

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School College of Liberal Arts and Sciences Department/School **Department of English**

Prefix: **Eng** Number: **287** Title: Beginning Poetry Workshop Units: 3

Course description:

Is this a cross-listed course? No If yes, please identify course(s):

Is this a shared course? (Choose one) If so, list all academic units offering this course:

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? No

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. _____ (Required)

Requested designation: Literacy and Critical Inquiry-L **Mandatory Review:** (Choose one)

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucic@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017 For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
 - Mathematics core courses (MA)
 - Computer/statistics/quantitative applications core courses (CS)
 - Humanities, Arts and Design core courses (HU)
 - Social-Behavioral Sciences core courses (SB)
 - Natural Sciences core courses (SQ/SG)
 - Cultural Diversity in the United States courses (C)
 - Global Awareness courses (G)
 - Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Jenny Irish E-mail jennifer.irish@asu.edu Phone 480-727-9130

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Professor Krista Ratchliffe Date: March 6, 2018

Chair/Director (Signature): 

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	Attached are the syllabus for the English 287 and a list of writing assignments for the workshop component of the course.
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	Attached are the syllabus for the English 287 and a list of writing assignments for the workshop component of the course.
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	Attached are the syllabus for the English 287 and a list of writing assignments for the workshop component of the course.
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>Attached are the syllabus for the English 287 and a list of writing assignments for the workshop component of the course, as well as an explanation in the criteria of student conference practices in Creative Writing.</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	287	Beginning Poetry Workshop	Literacy and Critical Inquiry

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>C-1.</p> <p>A. Students generate 1 new poem each week in the workshop component of the course</p> <p>B. End of the Semester Portfolio containing 12 poems, six of which will be revisions</p> <p>C. Two Book Responses</p> <p>D. A one page evaluation of the student's experience as a student of poetry--which involves both reading and writing-- across the semester</p> <p>E. The workshop</p>	<p>A. In generating a new poem each week for the workshop component of the course, students are being asked to apply, creatively, what they are learning about poetic craft through their lectures and reading assignments. Critical inquiry is active at each step of this process: students must gather information about specific elements of poetic craft, interpret how the goals of the work they are examining are supported by the craft elements they identify, evaluate how these elements can be best applied for their own work, and then practice the application of craft elements adapted to best suit to their own writing.</p> <p>B. At the close of the course, students will submit a portfolio of poetic work, including 12 poems, six of which are revisions. Revision is an essential process for any writer, requiring engaged evaluation of one's own work. Part of this process is a careful attention to language and how to communicate using the written word.</p> <p>C. Over the course of the semester, students will read--in addition to the 6-8 poetry collections assigned for lecture-- two modern/contemporary poetry collections of their own choosing and write short reports on these works. In these short reports, students must "reply" to a poem, first through analysis of the piece,</p>	<p>Please see 1-4 marked on the attached syllabus</p>

	<p>and then via creative imitation.</p> <p>D. As a part of the portfolio submitted at the end of the semester, students will provide a one page statement about their experience as a student in the course, identifying and addressing "habits" they have developed as a writer, such as technical impulses and recurring themes.</p> <p>E. The workshop environment calls on all students to be participant. Each students is asked to read the work of their peers and articulate--verbally and in writing--what the piece is doing, which requires attention to technical aspects of the writing and the language used. Workshop engages students in active listening, thoughtful forms of communication, and analytic discussion in each meeting. It also aids students in understanding the need for different approaches in face-to-face versus written communication.</p>	
<p>C-2</p> <p>A. End of Semester Portfolio</p>	<p>A. The students' portfolios, which contain multiple components--including 6 revised poems, at least two response papers, and a response about their experience as a reader and writer in the course--are the culmination of their engagement as a listener, speaker, reader, and writer. An essential component of the revision process is the feedback received from peers in the workshop environment. Listening, evaluating, interpreting, and applying verbal and written feedback are at the core of the revision exercise. The two short reponses require students to analyze work and then take that analysis a step further, by applying what they have identified through creative imitations.</p>	<p>Please see 5 marked on the attached syllabus</p>

<p>C-3</p> <p>A. Students generate 1 new poem each week in the workshop component of the course</p> <p>B. End of Semester Portfolio</p> <p>C. The Workshop</p>	<p>A. In generating a new poem each week for the workshop component of the course, students are being asked to apply, creatively, what they are learning about poetic craft through their lectures and reading assignments. Critical inquiry is active at each step of this process: students must gather information about specific elements of poetic craft, interpret how the goals of the work they are examining are supported by the craft elements they identify, evaluate how these elements can be best applied for their own work, and then practice the application of craft elements adapted to best suit their own writing.</p> <p>B. The students' portfolios, which contain multiple components--including 6 revised poems, at least two response papers, and a personal response about their experience as a reader and writer in the course--are the culmination of their engagement as a listener, speaker, reader, and writer. An essential component of the revision process is the feedback received from peers in the workshop environment. Listening, evaluating, interpreting, and applying verbal and written feedback are at the core of the revision exercise. The two short responses require students to analyze a collection of poetry and then take that analysis a step further, by applying what they have identified through a creative imitations of the published work.</p> <p>C. The workshop environment calls on all students to be participant. Each student is asked to read the work of their peers and articulate--verbally and in writing--what the piece is doing, which requires attention to technical aspects of the writing and the language used. Workshop engages students in active listening, thoughtful forms of communication, and analytic discussion in each meeting. It</p>	<p>Please see 6-8 marked on the attached syllabus</p>
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	also aids students in understanding the need for different approaches in face-to-face versus written communication. The workshop component of the course is discussion-driven, with students expected to provide the content of the discussion under the guidance of their instructor.	
C-4 A. Workshop B. Student/Teacher Conferences	<p>A. Timely response to student work is built into the design of English 287: Beginning Poetry Workshop. Students provide their workshop instructor and peers with their materials the class period prior to their workshop. In workshop students will listen as peers dedicate 15 minutes of discussion to their work. This is followed by peers and instructor handing back the student's work with annotations and an end note.</p> <p>B. In all beginning workshops in Creative Writing, students are also encouraged to meet with both the professor and their TA at least one time across the semester. These initial meetings are usually scheduled after a student's first workshop.</p>	

ENG 287: INTRO TO WRITING POETRY

Line Number: 83677

12-1:15 on Tuesdays

School of Human Evolution and Social Change 340

Sally Ball

sally.ball@asu.edu

LL 302C 965-5829

then RBH 355

Office Hours:

Wed 12 – 3 & other times by apptmt

This is the lecture part of English 287: Introduction to Writing Poetry: we'll meet once a week and talk about various aspects of writing poems: what they are (?), how and why we read and make them, what kinds of choices are available, and what the implications of those choices are. You'll also meet Thursdays in three smaller groups. We will read a handful of collections by very contemporary American poets, as well as a poetry anti-handbook by Mark Yakich. There will also be photocopies/handouts for some classes, which you will find on Blackboard to print and read and bring to class.

Course Requirements (*See also Attendance addendum at end of this document, after class schedule—*)

—Students will thoughtfully read assigned materials, and they will write one new poem every week, often based on an assignment, and due in your breakout sections (with Jack Geist, Meghan Kelsey, or Chelsea Liston). Throughout the semester, you should be working on rewriting these poems—those *revisions* should sometimes feel like tinkering with a phrase or a line break; more importantly, revision will often involve a kind of radical re-entry into the poem: revision and writing should be a lot alike, and both will be a mixture of 'inspiration' and deliberation and rumination. **2.**

1. C-1 6. C-3
2. C-1

—You'll also read independently, turning in at least two one-page replies to individual poetry collections, along with, on a second page, a poem you've written ***imitating the poet whose book you read***.^{3**} You are invited to turn in more than two. (The first two are turned in to your TA; any additional book reports get turned in to me.) Please use the book report list as a resource for this. For each essay, you'll **read a whole collection** (these are all books by a single author) and select one poem for close consideration. You may read a whole book you learn about/see poems from in a class discussion, one recommended by your teachers, or you may choose one off of the Book Report List (which is available on Blackboard). **Any other choice must be cleared with me or with your TA.**

3. C-1

—In addition to completing extra reply/imitation assignments, you can earn extra credit by attending poetry readings and writing up a one-page reply to what you hear (imitation poem welcome but not in this case required). I encourage you to go to as many such events as you can, for extra credit or just for fun, and let us know what you thought. Some upcoming options (& I'll update you as others are announced!):

Fri., 11/3/2017 Layli Long Soldier & Timothy Yu at the Phoenix Art Museum

Fri., 12/1/2017 Joy Harjo, Rita Dove, & Sandra Cisneros at the Phoenix Art Museum

These readings are sponsored by the U of A Poetry Center and take place at Phoenix Art Museum (1625 N Central Ave, Phoenix, AZ 85004).

Also – I highly recommend any of these wonderful events in Tucson: <https://poetry.arizona.edu/blog/announcing-fall-2017-reading-lecture-series>

—You'll also **memorize one poem of about 12-20 lines**. Please choose a poem from one of our textbooks, or by one of the poets on the book report list. You can recite this to me in office hours anytime during the semester. Or you may do it with your TA. Again: do not leave this to the last minute!

[con't]

At the end of the semester you will turn in a **Final Portfolio** including:

- All 12 original poems (preferably with your instructor's comments);
- SIX of your revisions;
- Both book reports with instructor notes; any extra book or reading reports (also with notes) and
- finally, a one-page statement about your work this semester: what changed for you, what you'd like to read next, what you'd like to do next on the page, also noticing your habits, your strengths and weaknesses, your curiosities as a poet (technical impulses? subject matters that recur? etc)....

~
4.C-1 7.C-3
5.C-2

4.
5.
7.

Poetry is a discipline of attention: you have to see what only you can see. You learn to do that both by **READING** other poems, and by writing from the most open, attentive, curious, and particular part of your mind. The poem records the mind in motion.

Your job is not to know but to pursue.

Crucial to any workshop environment is a feeling of mutual respect, safety, and open listening.

The best way to reach me is by email.

No cell phones, recording devices, plagiarism, or threatening behavior. If you would like to request accommodation for a disability, you must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC. You may not sell or publish your highly valuable notes from this class!

Attendance is crucial and can muck up the above percentages: you have 2 free passes, the 3rd class missed lowers your grade a half letter grade, a 5th absence means failure. For details on extenuating circumstances, please see:

<http://www.asu.edu/aad/manuals/acd/acd304-10.html>

Please see additional valuable attendance information printed in this document following the schedule of classes.

Schedule:

- | | | |
|---|------|--|
| 1 | 8/22 | Introduction |
| 2 | 8/29 | Yakich, <i>Survivor's Guide</i> , Read the Intro & the Reading section, pages 1-54 |
| 3 | 9/5 | Yakich, Reading section, pp. 55-110 |
| 4 | 9/12 | Some notes on the line: PDF via Blackboard |

******First one-page response due Thursday 9/14** (w/imitation poem):
for the essay, **quote the poem**, be thoughtful & responsive:
tell us what you see here and why you are drawn (or repelled).
How does the poem work?

- | | | |
|---|------|--|
| 5 | 9/19 | Matt Olzmann, <i>Contradictions in the Design</i> (whole book) |
| 6 | 9/26 | Axiom & Image, PDF via Blackboard |
| 7 | 9/28 | Song and Story, PDF via Blackboard |

8 10/3 Joshua Bennett's *The Sobbing School*

Fall Break! Don't forget to be memorizing your poem.

9 10/17 Read online: Gregory Orr's "Four Temperaments and the Forms of Poetry"
<http://mypage.siu.edu/puglove/4.htm>

10 10/24 Lisa Olstein's *Late Empire*

******Second one-page response/imitation due Thursday 10/26.**

11 10/31 PDF Layli Long Soldier

12 11/7 Erika Sanchez, *Lessons in Expulsion*

13 11/14 Suzanne Buffam, *A Pillow Book*

14 11/21 Tarfia Faizullah, *Seam*

15 11/28 Conclusion

*******Final Portfolios Due*******

Recommended: subscribe to Poetry Daily www.poems.com

Get to know the Academy of American Poets' website: www.poets.org

And the Poetry Foundation: www.poetryfoundation.org (good blogs!)

And the Contemporary Poetry Review: www.cprw.com, Coldfront, The Volta, (online journals of excellent poetry reviews and essays...)

And check out these literary magazines on the web: 32 Poems, 42opus, The Awl (poetry section), Boston Review, Drunken Boat, Jacket, Ploughshares, Plume, Narrative, The Rumpus...

Attendance:

For every absence after two, your final grade will be lowered by one-half a letter grade (A to A-, C+ to C, etc). HOWEVER: five absences = you fail this class.

This is a cumulative total for lecture and workshop: for example, two absences from lecture and two absences from workshop/breakout = four absences.

The success of this course depends on every student's presence and participation. So much of learning creative writing takes place in the classroom, and therefore **cannot be made up**.

In this tally, **absences are neither "excused" nor "unexcused"**: an absence is an absence. The only way for us to assess your progress fairly is to apply the same rules and expectations to every student.

Tardiness: If you legitimately cannot avoid being late (because your car breaks down, say) please come to class anyway. Otherwise, make sure to be on time. *Excessive tardiness may be counted as the equivalent of an absence at our discretion.*

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I understand that very occasionally there are extenuating circumstances for which some kind of make-up & amnesty may apply. It is your responsibility to talk to me and/or to your TA (in advance whenever possible) if you are concerned about your attendance for any reason.

Rules of Engagement:

1) *Write your poems in complete sentences.*

Complete sentences contain nouns and verbs. You can google “complete sentence” for help in this area. I also recommend Strunk & White’s *The Elements of Style*, for **everyone**, even people who always get As in English.

2) *Please do not use end rhyme for the duration of the semester (unless asked).*

We know the value of writing in forms: we know that the struggle to find the rhyme can bring useful surprises into the poem. You will have ample opportunities to use rhyme in 387. However, too much else can get lost, especially at this stage. End rhymes are those that come at the end of the line:

Roses are red, violets are blue,
Juicyfruit gum sticks to your shoe.

This is not an attempt to turn all verse into free verse; you won’t lose your rhyming chops if you lay off for a while: open up to additional options for power on the page.

3) *Avoid the verb “to be.”*

“To be”: that means *is, am, are, were, being, was* etc. If you write your poem and then go back over it, eliminating every possible instance of “to be” by replacing it with a more potent verb, you will be amazed at how much precision and intensity the poem gains.

Do not say, “Short words **are** favored in poetry class.”
Say, “Poets **love** Anglo-Saxon roots.”

4) *Watch for these Red Flag words/phrases: suddenly; in my youth; interesting; important...*

6) *A note about participation in workshop discussions:*

In workshop, try not to be the Person Who Always Says, “But I like that it could mean anything...” Most people, deep down, don’t want their poems to mean whatever to whomever. Otherwise why write them? We are in this to do what only we can do, as well as we possibly can. The lesson here: it’s not how much you like it (because then (often) we feel badly when we don’t) but what the poem actually does, achieves, suggests, provokes—the questions it raises, sure, and what it doesn’t do.

The best way to reply to your classmates’ work is not to EVALUATE it, but to describe it, to observe what it’s doing, how it does things, how other choices might lead to different results... You can note places where you get lost, or where you are especially engaged, but please try not to REWRITE the poem: it’s not yours. The workshop is about helping each poem become the best version of what it wants to be. (Note: sometimes what the poem wants is larger than, or different from, what the poet thinks he or she wants the poem to do. One of the most interesting parts of workshop is recognizing this difference and learning how to follow it in your own work— **o**

Who is speaking?

In workshop last week, I reminded us to often be wary of over-identifying the speaker of a poem as the poet him or herself. This can be especially difficult when we write about contemporary, real-enough sounding situations. But its importance falls within Emily Dickinson's 'tell it, but tell it slant' and the notion of telling the truth, not the facts - it gives us poetic license to expand and compress as we want, to run into the realm of the unreality if it helps us convey something terribly important that we don't otherwise have the imagery or language for.

It also reminds us that writing is about imagination, not just a retelling of our observations.

Your task: take on a persona and inhabit another voice. Write a poem from the view of someone who is quite clearly not you. Develop this persona, this life: if Sophie decides to write a speaker who is an elderly man from the bayou, how are we going to know this? How does he speak? Think diction, think tone. How would he use metaphor? Does he knit? What does he cook? What happened to him in 1948? Does he have children? Grandchildren? What is his most prized possession? Biggest regret? Etc... You could write in the voice of a literary character, the voice of Adam and Eve transported to present-day Los Angeles, the voice of your grandparent, an imagined self...anyone but the variations of you.

The Photograph We Didn't Take

This exercise is adapted from Kim Addonizio and Dorianne Laux's book "The Poet's Companion."

Memory -- false, imagined, verified -- are very real roots to how and why many of us turn to making or consuming art. I'd like you to do some pre-writing: think about several especially memorable events in your life during which photographs were taken. Pick one moment that you have a fairly vivid visual memory of. Without looking at a photo, describe a snapshot of the event from memory: who is in the frame? Where are people positioned? What are they wearing? What happened just before or just after the shutter snapped? If possible, take a look at a photograph from that event -- is there anything you misremembered? Is there a moment in that event you wish had been captured but wasn't?

From here, find your poem of at least 10 lines, making careful use of deep details and descriptions.

Particulars of Place

For this poem, your goal is to make a space come alive: use physical details and descriptions, use at least three different senses (smell, taste, touch, sight, sound) as you recreate this place. Also keep our discussion of syntax, diction and tone in mind. How does the specific vocabulary you use help us better dwell in this place? For example, think about how a speaker from Louisiana and a speaker from DC would discuss seeing the White House. How do you think their vocabulary would be different? What physical descriptions or details might be more noticed by a visitor than a resident?

This can be any space - your dorm or apartment, a classroom, a car - any place you like. The focus here is to practice using description and turning our powers of perception into poetry.

Putting Line Breaks to Use

We've been talking a lot about the line in class and reading about the line with Dobyns. I'd like to take the importance of line breaks as structural cues one step further: your homework will be to write 2 poems (you can put them on the same page, but make sure to leave at least 5 blank lines between them) each of about 10-15 lines on the *same* topic/theme. Here's the catch: one needs to have shorter lines - less than the half-page marker across. The other needs to have longer lines - more than half the page across. How do the details, the narration, the images change while the primary focus of the poem stays the same? The goal here is to think about how you can get to the same point, tell the same story, with the only restriction being structural (line length and number of lines).

Good luck!

English 287: Beginning Poetry Workshop Booklist

Contradictions in Design by Matt Olzmann

Black Movie by Danez Smith

Crush by Richard Siken

The Sobbing School by Joshua Bennett

Late Empire by Lisa Olstein

Whereas by Layli Long Soldier

Lessons in Expulsion by Erika Sanchez

A Pillow Book by Suzanne Buffman

Seam by Tarifa Faizullah

Poetry: A Survivor's Guide by Mark Yakich

The Triggering Town by Richard Hugo

"The Dark Art of Description" by Patricia Hampl

Self-Portrait in Convex Mirror by John Ashbery