

**English 3630-A:  
Foundations in Poetry  
Fall 2016  
TR 4:00-5:15 p.m.  
Allgood Hall E354**

Professor: Anna C. Harris  
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Office Hours: TR 9:15-11:15 a.m.,  
2:30-3:30 p.m., & by appointment



### **Course Description:**

A creative writing course that emphasizes the fundamentals of scansion as a means for understanding contemporary poetry. Students will discuss meaning and what makes poetry “good” or “bad”. Students will also write original poems, participate in workshop critiques, and read and analyze essays on craft.

### **Course Goals:**

This course is designed to give students extensive practice in experimenting with various types of formal poetry— from invention to revision. By the end of the term, students will be able to discuss, in conversation and in writing, the fundamentals of form in poetry; to identify key hallmarks of received forms; and to write their own original, formal poems.

### **Learning Objectives:**

- To identify the fundamentals of prosody in canonical and contemporary poetry.
- To apply an understanding of verse forms and shapes in verbal and written communication.
- To incorporate and practice the fundamentals of form in original poetry.

### **Pre-Requisites:**

HUMN2001 >= D or HUMN2002 >= D or ENGL2110 >= C and (ENGL1101 >= C or ENGL1113 >= C) and (ENGL1102 >= C or ENGL1114 >= C)

### **Teaching Philosophy:**

In my classes, I strive to establish an environment that fosters engaging conversation regarding essays and literature from class texts, while making connections to current events, history, or popular culture, and the fundamentals of writing. I often act as a moderator during class discussions; thus, students learn to communicate with and learn from one another. I want them to learn to think before speaking—to consider their audiences—as good communication skills will prove critical to their college careers as well as to their life achievements. I find that this method encourages students to assume more responsibility for their own education while providing me with insight into how I may reach them individually, and as a whole.

Click [here](#) to view Professor Harris's complete statement of teaching philosophy.

### **Expectations:**

Attendance Policy:

According to the [Augusta University Catalog](#), "if the student has been absent for more than the equivalent of 10 percent of class time, regardless of cause, then the professor may withdraw the student from the class for excessive absences." If you exceed **three absences**, for any reason, you will be withdrawn from the course with a grade of W (pre-Midterm) or a grade of WF (post-Midterm).

Continued tardiness and missed conferences can also affect your attendance in this course.

### **Conferences:**

Students should plan to schedule *at least one* conference with me this semester (before/near Midterm) to discuss their work and progress in the course. This meeting will count toward attendance in the class. Students are welcome to meet with me more often, so please do not hesitate to make additional appointments or stop by during my office hours.

### **Classroom Demeanor:**

Students are expected to attend each class meeting—on time, and prepared. While I empathize with students who are shy and hesitant to talk, discussion is key to success in this course. Often, in-class participation is the only tool I have for knowing whether or not students are keeping up with daily assignments. I expect students to be respectful of one another and of me. We are a diverse community of readers, writers, and thinkers, so follow [The Golden Rule](#).

Drinks are permitted in class; however, distracting food is not. Additionally, please silence and put away your cell phones prior to class. If your phone or other technologies (e.g., e-Readers, iPods, tablets, laptops) disrupt class, I will ask you to leave, and you will be marked absent for the day. If you have extenuating circumstances, please let me know prior to class time.

### **Required Texts & Materials:**

*The Making of a Poem*, By [Mark Strand](#) and [Eavan Boland](#)

*Rules for the Dance*, By [Mary Oliver](#)

A basic grammar handbook (e.g., from College Composition I/II)

A folder/notebook

A writing journal

Pens/pencils

### **Evaluation:**

Assignments:

Note: This syllabus is subject to change. It is your responsibility to note announcements made in class and posted on online. Further details re: daily/weekly assignments may be found on D2L.

- Participation: To succeed in this course, you must attend class regularly, complete all assigned readings, and participate fully in class discussions and workshops. Additionally, you are required to attend three out-of-class literary events, noted on the course schedule.
- Poem Drafts: **Beginning Friday, September 2, you will submit one poem (via D2L), nearly every other week, for critique.** All poems should be emailed as PDF or MS Word files to the instructor and to your classmates via D2L by 11:59 p.m. on the assigned due dates.

The class will be divided into three workshop groups, which will rotate for in-class discussion. In addition to sharing their workshop poems with the class, students are responsible for printing, reading, and critiquing (using handwritten comments) classmates' poems *prior* to bringing those copies to class for workshop discussion.

Note: While you may not receive peer feedback each week, you will receive weekly comments from me.

- Reading Response Papers: Good writers must be great readers, and listeners. This semester, you will respond to three visiting writers' presentations in addition to choosing poems from our class texts to read more closely/deeply. You will then respond to said readings or poems in writing. For each essay (5), you will be responsible for writing a 750+ word reading response essay that analyzes/explicates the presentations or poems. Some questions to consider: What did you learn? What confused or surprised you? What do you admire about the work? What would you like to emulate in your own writing? Note: This is not a report, nor a review; it's an honest, thoughtful *reflection*—introduction and conclusion not required.
- Midterm Exam: For your midterm, you will memorize and recite a formal poem (of your choosing). Your presentation will take place in my office during the week of September 26<sup>th</sup>. (Details are forthcoming.)
- Final Exam: For your final exam in this course, you will have an assignment that requires you to learn, practice, and execute a form not studied in class, and then present (i.e., read) your new poem to the class. (Details are forthcoming.)

#### Work Format:

The format utilized by the English discipline comes from the [MLA Handbook and MLA Style Manual](#). All work, unless otherwise specified, should be typed (12 pt. Times New Roman), double-spaced, and utilize one-inch margins and standard MLA headers and headings. All writing assignments should also include an original title.

**All writing assignments must be typed and submitted via D2L by the beginning of class time, unless otherwise specified, on the assigned due dates.**

#### Grading:

Participation: 200 pts. (20%)

Poem Drafts: 250 pts. (25%)

Reading-Response Papers: 250 pts. (25%)

Midterm Poem Recitation: 100 pts. (10%)

Final Exam: 200 pts. (20%)

A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 0-59

Note: This syllabus is subject to change. It is your responsibility to note announcements made in class and posted on online. Further details re: daily/weekly assignments may be found on D2L.

Note: The grades students earn reflect their effort, progress, and professionalism. While students may strive for a(n) A or B, know that a C does not indicate “average” work; a C signifies students are meeting expectations. **Upon receipt of graded work, I ask that students wait 24 hours before contacting me to discuss my evaluation. If students ever have any questions about their standing in the class, or about my grading policy, please do not hesitate to ask.**

#### Make-up and Late Work Policies:

Because I do not distinguish between excused and unexcused absences, **I do not accept or give make-up work for credit. I also do not accept late work.** If you feel that you have extenuating circumstances, speak with me individually; *do not* try to make special arrangements via email.

#### **Academic Honor**

The [Augusta University Catalog](#) states, “Plagiarism is the failure to acknowledge indebtedness to the authors/ creators of works used to complete such assignments and/or other course requirements. It is always assumed that the work offered for evaluation and credit is the student’s own unless otherwise acknowledged. Such acknowledgment should occur whenever one quotes another person’s actual words; whenever one appropriates another person’s ideas, opinions, or theories, even if they are paraphrased; and whenever one borrows facts, statistics, or other illustrative materials, unless the information is common knowledge. Further, it is expected, in the production of creative work, that the student’s work products are original, and that any images, sounds, or other intellectual properties that are not the original work of the student will be used fairly and with acknowledgement of the original source(s).” Please consult the Catalog for more information on the university’s academic honesty policy.

#### **Student Needs**

If you have a disability that requires accommodation in this course, please contact [Testing and Disability Services](#) in Galloway Hall as soon as possible for information on the documentation procedure. Call (706) 737-1469 or email [tds@augusta.edu](mailto:tds@augusta.edu). Without this documentation, I cannot provide special accommodations.

#### **Additional Support for your Learning**

The Augusta University Writing Center: The Writing Center is a safe space for students of all majors and disciplines to discuss their writing. Our friendly staff offers support for student writers at any stage in the writing process, including brainstorming, drafting, and revising. By offering free, one-on-one peer consultations, the Writing Center empowers students to make well-informed decisions about their texts while helping them to develop an individualized writing process.

Online and in-person appointments can be made at <https://aug.mywconline.com/>. The Writing Center is located in Allgood Hall, room N204. Our hours are Monday-Thursday, 8:00 AM - 8:00 PM and Friday 8:00 AM - 1:00 PM.

#### **Other Course Policies**

All other aspects of this course will follow the Pamplin Course Policies posted online at this URL: [www.AU.edu/colleges/pamplin/docs/coursepolicies.pdf](http://www.AU.edu/colleges/pamplin/docs/coursepolicies.pdf). Please read them carefully, as they include additional important information about Academic Honesty, Disruptive Behavior, Accommodations for Disabilities, Withdrawals, and other topics. **By remaining in this course, you agree to abide by these policies.**

Note: This syllabus is subject to change. It is your responsibility to note announcements made in class and posted on online. Further details re: daily/weekly assignments may be found on D2L.

**Abbreviated Course Schedule:**

The following schedule is subject to change, but provides a fairly reliable indication of the pace, assignments, and major deadlines that you will need to plan for this semester.

I. INTRODUCTION TO FORM

Week 1: August 18

Events: \*W-F 8/17-19 DROP/ADD PERIOD

Assignments: Introductions and Course Overview

Week 2: August 23/25

Assignments: *Rules for the Dance*, pp. vii-83; *The Making of a Poem*, pp. xiii-xxix

II. VERSE FORMS

Week 3: August 30/September 1

Events: M 8/29 @ 6:30 p.m., Non-required Readers, downtown Pizza Joint

T 8/30 @ 1 p.m., Master Class w/ Rob Spillman, JSAC's Butler Rm. (*Attendance required.*)

@ 4 p.m., Reading w/ Rob Spillman, JSAC's Butler Rm. (*Attendance required.*)

Assignments: *The Making of a Poem*, pp. 3-20; select villanelle readings on D2L

**Reading Response #1 (re: Rob Spillman visit) due via D2L on 9/1**

**Villanelle due via D2L on 9/2**

Week 4: September 6/8

Events: M 9/5: Labor Day Holiday/No Classes

Assignments: Villanelle Workshops, Groups 1 & 2

Week 5: September 13/15

Events: M 9/12 @ 6:30 p.m., Non-required Readers, downtown Pizza Joint

T 9/13 @ 6 p.m., LASER (Leonardo Art Science Evening Rendezvous) Talk, JSAC

R 9/15 @ 1 & 7 p.m., The Cinema Series presents *The Devil and Daniel Johnston & The JT Leroy Story*, with Director Jeff Feuerzeug, MPAT

F-S 9/16-18, Arts in the Heart, downtown Augusta

Assignments: *The Making of a Poem*, pp. 21-42; select sestina readings on D2L

**Reading Response #2 (re: the villanelle) due via D2L on 9/15**

**Sestina due via D2L on 9/16**

Note: This syllabus is subject to change. It is your responsibility to note announcements made in class and posted on online. Further details re: daily/weekly assignments may be found on D2L.

Week 6: September 20/22

Assignments: Sestina Workshops, Groups 3 & 1

Week 7: September 27/29

Events: M 9/26 @ 5 p.m., Writer's Showcase, UH 170  
@ 6:30 p.m., Non-required Readers, downtown Pizza Joint

Assignments: *The Making of a Poem*, pp. 43-54; select pantoum readings on D2L

**Midterm Poetry Recitals** (*Scheduled outside of class time.*)

**Pantoum due via D2L on 9/30**

Week 8: October 4/6

Events: M 10/3 @ 2:30 p.m., Sand Hills Writers Series, JSAC (*Attendance required.*)  
T 10/4 @ 4 p.m., Darnell Arnoult Visits Class (*Attendance required.*)

Assignments: Pantoum Workshop, Group 2

**Reading Response #3 (re: Darnell Arnoult visit) due via D2L on 10/6**

Week 9: October 11/13

Events: M 10/10 @ 6:30 p.m., Non-required Readers, downtown Pizza Joint  
W 10/12 Midterm (Last day to withdraw with a grade of W.)  
R-F 10/13-14 Fall Pause/No Classes

Assignments: Pantoum Workshop, Group 3

Week 10: October 18/20

Assignments: Select rondeau readings on D2L  
Spontaneous Rondeau Workshops (Bring hard copies to class.)

Week 11: October 25/27

Events: M 10/24 @ 5 p.m., Writer's Showcase, UH 170  
@ 6:30 p.m., Non-required Readers, downtown Pizza Joint  
T 10/25 @ 6 p.m., LASER (Leonardo Art Science Evening Rendezvous) Talk,  
Educational Commons (downtown campus)

Assignments: Select ghazal readings on D2L

**Ghazal due via D2L on 10/28**

Week 12: November 1/3

Events: R 11/3 @ 2:30 p.m., Reading w/ Rick Mulkey, JSAC's Butler Rm. (*Attendance required.*)  
@ 4 p.m., Class w/ Rick Mulkey, AH E354 (*Attendance required.*)  
S 11/5 @ 6 p.m., Artists Talk w/ Kara and Larry Walker, Morris Museum of Art

Note: This syllabus is subject to change. It is your responsibility to note announcements made in class and posted on online. Further details re: daily/weekly assignments may be found on D2L.

Assignments: Ghazal Workshops, Groups 3 & 1

Week 13: November 8/10

Events: M 11/7 @ 6:30 p.m., Non-required Readers, downtown Pizza Joint

Assignments: *Rules for the Dance*, pp. 87-99; *The Making of a Poem*, pp. 101-120, 159-161;  
select blank verse/meter readings on D2L

**Reading Response #4 (re: Rick Mulkey visit) due via D2L on 11/8**

Week 14: November 15/17

Assignments: *The Making of a Poem*, pp.55-72; select sonnet readings on D2L

**Sonnet due via D2L on 11/18**

Week 15: November 22

Events: W-F 11/23-25 Thanksgiving Holiday/No Classes

Assignments: No Class on 11/22 (due to earlier required, out-of-class events)

Week 16: November 29/December 1

Events: M 11/28 @ 5 p.m., Writer's Showcase, UH 170

@ 6:30 p.m., Non-required Readers, downtown Pizza Joint

Assignments: Sonnet Workshops, Groups 2 & 3

III. Shaping Forms & Open Forms

Week 17: December 6

Events: W 12/7 Last Day of FA 16 Classes

R 12/8 Reading Day/No Classes or Exams

F 12/9 Exams Begin

Assignments: *Rules for the Dance*, pp. 103-105

*The Making of a Poem*, pp. 165-288 (*Skim.*)

**Reading Response #5 (re: the sonnet) due via D2L on 12/6**

Exam Week: December 12-15

T 12/13 @ 5-7 p.m. **Final Exam**

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