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Fall 2015

ENGL 6163

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University of New Orleans

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“With idea, sound, gesture, the duende delights in struggling
freely with the creator on the edge of the pit.”

— Federico García Lorca

Required Texts and Materials:

Debut volume of poetry for oral report/imitation (selected from my list)

Large 3-ring binder, loose leaf, pen

Any dictionary

Course Description:

Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing, individual pieces as well as longer examples. This course will consider what it means to wholly inhabit a piece of writing – for a week, a semester, years even. How do we fulfill the demands of writing-- deliberateness, procedure, habitual practice, revision, and failure – while preserving a sense of play, curiosity, joy, and duende vital to the creative process? Requirements include 6 weekly poems, a five-page sampler of original poetry, 10-12 pages of revisions, typed comments on peer writing, a local poetry reading review, informal responses to articles and essays, a presentation, and a class reading.

Student Learning Outcomes:

- Write and critique original poems presented as brief, individual pieces and as longer sequences
- Respond critically and creatively to contemporary poems and writing on poetry
- Acquire the skills necessary to generate and revise poems on your own
- Assess personal development as a creative writer and critical thinker

Course Requirements:

Poems. For the first half of the semester, you will turn in six poems. *All* students will distribute Poems 1 and 5 for class critique. For Poems 2, 3, 4, and 6, students will be workshopped on a rotating schedule. Workshop poems will be distributed during the class prior to workshop: see weekly schedule for your distribution dates. **On weeks when you are not "up" for workshop, you will still turn in a single copy of the required poem for my critique.** For the second half of the semester, we'll workshop samplers (5-7 pages) of student poetry. If you are working on a longish poem, a serial piece, a verse play, novel-in-verse, or an epic, please turn the longer work in for your sampler. Alternately, one might present a group of unrelated lyric poems.

Process Notes. *DIAGRAM* asks that contributors “compose a note on the [published] piece, its germination, or some related reading or idea (you can do with this what you like--some people have included interesting links, recipes, good books to check out, maps even).” Poem-A-Day includes process notes also. Keep it light and fun: no schooling or explaining to the reader. When you are “up”

for workshop, make copies of the note as well as the poem. To be turned in with Poems 2-5 and sampler. (150-300 words).

Workshop Notes. Like most workshop classes, we will strive to supply specific, descriptive feedback rather than more general, evaluative statements. Please respond to Poems 1-6 with relevant marginalia as well as a 5-7-sentence typed endnote. For the sampler workshops, provide your peer with five instances of marginalia per page and a typed letter (250 words). Prepare your notes before class.

Responses. Assignments are designed to encourage creative writers to respond to the readings in a variety of ways – through analysis, personal reflection, and creative writing. **Unless otherwise indicated, do not incorporate outside sources, whether through direct quote or paraphrase.** I want to hear *your* thoughts and critical observations. However, please provide page numbers for references to our shared texts.

- *Response 1:* Read the translation of Lorca's famous lecture, "The Theory and Play of Duende." Then reflect on his characterization of inspiration as neither Muse nor Angel but duende, "the mysterious force that everyone feels and no philosopher has explained" (1). Provide an example of duende that you have witnessed -- whether in the work of an artist, a musician, a writer, or other. Be as specific as possible. How do *you* characterize inspiration – do you? Why or why not? (400-600 words, 3 cited quotes from the text)
- *Response 2:* Read Roethke's collected notes, "The Poet's Business" and "Words for Young Writers," and Elizabeth Alexander's essay, "Memory, Community, Voice"; both consider genius, mentorship, creative process, and community. Discuss these topics in light of your experience as a writer – in the workshop, the MFA program, and/or other writing communities. (400-600 words, 4 cited quotes from the text)
- *Response 3:* Read Marianne Boruch "Poetry's Over and Over" and the selected poems. Compare and contrast the use of repetition and/or refrain in two poems. How do these devices affect the tone, the rhythm, and the unity? What repetition device(s) do you most commonly use in your poetry? Try repetition or refrain in a focused revision of a failed poem, one that does not use repetition, at least not demonstrably. By focused revision I mean that you *only* revise for repetition or refrain; you do not write into the poem, nor do you change anything else. (400-600 words, 4 cited quotes from the packet + draft and focused revision)
- *Response 4 (Handout + Ekphrastic Poem 6):* Please visit a local gallery or museum: cruise the space, taking notes for your handout. Complete the handout, read the model poems, then write your own ekphrastic poem. NOMA is free to Louisiana residents on Wednesdays. Ogden is always free to students with a UNO ID and free to the community on Thursdays.
- *Response 5:* Briefly "review" one poetry reading from the class list: describe the event, discuss poet's reading style, and say what you took away for your own work. **Due within seven days of the event.**

Oral Book Report and Imitation. You will select a debut collection from the list I distribute. On your scheduled date, you will present this book to the class as outlined on the assignment sheet. In addition, you will write an imitation of your poet's style. A brief "blind" workshop of the imitation will follow your presentation. Should you not show up for your oral report, you will receive a zero on this assignment. Absences will be excused under the following conditions: official closure of the University and hospitalization of the student (documentation required).

Final Portfolio and Self Reflection. Your final portfolio will contain 10-12 pages of poetry that you have written for this class (drafts and extensive revisions). For the self-reflection paper, please consider your growth as a poet, student, and reader: provide evidence from portfolio drafts and revisions as well as notes on peer poems. (800-1000 words) Assignment sheet to follow.

Public Reading. All students must participate in a class reading at the end of the term.

Conferences. I require that we meet one-on-one to discuss your progress in the course.

Course Policies:

Attendance. As the workshop model requires full participation, I expect you to attend *all* classes. Should you be unable to attend, please contact me. If you miss more than one class period, your participation grade will be lowered.

Safe Space. Please make our classroom a vital and respectful space. Come prepared. **Turn off your phone:** it can wait. Please be on time.

Workshop Etiquette. Ours will be a traditional workshop where the writer silently takes notes while the members and leader speak. Ideally, all students will contribute to our discourse about a poem. More loquacious students, please be mindful of our time restraints. More reserved students, please make every effort to chime in.

Late Work. Please make every effort to turn in assignments on time. Late assignments will be docked by one letter for every day that they are past the deadline.

Assignment Format. Please include your name, the date, and the assignment ("Poem 1") on all class work. Provide a hard copy for my review: **I do not accept emailed assignments.** Always include page numbers for paraphrases and quotes.

My Feedback. When your poem is being workshopped, my feedback will be primarily oral, so take thorough notes. When you turn in poems for my eyes only, I will respond with marginalia and a brief note. I consider the workshop to be a place for poets to take risks and generate new writing; therefore, my notes rarely suggest "line edits" to early drafts but frequently offer questions, description, and reading suggestions that I hope will prove helpful in the revision process.

Grades. My evaluation of your creative writing will consider application of writerly strategies, **evidence of substantial revision**, and originality in thought and technique. For the response papers, I will be graded on thoughtfully answering the prompt, providing evidence from the shared texts, and utilizing 6000-level prose style. For a presentation grading rubric, please see the assignment sheet. Feel free to speak with me at any time about your grade and/or progress in this course. Please keep a copy of all work that I return to you.

Point Values.

<i>Participation</i> (preparation for class, attendance, discussion)	20%
<i>Oral Report</i>	10%
<i>Responses</i>	25%
<i>Portfolio, Self Reflection, Weekly Poems, Process Notes</i>	45%

**** Please turn in all work on time.**

Academic integrity. Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.

Accommodations. It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.

16 weeks

Assignments may change. Homework is underlined and listed by the day it is due.

[W] August 19 Poem 1
 Introductions, course overview

Distribute workshop poems for all

- [W] August 26 Response 1 (Lorca)
First books selected (order now!)
Workshop Poem 1
- [W] September 2 Poem 2 (copies: Adams, Buckley, Morey-Collins, Hanks, Hurter, Jefferson)
Workshop Poem 1 (cont'd)
- [W] September 9 Poem 3 (copies: Kindiger, Lowy, Magnuson, Nasti, Silverthorne, Soltis)
Workshop Poem 1 (cont'd)
Workshop Poem 2
- [W] September 16 Response 2 (Roethke and Alexander)
Workshop Poem 2 (cont'd)
Workshop poem 3
- [W] September 23 Response 3 (Boruch article and repetition/refrain poems)
Workshop poem 3 (cont'd)
- [W] September 30 Poem 4 (copies: all, also send as .doc to chembree@uno.edu)
Bring presentation book to class
- [W] October 7
5:30 START
Guest Poet
Derrick Harriell Poem 5 (copies: Adams, Buckley, Morey-Collins, Hanks, Hurter, Jefferson)
Workshop Poem 4
- [W] October 14 Response 4 + Ekphrastic Poem 6 (copies: Kindiger, Lowy, Magnuson, Nasti, Silverthorne, Soltis)
Workshop Poem 5
Sign up for conferences
- [W] October 21 Distribute Sampler 1 _____

Distribute Sampler 2 _____
Workshop Poem 5 (cont'd)
Workshop Poem 6
- [W] October 28 Distribute Sampler 3 _____

Distribute Sampler 4 _____
Workshop Poem 6 (cont'd)
Workshop Samplers 1 and 2
- [W] November 4 Distribute Sampler 5 _____

Distribute Sampler 6 _____

Presentation 1 _____

Workshop Samplers 3 and 4

[W] November 11 Distribute Sampler 7 _____

Distribute Sampler 8 _____

Presentation 2 _____

Presentation 3 _____

Presentation 4 _____

Workshop Samplers 5 and 6

[W] November 18 Distribute Sampler 9 _____

Distribute Sampler 10 _____

Presentation 5 _____

Presentation 6 _____

Presentation 7 _____

Workshop Samplers 7 and 8

[W] November 25 Distribute Sampler 11 _____

Distribute Sampler 12 _____

Presentation 8 _____

Presentation 9 _____

Presentation 10 _____

Workshop Samplers 9 and 10

[W] December 2 Presentation 11 _____

Presentation 12 _____

Workshop Samplers 11 and 12

[W] December 9 Portfolio and Self Reflection due
before 3:00 p.m.

TBA **Required Reading from Class Poems**