

# INTRODUCTION TO POETRY WRITING: CRN 17161

Professor: Erik Fuhrer Email: [EFuhrer@nd.edu](mailto:EFuhrer@nd.edu)

Monday/Wednesday: 3:30-4:45pm O'Shag 110

Office Hours: M 5-6/ W 2-3 in Hesburgh Library Main Level (by circulation desk) and by appointment

## Course Description

This class will emphasize experimentation in poetry. This class will ask you emulate, erase, and evaluate diverse types of texts. This class will ask you to speak from the voice of the dead, the nonhuman, the marginalized, the ghost world. This class will ask you to play, perform, and enact. This class will not have a single definition of what makes a good poem. This class will instead ask you to define your own aesthetic; to define your own definition of "good."

I don't love giving classes specific themes because I want each and every student to discover and develop their own theme and passion. I will give you the tools to become the poet that you want to become. We will study very different styles, forms, and possibilities. You will grow to understand something about yourself as a person and as an artist. Take this class if you want to experiment. If you want to dream. If you want to really shake things up. There will be a lot of excerpts and a lot of surprises. Those who don't like taking risks should enroll with caution.

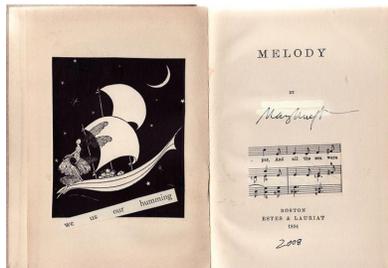
## Course Objectives

**At the end of this course, you will (be able to):**

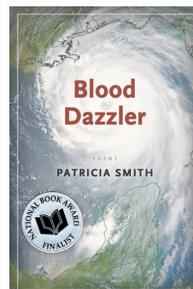
1. Articulate the complexities of deceptively simple poetic gestures such as erasure.
2. Evaluate the politically inflected maneuvers embedded in certain artistic choices.
3. Deploy play and experimentation as important tools for self-discovery.
4. Distinguish process as a vital artistic tool.
5. Call yourself a writer.

## Required Texts

Except for some specific writing exercises, the texts we will engage with are authored by female writers, the majority of which are women of color. As we creatively transgress forms and boundaries in this course I want us also to be attuned to the way these authors are challenging and writing themselves into what is normatively constructed as a white male canon. In other words, how are these authors remaking the idea of the canon and what does this have to do with race, gender, and politics? Thinking through these questions will enable us to think attain learning objective 2 and to better navigate our own paths through the world of poetry. **Please also purchase a college ruled composition notebook!**



*Melody*, Mary Ruefle (Can be accessed online)



*Blood Dazzler*, Patricia Smith  
(Please Purchase)



*Don't Let Me Be Lonely*, Claudia Rankine  
(Please Purchase)

## **Office Hours and Mandatory Conferences**

I will hold office hours every week at the times and location noted at the top of this syllabus. You will be required to attend 1 time at the beginning of the semester, so I can get to know you and your work. We will also meet twice more, though this will be in place of class time and will count as your midterm and final “exam.” You are more than welcome to drop by as much as you like beyond that to discuss your work.

## **Content Disclaimer**

Some of the texts we will read may deal with sensitive subjects, including rape, sex, drugs, alcohol, racism, physical violence and profanity. I will make every effort to provide full disclosure of any uncomfortable subject material prior to our discussions. The material will never be gratuitous, and we will always discuss the reasons that led the author to make each particular choice. Please understand that some students may be more sensitive to certain material than others so please be respectful at all times. Please speak with me privately if you are having any trouble with the material.

## **Course Projects**

### **Writing Notebook**

*Please purchase a college-ruled composition notebook.*

This class is as much about process as it is about product. We will be doing a lot of free-writing in class and I expect you to be doing a lot of writing on your own as well. Please note that most weeks on the schedule below feature writing tasks that correspond to the work we are doing in class. These writing tasks must all be completed, even if you were absent. Please don't feel like this needs to be “formal writing.”

*All of your writing, including class writing, should be included in this notebook.*

In addition to the required work, you are encouraged to include brainstorming, random lines, doodles, etc. You are also encouraged to staple/glue in poems you like, artwork, stuff you find (think of it as part poetry book/ part scrapbook for inspiration- all of this will count toward your required extra pages). I believe mess is part of the creative process and therefore think this notebook will better serve its purpose as a bloated, scrapped together artifact of your thought than anything “organized.”

*The weekly writing tasks should be completed by the Sunday of every week. Each writing task should be roughly 2 pages long. I will only be looking through them three times during the semester, so it is your responsibility to have these done on time. Please don't turn these into busy work. They are meant to help you think more deeply about the poetic ideas and forms we are exploring in class and will help you write your workshop pieces. Scrambling to write all of them right before the midterm or final term date is not going to help anyone (and will be noticeable because everything will look rushed and be out of order).*

### **Class Participation**

We will be discussing individual poems, books of poems, commentary on poetics, and each other's work in workshops. I will never lecture. I want you to be in control of your learning in this classroom. I will guide you through ideas and exercises, but my goal is to have your ideas be the focus of the course. Therefore, class participation is extremely important. You don't have to be an extrovert to do well in the class; I just ask that you are willing to engage with your classmates and the class material in some way. As you will see in the below rubric, your class participation grade will not be based on a detailed contract of mutual respect and attentiveness.

We will be conducting 2 separate workshops this semester and a final reading and museum day, so you will have the chance to have your work commented on by me and your peers. A major part of the workshop is learning to be a reader of other people's work. This requires consistent participation.

*Important information regarding grading and other "assessment days"*

You will be required to e-mail the poem you want workshopped to the group (we'll discuss exact dates). You are all expected to read and print out your workshop partners' poems before the workshop session. We will discuss full details, including workshop etiquette, in class.

### **Attendance at Two Readings and Reflections**

The University has a great visiting writer program. This is a good way for you to experience different types of writing and be part of the writing community on campus. We are not doing a ton of reading in class, so this will expose you to some exciting contemporary writers. You can go to any reading that you want, poetry or prose. I'd even be willing to allow one of these events to be a theater event, especially if you are interested in playwriting. To get credit, I would just like a 1-page reflection of the event: what did you like, what did you learn, etc. A rubric for these events can be created if necessary, but basically you will receive full points if you complete the assignment thoughtfully. I will be at most events, so just come by and say hi. If I'm not there, I will send spies.

## **Self-Grading System**

For the writing notebook and class participation, you will be grading yourself based upon a rubric at the end of every semester. I will hand out the rubrics and you will fill them out.

**For the midterm** we will meet to discuss your notebook grade (see class schedule). During this meeting you will hand me the rubric for your notebook, the rubric for your class participation along with a 1-page reflection of your participation that explains why you think you deserve that particular grade.

**For the final** you will hand in your notebook along with a 2-page reflection and rubric after Thanksgiving Break. Your class participation rubric and 1-page reflection of your class participation that explains why you think you deserve that particular grade will be due on the final day of class.

If you are honest in your grading, then it is likely that we will agree and have no disputes. In the event that I review your rubric and reflection and feel that the grade you have given yourself is not justified, I will write a short reflection back to you explaining my reasoning.

**IMPORTANT: If you do not hand me in the reflections, I will not be able to process a grade for you.**

## **Grade Breakdown**

My grading scale is likely different from what you are used to. I understand this. However, it is my experience that this grading scale is ultimately more efficient and that students end up feeling happy with the results because they are very clear. Please just scroll down for further explanation. Again, I am more than happy to chat about any confusion during office hours.

<b>Assignment</b>	<b>Number of Points</b>
Writing Notebook First Half	27
Writing Notebook Second Half	27
Class Participation	36
First Event Reflection	6
Second Event Reflection	6
<b>Total</b>	<b>102</b>

### Grading Scale

Below is a chart detailing the number of points you must have to get a particular letter grade on my grading scale (My grading scale is proportionate the official ND grading requirements).

<b>A:</b>	97-102=A 91-96= A-
<b>B:</b>	85-90= B+ 79-84= B 73-78= B-
<b>C:</b>	67-72= C+ 56-66= C 45-55= C-
<b>D:</b>	34-44= D+ 23-33= D
<b>F:</b>	0-22 =F

### Further Explanation of Grading and Rubric

Each assignment will include a rubric that describes the specific requirements needed to obtain a certain score. The requirements for each assignment will be graded in multiples of 3-1. In case you're wondering, below is what a score of 3-1 means:

- 3= Excellent, Near Excellent, or Very Good
- 2= Average
- 1= Below Average/ Not meeting Requirements

I will be giving number grades instead of letter grades for the individual assignments. I will provide specific comments on large assignments as well as fill out the corresponding rubrics for every assignment. I have listed the rubric for class participation below and will provide rubrics for the assignments well in advance of the due dates so that you have a clear idea of how I will be marking your assignment. *This may initially seem confusing as it is likely different from what you are used to. I have found, however, that students end up finding this method a very easy way to track their progress. I am happy to discuss any of this with you and to track your progress with you as the semester unfolds.*

## Class Participation

Attendance and Class Presence	9: Fewer than 3 unexcused absences from class; came to conference; late to class no more than twice; always present during class time; always prepared for in-depth discussion of the assigned topics.	6: Fewer than 3 unexcused absences from class; came to conference; late to class less than 4 times; left class early less than twice and gave prior notice before doing so; occasionally unprepared for class discussion.	3: Fewer than 3 unexcused absences from class; missed conference; frequently late; frequently left classroom; left class early more than twice and/or without notice; frequently unprepared for class discussion.
Listening	9: Mentally present during class discussions and other class activities; never engaged in texting/ off-topic conversations/ work from other classes or any other activity unrelated to class.	6: Occasionally mentally absent from class discussions and other class activities; occasionally engaged in texting/ off-topic conversations/ work from other classes or any other activity unrelated to class yet disengages from these activities once asked to do so.	3: Frequently mentally absent from class discussions and other class activities; frequently engaged in texting/ off-topic conversations/ work from other classes or any other activity unrelated to class.
Contributions to Class and Group Discussions	9: Actively asked intellectually serious questions about texts and provided meaningful and insightful commentary both on texts and other students' comments during class discussions and/or small group discussions.	6: Occasionally asked questions and offered comments during class discussions and/or small group discussions. Comments offered were occasionally off-topic.	3: Frequently quiet and/ or disruptive during class and/ or small group discussions.
Workshops	9 Workshop etiquette was always followed, poems workshoped were fully marked up before workshop and helpful comments were verbally offered.	6 Workshop etiquette was always followed but comments were lacking, or poems were not sent on time.	3 Workshop etiquette was followed but comments were severely lacking, and poems were not sent on time.

Number of points out of 36= Total Class Participation Score

Though there is only 3-1 shown on the rubric, I reserve the right to award you 0 points in any category if I feel like you are severely underperforming. This is particularly true for workshops. If you come with nothing prepared at all and/or if you are disrespectful, this might result in a grade of 0.

### Attendance

Since this class is based upon class participation, your attendance in the class is very important. If you miss too many classes, you will miss vital discussions and writing prompts and will be unprepared. As you can see in the above rubric, you are allowed 3 unexcused absences for this course, no questions asked. If you exceed 3 absences, you will get a 0 for your entire participation grade, and any further absence will result in a failing grade for the course. I have rarely had to fail someone for participation or the course due to absences and have never had a problem with this at Notre Dame. I'm sure this will not be an issue.

Notre Dame is pretty understanding when it comes to issues beyond your control and so am I. Please note, however, that an absence will only be excused if you provide proper documentation.

You are responsible for any work missed due to absences (whether excused or unexcused). If you miss a class, you must obtain the handouts and readings from Sakai and bring them with you to the next class.

## **Class Conduct**

Please be respectful to others' comments and writing. If you feel that you are being disrespected, please let me know immediately. I want this class to be enjoyable for everyone.

We see each other only so briefly during the semester and interactions between you and me, as well as you and your peers, will help you grow as a person and as a writer. Therefore, no cell-phones should be used in class. If they are used, your class participation grade will be lowered.

## **What to Bring to Class**

Please bring your writing journal. You also need to bring an electronic or printed copy of whatever text(s) we're discussing (on days in which I ask for a hard copy, you must bring a hard copy). Don't make the mistake some students do of showing up with nothing to write on, nor any pen—it makes you look disengaged and unprepared, no matter how closely you might be paying attention.

## **Online Resources**

Poetry Foundation: [www.poetryfoundation.org](http://www.poetryfoundation.org)

Academy of American Poets: [www.poets.org](http://www.poets.org)

## **Plagiarism**

Plagiarism is the act of willfully or accidentally using the ideas or words of others in an unethical way without giving them credit. We will spend some time in class discussing plagiarism; for now, here's the link to Notre Dame's honor code <http://nd.edu/~hnr/code/index.htm>

## **Resources**

### **Writing Center**

The writing center can assist with paper-writing at all stages of the process (brainstorming, outlining, rough drafting, final drafting, etc.). It will probably not be directly helpful for this class, but it is a service you should make sure you are familiar with <http://writingcenter.nd.edu>

## Disability and Accommodation

If you have a disability, you are under no obligation to inform me—but knowing that information can help me make your learning experience better. If you have a disability and need particular accommodations for the course, please contact Disability Services at <http://disabilityservices.nd.edu>. Once you have spoken with the Coordinator of Disability Services, please provide me with the proper documentation so that I know what accommodations are needed.

## Class Schedule

*The weekly writing tasks should be completed by the Sunday of every week. Each entry should be roughly 2 pages long. It is your responsibility to have these done on time. Please don't turn these into busy work. They are meant to help you think more deeply about the poetic ideas and forms we are exploring in class and will help you write your workshop pieces. Scrambling to write all of them right before the midterm is not going to help anyone.*

*The readings listed are due on the corresponding date.*

### **PART ONE: INTRODUCTIONS**

<b>Date</b>	<b>Lesson/ Reading</b>
Wednesday , August 23rd	<b>Syllabus and Introductions</b> HW: You are going to have to bring in 2 hard copies of a poem you greatly admire on Wednesday, August 30th. The poem should be from 1-2 pages long (it can be an excerpt from a longer poem). If you already have a poem in mind, great. If not, start researching over the weekend by browsing through poems on Poetry.org and The Poetry Foundation's Website (both listed under resources on this syllabus).
Monday, August 28th	<b>Gaining Inspiration from "The Greats"</b> I'll bring in a couple poems considered "great." We will try and emulate them.  <b>HW:</b> Email me the poem you admire plus a one paragraph explanation of why you admire it by Tuesday night.
Wednesday , August 30th	<b>Gaining Inspiration from Our Own Personal "Greats"</b> We will try and emulate the poems we brought it. We will probably fail. We will learn to see failure as productive and good instead of a dirty word.  <b>HW:</b> We will figure this out in class. It depends how much work we get done in class today.
Monday, September 4th	<b>Gaining Inspiration from Our Own Personal "Greats"</b> We will try and emulate the poems we brought it. We will probably fail. We will learn to see failure as productive and good instead of a dirty word.  <b>HW:</b> Read Michelle Aldredge's article, "A Sunday Poem Exclusive : The Debut of Mary Ruefle's Erasure Melody" <a href="http://www.gwarlingo.com/2012/the-sunday-poem-mary-ruefle/">http://www.gwarlingo.com/2012/the-sunday-poem-mary-ruefle/</a>  <b>WEEKLY WRITING TASK:</b>

	<p><b>Option 1:</b> Choose a space on campus and write a poem that describes the space in an unfamiliar/unexpected way.</p> <p><b>Option 2:</b> Choose the last line of any text (it does not have to be a poem) and use it as the first line of your poem. Please also identify the source of the text that you borrowed the line from.</p>

## PART TWO: ERASURE

<p>Wednesday , September 6th<sup>t</sup></p>	<p><b>What is Erasure?</b> We will discuss Aldredge’s article and do some erasure exercises.</p> <p><b>HW:</b> Read through Mary Ruefle’s <i>Melody</i>. <a href="http://www.gwarlingo.com/the-debut-of-mary-ruefles-melody-the-story-of-a-child/">http://www.gwarlingo.com/the-debut-of-mary-ruefles-melody-the-story-of-a-child/</a> This is a conceptual text. I want you to think about how the words appear on the page due to the erasure, about the visuality of the piece in general, and to bring in any specific questions you may have about the piece.</p>
<p>Monday, September 11th</p>	<p><b>Mary Ruefle’s <i>Melody</i></b> We will discuss Ruefle’s book. If time, we will do some more exercises.</p> <p><b>HW:</b> Read Solmaz Sharif’s Essay, “The Near Transitive Properties of the Political and Poetical: Erasure” <a href="http://www.thevolta.org/ewc28-ssharif-p1.html">http://www.thevolta.org/ewc28-ssharif-p1.html</a></p> <p><b>WEEKLY WRITING TASK:</b></p> <p><b>Part 1:</b> Print out an additional text (does not have to be poetry as long as it is at least 1 page each) and physically black out words to create your own erasure. Staple these poems into your notebook.</p> <p><b>Part 2:</b> Transcribe the erasure you have done this week onto a separate page. Think about how you are going to represent the spacing... will you space it similarly to how it originally looked with blank space standing in for the blacked-out words? Will you place it at the left-hand margin? There is no right answer... just think about why you are making these choices.</p> <p><b>Part 3:</b> Remix the erasure... add your own words, change the order of the words...etc.</p>
<p>Wednesday , September 13th</p>	<p><b>Is Erasure an Inherently Political Act?</b> We will think about Sharif’s points. We will think about how her essay changes, amplifies, or confirms our first thoughts on erasure. We will do some exercises, if time.</p> <p><b>HW:</b> Bring in 2 hard copies of something (1-2 pages long) from the world (it can be anything as long as it is text) that has political, social or spiritual power that you want to challenge/ rethink. Don’t do anything with it yet, just bring it in.</p>

Monday, September 18th	<p><b>Practicing Politically Aware Erasure</b> We are going to erase the pieces we brought in with an eye toward highlighting specific that point out the major points of the texts, rewrite the texts, or bring to the surface elements that may seem buried in the piece.</p> <p><b>WEEKLY WRITING TASK:</b> <b>Part 1:</b> Print out two additional political texts (does not have to be poetry as long as it is at least 1 page each) and physically black out words to create your own erasures. Staple these poems into your notebook or include them in a writing folder.</p> <p><b>Part 2:</b> Transcribe one of the erasures you have done this week onto a separate page. Think about how you are going to represent the spacing... will you space it similarly to how it originally looked with blank space standing in for the blacked-out words? Will you place it at the left-hand margin? There is no right answer... just think about why you are making these choices.</p> <p><b>CONFERENCES: This week you will all meet with me individually this week during office hours (I'll extend them to accommodate you each for 15 minutes). Please bring your notebook as I would like to talk with you about your Erasures thus far. We can also use this time to talk about what you might submit for next week's workshop.</b></p>
Wednesday , September 20th	<p><b>Workshop Preparation Day?</b> We will meet in the library's rare books room to look at Foer's <i>Tree of Codes</i>. We'll figure out what else we think we still need to do before workshop day!</p> <p><b>CONFERENCES: This week you will all meet with me individually this week during office hours (I'll extend them to accommodate you each for 15 minutes). Please bring your notebook as I would like to talk with you about your Erasures thus far. We can also use this time to talk about what you might submit for next week's workshop.</b></p>
Monday, September 25th	<p>Workshop</p> <p><b>WEEKLY WRITING TASK:</b> Write what comes to you or choose a prompt <a href="https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25">https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25</a></p>
Wednesday , September 27th	<p>Workshop</p>
Monday, October 2nd	<p>Workshop</p> <p><b>HW:</b> Read "Lady Lazarus" by Sylvia Plath <a href="https://www.poets.org/poetsorg/poem/lady-lazarus">https://www.poets.org/poetsorg/poem/lady-lazarus</a></p> <p><b>WEEKLY WRITING TASK:</b> Write what comes to you or choose a prompt <a href="https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25">https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25</a></p>

### PART THREE: PERSONA POETRY

<p>Wednesday, October 4th</p>	<p><b>Writing the Mythic</b> We will discuss Sylvia Plath’s poem and then try our own hand at writing from a mythic point of view.</p> <p><b>HW:</b> Read the introduction to this round table (and the whole discussion of you would like): <a href="https://lareviewofbooks.org/article/poets-roundtable-on-person-and-persona/">https://lareviewofbooks.org/article/poets-roundtable-on-person-and-persona/</a></p> <p>Read this article on persona poetry (it is framed as a teaching guide to the persona poem, but I think it is also a good introduction to the subject itself): <a href="https://www.poetryfoundation.org/articles/70117/teaching-the-persona-poem">https://www.poetryfoundation.org/articles/70117/teaching-the-persona-poem</a></p> <p>Read “Lady Lazarus” by Sylvia Plath (if you haven't done so already) <a href="https://www.poets.org/poetsorg/poem/lady-lazarus">https://www.poets.org/poetsorg/poem/lady-lazarus</a></p>
<p>Monday, October 9th</p>	<p><b>Persona</b></p> <p><b>WEEKLY WRITING TASK:</b> Your task is to look up a historical or mythical character (Wikipedia is fine for this task) and, from what you learned about them, sketch out a short poem from their perspective. It might be helpful to first just make a list of character traits, etc., before delving into the poem. Feel free to write this as a prose poem: I am more interested in you trying to explore another voice in this exercise than I am in mechanics.</p>
<p>Wednesday, October 11th</p>	<p><b>MIDTERM “EXAM” DAY: In lieu of class, we will each meet for 15 minutes. You will fill out the Writing Rubric and Class Participation Rubric. You will also bring your writing notebook. We will chat, and you will argue your position for your grade up to this point. I will deliberate over the next few days and post your midterm grade on Sakai within a week. If the grade is different than what you proposed to me, I will offer a detailed explanation.</b></p> <p><b>HW:</b> Read the first half of <i>Blood Dazzler</i>.</p>
<p>Monday, October 16th</p>	<p><b>FALL BREAK</b></p>
<p>Wednesday, October 18th</p>	<p><b>FALL BREAK</b></p>
<p>Monday, October 23rd</p>	<p><b>Blood Dazzler</b></p> <p><b>HW:</b> Read the Second half of <i>Blood Dazzler</i></p> <p><b>WEEKLY WRITING TASK:</b> Try out a sketch of a multiple voices. This does not have to be a full poem but may just be separate lines of monologues from different speakers. Identify the speakers. Try to capture their essence in a short space.</p>
<p>Wednesday, October 25th</p>	<p>Today’s class will be digital, we will not meet in person. Post an example of a persona piece to Sakai and write a one-page explanation of why you find it to be a strong example of a persona piece. It does not have to be a poem (think about how the teaching persona poems essay used David Bowie’s Ziggy Stardust as an example). Post this by 11:59 on Wednesday, the 25th, and respond to at least two people’s posts by Friday, the 27th, at 11:59 pm.</p>

Monday, October 30th	<p><b>Blood Dazzler</b></p> <p><b>HW:</b> Read Margaret Atwood's <i>Pig Song</i> and <i>Exeter Book Riddle #1</i></p> <p><b>WEEKLY WRITING TASK:</b> Write from the voice of a nonhuman character. It can be anything: something living or not.</p>
Wednesday, November 1st	<p><b>Writing the Nonhuman:</b> We will discuss Margaret Atwood's <i>Pig Song</i> and the Exeter Book Riddle and try our hand at writing through a nonhuman voice.</p>
Monday, November 6th	<p><b>WEEKLY WRITING TASK:</b> Write what comes to you or choose a prompt  <a href="https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25">https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25</a></p> <p><b>HW:</b> The next 4 classes will be workshops. You will each sign up for a specific time/day. We will discuss full details in class.</p>
Wednesday, November 8th	<p><b>Workshop</b></p>
Monday, November 13th	<p><b>Workshop</b></p> <p><b>WEEKLY WRITING TASK:</b> Write what comes to you or choose a prompt  <a href="https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25">https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25</a></p>
Wednesday, November 15th	<p><b>Workshop Preparation Day</b></p>
Monday, November 20th	<p><b>Workshop</b></p> <p><b>HW:</b> Read the first half of <i>Don't Let me Be Lonely</i></p> <p><b>WEEKLY WRITING TASK:</b> Write what comes to you or choose a prompt  <a href="https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25">https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25</a></p>
Wednesday, November 22nd	<p><b>THANKSGIVING BREAK</b></p>

#### **PART FOUR: FINAL WORKSHOP**

Monday,	<b>Don't Let Me Be Lonely</b>
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November 27th	<p><b>HW:</b> Read the second half of <i>Don't Let Me Be Lonely</i></p> <p><b>Weekly Writing Task:</b> Write what comes to you or choose a prompt  <a href="https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25">https://www.pw.org/writing-prompts-exercises?genre=31&amp;items_per_page=25</a></p>
Wednesday, November 29th	<p><b>Don't Let Me Be Lonely</b></p> <p><b>HW:</b> Next week is museum week. You will each email me one poem that you want to be "workshopped" by Sunday night. I will tape it to the wall and we will walk around the room as if we were in a museum, observing the poems on the wall and writing comments on them. I will also participate.</p>
Monday, December 4th	<p><b>Museum Day</b></p> <p><b>YOU MUST HAND IN YOUR WRITING NOTEBOOK TO ME TODAY ALONG WITH A RUBRIC AND A 2 PAGE REFLECTION OF YOUR WORK IN THE NOTEBOOK THIS SEMESTER. WHAT DID YOU LEARN FROM IT? HOW HAVE YOU GROWN AS A WRITER? FULL DETAILS WILL BE HANDED OUT.</b></p>
Wednesday, December 6th	<p><b>Museum Day</b></p> <p><b>Your Class Participation Rubric is Due Today!</b></p>
Wednesday, December 13th	<p><b>YOUR STUFF IS ALREADY IN. YOU ARE FREE!</b></p>