

CRW 5331: Graduate Poetry Workshop (“One Big Self”)

3:05-6:05 p.m. EST Mondays, 415 Williams & synchronously @ Zoom [here](#)
(Meeting ID: 940 2839 0614; Passcode: SP2024)

Dr. L. Lamar Wilson

Office Hours: By appointment (best hours M, T, & Th, 1-2:30 p.m.; schedule [here](#))

Contact: llwilson@fsu.edu, proflamarwilson on Gchat (during office hours)

Please allow 24 hours for response to email. For email sent after 9 p.m., the 24-hour window begins the following morning, when it likely will be read.

Course Description & Learning Outcomes

“It takes me so long to formulate a thought worthy of articulation, and it takes me a long time to articulate my opinions in a form worthy to call thought,” [C.D. Wright](#) said in a 2014 conversation with Sharon Olds and Juan Felipe Herrera, her fellow chancellors of the Academy of American Poets, about revision. In two years, she would make her transition and leave us to sort out how she was able over several collections to constellate a host of speakers who were at once “one big self”—many-throated and polyphonic yet singularly searing—and “one with others.” This semester, we will examine twenty-first-century epics through a host of first and second books and historicize their lineages as we refine our own engagement these epics’ intersections with the (anti-)elegiac tradition.

By semester’s end, you will be empowered to:

1. Modulate speakers’ voices to accommodate the evolving lyric and epic narratives and world(view)s you endow them.
2. Compose a genealogy of your literary kin and converse with confidence about your relationship to the epic/narrative and lyric modes.
3. Enter philosophical and theoretical conversations about the ancient epic tradition and its manifestations in modern, postmodern, and contemporary American literary artists’ responses to the conventions of their times.
4. Hone the skills of active listening and close reading that yield impactful feedback for fellow artisans.
5. Collate a portfolio of at least 10 pieces (up to 25 pages) of original work that engages this investment in a poetic series linked by your own sense of the epic/narrative and lyric traditions.

Optional Goals (for more ambitious students)

6. Submit a book review to a literary or scholarly journal of a contemporary poetry collection.
7. Create a syllabus draft—with a textbook list and philosophical framework—for teaching an undergraduate or graduate course through the prism you bring to and take from this course.

Required Readings

Books

Alabi, Kemi. *Against Heaven*. Graywolf, 2022. (9781644450826)

Choi, Franny. *Soft Science & The World Keeps Ending, and the World Goes On* excerpts. Alice James, Harper, 2019, 2022. (PDFs [on Canvas](#))

Jess, Tyechimba. *Olio*. Wave, 2016. (9781940696201)

Kunz, Edgar. *Fixer*. HarperCollins, 2023. (9780063288591)

Tran, Paul. *All the Flowers Kneeling*. Penguin, 2022. (9780143136842)

Williams, Phillip B. *Mutiny*. Penguin, 2021. (9780143136934)

Wright, C.D. *One Big Self: An Investigation*. Copper Canyon, 2003. (9781556592584)

Yanique, Tiphanie. *Wife*. Peepal P, 2016. (9781845232948)

Several of essays (PDFs on Canvas and in this folder), including some in [Epic Traditions in the Contemporary World](#) (1999)

Other Recent Collections Interrogating the Epic/Elegiac Tradition (Recommended Readings)

Adair, Alison. *The Clearing*. Milkweed, 2020.

Akbar, Kaveh (ed.). *The Penguin Book of Spiritual Verse: 110 Poets on the Divine*. Penguin, 2022.

---. *Pilgrim Bell*. Graywolf, 2021.

---. *Calling a Wolf a Wolf*. Alice James, 2017.

Algarin, Miguel. *Love Is Hard Work/Memorias de Loisaida: Poems*. Scribner, 1997.

Awkward-Rich, Cameron. *Dispatch*. Persea, 2019.

Ali, Agha Shahid. *Call Me Ishmael Tonight*. W.W. Norton, 2003.

Bang, Mary Jo. *Elegy*. Graywolf, 2009.

Beatty, Jan. *Red Sugar*. U of Pittsburgh P, 2008.

---. *Boneshaker*. U of Pittsburgh P, 2002.

Bell, Elana. *Eyes, Stones*. Louisiana State UP, 2012.

Bendorf, Oliver Baez. *The Spectral Wilderness*. Kent State UP, 2015.

Bennett, Joshua. *The Sobbing School*. Penguin, 2016.

---. *Owed*. New York: Penguin, 2020.

Birdsong, Destiny. *Negotiations*. Tin House, 2020.

Blount, Tommye. *Fantasia for the Man in Blue*. Four Way, 2020.

Braithwaite, Kamau. *Elegguas*. U Press of New England/Wesleyan UP, 2010.

Brimball, Traci. *Come the Slumberless to the Land of Nod*. Copper Canyon, 2020.

---. *Our Lady of the Ruins*. Copper Canyon, 2012.

---. *Rookery*. Southern Illinois UP, 2010.

Brown, Jericho. *The Tradition*. Copper Canyon, 2019.

---. *The New Testament*. Copper Canyon, 2014.

---. *Please*. New Issues/U of Chicago P, 2009.

Candrilli, Kayleb. *Water I Won't Touch*. Copper Canyon, 2021.

---. *All the Gay Saints*. Saturnalia, 2020.

---. *What Runs Over*. YesYes, 2017.

Clifton, Lucille. *Collected Poems*. BOA Editions, 2012.

---. *Mercy*. BOA Editions, 2004.

Chang, Victoria. *Hybrida*. W.W. Norton, 2021.

---. *Of Gods & Strangers*. Four Way, 2011.

---. *Half-Lit Houses*. Four Way, 2004.

Chang, Tina. *With My Back to the World*. Macmillan, 2024.

---. *The Trees Witness Everything*. Copper Canyon, 2022.

---. *Obit*. Four Way, 2020.

Chatti, Leila. *Deluge*. Copper Canyon, 2020.

Chavez, MK. *Dear Animal*. Black Lawrence, 2016.

Chazaro, Alan. *Piñata Theory*. Black Lawrence, 2020.

Chen, Chen. *Your Emergency Contact Has Experienced an Emergency*. BOA Editions, 2022.

---. *When I Grow Up, I Want to Be a List of Further Possibilities*. BOA Editions, 2017.

Chen, Ching-in. *to make black paper sing*. speCt! Books, 2019.

---. *recombinant*. Kelsey Street, 2017.

---. *The Heart's Traffic*. Arktol/Red Hen, 2009.

Collins, Martha. *Blue Front, White Papers, Admit One*. Graywolf, 2006, 2012, 2016.

Corral, Eduardo. *Guillotine*. Graywolf, 2020.

---. *Slow Lightning*. Yale UP, 2012.

Dargan, Kyle. *Panzer Herz: A Live Dissection*. Triquarterly/Northwestern UP, 2023.

---. *Anagnorisis*. Triquarterly/Northwestern UP, 2018.

---. *Honest Engine*. U of Georgia P, 2015.

---. *Logorrhea Dementia: A Self-Diagnosis*. U of Georgia P, 2010.

Day, Meg. *Last Psalm at Sea Level*. Barrow Street, 2014.

Dawes, Kwame. *Wisteria*. Red Hen Press, 2006.

Deulen, Danielle Cadena. *Desire Museum*. BOA Editions, 2023.

---. *Our Emotions Get Carried Away Beyond Us*. Barrow Street, 2015.

---. *Lovely Asunder*. U of Arkansas P, 2011.

Diaz, Natalie. *Postcolonial Love Poem*. Graywolf, 2020.

---. *My Brother Was an Aztec*. Copper Canyon, 2012.

Dixon, Melvin. *Love's Instruments*. Tia Chucha, 1995.

Dove, Rita. *Playlist for the Apocalypse*. W.W. Norton, 2021.

---. *Collected Poems: 1974-2004*. W.W. Norton, 2016.

---. *Sonata Mulattica*. W.W. Norton, 2009.

---. *On the Bus With Rosa Parks*. W.W. Norton, 1999.

---. *Mother Love*. W.W. Norton, 1995.

---. *Thomas and Beulah*. Carnegie Mellon, 1986.

Dungy, Camille. *Trophic Cascade*. Wesleyan UP, 2017.

---. *Smith Blue*. Southern Illinois UP, 2011.

---. *Suck the Marrow*. Red Hen, 2010.

---. *What to Eat, What to Drink, What to Leave for Poison*. Red Hen, 2006.

Eisen-Martin, Tongo. *Heaven Is All Goodbyes*. City Lights, 2017.

Emerson, Claudia. *Late Wife*. Louisiana State UP, 2005.

Faizullah, Tarfia. *Registers of Illuminated Villages*. Graywolf, 2018.

---. *Seam*. Southern Illinois UP, 2014.

Forché, Carolyn. *In the Lateness of the World*. Penguin, 2020.

---. *The Country Between Us*. HarperCollins, 1981.

Forde, Diamond. *Mother Body*. Saturnalia Books, 2021.

Galvin, James. *Everything We Always Knew Was True*. Copper Canyon, 2016.

Gay, Ross. *Catalog of Unabashed Gratitude*. U of Pittsburgh P, 2015.

Giménez (Smith), Carmen. *Be Recorder*. Graywolf, 2019.

---. *Cruel Futures*. City Lights, 2018.

---. *Milk & Filth*. U of Arizona P, 2015.

---. *Goodbye, Flicker*. U of Massachusetts P, 2012.

---. *Odalisque in Pieces*. U of Arizona P, 2009.

Graber, Kathleen. *The River Twice*. Princeton UP, 2019.

Graham, Jorie. *To 2040*. Copper Canyon, 2023.

---. [To] The Last [Be] Human. Copper Canyon, 2022.

---. *Fast*. Ecco/HarperCollins, 2019.

---. *The Dream of the Unified Field: Selected, 1974-1994*. Ecco/HarperCollins, 1995.

greathouse, torrin a. *Wound from the Mouth of the Wound*. Milkweed Editions, 2020.

Griffiths, Rachel Eliza. *Seeing the Body*. W.W. Norton, 2020.

---. *Lighting the Shadow*. Four Way, 2015.

---. *Mule & Pear*. U of Chicago P, 2011.

Guzmán, Roy G. *Catrachos*. St. Paul, Minn.: Graywolf, 2020.

Gunn, Thom. *The Man With Night Sweats*. Farrar, Straus and Giroux, 1992/2007.

Harris, Francine. *Play Dead*. Alice James, 2016.

Harrison, Leslie. *The Book of Endings*. U of Akron P, 2017.

Hayes, Terrance. *Watch Your Language: Visual and Literary Reflections on a Century of American Poetry*. Penguin, 2023.

---. *So to Speak*. Penguin, 2023.

---. *To Float in the Space Between: A Life and Work in Conversation with the Life and Work of Etheridge Knight*. Wave, 2018.

---. *American Sonnets for My Past & Future Assassin*. Penguin, 2018.

---. *How to Be Drawn*. Penguin, 2015.

---. *Lightbead*. Penguin, 2010.

---. *Wind in a Box*. Penguin, 2006.

---. *Hip Logic*. Penguin, 2002.

---. *Muscular Music*. U of Chicago/Carnegie Mellon UP, 1999.

Heaney, Seamus. *North*. Farrar, Straus & Giroux, 1975/1985.

Herrera, Juan Felipe. *Akrilica*. Alcatraz Editions/Noemi P, 1982/2022.

---. *Every Day We Get More Illegal*. City Lights, 2020.

---. *Notes on the Assemblage*. City Lights, 2016.

---. *Exiles of Desire*. Arte Publico P, 1983.

Hoagland, Tony. *What Narcissism Means to Me*. Graywolf, 2003.

Howe, Marie. *Magdalene*. W.W. Norton, 2018.

Jarrett, T.J. *Ain't No Grave*. New Issues/Western Michigan U, 2013.

Johnson, Amaud Jamaul. *Imperial Liquor*. U of Pittsburgh P, 2020.

---. *Red Summer*. Tupelo, 2006.

Johnson, Denis. *The Incognito Lounge*. Carnegie Mellon, 1982, 2007.

Jones, Ashley M. *dark/ / thing*. U of Central Missouri, 2019.

---. *Magic City Gospel*. Spartanburg, S.C.: Hub City, 2017.

Jordan, A. Van. *When I Waked, I Cried to Dream Again*. W.W. Norton, 2023.

---. *The Cineaste*. W.W. Norton, 2015.

---. *Quantum Lyrics*. W.W. Norton, 2007.

---. *M-A-C-N-O-L-I-A*. W.W. Norton, 2005.

Jurjević, Andrea. *Small Crimes*. Anhinga, 2017.

Kaminsky, Ilya. *Deaf Republic*. Graywolf, 2019.

---. *Dancing in Odessa*. Tupelo, 2004.

Kearney, Douglas. *Sbo*. Wave, 2021.

---. *Buck Studies*. Fence, 2016.

---. *Patter*. Red Hen, 2014.

---. *The Black Automaton*. Fence, 2009.

Kelly, Donika. *The Renunciations*. Graywolf, 2021.

---. *Bestiary*. Graywolf, 2016.

Kinnell, Galway. *The Book of Nightmares*. Mariner, 1971.

Kunz, Edgar. *Tap Out*. Mariner/Houghton Mifflin Harcourt, 2019.

LaMon, Jacqueline Jones. *Wh Water Knows*. TriQuarterly/Northwestern, 2021.

Lau, Travis Chi Wing. *Paring*. Finishing Line, 2020.

Levis, Larry. *Elegy*. Pittsburgh: U of Pittsburgh P, 1997.

Lewis, Robin Coste. *To the Realization of Perfect Helplessness*. Knopf, 2022.

---. *Voyage of the Sable Venus*. Knopf, 2015.

Limón, Ada. *The Hurting Kind*. Milkweed Editions, 2022.

---. *The Carrying*. Milkweed Editions, 2021.

---. *Bright Dead Things*. Milkweed Editions, 2015.

Lorde, Audre. *The Cancer Journals (Special Edition Reprint)*. Aunt Lute, 1980.

Lovelace, Nabila. *Sons of Achilles*. Portland: YesYes, 2018.

Maples, Kwoya Fagin. *Mend*. U Press of Kentucky, 2018.

Martinez, J. Michael. *Museum of the Americas*. New York: Penguin, 2018.

May, Jamaal. *Hum*. Farmington, Maine: Alice James, 2013.

Meitner, Erika. *Useful Junk*. BOA Editions, 2022.

---. *Holy Moly Carry Me*. BOA Editions, 2018.

---. *Copia*. BOA Editions, 2014.

---. *Ideal Cities*. Harper Perennial, 2010.

Mixon-Webster, Jonah. *Stereo(TYPE)*. Knopf, 2021.

Moten, Fred. *perennial fashion presence falling*. Wave, 2023.
 ---. *All That Beauty*. Letter Machine Editions, 2019.
 ---. *The Service Porch*, Letter Machine Editions, 2016.
 ---. *The Feel Trio* Letter Machine Editions, 2014.
 ---. *B. Jenkins*. Durham, N.C.: Duke UP, 2010.
Murillo, John. *Kontemporary Amerikan Poetry*. Four Way, 2020.
Nelson, Maggie. *Jane: A Murder*. Soft Skull, 2005.
Nelson, Marilyn. *A Wreath for Emmett Till*. HarperCollins, 2005.
 ---. *Fortune's Bones: The Manumission Requiem*. Penguin, 2004.
 ---. *The Fields of Praise: New & Selected*. Louisiana UP, 1997.
 ---. *Carver: A Life in Poems*. Front Street, 1997.
 ---. *Mama's Promises*. Louisiana UP, 1985.
Nguyen, Hieu Minh. *Not Here*. Coffee House, 2018.
Olds, Sharon. *Satan Says. The Dead and the Living. The Father. Stag's Leap. Odes. Ballads*. Knopf, 1980, 1984, 1992, 2012, 2016, 2022.
Oliver, Mary. *Thirst*. Beacon Books, 2006.
Paz, Oliver de la. *The Diaspora Sonnets*. Liveright, 2023.
 ---. *The Boy in the Labyrinth*. U of Akron P, 2019.
 ---. *Post Subject: A Fable*. U of Akron P, 2014.
Perillo, Lucia. *Inseminating the Elephant*. Copper Canyon, 2009.
 ---. *The Body Mutinies*. Purdue UP, 1996.
Phillips, Patrick. *Elegy for a Broken Machine*. Knopf, 2015.
Petrisino, Kiki. *White Blood*. Sarabande, 2020.
 ---. *Fort Red Border*. Sarabande, 2009.
Pico, Tommy. *Nature Poem*. Tin House Books, 2017.
Pollock, Iain Haley. *Ghost, Like a Place*. Alice James, 2018.
 ---. *Spit Back a Boy*. U of Georgia P, 2010.
Rekdal, Paisley. *West: A Translation*, Copper Canyon, 2023.
 ---. *Animal Eye*. U of Pittsburgh P, 2012.
 ---. *The Invention of the Kaleidoscope*. U of Pittsburgh, 2007.
Reed, Justin Phillip. *Indecency*. Coffee House, 2018.
 ---. *The Malevolent Volume*. Coffee House, 2020.
Reyes, Barbara Jane. *Letters to a Young Brown Girl*. BOA Editions, 2020.
Riley, Atsuro. *Heard-Hoard*. University of Chicago P, 2021.
 ---. *Romey's Order*. University of Chicago P, 2010.
Rilke, Rainer Maria. *Duino Elegies and the Sonnets to Orpheus*. Ed. Stephen Mitchell. Vintage International, 2009.
Ritvo, Max. *The Final Voicemails*. Milkweed, 2018.
 ---. *Four Reincarnations*. Milkweed, 2017.
Rosal, Patrick. *Brooklyn Antediluvian*. Persea, 2016.
Roberson, Ed. *Aquarium Works*. Nion Editions. 2022.
 ---. *Asked What Has Changed*. Wesleyan UP, 2021.
 ---. *MPH and Other Road Poems*. Verge, 2021.
 ---. *To See the Earth Before the End of the World*. Wesleyan UP, 2010.
 ---. *City Eclogue*. Ateleos, 2006.
Russell, Lauren. *Descent*. Tarpaulin Sky, 2020.
Salazar, C.T. *Headless John the Baptist Hitchhiking*. U of Chicago P, 2022.
Sanchez, Sonia. *Does Your House Have Lions?* Beacon, 1998.
Silverman, Taije. *Houses Are Fields*. Louisiana State UP, 2009.
Smith, Danez. *Bluff*. Graywolf, 2024.
 ---. *Homie*. Graywolf, 2020
 ---. *Don't Call Us Dead*. Graywolf, 2017.
Smith, Patricia. *Unshuttered*. Triquarterly/Northwestern UP, 2023.
 ---. *Incendiary Art*. Triquarterly/Northwestern UP, 2017.
 ---. *Blood Dazzler*. Coffee House, 2008.
Sharif, Solmaz. *Look*. Graywolf, 2016.
Shockley, Evie. *suddenly we*. Wesleyan UP, 2023.
 ---. *semiautomatic*. Wesleyan UP, 2017.
 ---. *the new black*, Wesleyan UP, 2011.
Sok, Monica. *A Nail the Evening Hangs On*. Copper Canyon, 2020.
Soldier, Layli Long. *Whereas*. Graywolf, 2017.
Staples, Heidi Lynn. *A*A*A*A*. Ahsahta, 2018.
Stein, Melissa. *Terrible Blooms*. Copper Canyon, 2018.
 ---. *Rough Honey* Port Townsend, Wash.: Copper Canyon, 2010.
Suess, Diane. *Modern Poetry*. Graywolf, 2024.

---. *Frank: Sonnets*. Graywolf, 2021.
 ---. *Still Life with Two Dead Peacocks and a Girl*. Graywolf, 2018.
 ---. *Four-Legged Girl*. Graywolf, 2015.
Trethewey, Natasha. *Monument. Thrall. Native Guard. Bellocq's Orphelia. Domestic Work*. Mariner, 2018, 2012, 2007, 2002, 2000.
Vuong, Ocean. *Time Is a Mother*. Penguin, 2022.
 ---. *Night Sky with Exit Wounds*. Copper Canyon, 2016.
Williams, Crystal. *Detroit as Barn*. Lost Horse P, 2014.
Williams, Phillip B. *Thief in the Interior*. Alice James, 2016.
Valentine, Jean. *Door in the Mountain: 1965-2003 & Light Me Down: New & Collected*. Wesleyan, Alice James, 2004, 2024.
Van Clief-Stefanon, Lyrae.]*Open Interval*[. U of Pittsburgh, 2009.
 ---. *Black Swan*. U of Pittsburgh, 2002.
Young, Kevin. *Brown, For the Confederate Dead, To Repel Ghosts, Jelly Roll*. Knopf: 2018, 2008, 2005, 2003.
Zamora, Javier. *Unaccompanied*. Port Townsend, Wash.: Copper Canyon, 2017.

Recommended Writing Resources

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2009.
Hacker, Diane. *A Writer's Reference With Writing About Literature*. 6th Ed. Boston: Bedford/St. Martin's, 2015.

Weekly Schedule

- 1/8 Introductions; Syllabus
 What is "the epic tradition"? Whose voices matter?
 "Introduction" (from *Epic Traditions in the Contemporary World*)
- 1/15 **NO CLASS (MLK Holiday)**, but read *One Big Self & Olio*
 & "Introduction" from *Epic Traditions in the Contemporary World*
 Barthes, Chaps. 1-27, 25-27, 39-45, *Camera Lucida* (Canvas [folder](#))
 Derrida, "Roland Barthes" (Canvas [folder](#))
- 1/22 **One Big Self & Olio**
 "Introduction" (from *Epic Traditions in the Contemporary World*)
 Barthes, Chaps. 1-27, 25-27, 39-45, *Camera Lucida* (Canvas [folder](#))
 Derrida, "Roland Barthes" (Canvas [folder](#))
 What is "the epic tradition"? Whose voices matter?
- 1/29 **One Big Self & Olio**
 Nagy, "Epic as Genre" (from *Epic Traditions in the Contemporary World*)
 Sacks, "Preface," *The English Elegy* (Canvas [folder](#))
 Workshop: Group A
- 2/5 **Mutiny**
 Ramazani, "Preface," *Poetry of Mourning: The Modern Elegy from Hardy* (Canvas [folder](#))
 Cavitch, "Slavery and its Rubrics," "Introduction," *American Elegy* (Canvas [folder](#))
Hayden & Emilio Present
 Workshop: Group B
- 2/12 **Mutiny**
 Moten, "Black Mo'nin' " (Canvas [folder](#))
 Workshop: Group C
- 2/19 **Against Heaven**
 Moten, "Black Mo'nin' " (Canvas [folder](#))
Audrey, Gabriel, & Ifoluwa Present
 Workshop: Group A
- 2/26 **Against Heaven**
 Bhaba, "Dissemination: Time, Narrative and Margins of the Modern Nation"
 Workshop: Group B

3/4	<p>Wife “Walcott’s <i>Omeros</i>: The Classical Epic in a Postmodern World” Workshop: Group C Tiphania Yanique Visits March 5 (Details soon)</p>
3/11	<p>No Class (SPRING BREAK)</p>
3/18	<p>All the Flowers Kneeling Zeiger, “Introduction,” <i>Beyond Consolation</i> (Canvas <u>folder</u>)</p>
3/25	<p>All the Flowers Kneeling Zeiger, “Introduction,” <i>Beyond Consolation</i> (Canvas <u>folder</u>) Hikari & Maggie Present Workshop: Group A</p>
4/1	<p>Soft Science Noah & Emma Present Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” Barthes, Chaps. 1-27, 25-27, 39-45, <i>Camera Lucida</i> (Canvas <u>folder</u>) Workshop: Groups B&C</p>
4/8	<p>Soft Science/The World Keeps Ending, and the World Goes On (excerpts, PDFs) Revisit Barthes, Chaps. 1-27, 25-27, 39-45, <i>Camera Lucida</i> (Canvas <u>folder</u>) Derrida, “Roland Barthes” (Canvas <u>folder</u>) Workshop: Group A</p>
4/15	<p>Fixer Tiffany & Qiran Present Phillips, “Preface” and “On Restlessness” from <i>The Art of Daring</i> (Canvas <u>folder</u>) Workshop: Group B</p>
4/22	<p>Fixer/Headless John the Baptist Hitchhiking (too?) Phillips, “Ambition,” “Stamina,” “Silence,” “Community” from <i>My Trade Is Mystery</i> Workshop: Group C</p>
5/2	<p>Portfolio Due by 5 p.m. Optional (virtual) hangout/reading?</p>

Course Requirements (Overview)

- Portfolio of original creative work (at least 10 pieces, or up to 25 pages)
- Attendance & in-class participation (with co-presentation with a classmate on one of the model contemporary collections)

Optional

- Presentation on a book on the recommended list (or another you see as intersecting with the course’s concerns)
- Review of a poetry collection’s elegies
- Draft of a syllabus (course description, textbook list, and teaching philosophy)

Grading Policies

I will calculate your final grades according to the following scales:

• Portfolio of original work.....	200 points
• Attendance/In-class Participation	200 points
<i>Optional</i>	
• Book Presentation/Review.....	100 points (50 points each)
• Syllabus Draft.....	50 points

Desired Outcome	Assessment Apparatus	Point Value
<p>Ability to conceive original work that modulates speakers' voices to accommodate the evolving lyric narratives and world(view)s you endow them</p> <p>Ability to compose a genealogy of your literary kin and converse with confidence in a sense of your relationship to the epic/narrative mode</p> <p>Ability to collate a portfolio of at least 10 pieces (up to 25 pages) of original work that engages this investment in a poetic series linked by your own sense of the lyric and epic/narrative traditions</p>	<p>A portfolio of at least 10 pieces (or up to 25 pages) of original creative work, preceded by a prefatory précis that historicizes your literary ancestors and peers.</p>	200 points
<p>Ability to enter philosophical and theoretical conversations about the ancient epic tradition and its manifestations in modern, postmodern, and contemporary American literary artists' responses to the conventions of their times</p> <p>Ability to listen actively and provide detailed close readings reflective of impactful feedback to peers and colleagues</p>	<p>Consistent in-class participation/ class attendance + presentation on one of the model texts</p> <p><i>Optional</i> A second presentation of at least one half-hour on a book on the recommended with a handout that follows the provided rubric</p> <p>Submission of a formal review of that book that follows the provided rubric</p>	<p>200 points (100 points + 100 points)</p> <p>or</p> <p>100 points (50 points + 50 points)</p>
<p>Ability to compose a genealogy for the modern and contemporary lyric and epic narrative</p>	<p><i>Optional</i> A syllabus draft (course description, textbook list, and teaching philosophy)</p>	50 points

386-400 = A+ 357-346 = B+ 306-317 = C+ 266-277 = D+ <237 = F
370-381 = A 330-345 = B 290-305 = C 250-265 = D
358-369 = A- 318-329 = B- 278-289 = C- 238-249 = D-

More Details on Requirements

1. **Starting in Week Three, you will need to post at least one new poem**, ideally in a Word Document (.doc or .docx), PDF, or navigable URL, **by 6:30 p.m. on the Friday** before your group's workshop. Should you use a technology outside those formats, consider accessibility issues and devise a plan to accommodate your peers. During the weekend between classes, you will be tasked with reading your peers' work and writing comments on the poems that have been distributed and posting them in the allotted Discussion Board space on Canvas. You should return these copies to one another by posting your responses **no later than 2:30 p.m.** of the subsequent Monday. Only one poem will be discussed in class. *Any poet may feel free, however, to submit additional work for written feedback from me in any given week in that week's assignment space.* In general, a previously submitted poem should *not* be resubmitted to workshop. Exceptions are conceivable; ask first.
2. Because a major portion of the work in this course is done in class, weekly attendance is mandatory. **Two** unexcused absences are allowed; all others may impact your participation and final grades. If you come to class and clearly exhibit you have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. Excessive tardiness (greater than 10 minutes) and arrival without work will count as an absence. Your second and subsequent absences will cost you 20 points of your participation grade. Arrival without a Canvas posting done will count as half an absence. After three unexcused absences, you will automatically fail the class. In this Covid-19 moment and hybrid learning environment, I empathize with the vagaries of Zoom and other technologies. I will respect your privacy and avoid intrusive questions, but please take care to alert me as soon as you realize extenuating circumstances will impact your attendance.
3. All formal writing you submit must be **double-spaced in 12-point Times New Roman on pages with standard 1-inch margins**. Make sure you select "No Spacing" in your toolbar before double-spacing your work and that you change your Word defaults (in older versions) from 1.25-inch margins. Otherwise, you will inadvertently add extra space between paragraphs throughout your work. Emails, in-class writing, homework responses and Canvas discussion, however, don't have to be double-spaced.
4. Follow MLA Style or the rules of the publication where you submit your review. Bookmark <http://guides.lib.unc.edu/citing-information/mla-sample> or purchase a reference such as *The Penguin Handbook* by Leslie Faigley or *They Say/I Say: The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein.

5. Your work should be submitted by class time on due dates to me and/or your fellow group member(s). Back up your work in as many ways as you can (email, USB drive, UA+Box, external hard drive, etc.). Loss of work due to technological lapses may not excuse you from penalties.
 - a) The heading of every feeder and assignment should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment:
Your Full Name

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In **upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.
 - b) Each heading should be followed by a title that reflects the theme of your piece of writing.
 - c) Please **staple** all materials before coming to class.
 - d) When submitting your final portfolios, please put all initial drafts and intermediate revisions in order, with your final drafts of each piece, on top.
6. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues as well.
7. It is my desire and expectation that all will pass this class. For all students who make a D or below on a complete assignment submitted on time, see me about rewriting it to improve your grade.

Writing Center

I encourage you to visit the campus Writing Center (wr.english.fsu.edu) to get assistance as you revise your work. To make an appointment for a specific time and date use this link; send general inquiries to email english-rcw@fsu.edu.

More on Grading

Here are some basic standards that should offer insight on what to expect when your essays and exams are graded:

- A:** The document is excellent as is, with little or no additional revision necessary. It meets the writer's and the readers' needs clearly and efficiently. It not only meets the purpose of the assignment, but it does so in a particularly ingenious or elegant way. It is substantially better than the ordinary assignment and has been organized to meet the needs of its audience and demonstrates an above-average fluency with the languages it uses.
- B:** The document meets assignment goals with some revision. It contains all significant/required content, but certain elements of organization, focus or writing style need work. Editorial revisions pertain to words and sentences or to one or two small sections. Overall, it meets the goals of the assignment and effectively articulates them in most respects, and it demonstrates a better than adequate level of fluency with the languages it uses.
- C:** The document requires significant revision before it meets assignment goals; though it contains most of the necessary information somewhere, its content, design, and organization prevent readers from accomplishing the intended goals. Large passages might need to be rewritten or reorganized, or the assignment might contain extensive stylistic problems. It demonstrates an acceptable level of fluency with the languages it uses. There are, however, too many problems for a professional assignment.
- D:** The document requires extensive revision before it meets assignment goals. Though it attempts to meet the requirements of the assignment, it is deficient in content, focus and organization, or it may contain extensive grammatical or mechanical errors. Although it shows some evidence of an attempt to apply the principles discussed for the assignment, the attempt was not generally successful. There are so many problems that the reader has a difficult time gathering its meaning/purpose.
- F:** The document completely fails to meet the purpose and requirements of the assignment; readers cannot accomplish the intended goals. The assignment shows no evidence of application of the principles discussed in the course. There are so many problems with the piece that the focus of the assignment is completely unclear. An assignment that does not meet the length requirement or that is submitted late may also receive a failing grade.

Your in-class participation will be assessed each class based upon the following criteria:

1. Be on time and prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there should be no social media browsing or posting during class.
2. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts at hand during class.
3. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.

4. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble.
5. Outside creating a found poem or an erasure, avoid plagiarizing others' poems by (a) taking careful notes to help you distinguish between your own ideas and language and those you have borrowed from sources, (b) citing your source material in epigraphs or through typography that feels apt with your poems' conceit and context, (c) never attempting to disguise another's work as your own or otherwise engaging in any other act of academic dishonesty. New ideas only come about because we are all constantly borrowing ideas and sharing our work with others; be generous about attributing and citing those whose work has influenced your own.

Land Acknowledgment

I acknowledge that Florida State University is located on land that is the ancestral and traditional territory of the Apalachee Nation, the Muscogee (Creek) Nation, the Miccosukee Tribe of Florida, and the Seminole Tribe of Florida. I pay respect to their elders, past and present, and extend that respect to their descendants, to the generations yet unborn, and to all indigenous people. I recognize that this land remains scarred by the histories and ongoing legacies of settler colonial violence, dispossession, and removal. In spite of all of this, and with tremendous resilience, these indigenous nations have remained deeply connected to this territory, to their families, to their communities, and to their cultural ways of life. I recognize the ongoing relationships of care that these nations maintain with this land and extend my gratitude as I live and work as a humble and respectful guest upon their territory. I encourage you to learn about and amplify the contemporary work of the indigenous nations whose land you are on and to endeavor to support indigenous sovereignty in all the ways that you can. I also acknowledge that these indigenous peoples' struggles often has intertwined, particularly in Florida, with that of those of African descent were deemed chattel in ways both fraught and luminary. I pay respect to these Africans' elders, past and present, as well and extend that respect to their descendants, to generations yet unborn.

Food and Housing Insecurity Statement

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in this or any course, is urged to contact the Food for Thought Pantry for support. In addition, please notify me, if you are comfortable doing so, so that I may provide any other resource that I may possess. If you are having trouble accessing books, software, or technology relevant to the course, please let me know that as well. FSU and I want to see you be successful and have all you need to be able to be the best student you can be in this and all of your courses.

Disability Statement

I live with Erb's palsy and at least two valences of neurodivergence that impact my daily life. I hope that my disclosure allays any fears that I will not be empathic to any student with physical differences and/or neurodivergence who needs academic accommodation. To make sure I know exactly what you need to succeed in this course:

1. Register with and provide documentation to the Office of Accessibility Services;
2. Request that the Office of Accessibility Services send me a letter detailing the accommodation you need; and
3. Schedule a meeting with me to discuss the letter of accommodation to review approved accommodations.

For the latest version of this statement and more information about services available to FSU students with disabilities, contact The Office of Accessibility Services, 874 Traditions Way, 108 Student Services Building, Florida State University Tallahassee, FL 32306-4167; (850) 644-9566 (voice); (850) 644-8504 (TDD) oas@fsu.edu; <https://dsst.fsu.edu/oas/>.

Academic Honor Policy

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "... be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University."

Emergency Contact Information

FSU's primary communication tool for sending out information is through its website at <https://alerts.fsu.edu/>. In the event of an emergency, students should consult this site for directions.

Our Pledge to One Another

We will facilitate and cultivate, as learning guides and peer-mentors working together, a learning community and encourage respect and inclusivity of all members and our diverse worldviews. I will strive to make every effort to follow the guidelines of this syllabus as listed and to make work engaging and relevant to our objectives; however, I reserve the right to amend this document as the need arises to ensure you are gleaming as much as possible from asynchronous and synchronous class time and its activities. In such instances, I will notify you in class and/or via email and will endeavor to provide reasonable time for you to adjust to any changes. I will listen actively and attentively and will be available during office hours as well as during individual conferences. I will do my best to support you as you work to become more confident, skilled critical thinkers and writers.