

# ENG 203: Introduction to Creative Writing: Poetry

## Writing (Non-)Faith, Writing Place, Writing Desire: First Books & Reboots

Professor L. Lamar Wilson  
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3140 Chambers Hall

*Office Hours:* TTh 1-2:30 p.m., W 10 a.m.-noon, or by appointment

With Rainer Maria Rilke's *Book of Hours*, written between 1899 and 1903, as an overarching model, we will write through the geographical, intellectual, metaphysical, and spiritual places that have shaped us. As we do so, we will examine in this course the ways that other poets have (re)introduced themselves to the world and simultaneously acclimated readers to the places and belief systems that shaped them. As we are (re-)creating our own poet-selves, we will use these texts from young and seasoned poets alike as other models for the new work we workshop weekly. In addition, one to two students will present on each recommended text each week before we delve into discussing the original work we have wrestled with privately; the discussion will involve traditional and non-traditional approaches to the workshop. The culminating task will involve students submitting a portfolio and artistic statement that engages the themes of place and (non-)faith that have (re)shaped their own poetics over the course of the semester.

### Required Texts

*Eyes, Stones*, Elana Bell  
*What We Ask of Flesh*, Remica L. Bingham  
*The New Testament*, Jericho Brown  
*Mercy*, Lucille Clifton  
*Thieves in the Afterlife*, Kendra DeColo  
*Blue Yodel*, Ansel Elkins  
*Seam*, Tarfia Faizullah  
*Miss Lost Nation*, Bethany Schultz Hurst  
*Patient.*, Bettina Judd  
*Boyishly*, Tanya Olson  
*[insert] boy*, Danez Smith  
*Citizen*, Claudia Rankine  
*Country Music and Caribou*, Charles Wright

### Recommended Texts

*Crowns of Charlotte and In the Laurels, Caught*, Lee Ann Brown  
*Prelude to Bruise*, Saeed Jones  
*Selected Poems*, Galway Kinnell  
*North*, Seamus Heaney  
*How to Be Drawn*, Terrance Hayes  
*Hum*, Jamaal May  
*The Anatomy Theater*, Nadine Sabra Meyer  
*Thirst*, Mary Oliver  
*The Kitchen Dweller's Testimony*, Ladan Osman  
*In the Blood*, Carl Phillips  
*King Me*, Roger Reeves  
*Hurdy-Gurdy*, Tim Seibles  
*Blood Dazzler*, Patricia Smith

### Recommended Writing Resources

*Poetic Form: An Introduction*, David Caplan  
*In the Palm of Your Hand: The Poet's Portable Workshop*, Steve Kowitz

## Learning Outcomes

In this course, I aim to serve as a guide as you:

- read poetry closely and critically for innovative aesthetic ideas and artistic inspiration;
- learn about prosody and various formal and free-verse poetic techniques;
- explore the landscape of poetry of the past half-century, particularly emerging voices of those once marginalized (women, LGBTQ, writers of color);
- master the art of giving fair and effective feedback to art-in-progress; and
- hone your listening skills and learn to receive and respond to critical feedback on creative work.

## Workshop Models

*Traditional:* In this workshop, the poet and/or a peer reads his/her poem aloud once and sits silently and takes notes while members of the class voluntarily discuss the poem's strengths and pratfalls. S/He is not to interrupt discussion to explain or defend any aspects of his/her work.

*Snapshot:* Akin to the traditional workshop, this model gets all class members involved. After a reading of the poem aloud, every class member, in a round-robin style, makes a brief comment (of 1 minute or less) about the poem's strengths and shortcomings. The poet is silent throughout the discussion of his/her poem.

*Global Contract:* In this workshop, the quality of the poem isn't discussed; rather, class members explore "the world" of the poem (its aims, its tone, its intended audience, the contract it posits to that audience, the intrinsic knowledge it expects of its readers, etc.) Again, the poet remains silent and takes notes. At the end of the group discussion, s/he may respond to any lingering questions his/her peers have raised.

*Q&A:* Workshop participants ask the poet direct, open-ended questions about aspects of the poem the intrigue or challenge them, to which the poet will respond as clearly and succinctly as possible.

## Decorum

Above all, a spirit of mutual respect and discretion must guide all that we say and do in this class. Many may share deeply personal feelings, thoughts, and ideas and address issues of great sensitivity through their work.

**What is shared in this space should not be discussed outside this space with any people who are not part of this community.** It is paramount that we honor one another's privacy and confidence as we help one another distill and strengthen our artistic voices and visions.

## Grading

This course's grades will be cumulative and upon 1) regular attendance and participation in the workshop and 2) the quality of presentation(s) on the recommended text(s) you select. When I return poems after they are workshopped, I'll assign each a letter grade based upon the scale below, but that grade can be improved based upon the revisions you submit in your portfolio. I also will give you a rubric assessing your oral presentation(s) of the recommended text(s) you select; the presentation(s) will receive numerical grades that correspond with the letter grades in the scale below.

At the end of the semester, you will submit a portfolio of the semester's work, both early drafts and a final one, along with a five-page letter to me that self-assesses your growth as a writer over the course of the semester. Think of the letter as an artist's statement that introduces me to the work in the portfolio that follows it. Since aesthetic quality is highly subjective, I'll be paying a great deal of attention to your effort as I assign final grades. **The portfolio will comprise 70% of your final grade; presentations will make up 20% of your final grade; and class participation will yield the remaining 10% of your grade.**

94-100 = A	93-90 = A-	
87-89 = B+	84-86 = B	83-80 = B-
77-79 = C+	74-76 = C	73-70 = C-
67-69 = D+	64-66 = D	<63 = F

## Accommodations for Disabled Students

Full accommodations are the legal right of students with disabilities of all kinds. I am committed to providing accommodations for students with learning disabilities that have been documented by Davidson College. If you are a learning disabled student, please identify yourself to me as soon as possible, so that we can strategize ways to accommodate your needs in this classroom community. Students with other disabilities are also encouraged to self-identify as soon as possible and discuss with me how I can make accommodations that will enhance your learning experience.

## Spring 2015 Calendar

(will be adjusted as needed)

Week	Date	Workshop
1 Jan.	14 Introductions & syllabus overview; Discuss Rilke's <i>Book of Hours</i> ; Visit with Charlotte-bred poet Lee Ann Brown, <i>Crowns of Charlotte</i> and <i>In the Laurels, Caught</i>	
2	21 Rankine, <i>Citizen</i> Seamus Heaney, <i>North</i> (Jeremy)	
3	28 No Class (Make-up on May 6)	<i>Tuesday, Jan. 27:</i> Gwendolyn Heasley/Rebecca Joubin, C. Shaw Smith 900, Alvarez College Union, 6:30 p.m.
4 Feb.	4 Bell, <i>Eyes, Stones</i> Smith, <i>Blood Dazzler</i>	
5	11 Faizullah, <i>Seam</i> May, <i>Hum</i> (Connor)	<i>Tuesday, Feb. 10:</i> Jacqueline Osherow Reading Sprinkle Room, Alvarez College Union, 6:30 p.m.
6	18 Clifton, <i>Mercy</i> Kinnell, <i>Selected Poems</i>	
7	25 Wright, <i>Country Music</i> and <i>Caribou</i> (Class in Little Library Rare Book/ Archives)	<i>Thursday, Feb. 26:</i> Charles Wright Reading <b>Spring Break begins Feb. 27</b>
8 March	4 <b>Spring Break</b>	
9	11 Judd, <i>Patient</i> . Meyer, <i>The Anatomy Theater</i>	<i>Thursday, March 12:</i> Ali Selim Lecture: "You're Right" Lilly Family Gallery, Chambers Building
10	1 DeColo, <i>Thieves in the Afterlife</i> Phillips, <i>In the Blood</i> (Malia)	
11	25 Brown, <i>The New Testament</i> Reeves, <i>King Me</i> (Hannah)	<i>Thursday, March 26:</i> Stuart Dybek Shaw Smith 900, Alvarez College Union, 6:30 p.m.
12 April	1 Hurst, <i>Miss Lost Nation</i> Oliver, <i>Thirst</i> (Matt)	<b>Easter Break begins April 3</b>
13	12 Elkins, <i>Blue Yodel</i> Seibles, <i>Hurdy-Gurdy</i>	<i>Thursday, April 9:</i> Tony Earley; Vereen-Bell Awards Shaw Smith 900, Alvarez College Union, 6:30 p.m.
14	15 Olson, <i>Boyishly</i> Hayes, <i>How to Be Drawn</i>	
15/ 16	22/ Scavenger Hunt (Think of it as an early Frolics adventure)	
	29 Smith, <i>[insert] boy</i> Jones, <i>Prelude to Bruise</i>	
17 May	6 Bingham, <i>What We Ask of Flesh</i> Osman, <i>The Kitchen Dweller's Daughter</i>	Good luck with your exams!

# ENGL 202: Intro to Creative Writing

(Poetry, Fiction, and Creative Nonfiction)

Wednesdays, 1:30-4:20 p.m., Chambers B022

Professor L. Lamar Wilson, B01 Carnegie Guest House, 10 a.m.-noon W or by appointment  
*Contact: 704-894-3065 (during office hours); llwilson@davidson.edu \* Please allow 24 hours for response to email. For email sent after 9 p.m., the 24-hour window begins the following morning, when the email likely will get read.\**

## Course Description

In this course, we will read and experiment with three genres as you begin the journey of sorting out the sense of self you had when you arrived from the varying identities you'll have an opportunity to inhabit. Short lectures on craft and mechanics for each genre, writing exercises, discussion of readings, and interactive peer workshops will help you navigate the creative writing and revision process and make sense of your evolving worldviews, artistic voices, and creative ideas. Peer workshops also will help you learn the importance of respectfully giving and receiving constructive feedback on your work's resonance with an audience.

## Learning Outcomes

This course will empower you to:

1. Read complex poems, fictional prose, and nonfiction essays critically, identifying key patterns in and crucial questions raised by their various strategies for innovative aesthetic ideas and inspiration.
2. Verbalize, in clear, concise, and precise oral and in written communication, your interpretation of poems' conceits, fiction pieces' themes, and essays' theses.
3. Identify and articulate how creative texts make meaning, using imagery, voice, form, prosody, metaphor, symbolism, subtext, characterization, foreshadowing, and other techniques.
4. Assert the meaning you have found in creative works, both in writing and discussion, by finding evidence in the texts to support your readings.
5. Craft original poems, fictional prose, and nonfiction essays, using with greater aplomb the aforementioned literary devices.
6. Collate your work in a cohesive portfolio that includes an artistic statement conveying the evolution of your aesthetic choices throughout the semester.
7. Offer insightful and fair feedback orally and in writing that helps peers improve their art-in-progress.
8. Foster among uninformed Davidson citizens a greater awareness of the literary events taking place on campus.

## Required Texts & Materials

*Imaginative Writing: The Elements of Craft* (3<sup>rd</sup> or 4<sup>th</sup> Edition), Janet Burroway (2010, 2014)

*In the Palm of Your Hand*, Steve Kowit (2003)

*The Fire Next Time*, James Baldwin (1963)

*Between Me and the World*, Ta Nehisi Coates (2015)

A notebook to serve as a writing journal (for this class only; more details inside)

Two two-pocket folders (one for your work & your peers' work, one for your final portfolio)

## Recommended Texts & Materials

A comprehensive dictionary & thesaurus

## On-campus Readings

You must attend the readings of professional writers who visit Davidson and write a response about your experience at at least two of them. (For more details on this while impact your grade, see the requirements section below.)

- Dr. Vladimir Alexandrov (nonfiction), Monday, Sept. 7, 8 p.m., Lilly Family Gallery
- Jagoda Marinić (fiction), Wednesday, Sept. 30, 8 p.m., Hance Auditorium
- Amy Bagwell, Jeff Jackson, Alan Michael Parker, L. Lamar Wilson (fiction, drama, poetry), Monday, Oct. 19, 7 p.m., Hance Auditorium
- Lee Smith (fiction), Wednesday, Oct. 28, 7 p.m., Lilly Family Gallery
- Ta Nehisi Coates (nonfiction), Monday, Nov. 16, 7 p.m., Duke Auditorium

### Requirements:

1. **Keep a journal:** *Write daily*, ideally on some kind of schedule (from 5-7 a.m. each morning, for example) in your notebook. Even if it's just a phrase, a line, a sentence, or a paragraph that's lingering in your mind, you'll find it almost impossible to recapture with the purity with which you first sensed it initially. I urge you to keep your journals with you, in a safe space, as much as possible. I won't collect or read them; they are private places for you to gather your musings, places where you can collect material for the work you submit for peer workshops. At the beginning of most classes, I will designate five to seven minutes for you to respond in your journals to a discussion question based on the week's assigned reading. On an as-needed basis, I may come around and check to make sure you are writing in them.
2. **Take your work and the work of others seriously. Come to class on time, prepared to participate.** If you're interested in writing, but, a.) can't make it to class very often or on time, b.) put assignments off to the last minute or c.) don't like to work very much or very hard, **this course isn't the one for you.** Becoming a more astute reader and writer is intense work that can be at once exhilarating and excruciating. You'll spend the rest of your life doing it in some capacity. Creative writing isn't "done," even when you stop working on it; it's always *in progress*. Becoming aware of your obsessions and getting at them in ways that you not only enjoy but that also challenge and surprise you will enrich your writing. Hopefully, you will find some joy in the work you do in this class that will allow you to build a lifelong relationship with writing creatively. You will be graded based on your overall contribution in the class. This portion of your grade includes responding to peers, writing exercises, group discussion, etc. Questions to ask yourself each day: How engaged am I in 2744? How can I make impactful contributions to the discussion of craft and readings? How clear, detailed and insightful is my feedback during workshops? Have I thoroughly digested the reading Mr. Wilson assigned?

**On tardiness:** Two instances of lateness count as an absence.

**On excessive absences:** Barring excused or otherwise extenuating circumstances, you will fail the course after two unexcused absences.

3. **Write a draft of a piece every week. Be prepared to submit it to me and your peers by the deadline.** You should be completing a draft of at least a poem, short story or piece of creative nonfiction each week (depending on the genre in which we're working), which you will hand in to me at least one class period before you workshop it. I will give you a writing assignment to help you most weeks. For weeks with specific writing assignments, you are welcome to bend or change the assignment, but not disregard it entirely. I will comment on all the work you hand in, but I will not grade its "quality." The amount of work you put into these pieces, however, will figure heavily into your portfolio grade, which will make up the bulk of your final grade. Each student will have **at least five** pieces workshopped by a small group to which I will assign you. In the interest of saving paper, you will post your work to your group members via Moodle by midnight a class period prior to your workshop. (Details follow.)

**On workshop submissions:** Don't recycle old poems, stories or essays; submit your best new, *proofread* work. On time! However, you may submit substantial revisions. If you hand in a revision,

please send the original along with the revision. **Do not plagiarize or otherwise misrepresent your work. There is no reason to cheat in this course (See Honor Code.)** Approximating memory to get a deeper, universal truth, however, will often be necessary. You can break the rules of syntax and grammar *only* if your piece shows a compelling reason for it; if you want to be experimental like e.e. cummings, Lucille Clifton, Gertrude Stein and Ernest Hemingway with syntax and grammar (we'll study each of these writers this semester), great! Bring it! But do it well; make your intent intuitive in the crafting.

You need to have written and revised **five** new pieces in the three genres by the end of the course for your final portfolio (at least one piece in each genre – ideally, two-three poems, one short story and two essays). **I will not accept work that is more than a week late.** Any assignment that comes in more than a week after its original deadline will be handed back, unread, and you will receive a zero for it. If you miss your week in the workshop rotation due to an unexcused absence or late submission, **you will not be able to make this portion of your grade up.**

**On workshop etiquette:** When you send your submission, in the body of the email and/or Moodle post, you will write one to two sentences about your intent with the piece. You will also write one to two questions you have about it. When your work is being workshopped, you are to remain quiet and take notes. If I deem it necessary, I will ask you to respond to any questions of clarity your group cannot sort out, but unless I prompt you, you are not to speak. Remember, these comments are responses from your first audience for the piece based on the standards we've learned about the genre. The responses you get are, in theory, suggestions to help improve what you've created. **Do not be defensive and antagonistic about your work. Remember it is in progress.**

When you are workshopping others, read your peers' work carefully, at least twice. Be generous with line-by-line notes and typewritten feedback, based on his or her email and with in-class discussion. Respond as much as you can to the questions he or she posed and raise any others that the piece inspires. **You will provide your peers with no less than a 200-250-word response about their submissions as a thread on Moodle by noon on the day of workshop.**

In addition to this written response, you are expected to contribute to the discussion of your peers' work during workshop. Be honest, but do not focus only on a piece's weaknesses. Begin by celebrating its strengths, highlighting what you enjoyed about it. Then, proceed to respectfully explain what you found difficult, troubling or otherwise hindering the writer's perceived goals with the piece. **Remember to be respectful and constructive. Meanness won't be tolerated here. We are building a nurturing, supportive, fun writing community.** (See "Principles of Community.")

4. **Do all assigned class reading.** Take time to chew up the food I give you & let it digest. Read closely and carefully and come prepared with opinions and questions. Like workshop pieces, read the assigned pieces at least twice. Examine how the writer crafted the work. Think of each writer as your teacher, your guide in the genre, and the text as his or her argument about what makes good writing. What can you learn from him or her? Take notes on stories/poems/essays, much as you would with a workshop piece. Each of you must lead discussion on a particular piece; there'll be a sign-up sheet for each assigned reading. If you agree to be in charge of a piece, please be prepared to: read the piece (the poem or a memorable or representative portion of the prose) aloud, give a narrative synopsis, relate the work to the theme of the class ("Voice," "Imagery," etc.), and prepare at least one question to pose to the class about the work. If you find some work that you think would enhance the day's discussion, let me know in advance, and I'll do my best to work it into our assigned readings if and where I deem it appropriate and helpful.
5. **Critical writing:** In addition to reading the assigned pieces for each class and handing in your creative writing pieces each week, you will be required to do **four** very short pieces of critical writing over the course of the semester:
  - a. Attend *at least* two readings outside class (see above) and write a one-two page response.
  - b. Write a two-page "close reading" paper on a poem of your choice from class.

- c. Write a two-page “compare and contrast” paper on two prose pieces from class (either fiction or creative nonfiction).
6. **Conferences:** I’ve spent the past 18 years coaching and editing writers. That’s been my unofficial day job for much longer. I do best in one-on-one conversation about writers’ work, so I want to meet with each of you. Ideally, we’ll meet twice, around midterm and a few weeks thereafter. I’ll distribute a sign-up sheet when we’re close to that portion of the semester.

### A Few Additional Guidelines

1. Bring a laptop to class. We will be going over readings that will be posted online. If this is a problem, bring paper copies of the readings. If I discover you’re on Facebook, Instagram or Twitter or are using computers in any way that doesn’t involve this course, your participation grade will be affected, and I’ll amend my electronic, eco-friendly policies and do things the old-school way.
2. You should always check Moodle for any updates or changes to class. All of the extra readings will be posted there. For workshops, please email your submissions as attachments to your group members by using the email function on Moodle. Please also send me a copy of your submissions as well. We will go over this in more detail in class as workshop dates near.
3. All other work besides workshop submissions should be turned in before class begins on the due dates. I don’t care if it’s three days or three minutes before 9:30 a.m., but it must be before 9:30 a.m. on the due dates. To save paper, electronic submission to *llwilson@davidson.edu* is ideal. I am not responsible if you accidentally sent it to the wrong address or the email does not go through; you may want to bring a hard copy and arrive early in the event there’s an email snafu. Late assignments will incur penalty unless we discuss your extenuating circumstances in advance and you provide documentation upon returning to class. (A note from your parents or guardians or a note that you visited the health center won’t suffice. You’ll need an official excuse from a doctor or her/his designee.) Back up your work in as many ways as you can (email, USB drive, external hard drive, etc.). Loss of work due to technological lapses may not prevent penalty.
4. The heading of every assignment should include the following: 1) your name, 2) the course name, 3) the assignment name and 4) the date of submission/due date. Each heading should be followed by a centered title that alludes to the theme of your piece. For the critical writing assignments, your work should be no less than 500 words. You should use standard fonts (ideally, Times New Roman), no font size larger than 12-point, 1-inch margins.
5. Build a network among classmates so that when you are absent you can find out what you’ve missed. I’ll be available to help, but it’s important that you build a rapport with your peers.
6. It is my desire and expectation that all will pass this class, but your work ethic will determine your grade. I will give you what you earn.
7. I reserve the right to alter requirements and guidelines as I deem necessary for the betterment of the course. You will know as soon as I do.

### Disability Statement

As one who has successfully conquered physical barriers to learning, I’m happy to make reasonable accommodations for students who face challenges. Students with disabilities are responsible for self-identification. For a copy of the complete policies regarding students with disabilities, or if you are a student with a disability and would like to request accommodations, please contact Nance Longworth, Access and Disability Resources Coordinator, at the Academic Access and Disability Resources Center for Teaching and Learning, 704-894-2129, or Kathy Bray, Associate Dean of Students, Dean of Students, 704-894-2225.

### Honor Code

Each Davidson student is honor bound to refrain from stealing, lying about college business, and cheating on academic work. Stealing is the intentional taking of any property without right or permission. Lying is intentional misrepresentation of any form. Cheating is any practice, method, or assistance, whether explicitly forbidden or unmentioned, that involves any degree of dishonesty, fraud, or deceit. Cheating includes plagiarism, which is representing another's ideas or words as one's own. Additional guidelines for each class may be determined by its professor; each Davidson student is responsible for knowing and adhering to them. Each student is responsible for learning and observing appropriate documentation of another's work. Each Davidson student is honor bound to report immediately all violations of the Honor Code of which the student has first-hand knowledge; failure to do so is itself a violation of the Honor Code. All students, faculty, and other employees of Davidson College are responsible for familiarity with and support of the Honor Code. Any student, faculty member, administrative officer, employee, or guest of the College may charge a student with a violation of the Honor Code. Charges are presented to the Dean of Students and at the Dean's discretion must be signed. If the Dean determines that further proceedings are warranted by the Honor Council, he or she will prepare a formal charge. Hearings, administrative conferences and other proceedings regarding alleged violations of the Honor Code shall be conducted pursuant to the Code of Disciplinary Procedures. Your pledge: "On my honor I have neither given nor received unauthorized information regarding this work, I have followed and will continue to observe all regulations regarding it, and I am unaware of any violation of the Honor Code by others."

**Professor Wilson Principles of Community (tweaks on those of Virginia Tech)** – I challenge each of you to acknowledge those aspects of our American legacy that reflected bias and exclusion and to adopt and practice the following principles as fundamental to our on-going efforts to increase access and inclusion and to create a community that nurtures learning and growth for all:

- I affirm the inherent dignity and value of every person and strive to maintain a climate for work and learning based on mutual respect and understanding.
- I affirm the right of each person to express thoughts and opinions freely. We encourage open expression within a climate of civility, sensitivity, and mutual respect.
- I affirm the value of human diversity because it enriches our lives and the college. I acknowledge and respect our differences while affirming our common humanity.
- I reject all forms of prejudice and discrimination, including those based on age, color, disability, gender, national origin, political affiliation, race, religion, sexual orientation, and veteran status. We take individual and collective responsibility for helping to eliminate bias and discrimination and for increasing our own understanding of these issues through education, training, and interaction with others.

#### **COURSE GRADES AND REQUIREMENTS (500 pts.)**

- Attendance/Participation in Workshop (See Requirement Nos. 1-4)—100 points
  - Workshop Submissions (See Requirement No. 3)—100 points
  - Critical Writing (See Requirement No. 6) —50 points
  - Final Portfolio—250 points (See Requirement No. 3, at least one piece in each genre, ideally, two-three poems, one short story and two essays)
- This grade will not be based on the "greatness" of your work but on the extent to which you've taken comments from me and your peers and improved your earlier drafts. How has your work improved and evolved? I will be examining genuine efforts to implement the

tools we've learned in regards to the crafting of these three genres. The work you put in will show; your grade will reflect your work ethic.

Because I do have to give you a grade, here's our scale:

A.....95-100	B+.....87-89	C+.....77-79	D+.....67-69
A-.....90-94	B.....84-86	C.....74-76	D.....64-66
	B-.....80-83	C-.....70-73	D-.....60-63 F....Below 60

# COURSE CALENDAR

*Each unit's calendar will serve as a general guide. There will be a need to tweak details as we progress.*

	IN-CLASS TASKS	HOMEWORK/JOURNAL
<p><b>WEEK 1</b> Aug. 26</p>	<p style="text-align: center;"><b>INTRO TO 202</b></p> <p>Introductions; discuss syllabus</p>	<p><i>In the Palm</i> = <i>ITP</i> <i>Imaginative Writing</i> = <i>IW</i></p> <p><i>HW</i>: Read <i>IW</i>, Chapter 1 ("Invitation to the Writer") <i>ITP</i> 1-4 ("How to Begin" &amp; "Speak, Memory: I Couldn't Stop Watching" an "Little Poems in Prose," 1-30)</p> <p><i>Moodle</i>: (Re-)read, "Essentials: How to Read a Poem" &amp; "Effective Imagery in Poetry," Phebus Etienne's "Chainstitching"</p> <p>Plus Lillian Bertram's "The Body Deformed by Tidal Forces," Seamus Heaney's "Digging," Lucille Clifton's "the lost baby poem"</p> <p><i>Journal</i>: Freewrite a poem daily using any combo of one or more of the prompts you find in <i>ITP</i> and <i>IW</i>.</p>
<p><b>WEEK 2</b> Sept. 2</p>	<p><b>POETRY: THE IMAGE</b></p> <p>What makes an image poetic? How are the images working in the poems assigned? Discuss poems as a class &amp; in small groups: What does each poem teach you about using images in poetry?</p> <p>Discuss "Invitation to the Writer" &amp; Kowitz's <i>ITP</i> reading.</p> <p><b>INTRODUCTION TO WORKSHOP</b></p> <p><b>Remember: Dr. Vladimir Alexandrov (nonfiction), Monday, Sept. 7, 8 p.m., Lilly</b></p>	<p><b>***HW, Part 1:</b> Read <i>IW</i> Chapter 2 and 3 &amp; their poems ("Image," "Image and Imagination," "Concrete, Significant Details," "Figures of Speech," "Voice," "Your Voice," "Persona," "Irony," "Point of View") &amp; Chapter 7 ("Development and Revision")</p> <p><i>On Moodle</i>: "Memory," "Voice," "Simile &amp; Metaphor" Plus Waring Cuney &amp; Nina Simone's "No Images," Bob Kaufman's "Walking Parker Home," Jericho Brown's "Again," F. Douglas Brown's "How to Tell My Father I Kissed a Man," &amp; <b>Natalie Diaz's "No More Cake Here"</b></p> <p><i>HW, Part 2:</i> Revise and complete a poem from your journal. Bring a hard copy to class or submit by 11:59 p.m./midnight Sept. 2.</p>

	<b>Family Gallery</b>	<i>Journal:</i> Work daily on “Simile & Metaphor” exercise (Moodle) & others in the <i>IW</i> chapters.
<b>WEEK 3</b> Sept. 9	<p><b>POETRY:</b> <b>THE IMAGE &amp; THE VOICE</b></p> <p>Discussion of poems as a class &amp; in small groups: How, if at all, does an image or a series of images become a metaphor or an agent for memories to unfold? How does the voice help carry you through the poem?</p> <p><b>WORKSHOP OF POEM NO. 1.</b></p>	<p><i>HW, Part 2: ITP:</i> Read “Music and Metaphor” and “Experiment and the Tradition” (56-169); pace yourself and read at least 16 pages for each of the seven days between our meetings; highlight terms, take notes, &amp; bring questions to class.</p> <p><i>Journal:</i> Pay close attention to “Myth, Legend, &amp; the Pop Icon” &amp; “Poem 18: Apocryphilia” (88-93) &amp; “Playing with Meter” &amp; “Exercise in Using Meter” Nos. 1 &amp; 2 (146-153)</p> <p><i>HW, Part 2:</i> Bring a draft of a poem to hand in to me &amp; your peers. Cull one from notes in your journal or Poem 18 activity. Or, of course, submit by 11:59/midnight Sept. 9.</p>
<b>WEEK 4</b> Sept. 16	<p><b>POETRY: LET’S TALK ABOUT FORM &amp; PROSODY!</b></p> <p>Discussion of prosody, scansion, the sonnet as a class &amp; your individual poems in small groups.</p> <p>I expect you to inundate me questions, so come prepared. How do voice, POV &amp; form impact how you enter the world the speaker is creating? How does the music deepen or complicate the meaning you gather?</p> <p><b>WORKSHOP OF POEM NO. 2.</b></p>	<p><i>HW:</i> Read handouts on Moodle “Sestina,” “Acrostic, Haiku, Tanka, Ghazal” &amp; attempt each each day until we meet. Write a limerick &amp; an abecedarian, too.</p>
<b>WEEK 5</b> Sept. 23	<p><b>WORKSHOP POEM NO. 3.</b></p> <p><b>INTRO TO FICTION (Meeting place: TBD)</b></p>	<p><i>HW, Part 1:</i> Read Chapter 4 (“Character: As Desire, As Image, As Voice, as Action, As Thought, as Presented by the Author, As Conflict” and “Stock and Flat</p>

	<p><b>LOOKING FOR CHARACTER</b></p>	<p>Characters”) &amp; complete exercises daily.  <i>HW, Part 2:</i> Read Morrison’s “Recitatif” (Moodle) &amp; Hemingway’s “A Clean, Well-Lighted Place.”</p>
<p><b>WEEK 6</b> Sept. 30</p>	<p><b>LOOKING FOR CHARACTER</b></p> <p>Discussion of fiction in class &amp; in small groups: How, if at all, does a character or a series of characters become an agent for a narrative to unfold?</p> <p><b>SETTING A SCENE/ SEEING A SETTING AS CHARACTER</b></p> <p><b>Remember: Jagoda Marinić (fiction), Wednesday, Sept. 30, 8 p.m., Hance Auditorium</b></p>	<p><i>HW, Part 1:</i> Chapter 5 (“Setting: As the World, As a Camera, As Mood and Symbol, As Action”) &amp; excerpts from Adichie’s <i>Americanah</i> &amp; Torres’ <i>We the Animals</i> (Moodle)</p> <p><i>HW, Part 2:</i> Craft a piece of fiction (short story, flash fiction or a novel excerpt) to hand in to me &amp; your peers. Cull one from notes in your journal. Submit by 11:59/midnight Oct. 7.</p>
<p><b>WEEK 7</b> Oct. 7</p>	<p><b>SETTING A SCENE/ SEEING A SETTING AS CHARACTER</b></p> <p>How do character and setting meld/blur in the fiction pieces? How does the voice &amp; POV make all of the elements work or disrupt your life together?</p> <p><b>VOICE/POV</b> Track the evolution of the narrative voice &amp; POV in them.</p> <p><b>WORKSHOP: FICTION PIECE NO. 1.</b></p>	<p><i>HW, Part 1:</i> Read &amp; watch/listen to Z.Z. Packer’s “Brownies” (Moodle), Ron Carlson’s “Bigfoot Stole My Wife” (Chapter 10, <i>IW</i>) &amp; excerpts from Ed Falco’s <i>In the Park of Culture</i> (Moodle)</p> <p><i>HW, Part 2:</i> Review peers comments and continue story crafting, focused on making sure setting, characterization and voice/POV are complementing &amp; complimenting one another. If you’re ready, begin revision &amp; craft a complete draft of your short story. Complete another a piece of fiction (short story, flash fiction or a novel excerpt) focusing on character, setting, &amp; voice—choose POV(s) carefully—to hand in to your peers &amp; me. Cull one from notes in your journal. Submit by 11:59/midnight Oct. 14.</p>

<p><b>WEEK 7</b> Oct. 14</p>	<p><b>VOICE/POV</b> Track the evolution of the narrative voice &amp; POV in them.</p> <p><b>Remember Amy Bagwell, Jeff Jackson, Alan Michael Parker, L. Lamar Wilson (fiction, drama, poetry), Monday, Oct. 19, 7 p.m., Hance Auditorium.</b></p> <p><b>WORKSHOP: FICTION PIECE NO. 2.</b></p>	<p><i>HW, Part 1:</i> Chapter 6 (“Story as Journey,” “Story as a Power Struggle, “Story as Connection and Disconnection”)</p> <p><i>HW, Part 2:</i> Read Tiphonie Yanique’s “How to Escape a Leper Colony” &amp; other excerpts from Eliot, Austen, Faulkner, Wideman, et al. (Moodle), Angela Carter, “The Werewolf” &amp; David Foster Wallace, “Incarnations of Burned Children”</p>
<p><b>WEEK 8</b> Oct. 21</p>	<p><b>VOICE/POV</b> Track the evolution of the narrative voice &amp; POV in them.</p> <p><b>PLOT/STORY: WHAT’S IT ALL ABOUT, AUTHOR?</b></p>	<p><i>IW:</i> Read Chapter 8 “Creative Nonfiction” &amp; its readings</p> <p><i>HW/Journal:</i> Read William Kittredge’s “Interlude” &amp; Joan Didion’s “At the Dam” (<i>IW</i>), Eudora Welty excerpt &amp; Zora Neale Hurston’s “How It Feels to Be Colored Me (Moodle)</p>
<p><b>WEEK 9</b> Oct. 28</p>	<p><b>INTRO. TO CREATIVE NONFICTION</b></p> <p><b>Remember Lee Smith (fiction), Wednesday, Oct. 28, 7 p.m., Lilly Family Gallery.</b></p>	<p><i>HW:</i> Read James Baldwin’s <i>The Fire Next Time</i>. Pay attention to the form, imagery, and prevailing metaphor he chooses. How does he use historical memory as a rhetorical tool?</p>
<p><b>WEEK 10</b> Nov. 4</p>	<p><b>CN: IMAGE/ MEMORY / METAPHOR</b></p>	<p><i>HW:</i> Read Ta Nehisi Coates’s four-part “The Case for Reparations” and <i>Between Me &amp; the World</i>. Pay attention to the form, imagery, and prevailing metaphor he chooses. Why is The Atlantic piece heralded as “new journalism”?</p>
<p><b>WEEK 11</b> Nov. 11</p>	<p><b>CN: “NEW JOURNALISM”: VOICE/ CHARACTER</b></p> <p><b>Remember Ta Nehisi Coates (nonfiction), Monday, Nov. 16, 7 p.m., Duke Auditorium.</b></p>	<p><i>HW:</i> Continue your “conversation” with the writers you’ve been reading &amp; craft a lyric essay addressing. Cull one from notes in your journal. Submit by 11:59/midnight Nov. 11.</p>

<b>WEEK 12</b> Nov. 18	<b>WORKSHOP:  NONFICTION PIECE  NO. 1</b>  <b>MAKING MEMOIR  “LYRIC” (LYRIC  ESSAY), PART 1:  REFLECTION</b>	<i>HW:</i> Work on drafts of another lyric essay rooted in memoir.
<b>WEEK 13</b> Nov. 25	<b>THANKSGIVING  BREAK</b>	<i>HW:</i> Post a draft of one of your pieces that you feel is ready to be workshopped to your group by 11:59 midnight Tuesday, Nov. 24.
<b>WEEK 14</b> Dec. 2	<b>MAKING MEMOIR  “LYRIC” (LYRIC  ESSAY), PART 2:  EDITING</b>  <b>WORKSHOP NO. 2</b>  <b>DISCUSSION  OF PORTFOLIO  REQUIREMENTS</b>	<i>HW/Journal:</i> Read your peers’ drafts and post comments on Moodle.  <i>HW:</i> Post a draft of a second piece you feel is ready to be workshopped to your group by 5 p.m. Friday, March 19.
<b>WEEK 15</b> Dec. 10	<b>END-OF-THE-  SEMESTER  ACTIVITY</b>	
<b>WEEK 16</b> Dec. 17	<b>PORTFOLIOS  DUE BY 4:30 P.M.  (my office)</b>	