

Term Information

Effective Term Spring 2025
Previous Value Summer 2020

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

To add English 2266 to the LVPA Foundation category of the GEN.

What is the rationale for the proposed change(s)?

The course that focused on the creation of literary arts successfully achieves the Goals and ELOs of this GE Foundation category.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2266
Course Title Introductory Poetry Writing
Transcript Abbreviation Intro Poetry Wrng
Course Description An introduction to the fundamentals of technique, craft, composition, and prosody; practice in the writing of poetry; and analysis and discussion of student work as well as published poems by established poets.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Previous Value No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster
Previous Value Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	One WIL Foundation course.
<i>Previous Value</i>	<i>Prereq: 1110.</i>
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.1302
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

Literary, Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Previous Value

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students demonstrate fundamental skill at the novice level of practice in the writing of poetry.
Content Topic List	<ul style="list-style-type: none">• A vocabulary of poetry• Self-receptivity (to language and experience)• The process of workshopping• Poetic techniques• The history and breadth of poetry• Theoretical issues within the genre
Sought Concurrence	No

COURSE CHANGE REQUEST
2266 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
08/21/2024

Attachments

- English 2266 In-Person Syllabus.docx: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- English 2266 DL syllabus (revised).docx: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- ENG 2266 ASCTech review.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Lowry, Debra Susan)
- 2266_Spring2024_Smerek_Alexandra Smereka.docx: Syllabus
(Syllabus. Owner: Hewitt, Elizabeth A)
- 2266_GEN_LVPA.pdf: GE Foundation Form
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)

Comments

- Please upload filled out GE form <https://oaa.osu.edu/sites/default/files/uploads/general-education-review/new-ge/ge-foundations-submission.pdf> *(by Vankeerbergen, Bernadette Chantal on 05/13/2024 05:46 PM)*
- The most recent request is for adding the LVPA GEN category. Please ignore the DL syllabus (which has not been approved). *(by Hewitt, Elizabeth A on 05/13/2024 05:03 PM)*
- See 8-12-20 email to D. Lowry, K. Winstead, and A. Garcha *(by Oldroyd, Shelby Quinn on 08/12/2020 02:58 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	07/14/2020 01:43 PM	Submitted for Approval
Approved	Lowry, Debra Susan	07/14/2020 02:05 PM	Unit Approval
Approved	Heysel, Garrett Robert	07/14/2020 02:10 PM	College Approval
Revision Requested	Oldroyd, Shelby Quinn	08/12/2020 02:58 PM	ASCCAO Approval
Submitted	Hewitt, Elizabeth A	05/13/2024 05:03 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/13/2024 05:09 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/13/2024 05:46 PM	College Approval
Submitted	Hewitt, Elizabeth A	05/14/2024 02:32 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/14/2024 02:35 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/21/2024 01:00 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/21/2024 01:00 PM	ASCCAO Approval

ENGLISH 2266: INTRODUCTORY POETRY WRITING

Instructor: Alexandra Smereka

Email address: smereka.3@osu.edu

Class meets: Tuesdays & Thursdays 12:45pm-2:05pm

Location: Enarson Classroom Building room 258

Office Hours Location: Room 029 Denney Hall (in the basement)

Office hours: Mondays 3:30pm-5:00pm & Thursdays 2:15pm-3:45pm or by appointment. Please let me know if you're dropping by!

COURSE DESCRIPTION

In this introduction to poetry course, we will explore what it means to read, write, and discuss poetry. Together, we will define craft elements such as meter, rhyme, form, repetition, syntax, lineation, field of page, metaphor, image, etc. We will look briefly at the history of the poetic tradition, but our discussions will focus largely on how contemporary poets build from that tradition, break from it, and create new understandings of poetry in their own work. This course is first and foremost a workshop, and together we will form a community of readers and writers, offering close readings and responses to our peers' work. By the end of the semester, students will have an understanding of the fundamental elements of reading, interpreting, and creating poetry as well as how to respond and provide constructive criticism to their peers.

COURSE OBJECTIVES

- I. To develop poetic practice, both in terms of the creation of craft, but particularly in terms of revision strategies for drafts.
- II. To become familiar with the practice of reading poetry and learn how to read carefully—both patiently as well as attentively and then to apply those insights to the collection.
- III. To develop as a good workshop citizen; to utilize the same principles of reading generously, carefully, and attentively to the work of your peers; to continue learning how to respond affectively and productively to criticism, both from peer as well as instructor feedback.

WORKSHOP CODE OF CONDUCT

Creative writing workshops are extremely vulnerable spaces, both as writers and as readers. It is crucial that we foster and maintain a supportive atmosphere in class. Any discriminatory and/or disrespectful conduct that demeans your peers or their work, included but not limited to repeated and/or intentional refusal to honor someone's pronouns; religious discrimination; racist, sexist, classist, ableist spoken and/or written remarks, anti-LGBTQIA+ spoken and/or written remarks, and any other harmful behavior will not be tolerated and may be grounds for a disciplinary meeting with English department faculty, the Office of the Dean, other higher administrative offices, and/or dismissal from the course.

Additionally, workshop confidentiality is paramount in fostering a serious and safe workshop environment. The writing you create in class is personal intellectual property shared in confidence

and with vulnerability, therefore it is unacceptable to share one another's creative work turned in for class in any form with anyone outside the workshop—including your roommate, your mom, your friends, etc. Any distribution of the work of your peers without their permission, either electronically through social media or in hard copy form, will not be tolerated and will be grounds for failing the course and/or removal from the course.

CONTENT STATEMENT

In this course, assigned readings will often contain content that some readers may find to be upsetting or triggering, including but not limited to discussions of violence, sexual violence, racism, ableism, discrimination, illness, self-harm, and medical trauma. Because of this, any student should feel free to contact me to discuss anything related to content further, or to request more specific content warnings for readings. You are also more than welcome to provide content warnings for your own poems—vague or specific—although you are not required to do so unless specifically asked. See me if you have questions with how to do so effectively.

REQUIRED TEXTS

Will be provided on Carmen and by other students.

OTHER REQUIRED MATERIALS

Poems and essays will be posted to our Carmen site the week before each class meeting. You are responsible for bringing your own copies—either hard or online—and notes to each class. **It is required that you bring printed copies of your workshop poems for each of your classmates to class on designated days (typically 1 week before your workshop).** After workshop, you must turn in your classmates' poems with your workshop letters to me. These may be via Carmen or in person. **Whether or not you can attend class you must submit a workshop letter for each of your classmates being workshopped during workshop weeks.**

It is required that you submit copies of your classmates' poems with your comments on time.

MAJOR ASSIGNMENTS

- Attendance, Participation, & Reading (25%)
- Poetry Portfolio (30%)
- Workshop Letters (25%)
- Presentation and Discussion Lead (20%)

DESCRIPTION OF MAJOR ASSIGNMENTS

Participation and Reading

Spoken participation in addition to your written responses is important for a productive workshop and class meeting. I understand that not every student learns best verbally, and I will be happy to meet with anyone who is concerned about verbal participation. Otherwise, I expect every student to

contribute something to our discussion every other class period, if not every class. This contribution can be your own thoughts or observations or even simply reading aloud a text for the class. The reading load in this course is crucial to understanding the poem prompts and learning expectations. I assign relatively few readings so that you can offer each one your full attention. I expect you all to keep up with the reading and to bring careful notes in whichever form is most beneficial to you. Know that I (and your peers) will be able to tell if you have not done the reading and/or are otherwise unprepared for class. Reading, more than any other practice at this stage of your writing careers, will help you grow most as a poet.

Poetry Portfolio

During the semester, you will participate in discussion-based writing workshops. For your final portfolio you are required to hand in **three** poems which you have turned in for workshop. **You must keep the first drafts of your poems (with my comments/annotations), and include them with your revisions for your poetry portfolio.** You must revise all three workshopped poems by the end of the semester. Not all of them have to be major revisions, but I expect your next draft(s) to reflect an honest questioning of your poem; poems with no changes at all will not be accepted. You will also be required to write a personal statement to accompany your portfolio, which will cover your major decisions and editing process. I will give you detailed assignment instructions toward the end of the semester.

Workshop “Letters”

Workshop feedback is the backbone of the conventional creative writing course and is an opportunity to demonstrate your knowledge, care in reading, thoughtfulness, and personal experience of the poem. Some of you who have taken creative writing workshops may be familiar with the critique letter format of offering feedback. **One week before your workshop, you will bring typed copies of your poem for each classmate and myself.**

After you have made written annotations to your classmates’ poems, you will then write 3-6 detailed sentences about your experience of the poem, written at the bottom or the back of the page. In this paragraph, you should focus on what is working in the poem, moments that you particularly love and why/what they add to the poem, and some constructive criticism that will help the poet as they revise. What do you think this poem is trying to do? What would it take to make this poem feel “complete?”

You’ll notice that this portion of the course is a quarter of your final grade. One of the main goals of this course is to further your development as a good workshop citizen, and a major component of being a good workshop citizen is care, attention, and generosity with each other’s work. **Please take these letters seriously and take your time composing them.** You should be reading your classmates’ poems at least twice (at minimum) before you begin your letters. Remember that each workshop group is (at minimum) four people deep. That is four poems and letters’ worth of comments that you’ll have assigned for the week. Do not save them for the morning before class or expect to dash them off in an hour. Additionally, failure to turn in workshop letters 3+ times will result in a third of a letter grade deduction (if you were earning a B you will receive a B-).

Insufficient commentary—including annotated poems and accompanying letters—will greatly impact your grade in this course.

Presentation and Discussion (15 minutes)

During the first week of class, you will sign up for a time slot and identify a partner for your poet presentation. You can choose from a list of poets I will post to Carmen the first week of class, or choose a poet outside of that list. You will identify one poem by that poet, which you will send to me via email the week before your assigned presentation date. The presentation should consist of 5 minutes of background about the poet, their writing style, their subject matter, and what informs their work; followed by a 10 minute discussion of the poem of choice. I will expect you to come prepared with discussion questions to engage the class, and if you are *not* presenting, you are expected to participate in discussion as you would other assigned readings.

***Conferences**

You are required to meet with me at least once over the course of the semester to discuss your participation in class, your own writing, and the revision process. Contact me by email to schedule your conference.

COURSE POLICIES

Attendance is fundamental to the success of this class and to your development as a writer. However, your wellbeing and health is of the utmost importance to me. If you are feeling unwell, have a family emergency, or have other extenuating circumstances, notify me **before** the class period and I am happy to excuse your absence. **Notifications after the class period has passed are not guaranteed to be accepted.** Multiple absences will require a doctor's note, COVID-19 test, or other external confirmation, however I will not ask for any kind of verification for single, occasional absences.

Each student may have **one unexcused absence over the course of the semester, after which each unexcused absence will impact your grade by a third of a letter grade. It is program policy that nine unexcused absences will automatically result in failure for the course.** If you miss a workshop class, you are still expected to return comments to your peers within that week.

Class Cancellation Policy: If a session is cancelled due to emergency, I will contact you via email and Carmen. I will update you as soon as possible following the cancellation to let you know what will be expected for our next class meeting.

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Faculty Rule 3335-5-487 states, "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee." In addition, it is a violation of the student code of conduct to submit without the permission of the instructors work for one course that has also been submitted in fulfillment of the requirements of another course. For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

Poets are influenced by and take guidance from other poets in form, structure, image, etc. It is imperative that proper attribution of these influences is documented within your work. We will discuss how to do so in class.

Artificial Intelligence: The use of Artificial Intelligence, or “AI,” will be considered plagiarism, unless noted by the poet. There are poets today who are working with AI to produce interesting, artistically valid works. Lillian-Yvonne Bertram is an example of such a poet. They have a book coming out from New Michigan Press as well as work online. They give an explanation of their process here: [An Aspect of Chatter, Alive in the Today and People: A Computational Approach to the Poetry of Gwendolyn Brooks](#).

Late Work and Extension Policy: Student work should be turned in at the time indicated on the syllabus and in the format designated by the instructor. No late work will be accepted unless other arrangements are made with me. In the event of unforeseeable circumstances (illness, family emergencies, etc.) I am willing to adjust and no penalty will be assessed.

Extension Policy: I will grant reasonable extensions to any student who makes a request **at least** one week (read: seven days) in advance; the timeline for such an extension is to be determined by the student in consultation with me. This policy does not include unforeseeable circumstances (illness, family emergencies, etc.) for which I am always willing to adjust assignment due dates.

Email Policy: Make sure to check your OSU email address and Carmen inboxes daily, as I (or other instructors) will contact you with information about your course(s). Should you have a question re. coursework, **please include ENGL 2266 in the subject line of your email, followed by the assignment/class activity/subject about which you are inquiring.** Example subject line: “ENGL 2266—Notice of Excused Absence” Additionally, if you email me with questions about coursework, please **do so far enough in advance** that I have time to provide a useful response. Although I check my email frequently, do not expect a response earlier than 24 hours after your email, as I may have other engagements and be unable to respond.

Grade Scale:

	A 100% to 93%	A- < 93% to 90%
B+ < 90% to 87%	B < 87% to 83%	B- < 83% to 80%
C+ < 80% to 77%	C < 77% to 73%	C- < 73% to 70%
D+ < 70% to 67%	D < 67% to 60%	E < 60%

RESOURCES

Disability Services:

The university strives to make all learning experiences as accessible as possible. In light of the pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue. I want accessibility to be an ongoing conversation and am open to meeting at any time in the semester if you have concerns. You do not need to be registered with the Office of Student Life Disability Services to meet with me about accessibility. I recognize that students have learning needs that may or may not fall under the traditional definition of "disability."

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes](#) site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations.

Office Hours:

If you have questions about the course, content, assignments, or anything else I may be able to help with, I encourage you to take advantage of my office hours which will be held on Mondays from 3:30-5:00, Thursdays from 2:15-3:45, or by appointment this semester. If you'd like to request an appointment, please email me and we will set something up.

The Student Advocacy Center:

The Student Advocacy Center is committed to helping students navigate Ohio State's structure and to resolving issues that they encounter at the university. Their office is located at 001 Drackett Tower, 191 W. Lane Ave., Columbus, OH 43210. Reach them by calling (614) 292-1111 or by emailing advocacy@osu.edu.

Counseling & Other Services:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

24-hour crisis services include NetCare Access (614) 276-2273 and OSU Hospital Emergency Department (614) 293-8333. The Student Wellness Center also offers support with various services

including alcohol and drug prevention, HIV/STI testing, nutrition coaching, wellness coaching, and financial coaching. Reach them at (614) 292-4527 or via email at wellness@osu.edu.

Confidentiality & Sexual Assault:

OSU faculty are committed to helping create a safe and open learning environment for all students. If you (or someone you know) have experienced any form of sexual misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available. The university strongly encourages all members of the community to take action, seek support and report incidents of sexual misconduct to the Title IX Office. Please be aware that under Title IX of the Education Amendments of 1972, I am **required** to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling and Consultation office (<https://ccs.osu.edu/>). For more information about reporting options and resources at The Ohio State University and the community, please visit <https://titleix.osu.edu/>.

Diversity:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Religious Accommodations:

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief. Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

The Ombud of the Writing Programs: Katie Stanutz (stanutz.3@osu.edu), mediates conflicts between instructors and students in English courses. All conversations with the Ombud are confidential.

SCHEDULE

Readings and dates are subject to change; check your email and Carmen **regularly** for an updated reading list. All reading material will be made available to you via handouts or through our Carmen Course: English 2266.

Day	Discussion Topic	Reading Due	Writing Due
Tue 1/9	Intro to poetry and syllabus overview. What is a poem? How do we recognize a poem? How do we critique/ talk about poetry? What is a workshop?	None	In Class: Create Workshop Guidelines
Thurs 1/11	What are the elements of craft? Discussion of terms/ vocabulary for reading poems, and group work to identify these elements in example readings Introduction to workshop “letters” and practice writing one	Lucille Clifton’s “won’t you celebrate with me” Louise Glück’s “The Red Poppy” Jericho Brown’s “The Tradition” Leila Chatti’s “Confession”	In Class: Writing Prompt
Tue 1/16	Simile, Metaphor, and Image Class activity: write our own metaphors	Ocean Vuong’s “Aubade with Burning City” Danez Smith’s “Dinosaurs in the Hood” Joy Harjo’s “Becoming Seventy”	In Class: Writing Prompt
Thurs 1/18	How do poets use lineation? Poetic form, lines, enjambment, syntax, tension, musicality	Carl Philips’ “Custom” francine j. harris’ “first, take a fistful of hair” Tommye Blount’s “The Black Umbrella”	In Class: Writing Prompt

		Catherine Pierce's "Abecedarian for the Dangerous Animals"	
Tue 1/23	What poetic traditions are we building from? A brief history of form through two examples: the sonnet and the villanelle	Shakespeare's Sonnet 116 Terrance Hayes' "American Sonnet for My Past and Future Assassin" Elizabeth Bishop's "One Art" Jericho Brown's "Duplex (I Begin With Love)"	In Class Writing Prompt
Thurs 1/25	Persona Poems, Poetic Voice, and the difference between Poet and Speaker	Patricia Smith's "Katrina" Carol Ann Duffy's "Eurydice" Margaret Atwood's "Pig Song" Silvia Plath's "Mirror"	In Class Writing Prompt
Tue 1/30	Who is the "poet" and where do we situate ourselves within our work? Discussion of point of view, perspective, specificity, and narrative	Natalie Diaz's "They Don't Love You Like I Love You" Tracy K. Smith's "The Universe as Primal Scream" Hanif Abdurraqib's "It Is Maybe Time to Admit That Michael Jordan	In Class Writing Prompt

		Definitely Pushed Off” Jamaal May’s “Your Life Has Prepared You For a Career in Flim”	
Thurs 2/1	What do poems <i>look</i> like? How can we build upon established forms, break from them, and create our own? How do poets use white space and field of page?	Ocean Vuong’s “Seventh Circle of Earth” Victoria Chang’s “Hands” Rebecca Martin’s “Plot Holes” Philip Metres’s “Echo/Ex”	In Class: Writing Prompt
Tue 2/6	Read Craft Essay on Carmen and reply to discussion board No Class—AWP Writing Conference	Craft Essay on Carmen	Carmen Discussion Board
Thurs 2/8	Can poems be funny? Joyful? Celebratory? Discussion of purpose, tone, and function of poems. No Class—AWP Writing Conference	Ross Gay’s “catalog of unabashed gratitude” Carrie Fountain’s “The Spirit Asks” Ada Limón’s “How to Triumph Like a Girl”	Carmen Discussion Board
Tue 2/13	Workshop 1	Workshop poems group A	Written feedback
Thurs 2/15	Workshop 1	Workshop poems group B	Written feedback
Tue 2/20	Workshop 1	Workshop poems group C	Written feedback
Thurs 2/22	Workshop 1	Workshop poems group D	Written feedback

Tue 2/27	Workshop 1	Workshop poems group E	Written feedback
Thurs 2/29	Workshop 2	Workshop poems group A	Written feedback
Tue 3/5	Workshop 2	Workshop poems group B	Written feedback
Thurs 3/7	Workshop 2	Workshop poems group C	Written feedback
Tue 3/12	No Class—Spring Break	No assignments	No assignments
Thurs 3/14	No Class—Spring Break	No assignments	No assignments
Tue 3/19	Workshop 2	Workshop poems group D	Written feedback
Thurs 3/21	Workshop 2	Workshop poems group E	Written feedback
Tue 3/26	Workshop 3	Workshop poems group A	Written feedback
Thurs 3/28	Workshop 3	Workshop poems group B	Written feedback
Tue 4/2	Workshop 3	Workshop poems group C	Written feedback
Thurs 4/4	Workshop 3	Workshop poems group D	Written feedback
Tue 4/9	Workshop 3	Workshop poems group E	Written feedback
Thurs 4/11	TBD	TBD	TBD
Tue 4/16	TBD	TBD	TBD
Thurs 4/18	Poetry shares and course evaluations		Bring in a new draft or an outside poem to share with the class!
Tue 4/23	No class. Portfolios (including revisions!) due by 11:59pm on Carmen		

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: _____

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.