

ENGLISH 3150-004
INTERMEDIATE POETRY WORKSHOP
FALL 2018

Professor: Jehanne Dubrow
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Meeting Time: W 2:00 – 4:50 pm
Classroom: AB 218
Office Hours: T 2:00 – 6:00 pm
& by appointment

1) COURSE DESCRIPTION –

Welcome to English 3150! By now, many of you may be familiar with the structure of creative writing classes and are on your way to becoming proficient in the practice of the workshop. This course will build upon previous training, asking that you hone your skills not only as writers but also as readers of poetry. Looking at a variety of texts, we will address important concepts such as diction, the line and line break, figurative language, image, rhyme, meter, and narrative. Throughout this class, you will focus on producing entirely brand-new poems that engage directly with the published texts we are studying.

2) REQUIRED TEXTS –

- *A Primer for Poets & Readers of Poetry*, Gregory Orr
- Poetry handout, provided by professor

3) EVALUATIONS –

Your final grade will be calculated using these percentages:

Written Materials:

60%

- Batch A (multiple drafts of Poem #1 + revision note) = 20%
- Batch B (multiple drafts of either Poem #2 or Poem #3 + revision note) = 20%
- Batch C (multiple drafts of either Poem #4 or Poem #5 + revision note) = 20%

Class Participation:

40%

- Workshop = 15%
- Reading Discussions = 15%
- Individual Conference (deadline: by Week Eight of the semester) = 5%
- Attendance = 5%

4) GRADING SCALE –

UNT does not use pluses or minuses in its grading scale. Therefore, you can only earn one of five possible grades for somebody in this class:

- A (90.0 – 100)
- B (80.0 – 89.9)
- C (70.0 – 79.9)
- D (60.0 – 69.9)
- F (60.0 and below)

Final grades will not be rounded up.

5) WORKSHOP MATERIALS –

Workshop will function as an important element of most class sessions. Near the start of the semester, I will provide a timetable so that students will know when their poetry is scheduled for workshop.

No later than 24 hours prior to your workshop, you will be required to post a copy of your poem to the appropriate Discussions page on Blackboard; your poem should be posted as a Word document attachment (**no PDFs, please**), so that everyone can easily download the poem and print it out for class. Discussions of your poetry cannot take place *unless* everyone has received and read your work ahead of time.

We will not use Blackboard as a place for written critique or peer review. Instead, you should write your feedback on the printed poems to return to your classmates at the end of each workshop.

6) READING –

Reading and writing go hand in hand. Every class will be spent discussing some kind text. Always bring the assigned texts to class (these include published texts, your peers' work, and copies of your own work). Failure to perform this basic requirement will result in a lower class participation grade.

7) REVISION –

Revision is a central tenet of this course and of the writer's life in general. When you receive feedback in workshop, the point of that feedback is to help you revise your poems. When you receive feedback from me in individual conferences, the point of that feedback is to help you revise your poems. When you submit your work for assessment, I expect to see evidence of significant revision, and the grading rubric reflects this expectation. In my experience, those students who choose not to revise their poems are also choosing not to do well in this course.

8) GENERAL DISCUSSIONS –

I understand that some of you may find public speaking difficult. Please keep in mind, however, that learning is not supposed to be an entirely painless process. To give you an idea of my assessment of class participation:

- If you say **almost nothing** on most days: F-level
- If you make **1 helpful contribution** on most days: D-level
- If you make **2 helpful contributions** on most days: C-level
- If you make **4 helpful contributions** on most days: B-level
- If you make **countless helpful contributions** every day: A-level

Good participation is a matter both of quantity and quality.

9) INDIVIDUAL CONFERENCES –

All students are **required to have at least one individual conference with me** by Week Eight of the semester. Attending this individual conference (and coming prepared to do serious work) is worth 5% of your final grade. If you do not meet with me in conference by Week Eight, you will earn a zero for this requirement.

Beyond that one required conference, I urge all students to meet with me individually throughout the semester. Whenever you wish to schedule an appointment, come put your name on my office hours sign-up sheet; you may schedule appointments as far in advance as you would like. Please, come to conferences prepared, bringing work that you would like to discuss. Individual conferences will function as an important part of your writing process and can help to improve your class participation grade.

10) ATTENDANCE –

Absences—It is extremely important that you show up for class. I will take attendance every day. You are permitted one absence without penalty. **Any student who misses more than 4 classes (which is equivalent to two weeks of class) will automatically fail this course.** And, although I recognize that emergencies do occur, all absences beyond the first one will be considered unexcused.

Attendance is 5% of your final grade. Throughout the semester, you can determine what your attendance score will be, using this information:

- Up to **1 absence**: 100 points
- **2 absences**: 80 points
- **3 absences**: 70 points
- **4 absences**: 60 points
- More than **4 absences**: automatic failure of this course

Tardies—Promptness is essential. Three tardies will equal one absence.

Sometimes, after students miss a class, they'll ask me if they have "missed anything." Professors do not enjoy hearing this question. If you wonder what you might have missed, as a result of an absence, please, review the course outline in the syllabus. And, here's a poem by Tom Wayman that helps to answer this question preemptively:

Did I Miss Anything

Question frequently asked by students after missing a class

Nothing. When we realized you weren't here
we sat with our hands folded on our desks
in silence, for the full two hours

Everything. I gave an exam worth
40 per cent of the grade for this term
and assigned some reading due today
on which I'm about to hand out a quiz
worth 50 per cent

Nothing. None of the content of this course
has value or meaning
Take as many days off as you like:
any activities we undertake as a class
I assure you will not matter either to you or me
and are without purpose

Everything. A few minutes after we began last time
a shaft of light descended and an angel
or other heavenly being appeared
and revealed to us what each woman or man must do
to attain divine wisdom in this life and
the hereafter
This is the last time the class will meet
before we disperse to bring this good news to all people on earth

Nothing. When you are not present
how could something significant occur?

Everything. Contained in this classroom
is a microcosm of human existence
assembled for you to query and examine and ponder
This is not the only place such an opportunity has been gathered

but it was one place

And you weren't here

11) LATE WORK –

Assignments must be uploaded to Blackboard by the start of class on their due dates. Late work will be penalized. Work submitted later in the day or after class is considered overdue and will be **marked down 5 points**. An absence from class is not a justification for late work.

An assignment that is more than 5 days overdue will receive an automatic F (scored as a number grade of “0”), which will be factored into your overall grade for the semester. So, for instance, an assignment due on Wednesday at 2:00 pm. must be submitted before the following Sunday at 2:00 p.m., or it will earn a “0.”

12) A NOTE ABOUT TECHNOLOGY –

It is your responsibility to familiarize yourself with Blackboard. All assignments for this class are to be submitted electronically; it will be your job to make sure that work has uploaded correctly and promptly. I will not assess hard copies of any assignment. Technological difficulties will not be considered an acceptable excuse for late work.

13) BLACKBOARD & EMAIL –

Please, get into the habit of checking Blackboard and your emails regularly (I recommend daily). If there are class or scheduling changes, I will post notifications on Blackboard, frequently sending out messages through that site. Preparing for workshop will also require you to visit Blackboard.

I provide all grades and written comments electronically. Once I have assessed an assignment, please, be sure to click the appropriate link on the Blackboard gradebook, so that you can download my graded rubric and feedback on your poems. With each new assignment, I look for evidence that you have read and synthesized my previous critiques into your new work.

When you need to contact me, your first option—if you aren’t able to stop by my office for a visit—will be email. When you email me, **please use your UNT email address**, which contains identifying information that will allow me to know *who is emailing me*.

When you email me, or any of your other professors, treat the correspondence as a professional exchange. Start the email with a polite salutation (i.e. “Dear Dr. Dubrow”). And end the email with a formal conclusion *and your name* (i.e. “Best wishes, Jane Doe”). Try to be as concrete and clear as possible, write in full sentences, be respectful, and proofread your email before hitting SEND.

I am prompt about responding to emails. But, in general, I do not answer emails from 10 P.M. to 10 A.M. Please, keep this timeframe in mind when writing to me with time-sensitive questions.

14) APPROPRIATE BEHAVIOR –

At all times in this class, I ask for mature and respectful behavior from everyone. The following behavior is considered inappropriate:

- Sleeping in class.
- Letting your phone ring.
- Answering your phone.
- Texting. Using your phone at all (unless given permission).
- Working on your computer (unless given permission).
- Removing your shoes and/or socks. Removing other garments that might lead you to expose areas of skin inappropriate for a classroom setting.
- Arriving after class has begun. Leaving before class has ended.
- Leaving and returning numerous times.
- Neglecting to bring the assigned materials.

UNT defines disruptive behavior as “behavior that interferes with the learning and teaching environment and/or the administrative student services function of the university” (please, see the brochure titled “Responding to Disruptive Student Behaviors” and UNT’s “Code of Student Conduct”—links posted on Blackboard).

Failure to behave respectfully will result in a lower grade for the semester.

15) ADA STATEMENT –

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940-565-4323.

16) AND, FINALLY, A COMMENT ABOUT COMMUNITY –

The creative writing classroom is meant to be a community based on trust, respect, and a shared belief in the value of art and art-making. Such a community is the result of hard work, empathy, thoughtfulness, generosity, but also rigor. Ideally, it is a place where people feel comfortable sharing new and often vulnerable work. We must all strive to make this a supportive space where everyone feels intellectually, emotionally, and physically safe.

PLEASE NOTE:

This syllabus is subject to change.

COURSE OUTLINE

Week One (8/27 – 8/31): *Imagery*

- Introduction of Syllabus, Handouts, and Workshop schedule.
 - Read in Class: Poems by Snider, Arthur, Brown, & Wanek (packet) – for Poem #1.
 - In-Class Exercise: Making Poems from Scented Things.
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Week Two (9/3 – 9/7): *Imagery*

- Read for Class: *A Primer for Poets*, Chapter Eight (pp. 160 – 171).
 - Read for Class: Poems by Morgan, Doty, & Hoagland (packet) – for Poem #1.
 - In-Class Exercise: Describing Ordinary Objects.
 - Workshop: Poem #1 (Imagery)
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Week Three (9/10 – 9/14): *Imagery*

- Read for Class: *A Primer for Poets*, Chapter Eight (pp. 171 – 182).
 - Read for Class: Poems by Sterle, Kumunyakaa, & Kooser (packet) – for Poem #1.
 - In-Class Exercise: Making Poems from the Visual Arts.
 - Workshop: Poem #1 (Imagery).
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Week Four (9/17 – 9/21): *Metaphor*

- Read for Class: *A Primer for Poets*, Chapter Eleven (pp. 240 – 247).
 - Read for Class: Poems by Gilbert, Kenyon, Olds, & Smith (packet) – for Poem #2.
 - In-Class Exercise: Beginning with S/he “Is Like”—Extended Metaphor.
 - Workshop: Poem #1 (Imagery).
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Week Five (9/24 – 9/28): *Metaphor*

- Read for Class: *A Primer for Poets*, Chapter Eleven (pp. 247 – 252).
- Read for Class: Poems by Beasley, Kooser, Flynn, Charles (packet) – for Poem #2.
- In-Class Exercise: Ordinary Experience, Extraordinary Language.
- HW Due: **Upload Batch A to Blackboard by Wednesday at 2:00 p.m.**
- Workshop: Poem #2 (Metaphor).

Week Six (10/1 – 10/5): *Metaphor*

- Read for Class: *A Primer for Poets*, Chapter Eleven (pp. 252 – 263).
 - Read for Class: Poems by Laux, Lux, & Meredith (packet) – for Poem #2.
 - In-Class Exercise: Making New Metaphors to Undo Cliché (see: the heart, the moon, and roses).
 - Workshop: Poem #2 (Metaphor).
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Week Seven (10/8 – 10/12): *Voice*

- Read for Class: *A Primer for Poets*, Chapter Ten (pp. 224 – 228).
 - Read for Class: Poems by Glück, Atwood, Williams, & Harrison (packet) – for Poem #3.
 - In-Class Exercise: Speaking to the You that Is Another Character in the Poem.
 - Workshop: Poem #2 (Metaphor).
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Week Eight (10/15 – 10/19): *Voice*

- Read for Class: *A Primer for Poets*, Chapter Ten (pp. 228 – 239).
- Read for Class: Poems by Tate, Bachmann, Forché, Parker (packet) – for Poem #3.
- In-Class Exercise: Speaking to the You that is the Reader.
- Workshop: Poem #3 (Voice).

*****DEADLINE: To get credit for an individual conference (5% of final grade), you must have attended an individual conference by the end of this week in the semester.*****

Week Nine (10/22 – 10/26): *Voice*

- Read for Class: *A Primer for Poets*, Chapter Three (pp. 59 – 67).
 - Read for Class: Poems by Ashbery & Francis (packet) – for Poem #3.
 - In-Class Exercise: Speaking to the You that Is the Self.
 - Workshop: Poem #3 (Voice).
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Week Ten (10/29 – 11/2): *Narrative & Lyric*

- Read for Class: *A Primer for Poets*, Chapter Five (pp. 82 – 92).
 - Read for Class: Poems by Olds, Gilbert, & Pegeen Kelly (packet) – for Poem #4.
 - In-Class Exercise: Telling a Detailed Story in Past Tense.
 - HW Due: **Upload Batch B to Blackboard by Wednesday at 2:00 p.m.**
 - Workshop: Poem #3 (Voice).
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Week Eleven (11/5 – 11/9): *Narrative & Lyric*

- Read for Class: *A Primer for Poets*, Chapter Five (pp. 92 – 102).
 - Read for Class: Poems by Dove, Emerson, Hayden, & Gilpin (packet) – for Poem #4.
 - In-Class Exercise: Telling a Compressed Story.
 - Workshop: Poem #4 (Narrative).
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Week Twelve (11/12 – 11/16): *Narrative*

- Read for Class: *A Primer for Poets*, Chapter Five (pp. 102 – 117).
 - Read for Class: Poems by Levis & Hass (packet) – for Poem #4.
 - In-Class Exercise: Telling a Lyrical Story.
 - Workshop: Poem #4 (Narrative).
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Week Thirteen (11/19 – 11/23): *Form*

- Read for Class: *A Primer for Poets*, Chapter Nine (pp. 183 – 196).
 - Read for Class: Poems by Alvarez, Dubrow, Petrosino, Bishop, Kees, & Phillips (packet) – for Poem #5.
 - In-Class Exercise: Repetition & Refrain; Or, How to Villanelle.
 - Workshop: Poem #4 (Narrative).
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Week Fourteen (11/26 – 11/30): *Form*

- Read for Class: *A Primer for Poets*, Chapter Nine (pp. 196 – 213).
 - Read for Class: Poems by Hayes, Kane, Johnson, Cole, Hacker, Legaspi, Dubrow, Stallings, & Nelson (packet) – for Poem #5.
 - In-Class Exercise: The Fourteen-Line Essay; Or, How to Sonnet.
 - Workshop: Poem #5 (Form).
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Week Fifteen (12/3 – 12/7): *Form*

- Read for Class: *A Primer for Poets*, Chapter Nine (pp. 213 – 223).
 - Read for Class: Poems by Stallings, Trethewey, Mann, & Bachmann (packet) – for Poem #5.
 - In-Class Exercise: Two Steps Forward, Two Steps Back; Or, How to Pantoum.
 - Workshop: Poem #5 (Form).
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Week Sixteen (12/10 – 12/14) – *Finals Week, NO CLASS*

- HW Due: **Upload Batch C to Blackboard by Monday, December 10 at 2:00 p.m.**