

SUL ROSS STATE UNIVERSITY
LANGUAGES AND LITERATURE DEPARTMENT
CREATIVE WRITING : MIXED MEDIA POETRY
ENG 5302 / V01
SUMMER 2026

INSTRUCTOR: Mo Eldridge
MORGAN.ELDRIDGE@SULROSS.EDU

COURSE FORMAT: Online

SCHEDULE : Tuesday 6:30

-Blackboard meeting (sessions will be recorded / not mandatory to attend / required to review)

OFFICE HOURS : By Appointment

Course Overview

Offered through the Department of Languages and Literature, *Mixed Media Poetry*, is an advanced creative writing course, surveying interdisciplinary writers in the contemporary arts. We will explore various genres of text and writing through the lens of contemporary art. Students will create hybrid work using interdisciplinary approaches to text-based practices. We will study artists who have expanded the boundaries of writing, visual text, and genre. The course will also introduce students to photography, film/video, and digital new media. Students will explore new mediums within their writing practice with a component of the workshop. Each student will develop a body of work in relation to their poetry throughout the semester.

Text

Ways Of Seeing, John Berger, 1972

Art:21: Art In The Twenty-First Century (Vols. 1–4). Harry N. Abrams., 2001-2007

Memory, Bernadette Mayer, 1971

Chapter 7: Language, Themes Of Contemporary Art Visual Art After 1980, Jean Robertson, Iupui, 2005

Between Art History And Media History: A Brief Introduction To Media Art, Chris Whal, 2013

Concrete Poetry, Lucy Lippard, 1973

Introduction A 21st Century Anthology Concrete Poetry, Edited By Nancy Perloff, 2021

Assessment & Grading Criteria

You can earn up to 1000 total possible points. The number of points needed to earn the following grades are: 900-1000=a, 800-899=b, 700-799=c, 600-699=d, 0-599=f.

NO AI GENERATED MATERIAL.

PROMPT RESPONSE — 60%	(600)
SURVEY PRESENTATION— 10%	(100)
FINAL MIXED MEDIA WORK —20%	(200)
PRESENTATION— 10%	(100)

Survey Presentation

Following an initial survey of mixed-media artists, each student will deliver a presentation on a chosen artist. Your analysis should focus on the application of interdisciplinary mediums and their relationship to poetry. Each student will write a creative response to the visual work. Writing needs to be a minimum of one page explaining medium and process. Each student will submit this response to a folder on Blackboard titled, *Survey*. This assignment is due at midnight the night before the scheduled presentation. The writing will be shared with the class at the end of the survey presentation. This component will serve as an additional prompt for the class to practice over the week. This prompt then leads to the next week and the next survey presentation.

Final Mixed Media Work

Over the semester each student will develop a long form writing project that explores new media. Through workshops and in partners the class will provide prompts and questions to explore new forms of expression. The Final mixed media project is due August 11 at midnight. The project will consist of writing 10 pages with the accompaniment of a visual / new media form. The idea of a page is open to interpretation and will be discussed in our meetings. The work needs to demonstrate a semester-long duration of thought. The work needs to explore a new visual form.

Discussion Format and Purpose

Each week students will read and respond to a prompt listed under the discussion section on Blackboard. This can also be found under weeks on the homepage. The length of each post should be around 300 words, three paragraphs nearing the length of a page. If you feel compelled to continue writing beyond the

expectation, please do so! These prompts will center questions, interpreting the assigned text in relationship to the broader material discussed, and application to genre.

Workshop Format and Purpose

We will not workshop during class time unless requested. You will have opportunities to share your writing during our weekly meeting. You will have a workshop partner who you can ask for feedback throughout the semester. Your workshop partner will be responsible for writing the introduction for your final mixed media piece. Your partner will share that introduction during the final presentations.

Your workshop partner will also be an ally in catching up or clarifying information.

Workshop Partner, Name: _____

Contact # _____

MA English Student Learning Outcomes (SLO)

Students will demonstrate a critical understanding of the significance of major authors, literary works in different genres, and definitive literary movements in literature, theory, and writing, as focused by their programs.

Students will demonstrate the ability to critically analyze and interpret literature, theory, and writing, as focused by their programs.

Students will demonstrate the ability to conduct and utilize research methodologies in the study of literature, theory, and writing, as focused by their programs.

Academic statements from SRSU:

ADA STATEMENT:

SRSU ACCESSIBILITY SERVICES ADA STATEMENT. SUL ROSS STATE UNIVERSITY (SRSU) IS COMMITTED TO EQUAL ACCESS IN COMPLIANCE WITH THE AMERICANS WITH DISABILITIES ACT OF 1973. IT IS SRSU POLICY TO PROVIDE REASONABLE ACCOMMODATIONS TO STUDENTS WITH DOCUMENTED DISABILITIES. IT IS THE STUDENT'S RESPONSIBILITY TO INITIATE A REQUEST EACH SEMESTER FOR EACH CLASS. STUDENTS SEEKING ACCESSIBILITY/ACCOMMODATIONS SERVICES MUST CONTACT RONNIE HARRIS, LPC, SRSU'S ACCESSIBILITY SERVICES DIRECTOR, AT 432-837-8203 OR EMAIL RONNIE.HARRIS@SULROSS.EDU. OUR OFFICE IS LOCATED ON THE FIRST FLOOR OF FERGUSON HALL, ROOM 112, AND OUR MAILING ADDRESS IS P.O. BOX C122, SUL ROSS STATE UNIVERSITY, ALPINE. TEXAS, 79832.

STUDENT RESPONSIBILITIES

ALL FULL-TIME AND PART-TIME STUDENTS ARE RESPONSIBLE FOR FAMILIARIZING THEMSELVES WITH THE STUDENT HANDBOOK AND THE UNDERGRADUATE & GRADUATE CATALOG AND FOR ABIDING BY THE UNIVERSITY RULES AND REGULATIONS. ADDITIONALLY, STUDENTS ARE RESPONSIBLE FOR CHECKING THEIR SUL ROSS EMAIL AS AN OFFICIAL FORM OF COMMUNICATION FROM THE UNIVERSITY. EVERY STUDENT IS EXPECTED TO OBEY ALL FEDERAL, STATE AND LOCAL LAWS AND IS EXPECTED TO FAMILIARIZE HIM/HERSELF WITH THE REQUIREMENTS OF SUCH LAWS.

SRSU DISTANCE EDUCATION STATEMENT

STUDENTS ENROLLED IN DISTANCE EDUCATION COURSES HAVE EQUAL ACCESS TO THE UNIVERSITY'S ACADEMIC SUPPORT SERVICES, SUCH AS LIBRARY RESOURCES, ONLINE DATABASES, AND INSTRUCTIONAL TECHNOLOGY SUPPORT. FOR MORE INFORMATION ABOUT ACCESSING THESE RESOURCES, VISIT THE SRSU WEBSITE. STUDENTS SHOULD CORRESPOND USING SUL ROSS EMAIL ACCOUNTS AND SUBMIT ONLINE ASSIGNMENTS THROUGH BLACKBOARD, WHICH REQUIRES A SECURE LOGIN. STUDENTS ENROLLED IN DISTANCE EDUCATION COURSES AT SUL ROSS ARE EXPECTED TO ADHERE TO ALL POLICIES PERTAINING TO ACADEMIC HONESTY AND APPROPRIATE STUDENT CONDUCT, AS DESCRIBED IN THE STUDENT HANDBOOK. STUDENTS IN WEB-BASED COURSES MUST MAINTAIN APPROPRIATE EQUIPMENT AND SOFTWARE, ACCORDING TO THE NEEDS AND REQUIREMENTS OF THE COURSE, AS OUTLINED ON THE SRSU WEBSITE. DIRECTIONS FOR FILING A STUDENT COMPLAINT ARE LOCATED IN THE STUDENT HANDBOOK.

ACADEMIC INTEGRITY

STUDENTS IN THIS CLASS ARE EXPECTED TO DEMONSTRATE SCHOLARLY BEHAVIOR AND ACADEMIC HONESTY IN THE USE OF INTELLECTUAL PROPERTY. STUDENTS SHOULD SUBMIT WORK THAT IS THEIR OWN AND AVOID THE TEMPTATION TO ENGAGE IN BEHAVIORS THAT VIOLATE ACADEMIC INTEGRITY, SUCH AS TURNING IN WORK AS ORIGINAL THAT WAS USED IN WHOLE OR PART FOR ANOTHER COURSE AND/OR PROFESSOR; TURNING IN ANOTHER PERSON'S WORK AS ONE'S OWN; COPYING FROM PROFESSIONAL WORKS OR INTERNET SITES WITHOUT

CITATION; COLLABORATING ON A COURSE ASSIGNMENT, EXAMINATION, OR QUIZ WHEN COLLABORATION IS FORBIDDEN. STUDENTS SHOULD ALSO AVOID USING OPEN AI SOURCES UNLESS PERMISSION IS EXPRESSLY GIVEN FOR AN ASSIGNMENT OR COURSE. VIOLATIONS OF ACADEMIC INTEGRITY CAN RESULT IN FAILING ASSIGNMENTS, FAILING A CLASS, AND/OR MORE SERIOUS UNIVERSITY CONSEQUENCES. THESE BEHAVIORS ALSO ERODE THE VALUE OF COLLEGE DEGREES AND HIGHER EDUCATION OVERALL.

THE UNIVERSITY DOES NOT RECOMMEND OR ENDORSE ANY SPECIFIC AI TOOLS OR RESOURCES. STUDENTS SHOULD BE AWARE THAT MANY GENERATIVE AI TOOLS (E.G., CHATGPT, GOOGLE GEMINI, MICROSOFT COPILOT) STORE USER INPUT AND MAY USE THIS DATA TO TRAIN FUTURE MODELS. FOR THIS REASON, STUDENTS SHOULD NEVER UPLOAD OR SHARE PERSONAL, CONFIDENTIAL, OR IDENTIFIABLE INFORMATION—SUCH AS NAMES, ID NUMBERS, HEALTH DATA, OR ASSIGNMENT SUBMISSIONS CONTAINING SUCH DETAILS—INTO ANY GENERATIVE AI PLATFORM. WHEN USING AI TOOLS, STUDENTS SHOULD VERIFY WHETHER THE TOOL COMPLIES WITH STUDENT PRIVACY STANDARDS AS INDICATED BY THE UNIVERSITY. FACULTY MAY RECOMMEND SPECIFIC TOOLS THAT BETTER ALIGN WITH INSTITUTIONAL DATA PRIVACY POLICIES, BUT ULTIMATE RESPONSIBILITY FOR DATA PROTECTION RESTS WITH USERS. STUDENTS ARE ENCOURAGED TO USE FACULTY-RECOMMENDED PLATFORMS WHEN ENGAGING IN COURSEWORK INVOLVING GENERATIVE AI. THE UNIVERSITY IS NOT LIABLE FOR ANY ADVERSE EXPERIENCE OR IMPACT WHEN STUDENTS INTERACT WITH THESE TOOLS.

CLASSROOM CLIMATE OF RESPECT

IMPORTANTLY, THIS CLASS WILL FOSTER FREE EXPRESSION, CRITICAL INVESTIGATION, AND THE OPEN DISCUSSION OF IDEAS. THIS MEANS THAT ALL OF US MUST HELP CREATE AND SUSTAIN AN ATMOSPHERE OF TOLERANCE, CIVILITY, AND RESPECT FOR THE VIEWPOINTS OF OTHERS. SIMILARLY, WE MUST ALL LEARN HOW TO PROBE, OPPOSE AND DISAGREE WITHOUT RESORTING TO TACTICS OF INTIMIDATION, HARASSMENT, OR PERSONAL ATTACK. NO ONE IS ENTITLED TO HARASS, BELITTLE, OR DISCRIMINATE AGAINST ANOTHER ON THE BASIS OF RACE, RELIGION, ETHNICITY, AGE, GENDER, NATIONAL ORIGIN, OR SEXUAL PREFERENCE. STILL, WE WILL NOT BE SILENCED BY THE DIFFICULTY OF FRUITFULLY DISCUSSING POLITICALLY SENSITIVE ISSUES.

FROM COUNSELING

SUL ROSS HAS PARTNERED WITH TIMELYCARE WHERE ALL SR STUDENTS WILL HAVE ACCESS TO NINE FREE COUNSELING SESSIONS. YOU CAN LEARN MORE ABOUT THIS 24/7/365 SUPPORT BY VISITING TIMELYCARE/SRSU. THE SR COUNSELING AND ACCESSIBILITY SERVICES OFFICE WILL CONTINUE TO OFFER IN-PERSON COUNSELING IN FERGUSON HALL ROOM 112 (ALPINE CAMPUS), AND TELEHEALTH ZOOM SESSIONS FOR REMOTE STUDENTS AND RGC STUDENTS.

FROM THE LIBRARY

THE BRYAN WILDENTHAL MEMORIAL LIBRARY AND ARCHIVES OF THE BIG BEND IN ALPINE OFFER FREE RESOURCES AND SERVICES TO THE ENTIRE SRSU COMMUNITY. ACCESS AND BORROW BOOKS, ARTICLES, AND MORE BY VISITING THE LIBRARY'S WEBSITE, LIBRARY.SULROSS.EDU/. OFF-CAMPUS ACCESS REQUIRES LOGGING IN WITH YOUR LOBOLD AND PASSWORD. LIBRARIANS ARE A TREMENDOUS RESOURCE FOR YOUR COURSEWORK AND CAN BE REACHED IN PERSON, BY EMAIL (SRSULIBRARY@SULROSS.EDU), OR BY PHONE (432-837-8123). NO MATTER WHERE YOU ARE BASED, PUBLIC LIBRARIES AND MANY ACADEMIC AND SPECIAL LIBRARIES WELCOME THE GENERAL PUBLIC INTO THEIR SPACES FOR STUDY. SRSU TEXSHARE CARDHOLDERS CAN ACCESS ADDITIONAL SERVICES AND RESOURCES AT VARIOUS LIBRARIES ACROSS TEXAS. LEARN MORE ABOUT THE TEXSHARE PROGRAM BY VISITING LIBRARY.SULROSS.EDU/FIND-AND-BORROW/TEXSHARE/ OR ASK A LIBRARIAN BY EMAILING SRSULIBRARY@SULROSS.EDU. MIKE FERNANDEZ, SRSU LIBRARIAN, IS BASED IN EAGLE PASS (BUILDING D-129) TO OFFER SPECIALIZED LIBRARY SERVICES TO STUDENTS, FACULTY, AND STAFF. UTILIZE FREE SERVICES SUCH AS INTERLIBRARY LOAN (ILL), SCANIT, AND DIRECT MAIL TO GET MATERIALS DELIVERED TO YOU AT HOME OR VIA EMAIL.

FROM THE TUTORING CENTER

THE LOBO DEN TUTORING CENTER OFFERS FREE TUTORING SUPPORT TO HELP YOU EXCEL IN YOUR COURSES. WHETHER YOU NEED ASSISTANCE IN WRITING, MATH, SCIENCE, OR OTHER SUBJECTS, WE'RE HERE TO HELP! IMPORTANT INFORMATION: • DROP-IN AND SCHEDULED APPOINTMENTS: FLEXIBLE OPTIONS TO FIT YOUR NEEDS. • HOURS OF OPERATION: MONDAY–FRIDAY, 8:00 AM – 5:00 PM. • WORKSHOPS: ATTEND OUR REGULARLY HOSTED ACADEMIC WORKSHOPS ON STEM TOPICS AND PROFESSIONAL DEVELOPMENT, OFTEN IN COLLABORATION WITH SPECIALIZED FACULTY. • LOCATION: BWML ROOM 128. • CONTACT US: FOR MORE INFORMATION OR TO BOOK AN APPOINTMENT, EMAIL TUTORING@SULROSS.EDU OR CALL (432) 837-8726. LOOKING FOR ADDITIONAL SUPPORT? • TUTOR.COM OFFERS FREE 24/7 ONLINE TUTORING IN OVER 200 SUBJECTS, INCLUDING SPECIALIZED SUPPORT FOR ESL AND ELL LEARNERS WITH NATIVE SPANISH-SPEAKING TUTORS. • ACCESS TUTOR.COM VIA BLACKBOARD: LOG IN TO YOUR BLACKBOARD ACCOUNT TO GET STARTED ANYTIME, ANYWHERE. TAKE ADVANTAGE OF THESE VALUABLE RESOURCES TO BOOST YOUR CONFIDENCE AND PERFORMANCE IN YOUR CLASSES. WE LOOK FORWARD TO HELPING YOU SUCCEED!

Structure for Meeting

- check -in
- discuss short readings
- relate the reading example to the overall genre
- have an in-class writing prompt
- discuss the writing prompt
- share any writing in response to the prompt

survey*

read aloud a short conclusion

Tentative Class Schedule

WEEK 1 July 7

Introduction : syllabus / structure / expectation

Discussion: What is mixed media poetry? What does our creative practice look like? What is our relationship to poetry reading/writing? What is our relationship to media and art (seeing/image?).

Reading: *Ways of Seeing*, John Berger

Supplemental text/visual:
PBS series *Ways of Seeing*

WEEK 2 July 14

Discussion: *Ways of Seeing*, John Berger

Response To Prompt On Reading.

Watch/Listen To Part Of The Series On Ways Of Seeing

Powerpoint Survey Of Works By Contemporary Artists As Featured In Art 2.1

With Words By Each Artist. :: Bruce Nauman, Barbara Kruger, Kimsooja, John Baldessari, William Kentridge, Krzysztof Wodiczko, Roni Horn, Charles Atlas, Trenton Doyle Hancock, Kiki Smith, Do Ho Suh, Janine Antoni, Gabriel Orozco, Paul Pfeiffer

Sollins, S. (Ed.). (2001–2007). *Art:21: Art In The Twenty-First Century* (Vols. 1–4). Harry N. Abrams.

Prompt: Pick one artist from Art 2.1 and respond to their work justifying how Poetry and Media intersect.

Reading: *Memory*, Bernadette Mayer,

WEEK 3 July 21

Survey Presentation in Response to Art 2.1

How do we name medium or classify mixed media or interdisciplinary practice?

Discussion: *On Memory*, How does the tension between "hard data" and "emotional memory" change the authority of your narrative? If we remove the visual anchor (the photo), how does your writing reconstruct the "fabric" of that time for the reader?

Introduction to Portfolio Project for the semester.

Reading: *Chapter 7: Language, Themes Of Contemporary Art Visual Art After 1980*, Jean Robertson and Craig Mcdaniel

WEEK 4 July 28

The Focus Of Language In Art Vs. Language About Art

Discussion *Chapter 7: Language*

Theories Of Language— What Is The System Of Language Vs. The Structure Of Language.

Meredith Monk defines herself as a poet who does not use words.

Discussion sound opera, *Turtle Dreams* by Meredith Monk

The difference of who in contemporary work is directly commenting on the world around the artist and the artist who identifies with abstract mixed media.

collage found footage poetry—

Reading: *Between Art History And Media History: A Brief Introduction To Media Art*, Chris Whal, 2013

WEEK 5 August 4

Discussion: between art history and media history: a brief introduction to media art

Concrete Poetry and The Art Object

Miranda July and Ribbon project.

Reading: *Concrete Poetry*, Lucy Lippard, 1973

Introduction A 21st Century Anthology Concrete Poetry

WEEK 6 August 10 or August 11

Final presentation of Mixed Media Poetry project. Partners will read description to the class

August 14 Final grade are Due by noon