

Prepared by: G. Dyer
Reviewed by: K. Carlson
Reviewed by: J. Grimes
Reviewed by: B. Devine
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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

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 Course requires analysis of published and unpublished poetry, experimentation with poetic forms, creation of poetry, revision of poetry, assembling poetry into a manuscript, and exploring venues for publishing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:

- Ashbery, John. *Where Shall I Wander*. New York: Ecco, 2005. Print.
Berrigan, Anselm. *Free Cell*. San Francisco: City Lights, 2009. Print.
Bloch, Julia. *Letters to Kelley Clarkson*. San Francisco: Sidebrow Books, 2012. Print.
Brown, Sterling. *The Collected Poems of Sterling A. Brown*. Ed. Michael S. Harper. New York: Harper and Row, 1980. Print.
Caples, Garrett. *Complications*. San Francisco: Meritage Press, 2007. Print.
Cha, Theresa Hak Kyung. *Dictee*. Berkeley: University of California, 2001. Print.
Duncan, Robert. *Bending the Bow*. San Francisco: New Directions, 1968. Print.
Creeley, Robert. *Selected Poems*. Berkeley: University of California, 1996. Print.
Graham, Jorie. *Sea Change*. New York: Ecco, 2008. Print.
Gizzi, Peter. *The Outernationale*. Middletown: Wesleyan University, 2007. Print.
Johnson, James Weldon. *God's Trombones: Seven Negro Sermons in Verse*. New York: Penguin, 1990. Print.
Lauterbach, Ann. *Or to Be Again*. New York: Penguin, 2009. Print.
Lease, Joseph. *Broken World*. Minneapolis: Coffee House, 2007. Print.
Lease, Joseph. *Testify*. Minneapolis: Coffee House, 2011. Print.
Moxley, Jennifer. *The Line*. Sausalito: Post-Apollo, 2007. Print.
O'Hara, Frank. *Meditations in an Emergency*. New York: Grove, 1996. Print.
Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. Trans. G Aroul et. al. New York: New Directions, 1984. Print.
Pound, Ezra. *Personae: The Shorter Poems*. New York: New Directions, 1990. Print.
Rich, Adrienne. *Telephone Ringing in the Labyrinth*. New York: Norton, 2007. Print.
Rimbaud, Arthur. *Illuminations*. Ed. Tr. John Ahsbery. New York: W.W. Norton & Company, 2011. Print.
Stevens, Wallace. *The Palm at The End of The Mind: Selected Poems and a Play*. New York: Vintage, 1990. Print.
Waldrop, Rosemarie. *Curves to the Apple*. New York: New Directions, 2006. Print.
Waldrop, Kieth. *Transcendental Studies: A Trilogy*. Berkeley: University of California, 2009. Print.

Williams, Saul. *The Dead Emcee Scrolls: The Lost Teachings of Hip Hop*. New York: MTV, 2006. Print.
Willis, Elizabeth. *Meteoric Flowers*. Middletown: Wesleyan University, 2006. Print.
Yau, John. *Hawaiian Cowboys*. Santa Rosa: Black Sparrow, 1995. Print.

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

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

- 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
 - C. Small press manuscript contests
 - D. Self-publishing
 - E. Cover letter
 - F. Query letter
 - G. Manuscript format
 - H. Simultaneous submission policies

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, and
6. Frequent student-instructor conferences via an online discussion group will be conducted.

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