

Poetry I LITR 110B, Sec. 3  
Thursday 5-7:20 PM  
J. Walter Wilson Rm 302  
<http://www.poetry1spring2014.wordpress.com>

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Office Hours: Thursday 3-4, by appointment  
Literary Arts (68.5 Brown St.) 3<sup>rd</sup> Floor, room 304

## Goals

This is a generative workshop. The goals of our workshop time, and our readings, will be to encourage you to develop new modes, skills, and techniques in writing creatively. We will experiment with constraint and conceptual writing practices; delve into research-based poetry; practice literary translation; and generally be open to as many processes and approaches as we can. **The one thing we will not be doing in this class is writing autobiographically (except a few, special times).** Our goal will be to write **almost** entirely outside the autobiographical first-person (or self-referential third-person).

Each student will have at least **three workshop sessions**, for which you should submit one poem no more than two pages in length. Work must be submitted on the Monday before class by noon.

## Assignments

### 1. Reading Responses (10)

Each week you'll be asked to read several texts, and write reading responses. These should be short (500-1000 words), critical (but not scholarly) responses to the texts or text we've read. They can be arguments, close readings, poetic responses or review-style treatments. I encourage you to try writing many different styles of responses over the semester. Whichever style you choose, I expect these response-papers to reflect college-level standards of writing (proper grammar, syntax, spelling, etc.). Any departures from academic standards must be intentional, creative, and purposeful. **These must be posted to the course website the day before class by noon.**

### 2. Poetry

- a. Each week there will be a writing assignment/prompt, often relating to the texts we'll be reading for the week. **These must be submitted to me at least 48 hours before class.**

### 3. Workshop Feedback

Download and **print out** your fellow student's work that will be workshopped in class. Please don't use your computer to read the text during workshop. I know this kills more trees, but it also keeps us more focused on the work. Read through each piece **at least twice** and write comments on the paper itself to prepare you talk about it in class. (This means no "track changes" commenting. Pen on paper builds character and wrist strength.)

#### **4. Poetry Reading**

Go to and write about (500-1000 words) at least one poetry reading/performance during the semester. **Due by the last week of classes.**

#### **5. Discovery**

Part of being an engaged reader and writer in the poetry world is to be aware of the current movements of poetry. You must find and write a brief (500-1000 word) review of a recently-published (within two years) book or chapbook of poetry or poetry in translation from a small independent press. By mid-semester you must have identified the book you want to write about, and have prepared a short (5 minute) discussion or close reading of one poem or short excerpt from the book for presentation in class. **Due by the last week of class.**

#### **6. Final Portfolio**

For your final portfolio, you will turn in at least three poems that have been revised based on your workshop feedback, my comments, and what you've learned about poetry and your own work through the course, along with the versions of the poems I wrote my comments on. **Due at the last class.**

#### **Attendance & Participation**

This is a workshop, so you being here is the most important part of participation. More than two absences will result in NC. I do not distinguish between excused and unexcused absence. You must participate thoughtfully in class discussions and in the workshop.

#### **Electronic device policy**

If I see you texting, browsing the internet, on Facebook, or tweeting, I'll quietly note it, and if it happens frequently I will consider it to be an absence. It's just a matter of respect.

Laptops are ok, though I reserve the right to forbid laptops during discussions or workshops.

#### **Plagiarism**

For the creative work, you're going to have to try very, very hard if you want to get in trouble for plagiarism. There will be points in the class where the whole assignment is to adapt, appropriate, translate and otherwise use other writers' stuff. That said, there is a line, and you can cross it, and if you do, you fail the assignment, maybe the class, plus other bad stuff will happen to you. If you have an idea for a creative assignment, and you don't know if it crosses the line, talk to me about it. Ahead of time.

For the responses, plagiarism is just like normal. You quote somebody without citing – plagiarism. You paste from Wikipedia or whatever – plagiarism. You already know this.

### **Grade structure**

This is a S/NC course, so there isn't a lot of flexibility in the grading. If you miss more than 2 classes, don't turn in your workshop pieces, or don't complete the assignments, you'll probably be in trouble. Talk to me if you have concerns.

### **Non-Discrimination**

Our class will not discriminate on the basis of race, color, national origin, age, disability, sex, marital status, familial status, parental status, religion, sexual orientation, or political beliefs. Anyone who does engage in any of these forms of discrimination will be asked to leave the class.

### **Freedom of Expression**

Because this is a creative writing workshop, I encourage students to express themselves freely. Profanity is ok. However, hate speech of any kind will not be tolerated, even if the intent is to parody/ satirize/mock those kinds of attitudes.

### **Disability**

If you have a disability and feel you will need accommodations in order to complete course requirements, please contact the [Student and Employee Accessibility Services](#). If you qualify for accommodations, please submit the appropriate forms in a timely manner so that your needs can be addressed.

### **Required Texts**

Course Packet, available on the course website.

**(Syllabus subject to change at instructor's discretion.)**

### **MEETING SCHEDULE**

**CLASS 1: 1/23/14**

**Special: Susan Howe Reading 1/30/14**

**CLASS 2: 2/6/14**

**CLASS 3: 2/13/14**

**CLASS 4: 2/20/14**

**Special: Visual Poetry 2/27/14**

**CLASS 5: 3/6/14**

**CLASS 6: 3/13/14**

**CLASS 7: 3/20/14**

**SPRING BREAK, NO CLASS 3/27/14**

**CLASS 8: 4/3/14**

**CLASS 9: 4/10/14**

**CLASS 10: 4/17/14**

**CLASS 11: 4/24/14**

**CLASS 12: 5/1/14**

DEVELOPED & TAUGHT BY ERICA MENA