is and should not ever be a substitute for human brilliance. It is a device to assist in the process of life and a person's pursuit of greater knowledge. Therefore, any use of artificial intelligence, whether it is Chat GPT or other platforms is permissible in my classes; however, the RU student must adhere to the rules of citation as we understand them at this time. Otherwise, plagiarism is likely to occur, which can result in a failing grade, dismissal from the class, and/or dismissal from the university. Be prudent in your use of artificial intelligence. College students are scholars in training, and a portion of your education is the understanding of secondary sources. In most cases, as it stands, artificial intelligence cannot provide adequate documentation; thus, it is quite likely that the use of artificial intelligence will result in the student's inability to properly document their research. The result is likely a failing grade. Use artificial intelligence with the upmost caution. Regarding creative writing in classes taught by Professor Walsh, it is highly advised that the RU student refrain from all use of artificial intelligence when generating creative work. The incarnation of creative work is an individual process which creates a nuance identifiable to the specific writer; therefore, artificial intelligence is likely to subvert that process as it pertains to the individual student writer.

Course Objectives

1. Learn to identify imagery, setting, diction, point of view, voice, tone, plot, literal and figurative language structure, insight and tension, comprehend and analyze characterization in poetry.
2. Becoming familiar with the poetry workshop
3. Learn and apply literary terms to assigned texts
4. Understand some of the social and cultural manifestations of these texts
5. Learn to be an editor (or a better editor)
6. Become comfortable with the workshop critique process

Attendance, Tardiness and Late Work Policies

Don't miss class. Don't be late. That's fairly easy. Show up ready to learn and have a great time learning interesting things. I do not accept assigned work that is late. Everyone has a 24-hour day so manage your time wisely. Turn in your work on time. Attend class.

Academic Dishonesty Policy

If you plagiarize any work for this class, you will be dismissed and receive an F. I may choose to refer you to Judicial for punishment. Plagiarism is defined as presenting any work that is not your own work as your own. If you represent it as your own work, it is plagiarism, whether it is work written by another student, parent, or work copied from a written source or the Internet. Even if you reword it, it will be obvious to me. To avoid this: *Simply cite your sources!*

Grading Criteria for All Assignments

- *I do not give grades—you **earn** your grade*
- Do not be late with your assignment!
- In all things you write for class, no misspelled words
- Read the assigned material and be prepared to discuss it in class
- Proofread, proofread, proofread—mistakes detract from the grade
- Nothing will ever be perfect, but try to get there with your work
- Edit, edit, edit. No typos or grammar errors
- When presenting your work for workshop critique, please bring printed copies for each student
- As Lord Chesterfield said, "Take care of the minutes and the hours will take care of themselves"
- Honor yourself with excellence
- **30% of your grade is Class Participation**, meaning that you need to be prepared to discuss the texts and poems for that day per the syllabus. **You MUST be prepared for class.**
- *There is no Mid-term or Final Exam.*

Reflective Paper:

I will treat each student as if I am an editor for a newspaper, journal, magazine, or online blog. As with all writing assignments, the best method is to edit, edit, edit, but

also, have another person read and edit your work. Likewise, you will become a better writer and student if you read and edit another student's work. Avoid costly mistakes. I prefer to give an A on a paper, but careless mistakes nearly always chip away at the grade. The final reflective paper should be 4-6 pages. The Honors student, it will be 8-12 pages. Times Roman, 12-point font, double-spaced, MLA format, and the paper should adhere to the thesis statement agreed upon between the student and professor. The subject of your paper will be determined by the student and agreed upon with the professor. There is great flexibility for the student to choose their subject. It will be due the last week of the semester; however, it may be turned in early. If it is late, by 12:01 a.m. of the final exam schedule, an F will be assigned. Don't miss the deadline.

Creative Portfolio:

This should consist of a final copy of all your poetry for the semester. Do not place it in any kind of folder. Simply have a coversheet with your name, date, and title of the *made thing*. Staple it in the upper left corner. It's an automatic drop in one letter grade if the portfolio is turned in inside a folder. There is no maximum page count, but there should be approximately 10 new poems.

Class Behavior

My expectations for appropriate and acceptable classroom behavior are as follows:

1. Be on time. Attend class. Be prepared to discuss the text (s) or turn in workshop material.
2. Come with the appropriate books and written assignments (when applicable).
3. *Turn off cellphones and put them away. No text messaging. If I see you texting, I will ask you to leave the class. I will not tolerate cellphones in class.*
4. Be courteous and respectful of others during class discussion. At all times, I expect each student to use ***Intelligence, Candor, and Goodwill*** toward each other.
5. Have fun and enjoy learning! My motto: *If it's not fun, why bother?*
6. This is a workshop-styled class. As a result, it is important to attend class and be prepared to discuss the other student's poetry on that day, to provide pithy and valuable comments, to present yourself as an editor. Most importantly, when it is your rotation for workshopping your poem, **please provide copies 2-3 days in advance** so students will have ample time to read, think, and edit your work.

Week 1

Tuesday, August 15:

- Introduction, syllabus, teaching philosophy, discuss subject, conflict, and metaphor, provide essay on "Reality of the Contemporary Poem"
- Pair students up as editors
- Create Workshop List

Thursday, August 17:

- Discuss David Bottoms
- Discuss Subject, Conflict, and Metaphor
- Discuss “Reality of the Contemporary Poem”
- Discuss *Why I Wrote This Poem*
- Show video presentation

Assignment: Begin writing a new poem – 15 lines or less
Assign 5 poets to read from *Why I Wrote This Poem*

Week 2

Tuesday, August 22

- Discuss *Why I Wrote This Poem*—one or two essays
- **Assignment:** work on your new poem
- Choose 1 poet from the 5 assigned to you—understand the essay and poem and be able to discuss it in class.
- Complete your poem—bring the poem to the next class

Thursday, August 24:

- Discuss student poems
- **Assignment:** Have your editor read and edit your poem—make corrections based on your editor’s notes/edits

Week 3

Tuesday, August 29:

- Workshop student poems

Thursday, August 31:

- Workshop student poems
- **Assignment:** Read David Bottoms: Sections 1 and 2 in *We Almost Disappear*—Concentrate on image, narrative quality, and metaphor

Week 4

Tuesday, September 5:

- Workshop student poems
- **Assignment:** Read *We Almost Disappear*
- Each student will choose one essay from *Why I Wrote This Poem* to discuss in class (10-minute analysis), pointing out the nuances and craft of the poet, with a concentration on the Subject, Conflict, and Metaphor within the poem.

Thursday, September 7:

- Workshop student poems
- **Assignment:** Write poems

Week 5

Tuesday, September 12:

- *Il Postino* – Watch the film, which is about love, revolution, friendship, passion, and metaphor.

Thursday, September 14:

- *Il Postino* – Finish watching the film.

Week 6

Tuesday, September 19:

- Workshop student poems

Thursday, September 21:

- Workshop student poems

Week 7

Tuesday, September 26:

- Workshop student poems
- **Assignment:** Read *What the Living Do* by Marie Howe/look at how emotional trauma can be a catalyst for expression

Thursday, September 28:

- Workshop student poems
- Discuss *What the Living Do* by Marie Howe
- **Assignment:** Read *What the Living Do* by Marie Howe

Week 8

Tuesday, October 3:

- Workshop student poems
- Discuss *What the Living Do* by Marie Howe
- **Assignment:** Read *Only As the Day is Long*—Dorianne Laux

Thursday, October 6:

NO CLASS – FALL BREAK

October 4th-8th

Week 9

Tuesday, October 10

- Each student will choose one poem from *Only As the Day is Long* to discuss in class (5-to-10-minute analysis), pointing out the nuances and craft of the poet, with a concentration on the Subject, Conflict, and Metaphor within the poem, as well as the emotion weight—how to balance it without becoming maudlin.

Thursday, October 12

- Continue the discussions on *Only As the Day is Long*

Poetry Reading

Visiting Poet: **Jocelyn Heath**

7:00 p.m.

Hill Freeman Library/Community Room

Q&A with students afterwards

Week 10

Tuesday, October 17

- Workshop student poems

Thursday, October 19

- Workshop student poems

Week 11

Tuesday, October 24

- Workshop student poems
- **Assignment:** Read poets from the list

Thursday, October 26

- Workshop student poems
- **Assignment:** Read poets from the list

Week 12

Tuesday, October 31

- Workshop student poems
- Discuss poets
- **Assignment:** Read poets from the list

Thursday, November 2

- Workshop student poems
- Discuss poets
- **Assignment:** Read poets from the list

Week 13

Tuesday, November 7

- Workshop student poems
- Conclude the discussion on poets

Thursday, November 9

- Workshop student poems

Week 14

Tuesday, November 14

- Workshop student poems

Thursday, November 16

- Workshop student poems

Week 15

Tuesday, November 21 (LAST DAY of CLASS)

- Workshop student poems
- Wrap up loose ends/Answer questions

Creative Portfolio and Reflective Paper are Due: Thursday, November 30th by 3:00 p.m. EMAIL the PORTFOLIO or bjw@reinhardt.edu. Or, drop it off at my office, Lawson, 124-B.

A Few Important Things Required on the Syllabus

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. To receive academic accommodations for this class, please obtain the proper ASO letters.

Reinhardt University Credit Hour Policy

In defining a credit hour, Reinhardt University adopts the Federal Definition of a Credit Hour (described in 34 CFR 600.2, effective July 1, 2011) as follows:

For purposes of the application of this policy and in accord with federal regulations, a credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates:

1. Not less than one hour of classroom or direct faculty instruction and a minimum of two hours out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time, or
2. At least an equivalent amount of work as outlined in item 1 above for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

This credit hour policy applies to all courses at all levels (undergraduate, graduate, and professional) that award academic credit on an official transcript regardless of the mode of delivery including, but not limited to, fully online, hybrid, lecture, seminar, laboratory, studio, directed study, or study abroad. Academic units are responsible for ensuring that credit hours are awarded only for work that meets the requirements outlined in this policy.

The expectation of contact time inside the classroom and student effort outside the classroom is the same in all formats of a course whether it be in online, a hybrid of face-to-face contact with some content delivered electronically, or one delivered in lecture or seminar format. Similarly, the expectation of contact time inside the classroom and student effort outside the classroom is the same for regular semesters and shortened sessions (i.e., Spring I or Spring II Sessions).

Courses that have less structured classroom schedules, such as research seminars, independent studies, directed studies, internships, practica, studio work, as well as courses offered in shortened sessions or in online or hybrid formats, at a minimum, should state clearly expected learning outcomes and workload expectations that meet the standards set forth above.

Covid 19

Important:

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia. Current policies and procedures can be found at: : <https://www.reinhardt.edu/back-to-campus>

If you have any questions, please refer to the website or contact Reinhardt University at the numbers below.

Campus Nurse within the Student Health Center

nurse@reinhardt.edu, 770-720-5542 or www.reinhardt.edu/nurse.

Public Safety

Non-Emergency Phone: 770.720.5789

Emergency Phone: 770.720.5911

publicsafety@reinhardt.edu

Dean of Students

deanofstudents@reinhardt.edu, 770-720-5540

Office of the Provost

provost@reinhardt.edu, 770-720-9102