



# ENGL\*3060 Intermediate Poetry Writing Workshop

Fall 2020

Section(s): 01

School of English and Theatre Studies

Credit Weight: 0.50

Version 1.00 - September 01, 2020

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## 1 Course Details

### 1.1 Calendar Description

Students will gain a deeper understanding of the basic elements of poetry writing (form, line, metre, imagery, rhyme, rhythm, syntax, and metaphor). Alongside this attention to form, students will explore the histories of these global poetics and their relationship to historical developments. Through reading assigned texts and the writing workshops students will hone their skills as creative writers, critical thinkers, and editors.

**Pre-Requisites:**

ENGL\*1080, ENGL\*2920

**Restrictions:**

ENGL\*2940, Registration in the Creative Writing minor.

### 1.2 Course Description

The **Intermediate Poetry Writing Workshop** will explore poetry as both object of critical inquiry and creative practice. We will also look at the relationship between poetry and its sociopolitical and cultural context, with a special emphasis on the current COVID-19 pandemic. Students will read, discuss, analyze, edit, and write in various poetic forms and styles, further honing their skills as creative writers and critical thinkers. In addition, they will improve their poetry performance skills by participating in an open class reading on ZOOM.

### 1.3 Timetable

Timetable is subject to change. Please see WebAdvisor for the latest information.

### 1.4 Final Exam

There is no final exam in this course.

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## 2 Instructional Support

### 2.1 Instructional Support Team

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| <b>Instructor:</b>   | Diana Manole (PhD, MJ, LCP, LTAC, Writers' Union of Romania/USR)   |
| <b>Email:</b>        | dmanole@uoguelph.ca  |
| <b>Office:</b>       | Virtual  |
| <b>Office Hours:</b> | <b>Office Hours:</b> This semester I will be available to discuss class matters by email and virtual appointments upon request. When emailing me, please only use your uoguelph.ca email account; I will respond to email within 48 hours (weekends excluded). |

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## 3 Learning Resources

### 3.1 Required Resources

#### Required Resources and Texts: (Readings)

- Internet access for synchronous group workshops, classes, and online assignments
  - Weekly readings posted on CourseLink (CL)
  - Weekly peer-reviews provided and received
  - "How to Read a Poem" (guidelines, CL, due on our first class)
  - **Five books** (available through Guelph's bookstore):
    1. Dionne Brand, *Fierce Departures*;
    2. Louise Bernice Halfe, *Burning in This Midnight Dream*;
    3. Susan Howe, *Debths*;
    4. Pier Giorgio Di Cicco, *Wishipedia*;
    5. *We Are One: Poems from the Pandemic*. (Bayeux Arts 2020, if already in print)
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## 4 Learning Outcomes

### 4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. This semester's synchronous /virtual format presents an opportunity to create an easily accessible, interactive, and reciprocal learning environment. Because we will focus on writing and editing poetry, the course pursues multilayered learning outcomes. By the end of this course, successful students should be able to:

1. Have compiled a chapbook of 15 poems, which will include at least 10 poems workshopped in class;
2. Have made a synchronous group class presentation, analyzing one of the books included in the syllabus, further learning how to share their critical reflections;
3. Have presented selections from their chapbook in an open-class poetry reading on ZOOM with audiences from across the world;
4. Write and edit their own work, as well as receive feedback and suggestions in a positive, constructive manner, having further improved their creative writing abilities;
5. Analyze, discuss, and suggest ways to improve/edit the work of others, thereby honing their own editing, communication, and teamwork skills;
6. Have a more in-depth understanding of contemporary poetry in different styles and of various literary devices, as well as of poetry's role in specific sociopolitical and cultural contexts, including the current pandemic;
7. Have further developed their critical thinking, analytical, and academic writing skills through readings, class discussions, and written assignments.

## 5 Teaching and Learning Activities

### **COURSE ORGANIZATION:**

**Mon, 02:30 p.m. - 03:50 p.m.:** During each class, all groups will have unsupervised synchronous /virtual meetings to discuss their weekly writing assignments.

**Wed, 02:30 p.m. - 03:50 p.m.:** synchronous/virtual class meetings, consisting of short lectures, discussions, and writing workshops.

**INDIVIDUAL WORK:** In addition to virtual classes and group meetings, students are required to complete the reading, writing, and peer-review assignments before each class.

**INDIVIDUAL ONLINE MEETINGS:** The instructor will be available for one-on-one online meetings by appointment, which are strongly encouraged. Please note that I will do my very best to accommodate your timetable, but the number of my students may impact my availability.

## 6 Assessments

### 6.1 Marking Schemes & Distributions

|  |     |
|--|-----|
| 1. Weekly Writing, Editing & Peer-Review Exercises | 20% |
| 2. Group Presentation                              | 10% |
| 3. Short Essay                                     | 10% |

#### 15-Poem Chapbook (15-20 pages)

|   |      |
|---|------|
| 1. 7 Poems, due Wed, Oct. 14                            | 15%  |
| 2. 15 Poems, Final Chapbook, due Wed, Dec. 2            | 25%  |
| 3. Synchronous/Virtual Public Reading & Rehearsal       | 10 % |
| 4. Synchronous/Virtual Class Participation (Wednesdays) | 10%  |

### 6.2 ASSIGNMENTS: DESCRIPTIONS AND REQUIREMENTS

#### WEEKLY WRITING, EDITING & PEER-REVIEW EXERCISES (20%)

- 15% of the mark will be assigned for writing and self-editing the weekly writing

assignments

- 5% of the mark will be assigned for the feedback provided to your group members.

### **Peer-Reviews**

- The class will be divided into groups, which will be decided after the first week of classes.
- Students will be responsible for reading and providing on CourseLink short, but meaningful feedback notes (75-100 words) on the weekly poetry writing assignments of their group members. Yet, the main peer-review exercises will take place during the required weekly virtual group meetings, which will facilitate trust and dialogue.
- All students will have access to all weekly poems written by their classmates and may give feedback to classmates outside their group, but this is not mandatory.
- Showing respect and consideration is absolutely required. A writing workshop is NOT the place for “positive criticism,” which is incompatible with our learning objectives and special trust needed among participants. Please remember that poetry is an act of communication based on shared emotions.
- Learning how to give and work with feedback will be as important as learning how to write better. You will make editing suggestions on your peer’s poems, aiming to learn how to edit your own work.

### **Weekly Writing Exercises**

- The weekly writing prompts will be based on the assigned readings, including books, weekly study topics, and the progress of our creative writing experience.
- You will write about 1-2 poems/week to ensure you have a substantial body of work from which you can select the best poems for the final chapbook.

- Each poem should have at least 15 lines, except for fixed-form poems, but less than 60 lines; please contact me if you consider writing much longer poems.
- After the weekly group meetings on Monday, each student will submit for grading on CourseLink **the first draft of each poem and the edited draft, with a short paragraph (100-150 words) explaining the creative process**, citing the suggestions that have helped them or the ones that did not fit their own vision. This rationale will be read privately by the course instructor; make sure to be thoughtful and civil when referring to your peers' suggestions.

### **SYNCHRONOUS CLASS PARTICIPATION (10%)**

- Regular participation is central to your success in the course. As this course is delivered remotely, all students are required to attend scheduled (synchronous) classes via web-based platforms, such as Zoom. Students are expected to be visible on their personal video cameras during the weekly virtual classes to facilitate communication, trust, and group work. If for justified reasons you might be unable to participate fully (i.e., video and audio), please email me at the beginning of the term to make alternative arrangements for participation in the synchronous classes and group meetings. Vacation, job-related or any other travel plans are **not acceptable reasons** excuses for missing classes.
- While attendance will be taken and failing to attend the synchronous/virtual classes will impact your participation grade, marks are earned through active contributions, not just online presence.

### **GROUP PRESENTATION (10%)**

- Each group will present on one of the required books, researching its author and his/her work in relationship to the specific sociopolitical context, culture, and literary traditions.

Make sure to include a very short biography, underlining only the elements relevant for the writer's work, and a general outline of his or her poetic style, etc. Then, analyse 4-5 representative poems, one/group member, emphasizing the specific elements and their relationship to the other texts included in the book.

- The presentation should have 15-20 minutes and must include a short Q&A at the end, as well as a **writing prompt** that will be one of the prompts for the following week's writing exercise.
- Using a PowerPoint presentation is required and must be submitted to the instructor no later than the day before the group presentation; it will be posted on CourseLink to make it available for all the students during the online group presentation; feel free to include multimedia elements if relevant, such as short audio and/or video clips.
- During the presentation, you may choose to share your screen or ask your classmates to access the PowerPoint on CourseLink.
- All group members are expected to present, unless special accommodations are necessary and discussed with the instructor, who will provide an alternate assignment.
- The dates for group presentations are noted in the TENTATIVE WEEKLY TOPICS schedule.
- Each group member will earn the same mark, unless the group makes a formal request over email, reporting that someone did not do any, or did very little, work on the project.

### **SHORT ANALYTICAL ESSAY (10%)**

#### **Due one week after class presentation for each of the group members**

- Write a 750-1,000-word ANALYTICAL ESSAY on the book your group presented; state a thesis and support your argument with specific examples (quotes).
- Use at **least one theoretical source outside** course materials, such as a journal article or a book review. No anonymous sources, Wikipedia including, are acceptable.
- As case studies, look closely at 2-3 poems, EXCLUDING those discussed in the group presentation. Analyse each poem individually and briefly discuss content, imagery, and relevant literary devices.
- Use MLA style (line numbers for poems, in parentheses) and include a Works Cited.

**Essay Submission Guidelines:**

- You must upload your essay on CourseLink and must keep an electronic copy of your submission in case of unforeseeable technical difficulties.
- Please include the wordcount at the beginning of the paper, under your name and student number. If the paper does not conform to the requirements concerning length, sources, and formatting, it may be penalized up to a maximum of 30%.

**Late Penalties:**

- There will be a 2% deduction for every late day, including weekends. After 7 days, assignments will no longer be accepted, except for medical or compassionate reasons.
- **You may be granted a short extension**, if requested at least 24 hours before the deadline. You must submit the thesis statement and one-paragraph outline if asking for an extension for the essay.

**15-POEM CHAPBOOK (40%)**

**FIRST DRAFT: Seven Poems (15%, due Wed., Oct. 14, before class)**



- Seven poems must be submitted on CourseLink for instructor's feedback, suggestions, and grading.
- You must keep an electronic copy of your submission in case of unforeseeable technical difficulties.

### **FINAL DRAFT: 15 Poems (25%, due Wed., Dec. 2, before class)**

- The final chapbook must be submitted on CourseLink for instructor's feedback, suggestions, and grading.
- You must keep an electronic copy of your submission in case of unforeseeable technical difficulties.

### **CHAPBOOK REQUIREMENTS**

- The first 7 poems submitted and graded must be included in the final chapbook, edited according to the instructor's feedback, unless otherwise indicated.
- Each poem should have at least 15 lines, except for fixed-form poems, but less than 60 lines; please contact me if you consider including much longer poems. No more than three shorter fixed-form poems may be included.
- Please include a book cover page, ideally with some visual illustration, and a Table of Contents.
- The instructor will be available upon request for virtual one-on-one meetings to discuss the progress of your poetry writing and final project.

## **SYNCHRONOUS ONLINE PUBLIC READING & REHEARSAL (10%)**

**MONDAY, Nov 23:** VIRTUAL REHEARSAL for the public reading

**WEDNESDAY, Nov 25:** Open-class public reading on ZOOM

- Treat this open class as a professional poetry reading and take the opportunity to further improve your public speaking and poetry performance skills.
- The poem(s) you will read must be selected from your final chapbook.
- You will have the liberty to select the poem(s), decide on their order, and/or include elements of performance.
- Considering the 60-minute duration of the entire reading and the necessary transitions, each student will have about 3 minutes of reading time, including a brief presentation.
- You are strongly encouraged to invite guests outside our class and take advantage of the online delivery: your guests can literally be from all over the world, time zones considered.

**Please Note:** NO EXTENSIONS can be granted for this assignment; in case of documented medical emergencies and/or for compassionate reasons, an alternate assignment will be provided.

## **6.3 TENTATIVE WEEKLY SCHEDULE**

### **TENTATIVE WEEKLY SCHEDULE**

## **WEEK 1: September 14 & 16**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual class

- Introductions, discussions about the syllabus, learning objectives, assignments
- Selecting group members for peer reviews & class presentations.

**REQUIRED READING:** "How to Read a Poem?" (CL)

**WEDNESDAY, 02:30 p.m.- 03:50 p.m.:** virtual class

- Metaphors and Other Figures of Speech
- Feedback vs. (Positive) Criticism

**REQUIRED READINGS:** on CourseLink

## **WEEK 2 – September 21 & 23**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m.- 03:50 p.m.:** virtual class

- Imagery as literary device
- GROUP PRESENTATION: *Fierce Departures*

**REQUIRED READINGS:**

1. Dionne Brand, *Fierce Departures* (bookstore)
2. Selected poems on CourseLink

**RECOMMENDED READINGS:**

1. Kimberle Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" (CL)

**WEEK 3: September 28 & 30**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m.- 03:50 p.m.:** virtual class

- Fixed Forms: Sonnet, Villanelle, Haiku

**REQUIRED READINGS:** on CourseLink

**WEEK 4: October 5 & 7**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m. - 03:50 p.m.:** virtual class

- Indigenous Cultures and Languages and Documentary Poetry
- GROUP PRESENTATION: *Burning in This Midnight Dream*

**REQUIRED READINGS:**

1. Louise Bernice Halfe (Cree), *Burning in This Midnight Dream* (**bookstore**)
2. Selected poems on CourseLink
3. Jeanette Armstrong (Okanagan), "The Disempowerment of First North American Native Peoples and Empowerment Through Their Writing" (short essay, CL)

**WEEK 5: October 12 & 14**

**MONDAY, Oct 12:** Holiday, class rescheduled to Friday, Dec 4

**WEDNESDAY, Oct 14, 2:30 p.m. - 03:50 p.m.:** virtual class

- **DUE BEFORE CLASS:** submit on CourseLink **7 poems**, part of your future chapbook (15%)
- **Guest Speaker on ZOOM** (to be confirmed)

**WEEK 6: October 19 & 21**

**MONDAY, 02:30 p.m. - 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m. - 03:50 p.m.:** virtual class

- Free Verse & Prose Poem

**REQUIRED READINGS:** on CourseLink

**WEEK 7: October 26 & 28**

**MONDAY, 02:30 p.m. - 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m. - 03:50 p.m.:** virtual class

- Postmodern Formal, Language, and Intertextual Experiments
- GROUP PRESENTATION: *Debths*

**REQUIRED READINGS:**

1. Susan Howe, *Debths* (**bookstore**)
2. bill bissett, "polar bears on yonge street" & "eating appuls on jarvis street" (CL)
3. M. NourbeSe Philip, Selected Poems (CL)

**RECOMMENDED READINGS (online):**

1. Helen Hajnoczky, "Magyarázní" (Excerpt, visual poetry)
2. Emilian Galaicu-Păun, *A-Z.best. Selections*, tr. Adam J. Sorkin and Diana Manole

**WEEK 8: November 2 & 4**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m.- 03:50 p.m.:** virtual class

- Subjects and Speakers in Poetry

**REQUIRED READINGS: on CourseLink**

**WEEK 9: November 9 & 11**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m.- 03:50 p.m.:** virtual class

- Poetry and/after the Digital Revolution
- GROUP PRESENTATION: *Wishipedia*

**REQUIRED READINGS:**

1. Pier Giorgio Di Cicco, *Wikipedia* (bookstore)
2. Selected poems on CourseLink
3. "US" Poets Foreign Poets: A Computationally Assembled Anthology (article)
4. Our Shared World of Language: Reflections on "US" Poets Foreign Poets (article)

**RECOMMENDED READING:** *US Poets Foreign Poets* (CL)

**WEEK 10: November 16 & 18**

**MONDAY, 02:30 p.m. - 03:50 p.m.:** virtual peer-review group workshops

**WEDNESDAY, 02:30 p.m. - 03:50 p.m.:** virtual class

- The poet and the local/global community

**REQUIRED READINGS:**

1. Poems about the current COVID-19 pandemic on CourseLink.
2. *We Are One: Poems from the Pandemic* (bookstore, if already in print)



**FYI:** If for personal reasons, poems about COVID-19 might traumatize you, please contact me immediately; an alternative can be provided.

**WEEK 11: November 23 & 25**

**MONDAY:** VIRTUAL REHEARSAL for the public reading

**WEDNESDAY:** Open-class public reading on ZOOM with selections from your chapbooks

**WEEK 12: November 30 & December 2**

**MONDAY, 02:30 p.m.- 03:50 p.m.:** virtual peer-review group workshops of the final chapbooks.

**WEDNESDAY, Dec 2:** virtual class

- What is success for a poet?

**REQUIRED READINGS:**

1. Margaret Atwood, selections from *Negotiating with the Dead: A Writer on Writing* (CL)

2. Rupi Kaur, Instagram Poems (selections, CL)

**FRIDAY, Dec 4:** virtual class rescheduled from Monday, Oct. 12

- **CHAPBOOK DUE** on CourseLink
- Conclusions

## 7 University Statements

### 7.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

### 7.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

### 7.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and

alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

## 7.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

## 7.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website

<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website

<https://www.ridgetownc.com/services/accessibilityservices.cfm>

## 7.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community—faculty, staff, and students—to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that

instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

## 7.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

## 7.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>

## 7.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

## 7.10 Illness

The University will not require verification of illness (doctor's notes) for the fall 2020 or winter 2021 semesters.

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