**POETRY TECHNIQUE 3311-005**

**Course Info:**

**MWF 1:25-2:15**

**WMS 201**

**[Access Class Website Here](https://aed16e.wixsite.com/doran2135)**

**Instructor Info:**

**Alexa Doran**

**aed16e@my.fsu.edu**

**Office Hours: MW 5-8 PM**

**Office Location: Williams 329**

**Course Description**

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This course is intended to instruct students in poetic technique on both the micro and macro levels. Students will read a wide variety of poetry, craft essays, and criticism, as well as construct poetry based on the techniques discussed in class. Students will leave the course with knowledge about several genres of poetry as well as with a toolbox for constructing their own poems.

**Course Objectives**

* to familiarize students with several concepts related to the craft of poetry including but not limited to how to break a line, how to create music, and how to construct a metaphor.
* to familiarize students with several genres of poetry including but not limited to documentary, persona, and autobiographical poetry
* to engage students in the writing process and familiarize students with the practice of drafting and responding to feedback
* to help students engage other students’ creative work in a way that is meaningful and productive for both poet and peer reviewer
* to help fashion students’ critical lens in the arena of poetry

**Course Materials**

*Blood dazzler.* Patricia Smith.

*citizen*. Claudia Rankine

*theories of falling*. Sandra Beasley.

*Transformation*s. Anne Sexton.

# University Policies

## University Attendance Policy

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 excuse. Consideration will also be given to students whose dependent children experience serious illness.

## 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.” (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

## Americans with Disabilities Act

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) sdrc@admin.fsu.edu <http://www.disabilitycenter.fsu.edu/>

## Free Tutoring from FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services’ comprehensive list of on-campus tutoring options at <http://ace.fsu.edu/tutoring> or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

# Plagiarism

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of College Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: “Regarding academic assignments, violations of the Academic Honor Code shall include representing another’s work or any part thereof, be it published or unpublished, as one’s own.”

A plagiarism education assignment that further explains this issue will be administered in all ENC 2135 courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

**Civility Clause**

I refuse to tolerate offensive or disruptive language or behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti­ethnic slurs, bigotry, offensive slang, and disparaging commentary—in spoken, written or digital forms. If you think something might be inappropriate for my classroom, it is. While I do not disagree that you each have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable in the classroom, blog posts, or any digital component of this course and will be dealt with immediately. Disruptive behavior includes the use of cell phones or any other form of electronic communication during the class session. Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation. This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate this policy and may be counted as absent as a result.

## **Attendance**

In accordance with University attendance policies, you will not be penalized for a reasonable number of absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect your attendance in class must be presented to me by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks’ worth of classes, then you should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451). With regard to unexcused absences, your grade for the course will incur a penalty of a fraction of a letter grade (A to A-, A- to B+, etc.) for each absence after four unexcused absences.

You must arrive at each scheduled class period on time. **Arriving to class after I have begun teaching is disruptive.**

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**Not showing up for a conference counts as two absences.**

If you have an excellent reason for going over the allowed number of absences, you should contact Undergraduate Studies (644-2451) and make an appointment to discuss your situation. If you can provide proper documentation of extreme circumstances (for example, a medical situation or some other crisis that resulted in you having to miss more than the allowed number of classes), Undergraduate Studies will consider the possibility of allowing you to drop the course and take it the following semester.

Important Note: FSU’s Composition Program Attendance Policy does not violate the University Attendance Policy that appears in the “University Policies” section later in this syllabus. The Composition Program Attendance Policy simply specifies the number of allowed absences, whereas the University Attendance Policy does not.

# Reading/Writing Center (RWC)

What is the RWC?

Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Think of the RWC as an idea laboratory: it is a place to develop and communicate your ideas!

Who uses the RWC?

In short: everyone! The RWC’s clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others.

Where is the RWC located?

As of Fall Semester 2015, the RWC currently has four locations: the newly remodeled Williams 222 location, the gleaming Johnston Ground location, the happening Strozier Library location, and the up-and-coming Dirac Library location. For students who are distance learners, online tutoring is available. Contact Dr. McElroy at smcelroy@fsu.edu for information.

What are the hours?

Hours vary by location. Check the online schedule for availability.

Who works there?

The tutors in the RWC are graduate students in English with training and experience in teaching writing, and undergraduate students who have completed a 3-credit English elective course in tutoring writing and who have been apprentice tutors in the RWC.

What happens in a RWC session?

Many things! You can come with a prompt and talk about your ideas with someone who will be an active listener and ask questions to help you figure out what you think. You can come with a few ideas jotted down, and you can talk through your organization with a tutor. Once you have written parts of a draft or a whole draft, you can see if you communicated your ideas clearly by having a tutor be your “practice audience.” They will listen as a reader, and explain to you what they are thinking as a reader. If they hear what you intended to communicate, yippee. If not, you have an opportunity to revise before you give your work to your actual audience. The tutors will also help you learn editing and proofreading strategies so you can independently communicate your ideas clearly.

How do I make an appointment?

The best way is by using our online scheduling website: http://fsu.mywconline.com Instructions for making an appointment can be found here:http://wr.english.fsu.edu/Reading-Writing-Center/How-to-Make-an-Appointment While we will accept walk-ins if a tutor is available, it is usually best to book ahead.

How much tutoring help can I have?

All FSU students can have 1.5 hours of tutoring a week FOR FREE. This includes all locations, i.e., NOT 1.5 hours in Williams, 1.5 hours in Strozier, etc. Students who opt to register for ENC 1905, REA 1905, or ENG 5998 may have more time depending on the number of credits they choose to take. Appointments are limited to 60 minutes/day.

## **Final Grades**

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| --- | --- | --- | --- |
| A |  93 – 100 | C | 73 – 76 |
|  A- | 90 – 92 |  C- | 70 – 72 |
|  B+ | 87 – 89 |  D+ | 67 – 69 |
|  B | 83 – 86 | D | 63 – 66 |
|  B- | 80 – 82 |  D- | 60 – 62 |
|  C+ | 77 – 79 | F | 0 – 59 |
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| --- | --- |
| College-level Writing Requirement | To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” or higher in the course, and earn at least a “C-” average on the required writing assignments. If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course. |

**How Will I Be Graded?**

**50%** **Homework/In-class work** This includes in-class writing assignments, drafts for conference and peer review, as well as reading responses and all other homework assignments.

**50% Final Portfolio** consisting of 5 poems, three drafts per poem, with one 250-word written response per poem (describing process, successes, failures, and influences related to the poem), and any peer review feedback sheets you received in relation to the 5 poems.

Late Policy for Homework: Late homework will receive half credit.

**Reading Responses:**

Responses should be 250-300 words. Questions you might respond to: Which of the temperaments is strongest in this poet’s work? Weakest? How is the poet using sound in new ways? How is the poet using form in new ways? What poems stood out to you as particularly memorable? Why? What poems felt confusing to you? Why? What poems felt weak or problematic to you? Why? How does this poet’s work connect with other poets’ work we have looked at it? How does this work resonate with our current political and cultural moment? What techniques can you take from this poet?

**TENTATIVE COURSE SCHEDULE**

 **-This schedule is subject to change-**

**Week 1**

**January 6**

In Class: Attendance Poem; Brief Syllabus Review

Homework: Read [“Four Temperaments and the Forms of Poetry”](Four%20Temperaments%20Orr.pdf%20-%20MyTMC.pdf) by Gregory Orr and [“For Desire” by Kim Addonizio](https://genius.com/Kim-addonizio-for-desire-from-poetryfoundation-annotated)

**January 8**

In Class: Attendance Poem; Activity based on “Four Temperaments” and “For Desire”; How to Build a Metaphor, Sensory Imagery, and Dead Metaphor Review

Homework: Read “Madness, Rack, and Honey” by Mary Ruefle

**January 10**

In Class: Attendance Poem; Prompt and Response (Sensory Imagery)

Homework: Read [‘I Know a Man’ by Robert Creeley](https://www.poetrynook.com/poem/i-know-man-0) and [‘Supermarket in California’ by Allen Ginsberg](https://www.poetryfoundation.org/poems/47660/a-supermarket-in-california)

**Week 2**

**January 13**

In Class[: Attendance Poem (Yuesf)](http://greatamericanprosepoems.blogspot.com/2012/03/nude-interrogation.html); Discussion (Yusef); Discussion (Creeley v. Graham). Forms Slideshow.

Homework: None

**January 15**

In Class: Attendance Poem. Class Activity: Form.

Homework: None

**January 17**

In Class: Attendance Poem. Attendance Poem; Prompt and Response (Line Breaks)

Homework: Read [Charles Olson’s Projective Verse](https://www.poetryfoundation.org/articles/69406/projective-verse)

**Week 3**

**January 20**

**MLK DAY \_ NO CLASS**

**January 22**

In Class: Attendance Poem; Sound Overview; Sound Scavenger Hunt (bring lit mags to class)

Homework: None

**January 24**

In Class: Attendance Poem. Prompt and Response (Sound)

Homework: Read [Shitty First Drafts](https://wrd.as.uky.edu/sites/default/files/1-Shitty%20First%20Drafts.pdf)

**Week 4**

**January 27**

In Class: Attendance Poem. Narrative Activity.

Homework: None.

**January 29**

In Class: Attendance Poem. Attendance Poem; Prompt and Response (Questions)

Homework: Work on Questions Poem.

**January 31**

In Class: Attendance Poem. Peer Review Poem Exchange. (Bring a copy [digital or print] of any of the poems you have worked on so far – setting; headline; sound; questions)

Homework: Revise Poem 1 (Headline or Questions poem), Read *Theories of Falling*: Part 1: The Experiment and Reading Response

**Week 5**

**February 3**

In Class: Attendance Poe; Sandra Beasley intro; *Theories of Falling* discussion.

Homework: Read *Theories of Falling*: Part Two: Theories of Falling and Reading Response

**February 5**

In Class: Attendance Poem. *Theories of Falling* discussion.

Homework: Read *Theories of Falling*: Part 3: This Silver Body.

**February 7**

In Class: Attendance Poem. *Theories of Falling* Discussion. Prompt and Response.

Homework: Work on Autobiographical Poem.

**Week 6**

**February 10**

CONFERENCES. WE WILL NOT MEET AS A CLASS.

**February 12**

CONFERENCES. WE WILL NOT MEET AS A CLASS.

**February 14**

CONFERENCES. WE WILL NOT MEET AS A CLASS.

Homework: Read Anne Sexton’s *Transformations* ‘The Gold Key’ through ‘The Little Peasant’ and Reading Response

**Week 7**

**February 17**

In Class: Attendance Poem. Attendance Poem. Anne Sexton Intro. Sexton Activity.

Homework: Read ‘Godfather Death’ through ‘Briar Rose’

**February 19**

In Class: Attendance Poem. Discussion *Transformations*.

Homework: None.

**February 21**

In class: Prompt and Response.

Homework: Work on Prompt and Response

**Week 8**

**February 24**

In Class: Attendance Poem*.*  Poem Exchange.

Homework: None.

**February 26**

In Class: Attendance Poem. Ekphrastic Day.

Homework: Work on myth poem.

**February 28**

In Class: Attendance Poem. Prompt and Response.

Homework: Work on myth poem.

**Week 9**

**March 2**

CONFERENCES. WE WILL NOT MEET AS A CLASS.

**March 4**

CONFERENCES. WE WILL NOT MEET AS A CLASS.

**March 6**

CONFERENCES. WE WILL NOT MEET AS A CLASS.

**Week 10**

**March 9**

In class: Attendance Poems; Spoken Word.

Homework: None.

**March 11**

In class: Attendance Poem; Erasure.

Homework: None.

**March 13**

In Class: Attendance Poem. Prompt and Response

Homework: Work on Spoken Word or Erasure. Read Patricia Smith’s *Blood Dazzler* (vii-33) and Reading Response

**Week**

**SPRING BREAK**

**Week 12**

**March 23 - 27**

Online: You will receive an email labeled “Patricia Smith”. In the email you will find a slideshow which introduces her, discussion questions to respond to, and a prompt and response based on reading Smith.

Homework: Read Patricia Smith’s *Blood Dazzler*. Turn in a Reading Response (250-300 words like you usually do), respond to the discussion questions (this is in lieu of class discussion), and write a poem in response to the Prompt and Response. All work should be turned in by MIDNIGHT MARCH 29.

**Week 13 - 14**

**March 30 – April 10th**

Online: You will receive an email labeled “Claudia Rankine”. In it you will find a slideshow which introduces her and Documentary Poetry in general, discussion questions to respond to, a Prompt and Response based on reading Rankine, as well as a partner for Poem Swap.

Homework: Read Claudia Rankine’ *Citizen*. Turn in a Reading Response (250-300 words like you usually do), respond to the discussion questions (this is in lieu of class discussion), and write a poem in response to the Prompt and Response. Send your partner 2-3 poems to respond to. Respond to your partner’s poems. These responses will be less structured than the poem swaps we have done so far. Your response should discuss three of each poem’s strengths and three areas each poem could work on. Send a copy of your responses to both me and your partner. All work should be turned in by MIDNIGHT APRIL 12th.

**Week 15**

**April 13-15**

DIGITAL CONFERENCES

Unfortunately, we do not have the option to meet in person this time. Choose 2 REVISED poems to send me for further critique (if you have additional poems you would like to send me for feedback, send away!). Revisions should be turned in by MIDNIGHT APRIL 15.

**Week 16**

**April 20 – April 24**

Work on Portfolio. I am available all week to help you with your portfolio or anything else course-related. There is no additional work this week beyond working on your Portfolio.

**Week 17**

**April 27 - May 1**

Online: I am going to set up a ZOOM meeting for us on **April 27 at 1:25 PM**. You will receive a link via email which will allow you to join this meeting. You should be prepared to share the one poem you are most proud of (aka we will all read a poem aloud). I can’t wait!

Homework: Work on Portfolio.

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FINAL PORTFOLIO DUE VIA EMAIL BY MAY 3RD

\*\*\*ALL REVISIONS AND MISSING ASSIGNMENTS MUST BE TURNED BY MAY 3RD\*\*\*\*

**Cheers! We made it!**