

CRW 3311: Introduction to Poetry/Poetic Technique

MW 9:45 a.m.-12:55 p.m., 110 Williams & [here](#)

Dr. L. Lamar Wilson

Office Hours: By appointment; schedule [here](#)

Contact: llwilson@fsu.edu

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

Course Description & Learning Outcomes

We will read and experiment with a variety of poetic strategies and forms as you begin the journey of sorting out the sense of self you had when you arrived from the varying points of view you'll have an opportunity to inhabit. Short lectures on craft and mechanics, writing exercises, and discussion of readings will help make sense of your evolving worldviews, artistic voices, and creative ideas. Peer workshops aim to demystify the revision process as you improve your facility with written language and learn the importance of respectfully giving and receiving constructive feedback on written art's resonance with an audience. We will cover a vast survey of formal poetic conventions emerging from historical & contemporary traditions in the West & East. After we develop facility with key terms—including image/object, introspection, voice, the line, syntax, prosody, etc.—we will experiment with traditional forms (Shakespearean & Petrarchan sonnet, villanelle, haiku, ballad stanza, etc.) as well as those you might not have encountered, including the pantoum and the ghazal.

This course will empower you to:

1. Read poems critically, identifying questions raised by their various strategies for innovative aesthetic ideas you can adapt to your own creative work.
2. Learn some of the techniques and vocabulary necessary to compose and discuss poetry, chief among them imagery, voice, form, syntax, prosody, metaphor, and symbolism.
3. Assert the meaning you have found in poems, both in writing and oral discussion, by finding evidence in the texts to support your readings.
4. Craft original poems, using with greater aplomb the aforementioned literary devices.
5. Collate your work in a cohesive portfolio that includes an artistic statement conveying the evolution of your aesthetic choices throughout the semester.
6. Offer intelligent, fair insights in writing and orally that helps peers improve art-in-progress.
7. Foster a greater awareness of the literary events taking place in the FSU creative writing community.

Required Texts

Caplan, David. *Poetic Form*. 2006. (excerpts on Canvas)

Hass, Robert. *A Little Book on Form*, 2017.

Kowitz, Steve. *In the Palm of Your Hand: The Poet's Portable Workshop*, 1995.

Turco, Lewis. *The Book of Forms*, revised & expanded 4th Ed., 2012.

Other Canvas readings

Recommended Supplemental Texts (will be on reserve at Strozier Library)

A comprehensive dictionary & thesaurus

Corn, Alfred. *The Poem's Heartbeat: A Manual of Prosody*. Copper Canyon P, 2008.

Greene, Roland. Ed. *The New Princeton Encyclopedia of Poetry and Poetics*. 4th Ed. Princeton UP, 2014.

Nelson, Cary. Ed. *Anthology of Modern American Poetry*. Oxford UP, 2014.

Course Requirements & Materials

Perfect attendance & active class participation

A journal (private); a final portfolio (submitted to me)

Assignments completed, handed in on time

Conferences with me, at least three this semester

Office Hours

Please make an appointment [here](#) any time you want to talk about readings, writing exercises, or any other issue.

On-campus Readings

You must attend the readings of professional writers who visit FSU and write a response about your experience at least two of them. (For more details on this while impact your grade, see the requirements section below.) I'll keep you posted as to when and where these happen, and I will update the syllabus with a more comprehensive list in the coming days.

Grading Policy

You'll be graded on a 500-point scale as follows:

- Attendance/Participation (See Requirement Nos. 1-4 & 6)—100 points
- Workshop Submissions (See Requirement No. 3)—100 points
- Poetry Form Presentation (See Requirement No. 5)—50 points
- Final Portfolio—200 points (See Requirement No. 3)

Your 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 crafting these poems. The work you put in will show; your grade will reflect your work ethic.

Desired Outcome	Assessment Apparatuses	Final Grade
Ability to identify, analyze, and discuss poetic works’ thematic and structural elements	Contributions to class discussion	100 points
Ability to adapt strategies in published material for use in creating original poems	Writing exercises, workshop submissions, final portfolio	300 points
Ability to research, synthesize, and recapitulate key poetic concepts, terms, and strategies	Poetry form presentations, critical writing	100 points

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

>483 = A+	447-433 = B+	397-383 = C+	347-333 = D+	
473-482 = A	432-418 = B	382-368 = C	332-318 = D	
448-481 = A-	417-398 = B-	367-348 = C-	317-298 = D-	<297 = F

Letter grade designations are assigned as follows:

A+.....>97	B+.....87-89	C+.....77-79	D+.....67-69	
A.....95-96	B.....84-86	C.....74-76	D.....64-66	
A-.....90-94	B-.....80-83	C-.....70-73	D-.....60-63	F....<60

Classroom Conduct

1. Because most of the work in this discussion-based course is done in class, attendance is necessary. I want to make the class as accessible as possible, so we are in a “flexible” learning community with synchronous face-to-face (f2f) and virtual learning via Zoom. We will follow the university’s guidelines at <http://stayhealthy.fsu.edu>, including its decision to reduce isolation to five days for those whose symptoms subside. By Week 2, you will decide the texts of which you want to serve as discussion leader. Asynchronous work will be done, as outlined above, throughout the week. Of course, you are welcome, however, to join us virtually both days if you wish.
2. I will record each class, and the recording will be stored in the cloud space and available for at least two weeks. ***These recordings are for class use only: you & your colleagues are protected by state law.*** Students also are permitted to make recordings of class lectures for a class in which the student is enrolled **for personal educational use**. While a class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject, **this course is discussion-based**. I facilitate these discussions with some insights on assigned works rather than lecture. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and the faculty member **is prohibited**. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of FSU’s Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel

reluctant to ask questions, explore new ideas, or otherwise participate in class. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services. (See “Disability Statement” below and various guidance in the “Emergency Module” on Canvas about FSU’s COVID-19 and class recording policies.)

If you come to class and 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 15 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, undocumented absences, you will automatically fail the class. In this Covid-19 moment and virtual 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. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid written excuse. Consideration will also be given to students whose dependent children experience serious illness.

3. 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.
4. 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.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.
6. 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. If you are “breaking the rules” purposely for artistic purposes, be intentional and consistent as you craft your own syntax and grammar. 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. It is my desire and expectation that all will pass this class with high marks. The only reason you won’t is that you fail to be a good citizen in our weekly dialogues in class and in small groups.

Detailed 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 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? How can I make impactful contributions to discussions? How clear, detailed and insightful is my feedback during workshops? Have I thoroughly digested the reading Dr. Wilson assigned?

On tardiness & excessive absences: Barring excused/extenuating circumstances, two instances of lateness of greater than 15 minutes count as an absence, and two unexcused absences will result in failure of the course.

3. Write a draft of a piece every week. Be prepared to submit it to me and to your peers by the deadline.

You should be completing a draft of at least one poem each week, which you will hand in to me at least one class period before you workshop it. I will give you writing assignments, or prompts, 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 Canvas 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 FSU Student Conduct 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.

On workshop etiquette: When you send your submission, in the body of the email and/or Canvas 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. If I deem it necessary, I will ask you to respond to any questions of clarity your group cannot sort out. 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 Canvas by 9:30 a.m. 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, fun community.**

- Our approach to discussing poems will be descriptive and speculative, not prescriptive and judgmental.
 - We will ask: What has been attempted? What poetic strategies does the poem deploy? Where might the poem go from here? What did the poet choose to do? What did the poet choose not to do? These are questions that encourage the growth of the poet and the poem.
 - We will never ask: Is the poem good or bad? Does the poem succeed or fail? Do we like or dislike the poem? These are questions that discourage the growth of the poet and the poem.
- **On your final portfolio:** You need to have written and revised **10 pieces** by the end of the course for your final portfolio. **I will not accept work that is a day late as grades are due June 21.** 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.**

4. Do all assigned class readings. Each week between classes, you’ll read poems from Kowitz or the packet and write a poem in response to a prompt I will provide. Take time to chew up the creative 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. **Presentations:** Each week one of you will give a short presentation on a poetry form, term, or tool of your choice. (See “List of Poetic Forms, Terms, & Tools” on Page 6 for options.)
6. **Conferences:** I’ve spent the past 20 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 thrice, around Weeks 2, 4, and 6, before you submit your final portfolio. Schedule [here](#).

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. Check Canvas regularly for any updates or changes. All readings will be posted there. For workshops, post your submissions as attachments in PDF or Word files the deadlines.
3. Every assignment heading 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.
4. 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.
5. I want all to pass this class, but your work ethic will determine your grade. I will assign what you earn.
6. I reserve the right to alter requirements and guidelines to improve the course. You will know as soon as I do.

Emergency Contact Information

FSU’s primary communication tool for sending out information is the [Emergency Management & Warning System](#). In the event of an emergency, students should consult this site for directions.

Disability Statement

If you are registered with the [Office of Accessibility Services](#), please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability Services, please call 850-644-9566 or visit OAS to register for services. Students who may need course adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities must be registered with OAS, 874 Traditions Way, 108 Student Services Building, for accommodations.

Ethical Community Statement

Florida State University is committed to an ethical, inclusive community defined by respect and civility. The FSU Student Code of Conduct site (<https://sccs.fsu.edu/conduct-codes/student-conduct-codes>) provides a list of reporting channels that can be used to report incidences of illegal discrimination, harassment, sexual assault, sexual violence, retaliation, threat assessment or fraud. All FSU students are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. FSU expects from its students a higher standard of conduct than the minimum required to avoid discipline. At the beginning of each semester and on examinations and projects, the professor, department, or division may require that each student sign the following Academic Honor Pledge: “I promise or affirm that I will not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at Florida State University. I have read the Academic Honor Code, which explains disciplinary procedure resulting from the aforementioned. I understand that violation of this code will result in penalties as severe as indefinite suspension from the University.” See the [Student Code of Conduct](#).

List of Poetic Forms, Terms, & Tools

These terms can be found in *Princeton Encyclopedia of Poetry and Poetics* and/or Turco's *Book of Forms*. Let me know if you'd like to address a form, technique, or concept not listed:

abecedarian
acrostic
alexandrine line
anacoluthon
anaphora
apostrophe/epistrophe
aubade
ballad(e)
caesura
caligramme
canzone
catachresis
catalexis
cento
chiasmus
concatenation
congeries
Dinggedicht(e)
dramatics: dialogue, eclogue, monologue, soliloquy
encomium
enjambment/end-stops
epithalamion, epithalamium
georgics
tanka / renga
hamartia / anagnorisis / peripeteia
heresy of the paraphrase
heroic couplet
hypotaxis / parataxis
idyll
irony
kenning
metonymy
negative capability
objective correlative
ode / palinode
ottava rima / terza rima
oulipo
pastoral
pathetic fallacy
rondeau
Sapphic
synecdoche
tenor and vehicle
zeugma

WEEKLY SCHEDULE – AT A GLANCE

Date	Agenda
5/9 & 5/11	Image, Simile, Metaphor
5/16 & 5/18	Voice & Diction, Meter, Prosody, & The Sound of the Line Tool Shed Presenters Matt, Zakary, Ali (Wednesday)
5/23 & 5/25	Narrative, Lyric, Elegy Tool Shed Presenter: Daniel, Kyndall, Laura, Leah (Wednesday)
6/1	Memorial Day (5/30): No Class WORKSHOP #1 (Wednesday) Traditional Forms I (Eastern): Haiku, Pantoum, Ghazal, Tanka, Renga Tool Shed Presenter: Kariana, Todd (Wednesday)
6/6 & 6/8	Traditional Forms II (Western): Villanelle, Sonnet, Blank Verse, Ballad(e)/Blues Ballad WORKSHOP #2 (Wednesday) Tool Shed Presenter: Alexander, Kyra, Charly (Wednesday)
6/13 & 6/15	Original Forms + Revision Process + Collating Work WORKSHOP #3 (Monday) Portfolio Due: 6/17 @ 11:59 p.m.

WEEKLY SCHEDULE – DETAILED

(will be adjusted as needed)

Week	Monday	Wednesday
1 May	<p>9</p> <p>IMAGE, SIMILE, METAPHOR</p> <p><i>In the Palm = ITP</i> <i>Course Packet = CP</i> <i>Book of Forms = BF</i> <i>Little Book on Form = LBF</i> <i>Poetic Form = PF</i></p> <p>Syllabus review, introductions</p> <p><i>HW</i>: “Effective Imagery in Poetry”</p>	<p>11</p> <p>What makes an image “poetic”? How is imagery working in “Effective Imagery in Poetry” poems? Discuss them as a class & in groups: How does each poem focus our “eyes” on its images?</p> <p><i>HW</i>: “How to Read a Poem”; <i>ITP</i> 1-3 (“How to Begin” & “Speak, Memory: I Couldn’t Stop Watching” an “Little Poems in Prose” 1-29); Waring Cuney’s & Nina Simone’s “No Images”; Phebus Etienne, “Chainstitching”; Bob Kaufman, “Walking Parker Home”; F. Douglas Brown, “How to Tell My Father I Kissed a Man”; Natalie Diaz’s “No More Cake Here”; “Memory,” “Voice,” “Simile & Metaphor” PDFs</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>. Revise & submit a poem from your journal.</p> <p style="background-color: #00ff00; display: inline-block; padding: 2px;">POEM NO. 1 DUE FRIDAY @ 11:59 p.m.</p>

<p>2</p>	<p>16</p> <p>VOICE, METER, THE SOUND OF THE LINE, & OTHER BUILDING BLOCKS OF PROSODY</p> <p>Zoom meeting: 9:45-noon</p> <p>Discuss “How to Read a Poem,” <i>ITP</i> 1-3, plus Cuney, Etienne, Kaufman, Brown, Diaz, & “Memory,” “Voice,” “Simile & Metaphor” PDFs.</p> <p><i>HW</i>: Scavenger Hunt around Tallahassee</p> <p>+</p> <p>Seamus Heaney’s “Digging,” Lucille Clifton’s “the lost baby poem”; revisit Waring Cuney’s & Nina Simone’s “No Images”; <i>BF</i>, “The Elements of Poetry” (1-32), especially “The Rules of Scansion”</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>.</p>	<p>18</p> <p>Zoom meeting: 9:45-noon</p> <p>How does a poet make his or her own voice apparent to you through a “speaker”? How do memory & voice merge to make a piece “poetic”? How does an image or a series of images become a metaphor or an agent for memories to unfold through speaker?</p> <p>Discuss poems as a class & in groups.</p> <p><i>HW (reading)</i>: <i>ITP</i> 4-9 (“Shards of Memory” to “Speeding Home in Reverse: The Controlling Metaphor,” 30-87), plus revisiting Seamus Heaney’s “<u>Digging</u>,” and Lucille Clifton’s “<u>the lost baby poem</u>”</p> <p><i>HW (journal)</i>: Work daily on “Simile & Metaphor” exercise (Canvas) & others in the <i>ITP</i> & <i>BF</i> chapters.</p> <p><i>HW (for class)</i>: Revise and complete a poem from your journal. Place one question on the Google Doc about the reading in <i>ITP</i> & .</p> <p>PROSODY “PLAY” & PRESENTATIONS</p> <p>POEM NO. 2 DUE FRIDAY @ 11:59 p.m.</p>
<p>3</p>	<p>23</p> <p>NARRATIVE, LYRIC, ELEGY</p> <p><i>HW (reading)</i>: <i>ITP</i> 10-11, 17, 20 (“Myth, Legend & Pop Icon,” “Family Secrets: The Poem as Photograph,” 88-10, 146-153, 165-168,); <i>LBF</i>: “Blank Verse,” “Elegy,” and “Difficult Forms,” plus revisiting “<u>The Waste Land</u>,” sections 1 & 2; Robert Frost’s “<u>Birches</u>” and “<u>Mending Wall</u>” and Darrel Alejandro Holnes’s “<u>Amending Wall</u>” (he discusses it here)</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>.</p> <p><i>HW (for class)</i>: Revise and complete a poem from your journal. Place one question on the Google Doc about the reading in <i>ITP</i>.</p>	<p>25</p> <p>NARRATIVE, LYRIC, ELEGY & INTRO. TO WORKSHOP PRESENTATIONS</p> <p><i>HW (reading)</i>: <i>LBF</i>: “One,” “Two,” “Three,” “Four,” “Ode,” “A Note on Genre”; <i>ITP</i> 21, 23, 25, & 28 (“Line Breaks,” “As Soon as These Blossoms Open: The Poetry of Love and Longing,” “Flower Burning in the Day: Poems of Loss,” “The Pleasure and Pitfalls of Poetry Workshops,” 169-180, 194-205, 215-224, 246-251), plus Samuel Taylor Coleridge’s “<u>Dejection: An Ode</u>” and Roy G. Guzmán, “<u>Queerodactyl</u>”</p> <p><i>HW (for class)</i>: Revise and submit a poem from your journal.</p> <p>POEM NO. 3 DUE FRIDAY @ 11:59 p.m.</p>

<p>4 June</p>	<p>30</p> <p>MEMORIAL DAY: No Class</p> <p><i>HW (reading):</i> Read hyperlinked excerpts from Caplan’s <i>Poetic Form (PF)</i> & <i>BF</i> info on pantoum, ghazal, haiku, renga, & tanka; review <i>LBF</i>: “One,” “Two,” “Three,” “Four,” “Ode,” “A Note on Genre”; <i>ITP</i> 21, 23, 25, & 28 (“Line Breaks,” “As Soon as These Blossoms Open: The Poetry of Love and Longing,” “Flower Burning in the Day: Poems of Loss,” “The Pleasure and Pitfalls of Poetry Workshops,” 169-180, 194-205, 215-224, 246-251), plus Samuel Taylor Coleridge’s “Dejection: An Ode” and Roy G. Guzmán, “Queerodactyl”.</p> <p><i>HW (for class):</i> Place one question on the Google Doc about the readings.</p>	<p>1</p> <p><u>PANTOUM, GHAZAL, HAIKU, TANKA, RENGA</u> “PLAY”</p> <p>WORKSHOP #1: Ali, Kariana, Charly, Zakary</p> <p><i>HW (reading): HW (reading):</i> Read hyperlinked excerpts from Caplan’s <i>Poetic Form (PF)</i> & <i>BF</i> info on sonnet, blank verse, villanelle, ballad(e), and blues ballad, plus <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164)</p> <p><i>HW (for class):</i> Revise and submit a poem from your journal. Try the “Tanka and Haiku” prompt or your peers’ prompts if you’re stuck.</p> <p>POEM NO. 4 DUE FRIDAY @ 11:59 p.m.</p>
<p>5</p>	<p>6</p> <p><u>SONNET, BLANK VERSE, VILLANELLE, BALLAD(E), BLUES BALLAD</u></p> <p><i>HW (reading):</i> Review hyperlinked excerpts from Caplan’s <i>Poetic Form (PF)</i> & <i>BF</i> info on sonnet, blank verse, villanelle, ballad(e), and blues ballad, plus <i>ITP</i> 19 (“More Pleasure of Form and Rhyme: Sonnets and Villanelles,” 159-164)</p> <p><i>HW (for class):</i> Place one question on the Google Doc about the readings.</p>	<p>8</p> <p><u>SONNET, BLANK VERSE, VILLANELLE, BALLAD(E), BLUES BALLAD</u> “PLAY” & PRESENTATIONS</p> <p>WORKSHOP #2: Daniel, Leah, Kyra, Todd</p> <p><i>HW (for class):</i> Revise and submit a poem from your journal.</p> <p>POEM NO. 5 DUE FRIDAY @ 11:59 p.m.</p>
<p>6</p>	<p>13</p> <p>YOUR OWN FORM + REVISION PROCESS</p> <p>WORKSHOP #3: Alexander, Laura, Matt, Kendall</p> <p><i>HW (reading):</i> Review <i>ITP</i> 6 (“The Art of Revision, 48-55)</p> <p><i>HW (for class):</i> Place one question on the Google Doc about the portfolio creation process.</p>	<p>15</p> <p>PRESENTATIONS</p> <p>PORTFOLIOS DUE: June 17 @ 11:59 p.m.</p> <p>CLASS READING?</p>