

FACULTY OF ARTS**DEPARTMENT OF ENGLISH****ENGLISH 494A: Poetry Writing II****F/W 2017-18****Instructor:** Larissa Lai**Class Time:** Tuesdays 6:00 - 8:45pm**Classroom:** SS1059**Office:** Social Sciences 1052**Phone:** (403) 220-6431**E-mail:** larissa.lai@ucalgary.ca**Office Hours:** Tuesday 4:00 - 5:00pm or by appointment**Homepage:** www.larissalai.com**E-mail policy:**

I am happy to reply to short, specific questions via e-mail, and will answer as promptly as possible. However, I cannot guarantee that you will have a reply within a specific time window. If you have detailed questions on the course material it is more appropriate see me personally in my office, either during my office hour or during a scheduled appointment.

Submissions Policy:

All poetry submissions for workshop are to be posted to D2L, **one week or more in advance of your workshop date**. Because the workshop format requires punctual posting in order to work, late assignments will be heavily penalized. Aesthetic statements will also be posted to D2L one week in advance of their workshop dates. All other assignments-- ie. those to be graded by the professor only-- will be given to the professor on the deadline, or else taken to SS1152 and put in the dropbox. Your assignment will be date-stamped and placed in my mailbox. **It is your responsibility to keep a copy of all assignments in case of loss by any cause. Assignments cannot be returned by staff in the Department office.**

Course description:

English 494 is concerned with the practice and theory of writing poetry for students at an intermediate level, paying particular attention to language, form, aesthetics, ethics, the body, history, memory and more. This class will be conducted as a workshop, with students required to critique one another's writing over the course of the year. Students will also present one analysis of a single poem and one analysis of a full-length poetry book to class, both attend and report on two readings or literary events, and write and submit two workshop versions plus a final version of a "Statement on Aesthetics."

Students are expected to read and write a great deal, to discuss published poetry as well as their classmates' writing, and to come to class prepared to discuss this writing with constructive, informed, and intelligent criticism. Students will be placed in groups at the start of the year primarily for the purpose of scheduling. For the most part, the class will

participate as a single unit under my direction. Very occasionally you may meet with your group to do groupwork as it is traditionally understood. Students scheduled for workshopping on any given workshop date will post their poetry to our D2L site one week in advance at the very latest. Late submissions will automatically lose 50% of the grade, and the in-class critique will be forfeit. You are therefore encouraged to keep on top of your writing. All students are expected to come to class having read the posted material and prepared constructive criticism.

Required Texts:

- Alcoff, Linda. "The Problem of Speaking for Others." *Cultural Critique* 20 (1991-1992): 5-32. (Available online at the University of Calgary Library.)
- Braid, Kate, and Sandy Shreve. *In Fine Form, 2nd edition*. Half Moon Bay: Caitlin, 2016.
- Kinzie, Mary. *A Poet's Guide to Poetry*. Chicago: U of Chicago P, 2013.
- Sajé, Natasha. *Windows and Doors: A Poet Reads Literary Theory*. Ann Arbor: U of Michigan P, 2014.
- Tysdal, Daniel Scott. *The Writing Moment: A Practical Guide to Creating Poems*. Don Mills: OUP Canada, 2014.

One full-length poetry collection of your choice, with the caveat that it must be published by a Canadian small press.

Assignments and Evaluation:

All work must be typed and double-spaced in a legible font, no smaller than 12 point.

5 Batches of Poetry X 8% each (These may be a selection of short, stand alone poems; a long poem; a serial poem; or part of a longer work.)	40%
Final Batch of Poetry	10%
Class Participation	10%
Critiquing and Critical Acumen	10%
2 Reading Reviews X 2.5% each	5%
4 In-class Presentation X 5% each (single poem, fully-length book, plus two didactic text presentations)	20%
Statement on Aesthetics	5%

Students must complete ALL assignments in order to pass the course. There is NO final exam in this course.

Your final grade will consist of an evaluation of all the work you hand in. You must complete all components in order to pass the course. Your attendance, participation, and the degree of improvement you make will figure into your final mark. You are expected to attend and to contribute to class discussion. Attached is a breakdown of how the final grade is determined. You will be given feedback throughout the year.

University of Calgary's 4 point system:

A+/A (4.0); A- (3.7); B+ (3.3); B (3.0); B- (2.7); C+ (2.3); C (2.0); C- (1.7); D+ (1.3); D (1.0); F (0)

A range: Exceptional work

The work is moving toward a publishable level. The use of language is precise and original; the movement of the line is beautiful or interesting or original (or some combination of the three); figures of speech are imaginative and compelling; the content of the work is interesting and is treated in a fresh, new way; and the form chosen is the best possible. Writing in this range employs every element of poetry with sophistication and elegance. It offers formal innovation of some kind, either subtle or dramatic.

B range: Good work

The work is above average, with good use of language, originality, and control, but could use more refinement or development, and more revision. It shows at least in part a heightened awareness of form, line, language and image. It may offer an interesting perspective or point of view. Word choice and sound are generally exact and thoughtful. It may or may not be formally innovative.

C range: Average work

The work is satisfactory, but relies on ordinary, even somewhat predictable use of language. Work in this range is formally not innovative, although the writing will be competent, even promising. The material will definitely need more work, more layering, more texture. Word choice, line, form and/or sound but may verge on clichéd and predictable. Vocabulary is adequate but may be limited.

D range: Minimal pass

The work shows some effort but is carelessly constructed and may have grammatical problems or lack awareness of the mechanics of English. Use of language will be undistinguished and clichéd, ideas ordinary, even predictable.

F: No credit

Work shows no effort; no work has been done at all.

Assignments and other Course Components:**1. Six batches of poetry**

Over the year, students are required to write five batches of poetry that will be workshopped in class, three in the first term and three in the second term (depending on your group). You will have the opportunity to polish the sixth batch in light of class critiques to submit it at the end of the year as your final assignment. Note, then, that you will be graded on unrevised work for the first five batches, but revised work for the sixth. So take advantage of those critiques! Each batch should be between 8 - 10 pages long. Submission dates depend on your group, except for the final, polished batch, which is **due April 17, 2018.**

2. Close Read a Single Poem

In the first term, each student must give one 10-minute presentation on a poem from Kate Braid and Sandy Shreve's *In Fine Form*. The main question to be addressed in your presentation: What makes the poem work? You may wish to consider how the author has handled language, form, the line, content, history, the body etc. Please provide a handout for each of your classmates so that we may all follow you. Please also provide a 3-4 page written summary of your presentation to me for grading no later than one week after the presentation. The presentations themselves are to be creative and invigorating, and under no circumstances are they to be read flatly from a paper presentation.

3. Presentation on a Full-Length Poetry Collection

Each of you will give one 12 -15 minute presentation on a full-length collection of your choosing in the second term. It must be published by a Canadian small press, and must be currently in print. The Literary Press Group is a good resource that you can use to locate a book: <http://www.lpg.ca/publishers>

You may not present on any of the texts currently being taught in other classes at the University of Calgary, or texts that were read in Dr. Maguire's Poetry I class last year. Books will be selected in the fourth week of class. It is your responsibility to obtain the book you will present on. For classmates, reading and purchasing the books that others are presenting on is optional. You'll get more out of the presentation if you do, but I am trying to keep your workload manageable. The question on the table will be the same: What makes the book of poetry work? The challenge here will be treating the work as a whole-- you won't be able to close read the whole thing as you might a single poem, but you should still incorporate some close reading into your presentation. You may wish to consider how the author has made the book cohere-- is it drawn together by a set of thematics? A formal device? A political commitment? You can still talk about all the things you would talk about in addressing as single poem: language, form, line, content, history, the body and so on.

4. Two Theory and Method Presentations

Over the course of each of the two terms, each student will give a 10-minute presentation on a chapter from one of the three theory and method books: Tysdal, Kinzie or Sajé. This presentation will summarize the chapter with particular emphasis on what you find useful in it.

5. Attendance and participation

In order to receive full marks for the Participation component of the final grade, students must arrive punctually and fully prepared for class. This means that all the critiques are complete and ready to hand to your classmates in the hotseat. Theory and method readings are done, as are readings from *In Fine Form*. You've made notes on these readings or whatever else you need to do to be prepared to discuss them. You must, of course, participate in class discussion. If you are uneasy about discussing your own or other people's work, you should reconsider your presence in the class. This class is also special in the sense that you have quite a few personal deadlines for which you and you

alone are responsible. You must keep track of your personal workshop dates and **make sure you submit your work for critique a week or more before you are in the hotseat**. In the first term, you must attend to the date on which you present a poem of your choosing from *In Fine Form*, and inform the instructor and your classmates of it at least one week in advance. In the fourth week of the first term each student will choose a full-length Canadian/Turtle Island poetry collection to present on in the second term. Presentation dates will also be assigned on that day. A wise student makes good use of a daybook or digital calendar.

6. Critiques

Each week you will produce one paragraph to one page of written feedback for each of the writers being critiqued that week. Please provide two copies of each critique: one for the writer whose work is being discussed and one for the instructor. The week your own work is being critiqued, you obviously do not need to critique your own work, but you are still required to provide a critique for that week's other writer(s). Critiques are compulsory, and you will be graded on the depth and intelligence of your engagement with the work of your peers. Critiques should generally begin by saying something both specific and positive about the work under scrutiny, followed by more substantive/difficult critique. Please close your critique with a second specific and positive observation. Specific and positive comments could pertain to what is working well or could address a specific detail that strikes you as sharp, beautiful, interesting etc. Substantive critique should always be framed constructively, in other words, it should be framed to help the writer improve. Ad hominem attacks are strictly forbidden. Overly general statements, positive or negative, are also discouraged. Under no circumstances are you to dismiss another student's work because you don't like its form or subject matter. Critique must be conducted in terms of what the work in question is attempting to accomplish.

Each student is required to critique and edit his/her colleagues' work with care and in some detail. These critiques are due on the evening of the class discussion; your reading should thus not be a regurgitation of what is said in class, but your own initial and thoughtful response to the work. Keep in mind how useful these critiques are to you as a writer. It follows that to receive helpful critiques you must give helpful critiques. Each critique should not take you hours, but should be an encapsulation of your careful, intense reading skill, which you will hone to a sharp edge over the course of the year. These critiques are an important part of your final grade; you are evaluated on your ability to read and criticize constructively and intelligently.

7. Reading reviews (one in Fall, one in Winter)

Students must attend at least two out-of-class readings or literary events over the course of the year and submit a one-page, double-spaced typed report on each reading. You do not have to analyze what you hear in great detail, as this is difficult when you've heard the literary texts, but you should describe and remark on the event you have chosen. Who read? What did they read? What was your initial response to what you heard? There is broad array of Calgary reading series to choose from including Single Onion and Flywheel. There are also Calgary Distinguished Writers' Program events, the Paget Hoy Speakers' Series, Calgary International Writers' Festival events, plus regular

programming at Pages Bookstore, the Calgary Public Library, and Shelf Life Books. You may, of course, attend several readings and report on the two that most capture your attention.

One report is due by the last class in the fall semester (December 5, 2017); the second one by the last class in the winter semester (April 3, 2018).

8. “Statement on Aesthetics” + Rewrite of “Statement on Aesthetics”

Students will submit a one page, double-spaced “Statement on Aesthetics” which will be shared with your group mate(s) for workshopping. **We will workshop these twice, once on November 21, 2017 and once on March 27, 2018. Initial drafts will be due one week prior to each workshop: November 14, 2017 and March 20, 2017. A polished first term Statement on Aesthetics is due December 5, 2017. The final, polished “Statement on Aesthetics” is due with your final, polished batch of poems on April 17, 2018.**

This assignment is a discussion of what you as a writer see as your own writing aesthetic and what you see as the principles, aesthetics and/or ethics that govern your understanding of how you would like to see your writing function. In the visual arts world, the equivalent would be the artist’s statement. For example, do you see your writing following or fitting into a particular writing school or movement? Have certain writers influenced your writing and what you strive for in your writing? Which writers? Why? How? What elements of these other writers’ work attract you? What other kind of writing do you model yours after? Why? Does your embodied being have impact on how you choose to write? How so? The historical moment in which you write always matters— but how does it matter to you? Geographical or geopolitical location, likewise, always matter, but again, how do they matter to you? You can refer to concrete examples from your own texts in order to illustrate your points, and be sure to refer to outside sources. Please include an MLA-formatted bibliography.

Note that I expect your Statement on Aesthetics to morph and change considerably with each iteration. As you write, read and learn, your ideas about your work should change and deepen. An important part of your education is to track the changes in your thinking and interests.

9. End of year reading and class chapbook

At the end of the academic year, all the Creative Writing classes get together for an event to celebrate your accomplishments. To commemorate that event, the class puts together a chapbook which they sell, and which gives every student who submits a publishing credit. The class will put this together as a group, with a workshop provided, and some class time to work on it, though additional time outside class will likely be required.

While there is no grade as such assigned to the chapbook, work on it will count towards your participation mark.

Final note:

In this class there is no such thing as writer’s block and this excuse will not be accepted. If you are to make good progress, it is essential that you set aside time for writing every day because waiting for inspiration will only lead to trouble and lack of discipline.

Plagiarism:

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possible suspension or expulsion from the university. Please refer to the following information and make sure you are familiar with the statement below on plagiarism.

<http://www.ucalgary.ca/pubs/calendar/current/k-5.html>

Scribe and Muse Club for English Students:

The Scribe and Muse Reading and Writing Club (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. We strive to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community, through social, cultural, and academic events <http://english.ucalgary.ca/scribe-and-muse-english-club>.

Our email address is smecuofc@gmail.com.

English Department Website:

For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <http://english.ucalgary.ca>. Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

Writing support:

The Student Success Centre offers both online and workshop writing support for U of C students. <http://www.ucalgary.ca/ssc/writing-support>

Guidelines on e-mail Etiquette:

<http://www.enough.utoronto.ca/computeruse/etiquette.htm>

Library and Research Support:

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboym@ucalgary.ca.

Find The English Pages research guide here: <http://libguides.ucalgary.ca/english>

Follow the Department of English on Facebook & Twitter:**Academic regulations and schedules:**

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is

<http://www.ucalgary.ca/pubs/calendar/current/index.htm>

Grade appeals:

Consult the following University Calendar link and request advice from the English Department office, SS 1152. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

<http://www.ucalgary.ca/pubs/calendar/current/i.html>

Deferral of term work and final examinations:

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work form must be completed. The University also has regulations governing the deferral of final examinations. See Calendar: <http://www.ucalgary.ca/pubs/calendar/current/g-6.html>, <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>.

Student Accommodations:

ACADEMIC ACCOMMODATIONS

The student accommodation policy can be found at: ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with

Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

The full policy on Student Accommodations is available

at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Emergency Evacuation/Assembly Points:

<http://www.ucalgary.ca/emergencyplan/assemblypoints>;

Freedom of Information and Protection of Privacy Act:

<http://www.ucalgary.ca/legalservices/foip/>

“Safewalk” Program:

Campus Security will escort individuals day or night: call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths.

<http://www.ucalgary.ca/security/safewalk/>

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The new Arts Students’ Centre (ASC) is your information resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space on the 3rd Floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

Contact for Students Union Representatives for the Faculty of Arts:

arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

Contact for Students Ombudsman's Office:

<http://www.ucalgary.ca/provost/students/ombuds>

Universal Student Ratings of Instruction (USRI):

"At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference - please participate in USRI Surveys."

PLAGIARISM

Plagiarism is an extremely serious offence. Please read the following information carefully. The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

1. Plagiarism - Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:
 - (a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),
 - (b) parts of the work are taken from another source without reference to the original author,
 - (c) the whole work (e.g., an essay) is copied from another source, and/or,
 - (d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged.

Citing your sources in a bibliography is not enough, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose. Advice on adequate documentation can be found at the following web sites:

<http://www.dianahacker.com/resdoc/>

<http://owl.english.purdue.edu/owl/resource/747/01/>

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar,

<http://www.ucalgary.ca/pubs/calendar/current/j.html>

“The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, . . . , to respect, appreciate, and encourage diversity, [and] to display care and concern for community”. The Department of English, like the university as a whole, is committed to a “positive and productive learning and working environment.” This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that “seriously disrupts the lawful education and related activities of students and/or university staff”. Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

Course Schedule

September 12: Introduction

Introduction: About me, course expectations, syllabus review, about you (icebreaker)

Groups Assembled: Note that your group designation will determine your workshop day.

Groups will also be used later in the term to workshop aesthetic statements. Today we will make 4 groups. Groups will be named for the four cardinal directions: North, South, East and West.

Individual presentation date sign-ups

September 19

Under discussion today:

Tysdal, "Preface: The Occasions of Poetry and the Writing Moment"

from Braid and Shreve:

bp nichol, "turnips are", 124

Rachel Rose, "What We Heard About Americans" and "What We Heard About Canadians", 148-150

Plus a broad discussion question: What does it mean to be a contemporary poet? Where is here and when is now?

Friday, September 22: Last day to drop Fall Term and Fall/Winter Term (Multi-Term) courses without financial penalty

Monday, September 25: Last day to add a course

September 26

Presentation on Tysdal, "Chapter 1: Image, Music and Metaphor."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: North

October 3

Presentation on Tysdal, "Chapter 2: Voice and Tradition."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: South

All students will have a selected a full length poetry book for their Term 2 presentation, and will declare it today so that those who wish to order it have time to do so.

October 10

Presentation on Tysdal, "Chapter 3: Poetic Forms."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: East

October 17

Presentation on Tysdal, "Chapter 4: Revising, Reworking, and Wrapping Up."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: West

October 24

Presentation on Tysdal, "Chapter 5: Sharing Process and Sharing Poems."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: North

October 31

Presentation on Tysdal, "Conclusion: The Writing Moment Without End," plus "Appendix: Strategies for Revision."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: South

November 7

Presentation on Kinzie, "Introduction: The Mind that Reads."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: East

Mid-term Break: Friday-Monday, November 10-13**November 14**

Presentation on Kinzie, "Chapter 1: What the Poem Thinks: A Poetics."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: West

First draft Statement on Aesthetics due. Please make four copies: one for each of your small workshop peers and one for me.

November 21

Presentation on Kinzie, "Introduction to Part I: The Elements of Relation and Resemblance," plus "Chapter 2: Line and Half-Meaning."

Presenter: _____

Workshop Statement of Aesthetics in groups of four (Group Vertical: North and South, Group Horizontal: East and West)

Workshop Hotseat: North

November 28

Presentation on Kinzie, "Chapter 3: Syntax and Whole Meaning."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: South

December 5

Presentation on Kinzie, "Chapter 4: Diction and Layers of Meaning."

Presenter: _____

Close Reading from Braid and Shreve (your choice, but you must announce it the week prior)

Presenter: _____

Workshop Hotseat: East

First Polished Statement on Aesthetics Due
First Term Literary Reading Report Due

Fall Term Classes End: December 8

Second Term Class Schedule**January 9**

Presentation on Kinzie, "Chapter 5: Trope and Thought."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: West

January 16

Presentation on Kinzie, "Chapter 6: Rhetoric and Speech."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: North

January 23

Presentation on Kinzie, "Chapter Rhythm and Combination."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: South

January 30

Presentation on Alcoff, "The Problem of Speaking for Others."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: East

February 6

Presentation on Sajé, "Roots in Our Throats: A Case for Using Etymology."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: West

February 13

Presentation on Sajé, "Front-Loading Syntax."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: North

Mid-term Break

Sunday-Sunday, February 18-25

February 27

Presentation on Sajé, "Rhythm and Repetition in Free Verse, or, the Poet as Witch."

Presenter: _____

Chapbook Workshop and Planning: LL demonstrates chapbook construction. Students set submission deadlines, and divide production labour.

Workshop Hotseat: South

March 6

Presentation on Sajé, "Gertrude Stein's Granddaughters: A Reading of Surprise."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: East

March 13

Presentation on Sajé, "Metonymy, the Neglected (but Necessary) Trope."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: West

March 20

Presentation on Sajé, "'Why Must It Always End This Way?' Narrative Poetry and Its (Dis)Contents."

Presenter: _____

Full Length Poetry Book Presentation

Title and Author: _____

Presenter: _____

Workshop Hotseat: North

Second term draft of Statement on Aesthetics due. Please make four copies: one for each of your small workshop peers and one for me.

March 27

Presentation on Sajé, "A Sexy New Animal: The DNA of the Prose Poem."

Presenter: _____

Workshop Statement on Aesthetics in groups of four (Group Right: North and East, Group Left: South and West)

Workshop Hotseat: South

April 3

Presentation on Sajé, "Dynamic Design: The Structure of a Book of Poems."

Presenter: _____

Chapbook assembly time

Workshop Hotseat: East

April 10

Presentation on Sajé, "The Performance of the Lyric 'I'."

Presenter: _____

Workshop Hotseat: West

Class reading and party

Second Term Reading Report Due

Classes End: Friday, April 13

Polished Final Batch of Poems and Final Statement on Aesthetics due April 17.

Group Sign-Up Sheet**North Group:**

1. _____

2. _____

South Group:

1. _____

2. _____

East Group:

1. _____

2. _____

West Group:

1. _____

2. _____

Icebreaker Exercise

What is your year and major?

Have you taken other Creative Workshops before? If yes, what ones and with whom?

Describe your present writing practice, briefly. Do you tend to write in the morning, or at night? For how long at a stretch? Do you write every day, or only when inspiration strikes?

What kind of writing interests you most, and why?

Name five of your favourite books.