

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

3:35-6:30 p.m. EST Tuesdays (Synchronously @ Zoom [here](#))

Dr. L. Lamar Wilson

Office Hours: By appointment (best hours T-Th, noon-3 p.m. [here](#))

Contact: [llwilson@fsu.edu](mailto: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 the twenty-first-century epic tradition through a host of first and second books and historicize their lineages as we refine our own.

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 a sense of 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

Awkward-Rich, Cameron. *Dispatch*. New York: Persea, 2019. (ISBN-13: 978-089255503)

Diaz, Natalie. *Postcolonial Love Poem*. Minneapolis: Graywolf, 2020. (ISBN-13: 978-1644450147)

Murillo, John. *Kontemporary Amerikan Poetry*. New York: Four Way, 2020. (ISBN-13: 978-1945588471)

Sebree, Chet’la. *Mistress*. Kalamazoo, Mich.: New Issues, 2019. (ISBN-13: 978-1936970629)

Jess, Tychimba. *Olo*. New York: Wave, 2016. (ISBN-13: 978-1940696201)

Wright, C.D. *One Big Self: An Investigation*. Port Townsend, Wash.: Copper Canyon, 2003. (ISBN: 978-1556592584)

*A several of essays (PDFs on Canvas or hyperlinked)*, including some in *Epic Traditions in the Contemporary World* (1999)

### Recommended Readings

**Adair, Alison.** *The Clearing*. Minneapolis: Milkweed Editions, 2020.

**Akbar, Kaveh.** *Calling a Wolf a Wolf*. Farmington, Maine: Alice James, 2017.

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

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

**Bang, Mary Jo.** *Elegy*. St. Paul, Minn.: Graywolf, 2009.

**Beatty, Jan.** *Red Sugar*. Pittsburgh: U of Pittsburgh Press, 2008.

**Bell, Elana.** *Eyes, Stones*. Baton Rouge, La.: Louisiana State UP, 2012.

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

**Bennett, Joshua.** *The Sobbing School*. New York: Penguin, 2016.

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

**Birdsong, Destiny.** *Negotiations*. New York: Tin House, 2020.

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

**Braithwaite, Kamau.** *Eleguans*. Lebanon, N.H.: U Press of New England/Wesleyan University Press, 2010.

**Brown, Jericho.** *The New Testament*. Port Townsend, Wash.: Copper Canyon, 2014.

**Candrilli, Kayleb.** *What Runs Over*. Portland: YesYes, 2017.

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

**Clifton, Lucille.** *Collected Poems*. New York: BOA Editions, 2012.

---. *Mercy*. New York: BOA Editions, 2004.

---. *The Book of Light*. Port Townsend, Wash.: Copper Canyon, 1993.

**Chang, Tina.** *Half-Lit Houses*. New York: Four Way Books, 2004.

---. *Obit*. New York: Four Way Books, 2020.

**Chatti, Leila.** *Deluge*. Port Townsend, Wash.: Copper Canyon, 2020.

**Choi, Franny.** *Soft Science*. Farmington, Maine: Alice James, 2019.

**Collins, Martha.** *Blue Front, White Papers, Admit One.* St. Paul, Minn.: Graywolf, 2006, 2012, 2016.  
**Corral, Eduardo.** *Guillotine.* Minneapolis: Graywolf, 2020.  
 ---. *Slow Lightning.* New Haven, Conn.: Yale UP, 2012.  
**Dargan, Kyle.** *Honest Engine.* Athens, Ga.: U of Georgia Press, 2015.  
 ---. *Anagnorisis.* Evanston, Ill.: Triquarterly/Northwestern UP, 2018.  
**Day, Meg.** *Last Psalm at Sea Level.* New York: Barrow Street, 2014.  
**Dawes, Kwame.** *Wisteria.* Pasadena, Calif.: Red Hen Press, 2006.  
**Dixon, Melvin.** *Love's Instruments.* Sylmar, Calif.: Tia Chucha, 1995.  
**Dove, Rita.** *Sonata Mulattica.* New York: W.W. Norton, 2009.  
 ---. *Collected Poems: 1974-2004.* New York: W.W. Norton, 2016.  
 ---. *On the Bus With Rosa Parks.* New York: W.W. Norton, 2000.  
 ---. *Thomas and Beulah.* Pittsburgh: Carnegie Mellon Press, 1986.  
**Emerson, Claudia.** *Late Wife.* Baton Rouge, La.: Louisiana State UP, 2005.  
**Faizullah, Tarfia.** *Registers of Illuminated Villages.* St. Paul, Minn.: Graywolf, 2018.  
**Forché, Carolyn.** *The Country Between Us.* New York: HarperCollins, 1981.  
 ---. *In the Lateness of the World.* New York: Penguin, 2020.  
**Galvin, James.** *Everything We Always Knew Was True.* Port Townsend, Wash.: Copper Canyon, 2016.  
**Gay, Ross.** *Catalog of Unabashed Gratitude.* Pittsburgh: U of Pittsburgh P, 2015.  
**Graber, Kathleen.** *The River Twice.* Princeton, N.J.: Princeton UP, 2019.  
**Graham, Jorie.** *Fast.* New York: Ecco/HarperCollins Publishers, 2017.  
**Griffiths, Rachel Eliza.** *Seeing the Body.* New York: W.W. Norton, 2020.  
 ---. *Lighting the Shadow.* New York: Four Way Books, 2015.  
**Guzmán, Roy G.** *Catrachos.* St. Paul, Minn.: Graywolf, 2020.  
**Gunn, Thom.** *The Man With Night Sweats.* New York: Farrar, Straus and Giroux, 1992/2007.  
**Harris, Francine.** *Play Dead.* Farmington, Maine: Alice James Books, 2016.  
**Harrison, Leslie.** *The Book of Endings.* Akron, Ohio: U of Akron P, 2017.  
**Heaney, Seamus.** *North.* New York: Farrar, Straus & Giroux, 1975/1985.  
**Hoagland, Tony.** *What Narcissism Means to Me.* St. Paul, Minn.: Graywolf, 2003.  
**Howe, Marie.** *Magdalene.* New York: W.W. Norton, 2018.  
**Jarrett, T.J.** *Ain't No Grave.* Kalamazoo, M.I.: New Issues/Western Michigan U, 2013.  
**Johnson, Amaud Jamaul.** *Red Summer.* North Adams, Mass.: Tupelo, 2006.  
**Johnson, Denis.** *The Incognito Lounge.* Pittsburgh: Carnegie Mellon, 1982, 2007.  
**Jones, Ashley M.** *dark/ / thing.* Baton Rouge: Pleides/U of Central Missouri, 2019.  
 ---. *Magic City Gospel.* Spartanburg, S.C.: Hub City, 2017.  
**Jordan, A. Van.** *The Cineaste.* New York: W.W. Norton, 2015.  
 ---. *M-A-C-N-O-L-I-A.* New York: W.W. Norton, 2005.  
**Jurjević, Andrea.** *Small Crimes.* Tallahassee, Fla.: Anhinga, 2017.  
**Kaminsky, Ilya.** *Deaf Republic.* St. Paul, Minn.: Graywolf, 2019.  
 ---. *Dancing in Odessa.* North Adams, Mass.: Tupelo, 2004.  
**Kearney, Douglas.** *Patter.* Pasadena, Calif.: Red Hen Press, 2014.  
**Kelly, Donika.** *Bestiary.* St. Paul, Minn.: Graywolf, 2016.  
**Kinnell, Galway.** *The Book of Nightmares.* New York: Mariner Books, 1971.  
**Kunz, Edgar.** *Tap Out.* New York: Mariner/Houghton Mifflin Harcourt, 2019.  
**Levis, Larry.** *Elegy.* Pittsburgh: University of Pittsburgh Press, 1997.  
**Lewis, Robin Coste.** *Voyage of the Sable Venus.* New York: Knopf, 2015.  
**Limón, Ada.** *The Carrying.* Minneapolis: Milkweed Editions, 2018.  
 ---. *Bright Dead Things.* Minneapolis: Milkweed Editions, 2015.  
**Lorde, Audre.** *The Cancer Journals (Special Edition Reprint).* San Francisco: Aunt Lute, 1980.  
**Lovelace, Nabila.** *Sons of Achilles.* Portland: YesYes, 2018.  
**Martinez, J. Michael.** *Museum of the Americas.* New York: Penguin, 2018.  
**May, Jamaal.** *Hum.* Farmington, Maine: Alice James, 2013.  
**Meitner, Erika.** *Holy Moly Carry Me.* New York: BOA Editions, 2018.  
 ---. *Cópia.* New York: BOA Editions, 2014.  
**Mixon-Webster, Jonah.** *Stereo(TYPE).* Boise, Idaho: Ahsahta, 2018.  
**Moten, Fred. B.** *Jenkins.* Durham, N.C.: Duke UP, 2010.  
**Nelson, Maggie.** *Jane: A Murder.* Berkeley, Calif.: Soft Skull, 2005.  
**Nguyen, Hieu Minh.** *Not Here.* Minneapolis: Coffee House, 2018.  
**Olds, Sharon.** *Satan Says. The Dead and the Living. The Father. Stag's Leap. Odes.* New York: Knopf, 1980, 1984, 1992, 2012, 2016.  
**Oliver, Mary.** *Thirst.* Boston: Beacon Books, 2006.  
**Paz, Oliver de la.** *Post Subject: A Fable.* Akron, Ohio: U of Akron P, 2014.

**Phillips, Patrick.** *Elegy for a Broken Machine*. New York: Knopf, 2015.

**Petrisino, Kiki.** *Fort Red Border. White Blood*. Louisville, Ky.: Sarabande, 2009, 2020.

**Pico, Tommy.** *Nature Poem*. New York: Tin House Books, 2017.

**Pollock, Iain Haley.** *Ghost, Like a Place*. Farmington, Maine: Alice James, 2018.

**Reed, Justin Phillip.** *Indecency*. Minneapolis: Coffee House, 2018.

---. *The Malevolent Volume*. Minneapolis: Coffee House, 2020.

**Riley, Atsuro.** *Romey's Order*. Chicago: University of Chicago P, 2010.

**Rilke, Rainer Maria.** *Duino Elegies and the Sonnets to Orpheus*. Ed. Stephen Mitchell. New York: Vintage International, 2009.

**Ritvo, Max.** *The Final Voicemails*. Minneapolis: Milkweed Editions, 2018.

---. *Four Reincarnations*. Minneapolis: Milkweed Editions, 2017.

**Rosal, Patrick.** *Brooklyn Antediluvian*. New York: Persea, 2016.

**Roberson, Ed.** *To See the Earth Before the End of the World*. Middletown, Conn.: Wesleyan UP, 2010.

**Russell, Lauren.** *Descent*. Grafton, Vt.: Tarpaulin Sky, 2020.

**Sanchez, Sonia.** *Does Your House Have Lions?* Boston: Beacon, 1998.

**Silverman, Taije.** *Houses Are Fields*. Baton Rouge: Louisiana State UP, 2009.

**Smith, Danez.** *Don't Call Us Dead*. St. Paul, Minn.: Graywolf, 2017.

---. *Homie*. St. Paul, Minn.: Graywolf, 2020

**Smith, Patricia.** *Incendiary Art*. Evanston, Ill.: Triquarterly/Northwestern UP, 2016.

---. *Blood Dazzler*. Minneapolis: Coffee House, 2008.

**Sharif, Solmaz.** *Look*. St. Paul, Minn.: Graywolf, 2016.

**Shockley, Evie.** *semiautomatic*. Middletown, Conn.: Wesleyan UP, 2017.

**Sok, Monica.** *A Nail the Evening Hangs On*. Port Townsend, Wash.: Copper Canyon, 2020.

**Soldier, Layli Long.** *Whereas*. St. Paul, Minn.: Graywolf, 2017.

**Staples, Heidi Lynn.** *A\*A\*A\*A*. Ahsahta, 2018.

**Stein, Melissa.** *Terrible Blooms*. Port Townsend, Wash.: Copper Canyon, 2010, 2018.

---. *Rough Honey*. Port Townsend, Wash.: Copper Canyon, 2010.

**Trethewey, Natasha.** *Native Guard. Thrall*. New York: Mariner, 2007, 2015.

**Vuong, Ocean.** *Night Sky with Exit Wounds*. Port Townsend, Wash.: Copper Canyon, 2016.

**Williams, Crystal.** *Detroit as Barn*. Sandpoint, Iowa: Lost Horse Press, 2014.

**Williams, Phillip B.** *Thief in the Interior*. Farmington, Maine: Alice James, 2016.

**Young, Kevin.** *For the Confederate Dead, To Repel Ghosts*. Knopf: 2008, 2005.

**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*. 6<sup>th</sup> Ed. Boston: Bedford/St. Martin's, 2015.

### Weekly Schedule

8/25	Introductions; Syllabus
9/1	What is "the epic tradition"? Whose voices matter? "Introduction" (from <i>Epic Traditions in the Contemporary World</i> )
9/8	<i>One Big Self</i> Workshop: Group A "Epic as Genre," Gregory Nagy (from <i>Epic Traditions in the Contemporary World</i> )
9/15	<i>Olio</i> "Poetry and the Self: Reflections on the Discovery of the Self in Early Greek Lyrics," Renate Woods ( <i>Poets Teaching Poets: Self and the World</i> ) Workshop: Group B
9/22	<i>Olio</i> Workshop: Group C
9/29	<i>Mistress</i> Workshop: Group A
10/6	<i>Mistress</i> Workshop: Group B
10/13	<i>Dispatch</i> Workshop: Group C
10/20	<i>Dispatch/Soft Science</i> Workshop: Group A
10/27	<i>Soft Science</i> Workshop: Group B

11/3	No Class: <b>ELECTION DAY ... GO VOTE!!</b>
11/10	<i>Kontemporary Amerikan Poetry</i> Workshop: Group C
11/17	<i>Kontemporary Amerikan Poetry</i> Workshop: Group A “Walcott’s <i>Omeros</i> : The Classical Epic in a Postmodern World” (from <i>Epic Traditions in the Contemporary World</i> )
11/24	<i>Postcolonial Love Poem</i> Workshop: Group B <b>Distinguished Guests: Cameron Awkward-Rich, Franny Choi, Natalie Diaz</b>
12/1	<i>Postcolonial Love Poem</i> Workshop: Group C “Epics and the Politics of the Origin Tale: Virgil, Ovid, Spenser, and Native American Aetiology,” Susanne L. Wofford ( <i>Epic Traditions in the Contemporary World</i> ) <b>Distinguished Guest: John Murillo</b>
12/8-10	<b>Portfolio Due Date</b> Optional virtual hangout on 12/8

**Course Requirements (Overview)**

- Portfolio of original creative work (at least 10 pieces, or up to 25 pages)
- Attendance & in-class participation

*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

*Optional*

- Book Presentation/Review.....100 points (50 points each)
- Syllabus Draft.....50 points

<b>Desired Outcome</b>	<b>Assessment Apparatus</b>	<b>Point Value</b>
Ability to conceive original work that modulates speakers’ voices to accommodate the evolving lyric narratives and world(view)s you endow them  Ability to compose a genealogy of your literary kin and converse with confidence in a sense of your relationship to the epic/narrative mode  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	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.	200 points
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  Ability to listen actively and provide detailed close readings reflective of impactful feedback to peers and colleagues	Consistent in-class participation/ class attendance  <i>Optional</i> A presentation of at least one half-hour on a book on the recommended with a handout that follows the provided rubric  Submission of a formal review of that book that follows the provided rubric	200 points or 100 points (50 points + 50 points)
Ability to compose a genealogy for the modern and contemporary lyric and epic narrative	<i>Optional</i> A syllabus draft (course description, textbook list, and teaching philosophy)	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 3:30 p.m.** of the subsequent Tuesday. 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 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.
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 penalty.
  - 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  
  
CRW 5331  
  
21 September 2020  
  
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](http://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-rwc@fsu.edu](mailto:english-rwc@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 typology 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](mailto: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 gaining 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.