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Semester effective: Spring 2020

English (ENGL) 1725 Creative Writing: Poetry (3) CSU

Advisory: Successful completion of English 1500 and English 1700 with a grade of ‘C’ or better

Total Hours: 48 hours lecture. 96 Outside of class hours. (144 Total Student Learning Hours) 3 Units

Catalog Description: This course is a creative writing workshop dedicated to the creation of poetry. Course requires analysis of published and unpublished poetry, experimentation with poetic forms, creation of poetry, revision of poetry, assembling poetry into a manuscript, and exploring venues for publishing poetry.

Type of Class/Course: Degree Credit

Texts: Students will read two collections of poetry from the following list:

Asghar, Fatimah. *If They Come for Us*. One World, 2018.
Ashbery, John. *Where Shall I Wander*. Ecco, 2005.
Berrigan, Anselm. *Free Cell*. City Lights, 2009. Brown, Sterling. *The Collected Poems of Sterling A. Brown*. Ed. Michael S. Harper. Harper and Row, 1980.
Caples, Garrett. *Power Ballads*. Wave, 2016.
Cha, Theresa Hak Kyung. *Dictee*. University of California, 2001.
Creeley, Robert. *Selected Poems*. University of California, 1996.
Forsythe, Kelly. *Perennial*. Coffee House, 2018.
Graham, Jorie. *Sea Change*. Ecco, 2008.
Gizzi, Peter. *The Outernational*. Wesleyan University, 2007.
Johnson, James Weldon. *God’s Trombones: Seven Negro Sermons in Verse*. Penguin, 1990.
Lauterbach, Ann. *Or to Be Again*. Penguin, 2009.
Lease, Joseph. *Broken World*. Coffee House, 2007.
Limon, Ada. *The Carrying*. Coffee House, 2018.
Moxley, Jennifer. *The Line*. Post-Apollo, 2007.
Ngyuen, Diana Khoi. *Ghost Of*. Omnidawn, 2018.
O’Hara, Frank. *Meditations in an Emergency*. Grove, 1996.
Olivarez, Jose. *Citizen Illegal*. Haymarket Books, 2018.
Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. Trans. G Aroul et. al. New Directions, 1984.
Pound, Ezra. *Personae: The Shorter Poems*. New Directions, 1990.
Rich, Adrienne. *Telephone Ringing in the Labyrinth*. Norton, 2007.
Stevens, Wallace. *The Palm at The End of The Mind: Selected Poems and a Play*. Vintage, 1990.
Trehewey, Natasha. *Monument: Poems New and Selected*. Houghtin Mifflin Harcourt, 2018.
Waldrop, Rosemarie. *Curves to the Apple*. New Directions, 2006.

- Waldrop, Kieth. *Transcendental Studies: A Trilogy*. University of California, 2009.
Williams, Saul. *The Dead Emcee Scrolls: The Lost Teachings of Hip Hop*. MTV, 2006.
Willis, Elizabeth. *Meteoric Flowers*. University, 2006.
Yau, John. *Hawaiian Cowboys*. Black Sparrow, 1995.
Yoon, Emily Jungman. *A Cruelty Special to Our Species*. Ecco, 2018.

Course Objectives:

By the end of the course, a successful student will be able to:

1. Create original poetry,
2. Use different poetic techniques and forms,
3. Perform formal analysis of poetry,
4. Interpret content of poetry,
5. Relate poetry to its cultural context,
6. Criticize poetry,
7. Synthesize criticism of one's own poetry,
8. Revise poetry,
9. Prepare a manuscript of poetry,
10. Research places of publication for poetry, and
11. Be part of a community of poets.

Course Scope and Content:

- Unit I Forms and Formal Features
- A. Line break
 - B. Stanza break
 - C. Meter
 - D. Sonnet
 - E. Pantoum
 - F. Villanelle
 - G. Sestina
 - H. Prose poem
 - I. Cut-up
 - J. Exquisite corpse
 - K. Flarf
 - L. Serial poem
 - M. Blank verse
 - N. Free verse
 - O. End-stop
 - P. Caesura
 - Q. Concrete poetry
- Unit II Techniques
- A. Imagery
 - B. Alliteration, consonance, assonance
 - C. Internal rhyme
 - D. Exact rhyme
 - E. Slant rhyme
 - F. Onomatopoeia

- G. Synesthesia
- H. Enjambment
- I. Figurative language
- J. Anaphora
- K. Apostrophe
- L. Antithesis

Unit III Poetics

- A. Mimesis
- B. Persona
- C. Projective verse
- D. Composition by field
- E. Abstraction

Unit IV Writing Process

- A. Sources of composition
- B. Drafting
- C. Revision
- D. Editing

Unit V Criticism

- A. Interpretation of content
- B. Analysis of form
- C. Evaluation of aesthetics
- D. Relationship between text and audience
- E. Cultural context
- F. Synthesizing criticism for revision

Unit VI Publication

- A. Researching publication venues
- B. The literary magazine, online and print
- C. Small press manuscript contests
- D. Self-publishing
- E. Cover letter
- F. Query letter
- G. Manuscript format
- H. Simultaneous submission policies
- I. Online submissions managers

Learning Activities Required Outside of Class:

The students in this class will spend a minimum of 6 hours per week outside of the regular class time doing the following:

1. Completing required reading,
2. Analysis and imitation of published poetry,
3. Writing poems to submit for workshop,
4. Revising poems,
5. Writing critiques of classmates' submissions,
6. Preparing a manuscript,

7. Observing or participating in an activity related to course content, and
8. Researching venues for publication.

Methods of Instruction:

1. Class meeting will involve brief lecture, discussion and extended group critique,
2. Student selected examples of published works will be discussed for the purpose of demonstrating techniques and establishing standards of evaluation,
3. Student writings will be submitted and distributed the week before submission.
4. Frequent revision will be required,
5. Assignments concerning poetics will be given, and the experiences of published poets will be considered,
6. Frequent student-instructor conferences via an online discussion group will be conducted-
7. Guided exploration of literary magazines, websites, and other possible venues for students to submit their work for publication

Methods of Evaluation:

1. Substantial writing assignments, including:
 - a. Weekly submissions,
 - b. Imitation and analysis of published poets,
 - c. Presentation on selected readings,
 - d. Written and verbal critique of classmates submissions, and
 - e. Submission for publication assignment, delineating a publication's submission policy and including a cover letter and prospective submission by the student
2. A final project, including:
 - a. A ten page collection of individual work, in chapbook form

Supplemental Data:

TOP Code:	150700: Creative Writing
SAM Priority Code:	E: Non-Occupational
Distance Education:	Online; Offline
Funding Agency:	Y: Not Applicable(funds not used)
Program Status:	1: Program Applicable
Noncredit Category:	Y: Not Applicable, Credit Course

Special Class Status:	N: Course is not a special class
Basic Skills Status:	N: Course is not a basic skills course
Prior to College Level:	Y: Not applicable
Cooperative Work Experience:	N: Is not part of a cooperative work experience education program
Eligible for Credit by Exam:	NO
Eligible for Pass/No Pass:	NO
Taft College General Education:	LHUM: Local GE Humanities
Discipline:	English