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### ENG 3062-001: Intermediate Poetry Writing

Woody Skinner

*Eastern Illinois University*

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# ENGL 3062: Intermediate Poetry Writing

## Coleman Hall 3159 :: MWF 11:00-11:50 :: Fall 2019

### Instructor

Dr. Woody Skinner

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Office: Coleman Hall 3040

Office Hours: Mondays—10:00-11:00 and 1:00-2:00

Wednesdays—10:00-11:00 and 1:00-2:00

Fridays—1:00-2:00

### Required Texts & Materials

- Amorak Huey & W. Todd Kaneko, *Poetry: A Writer's Guide and Anthology*
- Ted Kooser, *The Poetry Home Repair Manual*

### Course Description

In this intermediate poetry course, we'll experiment with poetic modes and forms, drawing inspiration from a diverse set of contemporary writers. We'll begin the semester with a generative unit; you'll draft new poems in response to a variety of prompts and exercises, and you'll develop, through craft readings and class discussions, a vocabulary of poetry technique. During the second half of the semester, we'll turn our attention to your work. You'll share poems with the class, and you'll read, critique, and discuss classmates' work, thus deepening your awareness of the revision and editing processes that prepare poems for publication.

### Objectives

This course is designed to...

- Introduce you to an array of poetic modes
- Familiarize you with elements of poetry
- Provide you with a vocabulary of poetic technique
- Enhance your ability to discuss and write about poetry, including published pieces and works in progress
- Help you analyze the decisions poets make
- Sharpen your decision-making process while drafting and revising poems
- Encourage you to develop consistent and intentional creative practices

### Course Requirements

#### Readings

You will have regular readings on craft to accompany selected poetry and student work.

#### In-Class Exercises

As a way of applying the craft concepts we examine, you will complete in-class writing exercises designed help you generate new work and expand your awareness of creative techniques.

### **Poem Pals Series**

For the Poem Pals Series, you will use library and online resources to locate a poem that you find compelling in some way—maybe its form is innovative, maybe the language sings, or maybe the imagery lingers. Once you've found a poem, you will email it to a classmate (and me), along with a 200-300 word letter that introduces the poem and explains your interest in it—why, with an overwhelming plenitude to choose from, have you chosen this poem? Over the course of the semester, you are required to write **four letters to four different** Poem Pals.

### **Weekly Work Requirement**

This class requires that you become a working poet, and what do working poets do? They *write poems*. Specifically, they develop consistent and intentional writing practices that allow poems to develop in gradual, organic, and surprising ways. For our purposes, this means, beginning in week two, you will turn in at least one poem per week. Because this is a process-focused requirement, these poems will be evaluated based on completion, rather than polish, and late work and/or make-up will not be accepted.

### **Workshop Packets**

You will be required to turn in two workshop packets that include 4 to 6 polished poems. Workshop is, of course, designed for works in progress, but the pieces in your packet should be carefully considered and complete. In other words, if the poem lacks crucial elements, contains numerous typos, or displays general underdevelopment, it is not ready for your packet.

### **Workshop Critiques**

Once we begin workshop, you will offer feedback to your classmates in two forms: 1) You will provide in-line comments and editorial suggestions for every poem in the packet and 2) You will provide a holistic 150-word endnote that describes the packet's strengths and considers where it might be improved.

### **Final Portfolio and Writer's Statement**

At the end of the semester, you will turn in a portfolio that includes six revised poems from your workshop packets. These revisions should be based on workshop feedback, and they should display significant development of the original drafts. In short, they should represent your finest work.

Your final poems should be accompanied by a 2-3 page statement which illuminates the decisions made during the revision process. To receive full credit, this statement must thoroughly explain the reasoning behind your revisions while also drawing on the language of craft.

### **Course Policies**

#### **Attendance**

It will be very difficult to succeed in this class if you do not regularly attend. You are allowed up to five unexcused absences; however, absences strongly correlate with lower

final grades. After five unexcused absences, I may deduct fifty points, or half of a letter grade, for each missed class.

### **Tardiness**

Please make every attempt to come to class on time. Four instances of tardiness will qualify as one unexcused absence.

### **Classroom Decorum**

Constructive university classrooms require professors and students to respect differences—of background, thought, opinion, and belief. This notion holds special significance in our creative classroom, where you will be asked to routinely engage with your classmates' perspectives and experiences. Therefore, respect will serve as the guiding principle and bedrock expectation of our work together this semester.

On a daily basis, you will be required to bring the appropriate materials to class and to have completed assigned tasks. Focused classroom discussion plays a vital role in the development of critical thinking skills, so you will be expected to participate. Please remember to turn off cell phones and remove headphones before class, as inappropriate use of electronics may result in the loss of participation points. If you must leave early, please let me know at the beginning of class.

### **Late Work and Make-Up Work**

Unless otherwise specified, assignments will be due at the beginning of class on the assigned dates. I do not accept late work unless qualifying circumstances are discussed with me beforehand.

### **Policy on Plagiarism**

Here is the English department's plagiarism policy: "Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work' (*Random House Dictionary of the English Language*)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources."

### **Academic Integrity**

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

### **Students with Disabilities**

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

## D2L

You will use D2L to view the syllabus, access supplemental readings, and turn in major assignments, so it will be important for you to familiarize yourself with the D2L platform. If, at any time, you have questions about our online resources or encounter a course-specific problem with D2L, please do not hesitate to contact me.

## Additional Support

### Office Hours

Students who take responsibility for their progress have the greatest chance for success—not only in this class but in all university courses. For that reason, I urge you to visit me during office hours. If the demands of your schedule prevent you from meeting during office hours, please contact me to make other arrangements—we will find a time that works well for both of us.

### The Writing Center

I encourage you to use EIU's Writing Center located at 3110 Coleman Hall. This free service provides one-to-one conferences with writing center consultants who can help you with brainstorming, organizing, developing support, documenting your papers, and working with sentence-level concerns. The writing center is open to help any student from any major at any stage of his or her writing process, and its system of one-to-one conferences demonstrates value and respect for individual writers, all of whom can benefit from feedback about their works in progress.

To schedule an appointment, you can drop by the center (3110 Coleman Hall) or you can call 581-5929. The writing center is open Monday through Thursday, 9 a.m. to 3 p.m., and 6 p.m. to 9 p.m. On Friday hours of operation are 9 a.m. to 1 p.m.

### The Student Success Center

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

## Grading

Assignment	Value
Poem Pals Series	10% (2.5% x 4)
Weekly Work (14 poems)	10%
Workshop Packets (x2)	20% (10% x 2)
Workshop Critiques (including in-line notes and endnotes)	20% (1% x 20)

Final Portfolio (Revised versions of 6 previously workshopped poems)	25%
Writer's Statement (2-3 pages)	5%
Participation (attendance, class discussion, in-class writing, peer support, and quizzes)	10%
<b>Total</b>	<b>100%</b>

Final Grade	Total Points/Percentage Grade
A	895-1000 (90-100%)
B	795-894 (80-89%)
C	695-794 (70-79%)
D	595-694 (60-69%)
F	0-594 (0-59%)

## Schedule

The dates below are tentative; I reserve the right to make adjustments for the benefit of the class.

Week 1	M—Aug. 19	W—Aug. 21	F—Aug. 23
<p>The Poetic Impulse</p> <p>Audience</p> <p>Poetic Meaning</p> <p>Poetic Elements:</p> <ul style="list-style-type: none"> <li>• Image</li> <li>• Narrative</li> <li>• Value</li> <li>• Work</li> </ul> <p>Poetic Modes:</p> <ul style="list-style-type: none"> <li>• Ars Poetica</li> <li>• Narrative</li> </ul>	--Intro to course	<p>In <i>Poetry</i>:</p> <p>--Preface (pp. x-xvi)</p> <p>--Why Do We Write Poems? (pp. 3-5 )</p> <p>--Ars Poetica (pp. 169-172)</p> <p>--Image (p. 69)</p>	<p>--Writing for Others (pp. 19-23 in <i>Repair Manual</i>).</p> <p>In <i>Poetry</i>:</p> <p>--What is Meaning? (pp. 6-13 )</p> <p>--Narrative (pp. 214-218)</p> <p>--Narrative (p. 93)</p> <p>--Value (p. 125)</p> <p>--Work (p. 130)</p>

Week 2	M—Aug. 26	W—Aug. 28	F—Aug. 30
<p>Process</p> <p>Poetic Elements:</p> <ul style="list-style-type: none"> <li>• Diction</li> <li>• Language</li> <li>• Voice</li> </ul>	<p>In <i>Poetry</i>:</p> <p>--What Does Talent Have to Do with Anything? (pp. 14-17)</p>	<p>--Fine-Tuning Metaphors and Similes (pp. 125-146 in <i>Repair Manual</i>)</p>	<p><b>Weekly work due by class time</b></p> <p>--Relax and Wait (pp. 147-158 in <i>Repair Manual</i>)</p>

<ul style="list-style-type: none"> <li>• Lyric</li> <li>• Clarity</li> <li>• Metaphor</li> <li>• Speaker</li> <li>• Point of View</li> </ul> <p>Poetic Modes:</p> <ul style="list-style-type: none"> <li>• Documentary</li> <li>• Lyric</li> <li>• Meditations</li> </ul>	<p>--Where Do Poems Come From? (pp. 18-22)</p> <p>--Documentary (pp. 176-182)</p> <p>--Speaker (p. 115)</p> <p>--Point of View (p. 98)</p> <p>--Diction (p. 53)</p>	<p>In <i>Poetry</i>:</p> <p>--Lyric (pp. 205-208)</p> <p>--Metaphor (p. 83)</p> <p>--Lyric (p. 81)</p> <p>--Clarity (p. 46)</p>	<p>In <i>Poetry</i>:</p> <p>--What Does It Mean to Be a Poet? (pp. 23-27)</p> <p>--Meditations (pp. 209-213)</p> <p>--Voice (p. 128)</p> <p>--Language (p. 73)</p>
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<b>Week 3</b>	<b>M—Sept. 2</b>	<b>W—Sept. 4</b>	<b>F—Sept. 6</b>
<p>Navigating Feelings</p> <p>Poetic Elements:</p> <ul style="list-style-type: none"> <li>• Mood</li> <li>• Lines</li> <li>• Syntax</li> <li>• Punctuation</li> </ul> <p>Poetic Modes:</p> <ul style="list-style-type: none"> <li>• Elegy</li> <li>• Love Poems</li> <li>• Apostrophe</li> <li>• Aubade</li> </ul>	<p><b>Class canceled: Labor Day</b></p>	<p>--Writing about Feelings (pp. 55-63 in <i>Repair Manual</i>)</p> <p>In <i>Poetry</i>:</p> <p>--Love Poems (pp. 202-208)</p> <p>--Aubade (pp. 173-175)</p> <p>--Lines (pp. 76-80)</p> <p>--Mood (p. 87)</p>	<p><b>Weekly work due by class time</b></p> <p>In <i>Poetry</i>:</p> <p>--Elegy (pp. 189-192)</p> <p>--Apostrophe (p. 167)</p> <p>--Syntax (p. 119)</p> <p>--Punctuation (p. 104)</p>

<b>Week 4</b>	<b>M—Sept. 9</b>	<b>W—Sept. 11</b>	<b>F—Sept. 13</b>
<p>Formal Structures:</p> <ul style="list-style-type: none"> <li>• Sonnets</li> <li>• Villanelles</li> <li>• Sestinas</li> <li>• Ghazals</li> <li>• Pantoums</li> </ul> <p>Poetic Elements:</p> <ul style="list-style-type: none"> <li>• Form</li> <li>• Rhythm</li> <li>• Repetition</li> </ul>	<p><b>Poem Pals #1 Due</b></p> <p>--Rhyming, Ham Cubes, Prose Poems (pp. 45-54 in <i>Home Repair</i>)</p> <p>--Sonnets (D2L)</p> <p>In <i>Poetry</i>:</p> <p>--Form (pp. 62-64)</p>	<p>--Don't Worry about the Rules (pp. 35-44 in <i>Home Repair</i>)</p> <p>--Villanelles (D2L)</p> <p>--Sestinas (D2L)</p> <p>In <i>Poetry</i>:</p> <p>--Repetition (p. 108)</p>	<p><b>Weekly work due by class time</b></p> <p>--Ghazals (D2L)</p> <p>--Pantoums (D2L)</p> <p>In <i>Poetry</i>:</p> <p>--Music (p. 90)</p>

• Music	--Rhythm (p. 111)		
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<b>Week 5</b>	<b>M—Sept. 16</b>	<b>W—Sept. 18</b>	<b>F—Sept. 20</b>
<b>Free Verse Structure</b>  <b>Poetic Elements:</b> <ul style="list-style-type: none"> <li>• Titles</li> <li>• Beginnings</li> <li>• Movement</li> <li>• Doorways</li> <li>• Exploration</li> <li>• Inventory</li> </ul> <b>Poetic Modes:</b> <ul style="list-style-type: none"> <li>• Nocturne</li> <li>• Pastoral</li> <li>• List Poems</li> <li>• How-To</li> </ul>	--“First Impressions” (25-34 in <i>Repair Manual</i> )  <b>In Poetry:</b> --Nocturne (pp. 219-221)  --Titles (p. 121)  --Beginnings (p. 43)	--Controlling Effects through Careful Choices (pp. 111-124 in <i>Repair Manual</i> )  <b>In Poetry:</b> --Pastoral (pp. 234-236)  --Ode (p. 229-233)  --Movement (p. 88)  --Doorways (p. 55)	<b>Weekly work due by class time</b>  <b>In Poetry:</b> --List Poems (pp. 199-201)  --How-To (p. 195-198)  --Exploration  --Inventory (p. 71)

<b>Week 6</b>	<b>M—Sept. 23</b>	<b>W—Sept. 25</b>	<b>F—Sept. 27</b>
<b>Poetic Subjects</b>  <b>Poetic Elements:</b> <ul style="list-style-type: none"> <li>• Contradiction</li> <li>• Endings</li> <li>• Defamiliarization</li> <li>• Precision</li> <li>• Concision</li> <li>• Contradiction</li> </ul> <b>Poetic Modes:</b> <ul style="list-style-type: none"> <li>• Occasional</li> <li>• Portrait</li> <li>• Found Poems</li> </ul>	<b>In Poetry:</b> --Occasional (pp. 222-228)  --Contradiction (p. 49)  --Endings (p. 57)	<b>In Poetry:</b> --Portrait (p. 241 in <i>Poetry</i> )  --Defamiliarization (p. 51)  --Precision (p. 102)	<b>Weekly work due by class time</b>  <b>In Poetry:</b> --Found Poems (p. 193-194)  --Concision (p. 47)

<b>Week 7</b>	<b>M—Sept. 30</b>	<b>W—Oct. 2</b>	<b>F—Oct. 4</b>
<p>Poetic Subjects</p> <p>Poetic Elements:</p> <ul style="list-style-type: none"> <li>• Ambiguity</li> <li>• Observation and Interpretation</li> <li>• Surprise</li> <li>• Gaze</li> <li>• Gravity</li> <li>• Lightness</li> </ul> <p>Poetic Modes:</p> <ul style="list-style-type: none"> <li>• Ekphrastic</li> <li>• Persona</li> <li>• Protest</li> </ul>	<p><b>Poem Pals #2 Due</b></p> <p>In <i>Poetry</i>:</p> <p>--Ekphrastic (p. 183-188)</p> <p>--Ambiguity (p. 41)</p> <p>--Observation and Interpretation (p. 95)</p>	<p>In <i>Poetry</i>:</p> <p>--Persona (p. 236-240)</p> <p>--Gaze (p. 65)</p> <p>--Surprise (p. 117)</p>	<p><b>Weekly work due by class time</b></p> <p>In <i>Poetry</i>:</p> <p>--Protest (p. 245 in <i>Poetry</i>)</p> <p>--Gravity and Lightness (p. 67)</p>

<b>Week 8</b>	<b>M—Oct. 7</b>	<b>W—Oct. 9</b>	<b>F—Oct. 11</b>
<p>The Poetry Workshop</p>	<p>In <i>Poetry</i>:</p> <p>--Proceed with Caution (pp. 159-164)</p> <p>--Showing and Telling (p. 113)</p> <p>--Questioning (p. 106)</p>	<p><b>Weekly work due by class time</b></p> <p>In <i>Poetry</i>:</p> <p>--Chapter 8 (pp. 135-148)</p> <p><b>Workshop Packet #1 due (4-6 poems) due by Thursday at 5:00 p.m.</b></p>	<p><b>Class Canceled: Fall Break</b></p>

<b>Week 9</b>	<b>M—Oct. 14</b>	<b>W—Oct. 16</b>	<b>F—Oct. 18</b>
<p>Workshop</p>	<p>--Critique due</p>	<p>--Critique due</p>	<p><b>Weekly work due by class time</b></p> <p>--Critique due</p>

<b>Week 10</b>	<b>M—Oct. 21</b>	<b>W—Oct. 23</b>	<b>F—Oct. 25</b>
<p>Workshop</p>	<p><b>Poem Pals #3 Due</b></p> <p>--Critique due</p>	<p>--Critique due</p>	<p><b>Weekly work due by class time</b></p> <p>--Critique due</p>

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<b>Week 11</b>	<b>M—Oct. 28</b>	<b>W—Oct. 30</b>	<b>F—Nov. 1</b>
Workshop	--Critique due	--Critique due	<b>Workshop Packet #2 Due (4-6 poems)</b>  <b>Weekly work due by class time</b>  --Critique due

<b>Week 12</b>	<b>M—Nov. 4</b>	<b>W—Nov. 6</b>	<b>F—Nov. 8</b>
Workshop	--Critique due	--Critique due	<b>Weekly work due by class time</b>  --Critique due

<b>Week 13</b>	<b>M—Nov. 11</b>	<b>W—Nov. 13</b>	<b>F—Nov. 15</b>
Workshop	--Critique due	--Critique due	<b>Weekly work due by class time</b>  --Critique due

<b>Week 14</b>	<b>M—Nov. 18</b>	<b>W—Nov. 20</b>	<b>F—Nov. 22</b>
Workshop	<b>Poem Pals #4 Due</b> --Critique due	--Critique due	<b>Weekly work due by class time</b>  --Critique due

<b>Week 15</b>	<b>M—Nov. 25</b>	<b>W—Nov. 27</b>	<b>F—Nov. 29</b>
Thanksgiving Break	<b>Class Canceled: Thanksgiving Break</b>	<b>Class Canceled: Thanksgiving Break</b>	<b>Class Canceled: Thanksgiving Break</b>

<b>Week 16</b>	<b>M—Dec. 2</b>	<b>W—Dec. 4</b>	<b>F—Dec. 6</b>
Workshop/Revisions	--Revisions	--Revisions	<b>Weekly work due by class time</b>  --Revisions
<b>Finals Week</b>		<b>W—Dec. 11</b>	
Final Portfolios  Writer's Statement		<b>Final Portfolio and Writer's Statement due by 10:15 a.m.</b>	