

Syllabus: English 3321:001 and 5309:001 Creative Writing: Poetry Spring Semester 2015 Tues night: 6:00-8:45 in MAB 113. Instructor: Dr. Nelson Sager Office: MAB 112D Office Hours: W 9-11; 1:00-2; T-Th 9-11 & other hrs. by appt. tele.: 837-8153 // e-mail: nsager@sulross.edu

COURSE DESCRIPTION: English 3321 and English 5309 have similar content presented, but objectives determined at the undergraduate and graduate levels, respectively: (1) to familiarize students with the terms, forms, and techniques of writing poetry; (2) to help students develop personal writing processes (stimulus, production, revision) for creating their own poetry; (3) to help students construct a portfolio of poetry they have created; (4) to guide students in producing a selection of poems to be submitted for publication.

TEXT: Drury, John. *The poetry dictionary*, 2nd ed. Cincinnati, Ohio: Writer's Digest Books, 2006.

ENGLISH PROGRAM LEARNING OUTCOMES AS PROJECTED IN ENGLISH

3321 Undergraduate students will be able to

Demonstrate an understanding of the significance of major authors, literary works in different genres, and definitive literary movements in British and American literature used as models or examples in the class;

Explicate literary works representative of poetic genres in British literature and American literature;

Employ methodology and terminology used in creative writing or linguistics applicable in the class;

Conduct sufficient research to support original interpretations of literary works, provide original applications of literary or linguistic theories, or present the bases for the use of authors or genres that have inspired creative writing projects.

ENGLISH 3321 COURSE LEARNING OUTCOMES

Undergraduate students will (1) become familiar with the terms, forms, and techniques of writing poetry; (2) develop personal writing processes (stimulus, production, revision) for creating their own poetry; (3) produce a portfolio of poetry they have created; (4) produce a selection of poems to be submitted for publication (5) present their poetry orally in formal reading in the class (6) learn techniques of critical analysis of poetry.

ENGLISH PROGRAM LEARNING OUTCOMES AS PROJECTED IN ENGLISH

5309 Graduate students will be able to

Demonstrate an understanding of the significance of major authors, literary works in different genres and definitive literary movements in British and American literature, used as models or examples in the class

Explicate literary works representative of poetic genres in British literature and American literature

Employ methodology and terminology used in creative writing

Conduct substantial research to support original interpretations of literary works, provide original applications of literary theories, or present literature reviews of authors or genres that have inspired creative writing projects.

ENGLISH 5309 COURSE LEARNING OUTCOMES

Graduate students will (1) become familiar with the terms, forms, and techniques of writing poetry; (2) develop personal writing processes (stimulus, production, revision) for creating their own poetry; (3) produce a portfolio of poetry they have created; (4) produce a selection of poems to be submitted for publication (5) present their poetry orally in formal reading; (6) learn pedagogical methods for teaching the techniques of writing poetry.

EDUCATOR STANDARDS: For students seeking certification, this course will cover aspects of the following SBEC educator standards and competencies:

English Language Arts and Reading 8-12 Standard IV:

English language arts teachers in grades 8-12 understand an extensive body of literature and literary genres and provide students with opportunities to read diverse types of literature and to view literature as a source for exploring and interpreting human experiences.

Competency 006: *The teacher understands literary elements, genres, and movements and demonstrates knowledge of a substantial body of literature.*

Competency 007: *The teacher understands strategies for reading literary texts and provides students with opportunities to formulate, express, and support responses to literature.*

GRADING AND ASSIGNMENTS: [1] **Attendance:** Counting the last night of the course during final exam week, there are sixteen meetings of this class; each one is worth two points in the compilation of the letter grade in the course. The criteria of attendance is not just actual appearance in the classroom, but also participation in discussion, exercises, work-shopping or whatever comprises the activities for the class meeting that night. (30%); **Completion of Categories of Poetry:** As the class examines various types, forms, and formats for poetic expression, students will be required to attempt writing poems and submitting their efforts from at least six different groups: (1) a poem effectively using meter [with the syllables of the poem marked as either stressed or unstressed]; (2) a poem effectively using end rhyme and other sound qualities; (3) a poem in an open stanza form [example, the ballad]; (4) a poem written in a closed stanza form [example, the sonnet]; (5) a free verse or traditional stanzaic poem with the emphasis on effective verbal imagery and tropes; (6) a free verse lyric poem or traditional stanzaic poem in which the voice is not your own. A poem for each of these categories must be presented in class for work-shopping during the semester (30%) [3] **Submission of Poetry for Publication:** This is the most significant assignment in the class, preparation of three to five poems for submission to a magazine or journal in print. These must be submitted (mailed or emailed by April 30; the student must show the instructor a post office receipt for the manuscript of poems mailed or other proof of submission to and receipt by the periodical to which the poems are submitted The points awarded in this section are based on quantity, five points per poem submitted. (30%). [4] Spoken presentation on the final class meeting of poetry written during the duration of the class. (10%)

IN-CLASS ACTIVITIES AND STUDENT PARTICIPATION: Each class will devote some time to lecture on and discussion of techniques for writing poetry; in each class, after the first meeting, we will workshop each others' works of poetry, so that part of the class will be organized around what our textbook has to say about writing poetry as well as material on handouts on writing poetry. This is a writing class: to obtain a letter grade in the class, you actually have to create poems as responses to the material that we will discuss, but you will have some leeway in terms of subject matter and the format of the poems that you create. Ultimately, I will be the judge of whether the subject selected and format used in the poem can be counted as a gradable submission for the letter grade of the class. As you can see from the previous section, you will have to turn in a minimum of six poems based the assigned categories or upon a particular type of poem that you wish to write that you have initially cleared with me. However, there will be opportunities to submit additional poems beyond the required six; these will be scored as bonus points. To reiterate, the categories of the actual points possible to obtain are the following: (1) Attendance: [0-32 points]; (2) Submission of six required poems: [0-30 points]; (3) Submission of poems for publication [0-30 points]; (4) Presentation of poems written during the class [0-10 points]; (5) Submission of additional poems for work-shopping [0-+ depending on number and quality, but not to exceed 15 points].

Tentative Schedule of Reading Assignments and Class Activities (page numbered reading assignments are from the textbook for the class: *The poetry dictionary*.

Jan 20 Introduction to Class; Discussion of what constitutes poetry; applications of basic poetic techniques. Read: "Poem," "Poet," "Poetry," pp. 215; "Lyric Poetry," p. 165; "Narrative Poetry," p. 184; & handouts.

Jan 27 Evaluation of poetry: reading for meaning and establishing criteria for judging quality of poetry; the process of work-shopping poetry. Read: handouts. **Work-shopping practice.**

Feb 03 Discussion of rhythm and metrical analysis, scansion. Read: "Syllable," p. 310; "Word," pp. 352-353; "Foot," pp. 106-107; {"Iamb," pp. 138-140; "Trochee," pp. 327-329; "Spondee," pp. 300-301; "Anapest," pp. 23-25; "Dactyl," pp. 70-72}; "Meter," pp. 171-172; "Scansion," pp. 273-274; "Prosody," p. 226+; "Cadence," pp. 48-49; "Accent," [also called stress or beat] pp. 4-5, p. 304, p. 35; "Accentual Meter," pp. 5-7; "Accentual-Syllabic Meter," pp. 7-9; "Sprung Rhythm," p. 304; "Syllabics, Syllabic Meter," pp. 307-310; "Closure," pp. 63-64. **Work-shopping.**

Feb 10 Discussion of sound in poetry and use of rhyme. Read: "Rhyme," pp. 251-256; "Slant Rhyme," pp. 288-289; "Alliteration," pp. 12-15; "Consonance," p. 66; "Assonance," p. 28+; "Onomatopoeia," p. 202; "Anaphora," p. 25+; "Feminine Ending," p. 104.

Feb 17 Discussion of imagery. Read: "Image, Imagery," pp. 141-142; "Imagism," pp. 142-143. **Work-shopping.**

Feb 24 – Is "Cowboy Poetry" an Oxymoron? – Read: handouts. **Work-shopping.**

Mar 03 Discussion of tropes. Read: "Metaphor," pp. 168-169; "Simile," pp. 285-286; "Personification," [handout]; "Apostrophe," p. 27; "Litotes (Understatement)," [handout]; "Hyperbole (Exaggeration)," [handout]; "Metonymy," p. 172; "Synecdoche," p. 312; "Synesthesia," [handout]. **Work-shopping.**

Mar 10 Discussion of lineation and stanza pattern. Read: "Line," p. 159; "Line-break," pp. 159-161; "Form," p. 108; "Stanza," pp. 302-303; "Canto," p. 50; "Tercet," p. 326; "Quatrain," pp. 230-234; "Ballad," and "Ballad Stanza," pp. 30-33+; "Sonnet," pp. 289-297; "Ode," pp. 195-202; "Villanelle," pp. 338-342; "Terza Rima," pp. 317-321; "Ottava Rima," pp. 203-204; "Haiku," pp. 129-132; "Limerick," pp. 158-159; "Sestina," pp. 278-285; "Pantoum," pp. 218-219. **Work-shopping.**

Mar 16 - 20 **Spring Break: No Classes**

Mar 24 - Discussion of poetic voice. Read: "Voice," pp. 342-345; "Concrete Language," p. 64; "Ambiguity," pp. 20-21; "Tone," p. 322; "Dramatic Monologue," pp. 78-81; "Didactic Poetry," pp. 76-77; "Satire," pp. 269-272; "Elegy," pp. 88-89. **Work-shopping. [first deadline for submission = 3 required poetic forms]**

Mar 31 - Discussion of Free Verse. Read: "Free Verse," pp. 114-121; "Speech stress," p. 299; "Triadic Line," pp. 324-326, and handouts. **Work-shopping.**

Apr 07 - Discussion of Shaped Poetry. Read: "Pattern Poem," (also called shaped-poetry, concrete poetry, and caligrammes), pp. 213-215. **Work-shopping.**

Apr 14 – The Prose Poem. Read: "Prose Poem," pp. 223-226. **Work-shopping.**

Apr 21 – Poem into Song. Read: "Song," p. 289; "Blues," pp. 42-45. **Work-shopping.**

Apr 28 Ekphrasis: Scene, Subject, Picture into Poem. Read: "Ekphrastic Poetry," pp. 84-85. **Work-shopping.**
[Final day to submit the required category poems for the class].

May 05 Is there a paradigm for poetry? -- **Work-shopping.**
[Final day to show proof of submission of poems for publication].

May 12 **Individual oral presentation of poems created during the course.** [minimum: present two poems]