ENGL 3382: Introduction to Creative Writing: Poetry, 3 Credit Hours, Fall 2017

Instructor: Dr. Ching-In Chen
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(Please type ENGL3382 as the subject line of your e-mail and address your communications to Dr. Chen. Allow 24 hours for a response, M-F.)
Office: Evans Complex 116
Virtual Office Hours: Monday and Tuesday, 12p-2p CST via Blackboard Collaborate or by appointment *(Please send me an e-mail if you plan on attending virtual office hours so I can hold a time slot for you.)*

Course Description: This is an introductory course focused on the practice of writing (and thus reading) contemporary poetry. In this class, we will:

1)   Learn key terminology, craft elements and methods for reading and interpreting contemporary poetry. Writers committed to their craft learn craft elements and methods from being excellent readers. We will study a variety of contemporary published poems to learn various strategies and approaches other writers have chosen, and how to apply these strategies to our creative work. We will also look at the creative texts in this class with an eye to how they were built. What were the writers and artists' intent and practice? What conversations were they having with other writers and artists?

2)   Learn basic craft elements and techniques for writing poetry. Through a series of writing exercises, we will experiment with various strategies and approaches. We will choose a subset of these writing experiments to revise into more polished poems and submit them for workshop feedback. Through this process, students will learn and practice the craft of poetry and giving feedback on peers' poems. Our capstone project is to create a final chapbook from work we have created and revised during the course of the class, including a minimum of five revised poems as well as a process letter which will serve as an introduction to the collection.

3)   Engage as literary citizens by creating well-researched articles for under/non-represented poets in Wikipedia as part of the Academic Community Engagement (ACE) component of the class. In this course, students will not only become familiar with concepts in writing poetry, but also will explore the connections between community and poetry by making a difference within the literary community, otherwise known as participating in literary citizenship. In project-oriented teams, we will engage in the information politics of Wikipedia by thinking about which poets/authors are well-represented in the encyclopedia and what subjects are often left out. The culminating project will be a well-researched Poet

author article added to or developed on Wikipedia that serves as a current reference resource for Wikipedia readers, which includes publications, awards, and other key information. In addition, students will write a short written reflection as part of their process letter, which will focus on their understanding of their role as a literary citizen.

Unit-Level Aims & Outcomes: Each unit in this course is structured around a series of readings and learning modules designed so that by the end of this course, you should be able to:

1. Identify techniques of the craft of poetry covered in this course through close reading, writing assignments, and discussions.

2. Implement in your poems the techniques of the craft of poetry you learn in this course.

3. Effectively participate in the critiquing process and contribute constructive feedback on your peers' poems.

4. Employ frequent reading, writing, and revision as an integral part of the creative writing process.

5. Gain an understanding of the idea of literary citizenship and complete an Academic Community Engagement project.

REQUIRED TEXTS AND SUPPLIES:
1) Addonizio, Kim and Dorianne Laux. *The Poet's Companion: A Guide to the Pleasures of Writing Poetry.* New York: W. W. Norton & Company, 1997. (ISBN 0-393-31654-8)

2) Bermejo, Xochitl-Julisa. *Posada: Offerings of Witness and Refuge.* Sundress Publications, 2016. (ISBN 978-1-939675-42-2)

3) Patel, Soham. *New Weather Drafts.* Portable Press @ Yo-Yo Labs, 2016.*
(* *Because Portable Press @ Yo-Yo Labs is a micro-press with limited distribution, you must purchase this text directly from the press by using the Paypal link. Click on the Buy link here: http://yoyolabs.com/patel-new-weather-drafts.html)*

4) Additional assigned readings available via Blackboard.

COURSE EVALUATION:
1) Discussion Board Posts: 100 points/10%
2) Writing Experiments: 100 points/10%

3) Revised Poem Drafts for Workshop: 150 points/15%

4) Post-Workshop Revisions: 150 points/15%

5) Peer Feedback on Poems: 150 points/15%

6) Academic Community Engagement Wikipedia project + reflection: 150 points/15%

7) Attending a Literary Reading + Reading Response: 50 points/5%

8) Final Portfolio (Chapbook - five revised poems + process letter): 150 points/15%

Total: 1000 points/100%

EXPLANATION OF ASSIGNMENTS:

ALL ASSIGNMENTS MUST BE TURNED IN ON TIME BY THE DEADLINE. THIS IS ESPECIALLY IMPORTANT IN A CREATIVE WRITING CLASS BECAUSE THE INITIAL WRITING (THE WRITING EXPERIMENTS) GENERATE MATERIAL FOR YOU TO REVISE AND BUILD POEM DRAFTS. Because of this, I will not accept late work for assignments, unless you have a documented emergency, which you should explain to me **and** submit documentation to the Dean of Students office: http://www.shsu.edu/dept/dean-of-students/documents/AbsenceRequest.pdf

1) Discussion Board Posts:

We will use the Blackboard discussion board to facilitate the conversation which would typically occur during class time in face-to-face courses. You will be responsible for three discussion posts for each discussion board unit.

a) one Lead Post which formulates an original analysis about the poems assigned for that week, using vocabulary and terms from the *Poet's Companion* textbook and/or our class lecture notes. This lead post must be a **minimum** of 150 words in length and should include at least **one** direct citation from the poem you are discussing. Include word count at the end of your post.

b) two Response Posts which respond to two different Lead Posts from classmates. This response must be a **minimum** 75 words in length and include a direct quote or paraphrase from your classmate's original post, along with a substantive contribution of your own. Substantive contributions should either ask a fresh question related to your classmate's observations, further develop your own view on a relevant subject matter and/or class readings, or introduce new resources from your own research into the discussion. Include word count at the end of each post.

*Note: When creating a post in Blackboard, your word count can be found in the bottom

right corner of the text box.*

No late work will be accepted. See rubric for grading requirements.

2) Writing Experiments:

I believe that the best way to learn how to write well is to write and read often. With this in mind, this class is structured to encourage you to develop an ongoing writing practice through Writing Experiments. These Experiments are designed for you to do just that – try a strategy or technique which may be potentially new to you. This isn't mathematics; there's not a right or wrong answer in terms of how to complete the Experiments, other than following the parameters of the process laid down. Most Experiments can be minimally completed in less than one hour. However, I do believe that in order for you to truly benefit from this class, it is important that you pace yourself and take time with your work. Experiments will be graded upon whether or not you followed the parameters of the assignment to complete the assignment. Though you will work to revise some Experiments, I do not usually provide feedback on them because I view them as early drafts or notes towards possible poems. If you'd like to get more in-depth feedback, work on revising the Experiments to submit as Poem Drafts for workshop.

3) Revised Poem Drafts for Workshop:

During each unit, we will workshop a subset of the class, using the revised poem draft for workshop that you will submit on Discussion Board. To help you practice the elements of craft you are reading about in *Poet's Companion,* you will follow the instructions by using the specified *Poet's Companion* exercise and submit the draft for peer and instructor feedback (what is typically referred to as "workshop" in creative writing).

Guidelines for Poem Draft Submissions:
Please submit your poem drafts in **one** Word or PDF document on Blackboard. Since many prefer typing comments using track changes or comments in a Word doc, if you upload a PDF, please also load the Word doc version of your document, if possible. Submissions should be typed in 12-point Times, Garamond or Palatino Linotype unless an experimental visual arrangement makes an alternative font necessary. Please make sure you add your full name, poem title and page numbers in the top right-hand header of your submission. For those who consciously choose to not title their poems, it is the norm to refer to untitled poems with the first line of the poem in parentheses. Please also proofread all written work for grammar, spelling, and punctuation errors. **Please note:** To practice professionalism in submitting our work, we will create poem draft submissions as if we are submitting our work

to a professional literary journal with specific submission guidelines. Learning the ropes of the writing profession means also learning how to professionally submit our work to journals, contests and other opportunities. In the creating writing world, if you do not follow the guidelines for submission, your submission often does not get read. Because of this, submissions which do not follow the guidelines and parameters provided will receive a grade penalty for lack of professionalism.

4) Post-Workshop Revisions:
Inexperienced writers often gloss over the practice of revision, but learning how to revise your own work is a crucial skill for a serious writer. You will revise the poems you have submitted for workshop, using the feedback you have received in workshop and additional revision exercises provided in class. For each revision, you must complete a revision plan for each poem, choosing at least three strategies (from workshop or revision exercises). When revising, please mark the changes you make so that it's clear where you have revised (i.e. italicize, highlight or bold your revisions in your revised draft).

Grading: Your work will be evaluated based on how thoughtfully you have engaged peer and instructor feedback, elements of craft discussed in class, timeliness and effort of submission. **Note:** I do not necessarily expect you to make every change suggested in workshop. Part of the workshop experience is sifting through often conflicting feedback and making intentional choices about how to re-vision the poem on its own terms. However, I expect to see substantial revisions in your poems, which include major structural considerations and alterations (for instance, taking the spine of the house and deciding to put in a new roof versus simply moving the chairs around in the room).

5) Peer Feedback on Poems:
Since writing is a process (and not, as many people think, one that is solely personal), we will be giving feedback on writing in workshop. Each workshop, you will give feedback to your peers by annotating their poems (providing responses to specific word choices, lines and line breaks, etc) and by writing endnotes (a more bird's eye approach). Similar to your investment in your own reading and writing practices, investing in giving excellent feedback to your peers pays off in learning about the craft of writing. Because of this, your workshop feedback will be evaluated based upon the effort you have made in providing helpful feedback and upon whether or not you followed the parameters of the assignment. An excellent critique is a thorough, constructive critique that follows the format I provide (please see "Workshop Guidelines"). A poorly written response does not follow that format or is cursory, vague (it does not contain specific examples and advice) or disrespectful to the writer. Late responses will not be accepted for credit.

6) Academic Community Engagement Wikipedia Project + Reflection:

In project-oriented teams, students will contribute a well-researched Poet author article to be added to or developed on Wikipedia that serves as a current reference resource for Wikipedia readers, which includes publications, awards, and other key information. In addition, students will write a short written reflection as part of their process letter, which will focus on their understanding of their role as a literary citizen. In addition to my assessment, you will assess your work and participation in the team as well as the work and participation of your team members.

7) Attending a Poetry Reading + Reading Response:

During the course of the semester, I will ask you to attend a poetry reading organized by the creative writing department listed in the course calendar and to write a Reading Response, using the "Reading Response Guidelines." If your schedule conflicts and you are unable to attend, you must find an alternate poetry reading to attend during the semester and fill out the "Alternate Poetry Reading" document for my approval before October 2.

8) Final Portfolio:

At the end of the semester, you will compile a revised sample of your writing (i.e. your best work) from the semester into a final portfolio chapbook. The chapbook must include a minimum of five substantially revised poems and a process letter. Please follow the poem draft submission guidelines for submission.

COURSE PROCEDURES AND POLICIES:

Announcements: At the beginning of each unit, I will send out an announcement that details the work due for that unit as well as any relevant assignment instructions, due dates, and any special considerations to keep in mind. Check your university e-mail daily M-F. You are responsible for information and updates sent out about class via e-mail and to ensure that we are in e-mail contact.

Netiquette: In an online course, nonverbal cues taken for granted in face-to-face communication are largely absent. This means that it is often difficult to measure things like tone and intent. Because of this, I ask that you take extra caution when formulating your discussion posts and communicating electronically with your instructor and your classmates. Please use language that is professional, measured, and kind at all times. As with face-to-face classes, differences in perspective and disagreement on discussion topics will arise—these are healthy aspects of any intellectual exchange. In our online course, I ask that you take every precaution to ensure that your classmates know that any disagreements are with ideas only, not with individuals *as* individuals.

Also, keep in mind that each time you communicate—with your instructor, your peers, the class, or anyone else—whether it is in writing, conversationally, email, or online chatting, you are making a distinct impression on those with whom you communicate. Any email correspondence for the class should be as well written and thoughtfully considered as anything else you submit for the class.

Discriminatory conduct will not be tolerated in the class or by the University. Writing is an emotional process that can provoke intense feelings in anyone who takes it seriously. If you are having difficulty during the class, I encourage you to check in with me.

Computer Problems: Please direct your questions about technology-related issues to SHSU Online. We all have problems with computers and saving work at some point. These problems do not excuse late work. There are multiple solutions to this: a flash drive, using your iPod, saving your work to your personal account on the server, writing to your roommate or having her/him/them go to the computer lab to type it up for you. If you have an assignment due on Blackboard and are having problems submitting your work, please contact Blackboard support at (936) 294-2780 or [blackboard@shsu.edu.](mailto:blackboard@shsu.edu) If all else fails, please e-mail me with your completed work **before** the deadline to avoid being marked late.

Virtual Office: In order to centralize class communication on syllabus- and course-related topics, please post questions concerning course logistics to the Virtual Office on Blackboard rather than sending e-mails to me. If you have a question about logistics, chances are that someone else has the same or a similar question. I will field and respond to such queries in the Virtual Office space so that everyone who might have a similar question to yours can find the answer in one easy location. You may also post responses to fellow students' questions if you have answers for them. I will respond to Virtual Office questions within 24-48 hours, M-F.

Please don't post any questions or comments which don't pertain to all the students in the class, as this is a class discussion board viewable by all students. For questions concerning a more personal issue, please e-mail with the subject title, "ENGL 3382," and sign your name.

I will respond to direct emails, should an emergency arise or a question arise that cannot be answered through the Virtual Office, within 24 hours, M-F, 9a-5p CDT, unless otherwise specified. Please wait a full 24 hours before re-sending a duplicate message or making further inquiries once you have sent us an e-mail.

UNIVERSITY POLICIES

Academic Honesty: All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials.

English Department policy states that a paper or assignment, which evidence can support as plagiarized or in any manner not the result of a student's own intellectual endeavors, will receive zero points. The second offense will result in failure of the course and possible university disciplinary action. Submitting your own previously written work for a current assignment or submitting an assignment in more than one class without the prior permission of the instructors is also considered academically dishonest.

A definition of academic dishonesty can be found at the following link: http://www.shsu.edu/dotAsset/728eec25-f780-4dcf-932c-03d68cade002.pdf. Students are expected to review this information and will be held accountable for it on all formal assignments.

Americans with Disabilities Act: It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination.

Students with disabilities that might affect their academic performance are expected to visit with the Office of Services for Students with Disabilities located in the Counseling Center, Lee Drain Annex (tel. 936.294.1720). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until the student registers with the Counseling Center.

Religious Holy Days: Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required

activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20, Tax Code.

Visitors in the Classroom: Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office. For a more detailed discussion of university policies, refer also to Syllabus Guidelines Sam Houston State University on the SHSU website.

Classroom Conduct: The Code of Student Conduct and Discipline can be found at the following link: https://netreg.shsu.edu/mirror/codeofconduct.html. Students are expected to comply with the Code at all times.

Instructor Evaluations: Students will be asked to complete a course/instructor evaluation form toward the end of the semester.

ENGL 3382 Fall 17 Intro to Poetry Course Schedule

~ like life, this syllabus is a roadmap, but the journey may change ~

Unless otherwise specified, all assignments are due by 11:59p on the due date.
See Modules in Blackboard for specific instructions for each assignment.

Abbreviations:
PC = The Poet's Companion: A Guide to the Pleasures of Writing Poetry
POWR = Posada: Offerings of Witness and Refuge
NWD = New Weather Drafts

Date	Module	Reading(s)	Assignments & due dates (Module Activities)	Notes
Week 1 Aug 23-25	**Start Here module**	Start Here module	*By Fri Aug 25:* 1) Add profile image 2) Introduction Post 3) Syllabus Quiz	
Week 2 Aug 28-Sept 1	**Module 1**	1) Module 1 Content 2) *PC:* "Writing and Knowing" (19-29); "Images" (85-91)	*By Mon Aug 28:* 1) Respond to 3 Peers' Intro Posts 2) Lead Post 1 *By Wed Aug 30:* 3) Writing Experiment 1 *By Fri Sept 1:* 4) Respond to 2 Peers' Lead Post 1	*Aug. 30: Last day to register and to process schedule changes online.*
Week 3 Sept 4-8	**Module 2** **ACE Teams Posted**	1) Module 2 Content 2) *PC:* "Poetry of Place" (74-79) 3) *POWR:* "Solano Says Goodbye" (11); PART I	*By Wed Sept 6:* 1) Writing Experiment 2 *By Fri Sept 8:* 2) Lead Post 2	*Sept. 4: Labor Day, holiday for students and faculty.* *Sept. 8: 12th class day. Last day to drop without a "Q" and*

		(15-36)		*receive 100% refund and to submit degree applications.*
Week 4 Sept 11-15	**Module 3**	1) Module 3 Content 2) *PC:* "Simile and Metaphor" (94-101) 3) *POWR:* PART II (39-56)	*By Mon Sept 11:* 1) Respond to 2 Peers' Lead Post 2 *By Wed Sept 13:* 2) Writing Experiment 3 *By Fri Sept 15:* 3) Lead Post 3	
Week 5 Sept 18-22	**Module 4** **Workshop Schedule Posted**	1) Module 4 Content 2) *PC:* "Music of the Line" (104-111); "The Energy of Revision" (186-192)	*By Mon Sept 18:* 1) Respond to 2 Peers' Lead Post 3 *By Wed Sept 20:* 2) Post Revised Poem Draft for Workshop 1 *By Fri Sept 22:* 3) Practice Annotation & End Note Due	
Week 6 Sept 25-29	**Module 5**	1) Module 5 Content 2) *PC:* "Voice and Style" (115-127) 3) *POWR:* PART III (59-73)	*By Mon Sept 25:* 1) ACE Team: Signed Contract + Poet Proposal *By Wed Sept 27:* 2) Annotations & End Notes for Workshop A *By Fri Sept 29:* 3) Lead Post 4	

Week 7 Oct 2-6	Module 6	1) Module 6 Content 2) *POWR: PART IV (77-109); "A Note on Desert Poems" (109)*	*By Mon Oct 2:* 1) Respond to 2 Peers' Lead Post 4 *By Wed Oct 4:* 2) Annotations & End Notes for Workshop B *By Fri Oct 6:* 3) Lead Post 5: Questions for Xochitl-Julisa Bermejo	
Week 8 Oct 9-13	Module 7	1) Module 7 Content	*By Mon Oct 9:* 1) ACE Team: Research Plan Update 2) Writing Experiment 4 *Wed Oct. 11:* 3) Annotations & End Notes for Workshop C *By Fri Oct. 13:* 4) Annotations & End Notes for Workshop D	Oct 9: Huntsville Campus Visit by author Xochitl-Julisa Bermejo 3:30-4:45p Craft Talk, Evans 212 5-6p Poetry Slam, Austin Hall 6-7p Poetry + Prose Reading
Week 9 Oct 16-20	Module 8	1) Module 8 Content	*By Mon Oct 16:* 1) ACE Team: Poet Research Upload *By Wed Oct 18:* 2) Annotations & End Notes for Workshop E *By Fri Oct 20:* 3) ACE: Peer Review	
Week 10 Oct 23-27	Module 9	1) Module 9 content 2) *PC:* "Stop	*By Mon Oct 23:* 1) Post-Workshop 1 Revision Plan + Revisions	

		Making Sense: Dreams and Experiments" (129-134)	_By Wed Oct 25:_ 2) Writing Experiment 5 _By Fri Oct 27:_ 3) ACE Team: Revisions & Reflections	
Week 11 Oct 30- Nov 3	**Module 10**	1) Module 10 content 2) _NWD_	_By Mon Oct 30:_ 1) Lead Post 6: Sequencing _By Wed Nov 1:_ 2) Post Poem Sequence (2 Revised Poems in Conversation) for Workshop 2 _By Fri Nov 3:_ 3) Respond to 2 Peers' Lead Post 6	
Week 12 Nov 6- 10	**Module 11**	1) Module 11 Content	_By Mon Nov 6:_ 1) Annotations & End Notes for Workshop A _By Wed Nov 8:_ 2) Writing Experiment 6: Process Note _By Fri Nov 10:_ 3) Annotations & End Notes for Workshop B	_Nov. 10: Last day to "Q" drop. Students cannot drop after this date; they will receive grade earned._
Week 13 Nov 13- 17	**Module 12**	1) Module 12 Content	_By Mon Nov 13:_ 1) Annotations & End Notes for Workshop C _By Wed Nov 15:_ 2) Annotations & End Notes for Workshop D _By Fri Nov 17:_	

			3) Annotations & End Notes for Workshop E	
Week 14 Nov 20-24				*Nov. 22-24: Thanksgiving holidays for students and faculty.*
Week 15 Nov 27-Dec 1	**Module 13** **Small Groups Posted**	1) Module 13 content	*By Mon Nov 27:* 1) Post-Workshop 2 Revision Plan + Revisions *By Wed Nov 29:* *2)* Post Portfolio Draft *By Fri Dec 1:* 3) Small Group Workshop	*Nov. 27: Classes resume. Dec. 1: Last class day. Last day to resign by 5:00 p.m. in Registrar's Office.*
Finals week Dec 4-7	**Module 14**		*By Wed Dec 6* 1) Chapbook Submissions 2) Attending a Reading Response	

Grades will be posted by Monday, December 11, 12:00 p.m.