

EN 506 Graduate Poetry Workshop

Professor: L. Lamar Wilson

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Spring 2018

Office: By Appointment

Hours: By appointment
(Try me @ Gchat
proflamarwilson)

Required Materials

Computer with a video camera or webcam or digital camera w/video

Carl Phillips, *The Art of Daring: Risk, Restlessness, Imagination* (craft text)

Courtney Lamar Charleston, *Telepathologies*

T'ai Freedom Ford, *how to get over*

Rebecca Gayle Howell, *American Purgatory*

Jenny Johnson, *In Full Velvet*

Max Ritvo, *Four Incarnations*

Charif Shanahan, *Into Each Room We Enter Without Knowing*

Student Authentication

Student authentication will be achieved in two ways according to MUW policy: through each student's unique Student ID and Password in the MUW Learning Management System (Canvas) and through one additional student identification technique within the course that has been determined and approved by the academic program. This second method of student authentication in EN 506 Graduate Poetry Workshop will involve participation in weekly full-class video conferences. Students will post a picture of their photo ID in the MFA in Creative Writing Program Lounge, which will be matched with their image on the video.

Course Content

EN 506 is a graduate course in writing poetry with an emphasis on craft. We will study collections of poems by contemporary poets and discuss their styles. We'll also read Phillips's *Art of Daring* and several collections. Since this is a writing workshop, discussion of student work will take place in weekly workshop conferences. In addition, each student will meet with me for a twice-monthly conference to discuss work in progress.

Goals

- to improve your writing through revision of a portfolio of poems
- to grow as a critical reader by participating in writing workshops
- to explore the work of contemporary poets and complete an in-depth analysis poetry books
- to learn about the poetry marketplace through surveying poetry magazines

Requirements

Conferences: Students are expected to take part in biweekly individual conferences. We will meet using the conferences tool or another a/v chat tool that professor and student can access. For each conference, students will submit 1-3 poems at least 2 days in advance for review. We will discuss the poems together for about a half-hour.

Discussions: Each week, we will have two topics, and participation in both is required. In "Week Discussions," we will discuss an essay from *The Art of Daring* alongside the book of poems we're reading that week. In "Week Poems," select students will upload their poems for discussion, and the class will begin our discussion and then follow up on the week's conference in writing. Each topic's discussion will be graded on a 5-point scale and must be completed within 24 hours of the meeting in which the class discusses poets' work and that chapter from *The Art of Daring*.

Response Essays: In addition to writing initial responses in our weekly discussions, students will write four 4-6-page essays about the collections we've read. Each will be due the week after we have finished a couple of books, and they may be a response to at least 3 individual poems (or one long poem with permission) from each collection or to the books as a whole. Respond as a practicing poet. Instead of literary criticism, I want to know how the poets' craft and risk-taking resonate and/or diverge from your aesthetic leanings.

Poetry Magazine/Journal Survey: Throughout the semester, we will look at and discuss poetry magazines, either by reading them through our Fant Library e-subscriptions or by evaluating the magazine's website. At the end of the semester, students will write a 6-8-page survey of at least 3 literary magazines/journals that they have read. The survey will consist of short reviews of each magazine that describe its focus and preferred style. As part of the survey, students will designate at least one magazine where they could submit their poems. They should identify which poems would be appropriate for the magazine and why. Students are encouraged to follow up on the assignment by submitting to one or more of these magazines.

Final Portfolio: The main assignment for the course will be the completion of a portfolio of up to 20 pages of poems. For the purposes of this portfolio, at least 10 lines of poetry will equal one page. In other words, if you write short forms like haiku, regardless of whether you decide to print them on one page, a group of poems must equal at least 10 lines to be considered a page. Similarly, if a poem is more than one page long, each page will count, as long as each page is filled, and there are at least 10 lines on the poem's final page. The work submitted for the final portfolio should include your best work for the course; it should contain most of the work from the weekly conferences. Although the class likely won't have seen all of the poems, I should have seen them. Your portfolio will be graded on the quality of work and the strength of your revisions.

Attendance

Attendance is extremely important in any creative writing class, especially at the graduate level. In order to be counted present, you must contribute to our discussions for the week and take part in the weekly Class Conference, which will be videoed. If you are unable to login at the time of the Class Conference, you will need to view the archived conference footage and respond in writing (or with an audio or video discussion post) to the poems up for discussion. Every attempt will be made to find a time or times when everyone can conference together, but I realize sometimes something may come up. Alternate times also may be scheduled in some weeks so that everyone can make it.

Method of Evaluation

Grades on your project will be determined by the quality of the final product as well the effort put into it. Technical mastery of software is not the main goal, but rather the concept and the attempt to achieve the concept with the tools at hand will be rewarded. Late assignments for Workshops will not be accepted past a reasonable time when the rest of the class can comment on your work. Letter grades assigned to final products will have the following numeric values:

A+ = 98-100 (585-600) B+ = 88-89 (525-536) C+ = 78-79 (476-465) D+ = 69-68 (416-405) F = <59 (<356)
A = 95-97 (567-584) B = 85-87 (524-506) C = 75-77 (464-447) D = 67-65 (404-387)
A- = 90-94 (537-566) B- = 80-84 (505-477) C- = 70-74 (446-417) D- = 60-64 (386-357)

Final grades will be based on the same system and will be a composite of the following:

Discussion	150 points
Conferences	100 points
Response Essays	100 points
Poetry Magazine Review	50 points
Final Portfolio	200 points

Title IX: The Mississippi University for Women recognizes the inherent dignity of all individuals and promotes respect for all people. The University is committed to creating an educational and learning environment that is free from discrimination based on sex, including sexual violence (assault, domestic violence, dating violence and gender-based stalking). To learn more about the University's policy on sexual misconduct, how to make a report, or how to find confidential resources, go to www.muw.edu/titleix. The Title IX Coordinator is located in Cochran Hall, Room 405, and may be contacted by phone at [662-241-6083](tel:662-241-6083) or email at titleix@muw.edu.

Americans with Disabilities Act: The University is committed to providing equitable access to learning for all students. The Student Success Center collaborates with students who have disabilities (e.g. physical, sensory, chronic health, learning, attentional, mental health) and arranges for reasonable accommodations to be implemented. It is students' responsibility to make an appointment with the Student Support Specialist to review specific needs, participate in the development of an Accommodation Plan by providing appropriate documentation, and discuss with instructors how the Accommodation Plan will be applied in each course. Accommodations are not retroactive, and a new Accommodation Plan must be reviewed, signed, and presented to instructors each semester. The Student Support Specialist is located in Reneau Hall, Room 101(B), and may be contacted by phone at [662.329.7138](tel:662.329.7138) or email at ada@muw.edu.

Plagiarism will result in an F (0) on the assignment, and in severe cases is grounds for failure in the course. Plagiarism includes using paraphrased or quoted information from a source without proper documentation or turning in someone else's work as your own. Using quoted information without putting it in quotes (or indenting for long quotes) is also considered plagiarism, regardless of whether the source is cited. If you are unsure whether you have used material appropriately, see me before the assignment is due. Since the conventions for creative writing differ from those of academic writing, if you are considering using someone else's source material in your projects, discuss this with me in conference. I can help you decide whether it is necessary to document your source and find strategies to indicate the source if necessary. Please refer to the MUW Graduate Bulletin for policies regarding plagiarism and academic honesty.

Academic Policies and Procedures can be found in full in the current [Graduate Bulletin](#).
Deadlines for registration, graduation, and financial aid are found on the current [Academic Calendar](#).

Important Dates for Full-Term Spring 2018:

Jan. 16	Martin Luther King Holiday
Jan. 17	Last day to add a class or change from audit to credit or grade to pass-fail
Feb. 14	Last day to withdraw from a class without a WP or WF designation or change from credit to audit and last day to turn in a change of major form
March 12-16	Spring Break
April 11	Last day to drop a class or withdraw from the university

COURSE SCHEDULE

- Week 1** **Jan. 10-14 (Wednesday-Sunday)**
Introduction — Notes in Canvas
- Week 2** **Jan. 16-21 (Tuesday-Sunday)**
The Art of Daring, “Preface,” “Restlessness: Little Gods of Making”
Four Incarnations, Max Ritvo
Sample Poems for our first conference (see Canvas)
- Week 3** **Jan. 22-28**
The Art of Daring, “Restlessness: On Restlessness”
Four Incarnations, Max Ritvo
Groups A Poems
- Week 4** **Jan. 29-Feb. 4**
The Art of Daring, “Restlessness: Beautiful Dreamer”
Into Each Room We Enter Without Knowing, Charif Shanahan
Groups A&B Poems
- Week 5** **Feb. 5-11**
The Art of Daring, “Restlessness: Beautiful Dreamer”
Into Each Room We Enter Without Knowing, Charif Shanahan
Groups A&B Poems
- Week 6** **Feb. 12 Class (Monday, Instead of Thursday)**
The Art of Daring, “Restlessness: Poetry, Love, Mercy”
In Full Velvet, Jenny Johnson
Groups A&B Poems
In-class drafting & discussion of response essays
Response Essay 1 Due (Feb. 18)
- Week 7** **Feb. 19-25**
The Art of Daring, “Restlessness: Poetry, Love, Mercy”
In Full Velvet, Jenny Johnson
Groups A&B Poems
- Week 8** **Feb. 26-March 4**
The Art of Daring, “Penetration: Which One’s the World?”
how to get over, T’ai Freedom Ford
Groups A&B Poems
- Week 9** **March 5 Class (Monday, Instead of Thursday)**
The Art of Daring, “Penetration: Which One’s the World?”
how to get over, T’ai Freedom Ford
Groups A&B Poems
[This is the week of our Short Residency Class, at AWP Conference in Tampa, so a few students will be busy March 7-10.]

- Week 10** **March 12-18**
Spring Break
- Week 11** **March 19-25**
The Art of Daring, “Penetration: Which One’s the World?”
Telepathologies, Courtney Lamar Charleston
Groups A&B Poems
- Week 12** **March 26-April 1**
The Art of Daring, “Penetration: Heaven and Earth”
Telepathologies, Courtney Lamar Charleston
Groups A&B Poems
Response Essay 2 Due (April 1)
- Week 13** **April 2-8**
The Art of Daring, “Daring: Foliage”
American Purgatory, Rebecca Gayle Howell
Groups A&B Poems
- Week 14** **April 9-15**
The Art of Daring, “Daring: Foliage”
American Purgatory, Rebecca Gayle Howell
Groups A&B Poems
Response Essay 3 Due (April 15)
- Week 15** **April 16-22**
Literary Journal/Poetry magazine discussion (see Canvas)
Groups A&B Poems
- Week 16** **April 22-28**
Literary Journal/Poetry magazine discussion (see Canvas)
Poetry Survey Due (April 29)
In-class course evaluations
- Finals Week** **April 29-May 4**
Final Portfolio Due (May 4)