

General Education Course Proposal

Proposed Course: Engl 41 Poetry Writing Units 4
Prefix No. Title

Department: English School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1 x; C2___; D___; E___
Integration: B___; C___; D___; International/Multicultural___

Existing Course x; Revised Course ___; New Course ___

Course Included in Current GE Program x

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Beginning workshop in the writing of poetry;
appropriate reading and analyses.

Enrollment limit per section: 25

Expected number of sections per semester – Year 1 1; Year 3 1

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

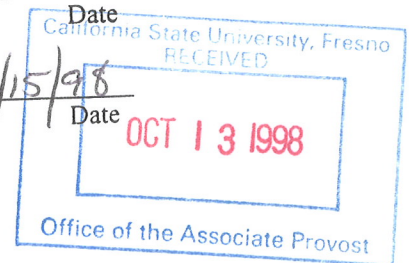
Andrew Smith 2-17-98
Department Chair Date

School Curriculum Committee

School Dean Date

Patricia Arnold 12/15/98
General Education Subcommittee Date

Brandt Kehoe 12/22/98
Associate Provost Date



Attachment # 2: Statement of elements common to all sections of the course
Proposed course: Engl. 41 Poetry Writing

Engl. 41 Poetry Writing 4 units

Catalog Description: Beginning workshop in the writing of poetry; appropriate reading and analyses.

Content: Engl. 41 is a course in the theory and practice of writing poetry. The focus of the course is on the students' own writing and the process involved in that writing, including discussion of the interrelationship between form and content. The course includes instruction in formal aspects of poetry such as rhyme, meter, line length, stanza forms, and in specific poetic forms, such as the sonnet, the sestina, the villanelle, and free verse, along with the history and tradition of those forms. Much of the course is conducted as a workshop in which students critique each other's work. Students also read, discuss, and analyze published poems from a wide range of historical periods and cultural backgrounds. In addition, assigned writing exercises provide students with the opportunity to try many different forms and techniques.

Objectives:

Students will:

- gain practice in the writing of poetry
- gain experience in critiquing the poetry of others as well as their own and receive constructive critique of their poems
- have the opportunity to read a wide variety of poems and to discuss and analyze those poems
- be introduced to such poetic forms as the sonnet, the sestina, the villanelle, and free verse, along with the history and tradition of those forms
- gain an awareness of the role of form and sound in poetry, through the study of such aspects as meter, rhyme, alliteration, line length, and stanza divisions, and of the interrelationship between form and content
- gain an awareness of the universality of art as well as the connection of creative expression to a cultural context
- be encouraged to read deeply and widely in contemporary poetry as well as "classics"

Required student activities:

- writing and revision of at least 10 poems (minimum of 1,000 words) during the semester; student will receive written and oral critique on rough drafts and revisions
- completion of assigned poetry writing exercises--in class or as homework
- submission of a midterm portfolio with at least 5 revised poems
- submission of a final portfolio with at least 10 revised poems
- one report, both written and oral, on a collection of contemporary poetry; written report to be a minimum of 5 pages (or 1,000 words)
- reading assignments: a wide range of published poems
- reading and response to student work from the class; participation in workshop critiques
- required attendance policy

Revised 10/13/98

Attachment # 2: Statement of elements common to all sections of the course
Proposed Course: Engl. 41 Poetry Writing

Grading policy: The grade for the course is based on a combination of grades on the midterm and final portfolios, the grade on the report, participation in class discussions and workshops, completion of assigned writing exercises, and attendance. Each syllabus will contain a grading policy.

Representative texts:

Hollander, John. Rhyme's Reason (or some comparable poetry anthology)

Poulin, A., ed. Contemporary American Poetry

Approximate schedule for the course: Each week, every student is expected to turn in at least one poem. At the beginning of the semester, class time each week is divided between lectures, discussion of assigned readings, student reports, assigned writing exercises, and workshop discussion of student work. In studying particular poetic forms (sonnet, sestina, villanelle, free verse), students spend at least a week on each form. The readings and writing exercises during that week focus on the form being studied. Later in the semester, the class becomes almost entirely workshop discussion. Approximately halfway through the semester, students submit midterm portfolios. Final portfolios are due during final exam week.

Revised 10/13/98

Attachment # 3: Typical syllabus

Proposed course: Engl. 41 Poetry Writing

English 41
Poetry Writing
T/Th 10:10-12

Liza Wieland
PB 449/ 8-2660
hours:T/Th 12-2&T5-6

required texts:

Hollander, John. *Rhyme's Reason*. A textbook for the study of poetic forms; guides students through the history and construction of various types of formal verse, such as the sonnet, sestina, villanelle, etc.

Poulin, A. ed. *Contemporary American Poetry*. An anthology of poets, beginning with Stanley Kunitz (b. 1905) to Li-Young Lee (b. 1957); a generous selection of poems by 60 American poets.

course requirements:

1. **writing:** You will write and revise at least ten poems (totaling 1,000 words) this semester, an average of one a week. Several of these poems will be assigned exercises in poetic form. Each individual poem won't be graded, but I will comment on them, and we will discuss as much of your work in class as possible. You will be asked to turn in a portfolio of your best revised work (five poems) at midterm and again at the end of the semester (ten poems).

You will also be responsible for a report, both written and oral, on a collection of contemporary poetry. See me for suggestions. This report (5-7 pages or 1,000 words) and the required poems will total at least 2000 words.

2. **reading:** We will read and discuss poems from the Hollander text and the Poulin anthology as well as Xeroxes, which I will provide. Reading assignments will be made once the class' enrollment and needs are clear. You will also be expected to read and respond to your classmates' writing. You should also read poems on your own, in magazines at the library and in the bookstores. Seek out books by poets you come to like and try to figure out why you like these poems. This will help you in determining a poet to report on.

3. **participation:** Class will be run as part lecture and part workshop at first, and will become almost entirely workshop by the end of the semester. I expect you to show up on time, stay the entire class period and contribute to class discussion. Anyone who misses more than four class periods will have his or her grade lowered by one letter. Tardy counts as half an absence.

how the workshop works: each class member will receive a copy of every poem written by each of his or her classmates. The class will be divided in three groups of eight, and students will prepare responses to poems according to the course calendar. During the workshop, the students whose poem is being discussed will read the poem in question. After that, the writer is expected to keep silent (no whining, no "but what I meant was...") and *listen* to the comments of class members. Those commenting are expected to be helpful and brief, and to be able to justify their sense(s) of what is or isn't working in the poem

revised 10/13/98

Grading: as follows

60% poems. The primary basis of judgement will be the quality of the work itself and how well the guidelines of the assignment were followed. Effort, enthusiasm, imagination, originality, craft and improvement will all be considered.

20% general class participation. This includes attendance, attitude, seriousness in regard to critiques, willingness to help others improve their poems.

20% oral presentation/paper. The paper will be graded according to usual essay standards; the presentation will be judged for clarity and brevity.

plagiarism will not be tolerated. Please refer to the catalog and the schedule of classes for the University's policies regarding cheating and plagiarism.

disabilities: Students with disabilities should identify themselves to the instructor so that reasonable accommodations can be made.

Course Calendar

January

27 Introduction

29 Lecture: Rhythm and Meter

readings: Hollander, pp. 5-16/ poets in Poulin: Bishop, Stafford, Justice, Wright

February

3 Workshop Group # 1 iambic pentameter

5 Workshop Group #2 blank verse

10 Workshop Group #3 spondees and dactyls

12 Lecture on Poetic Form: The Sonnet; History and Tradition of the Form

readings: Hollander pp. 17-21/ poets in Poulin: Kumin, Levine, Rich, Lowell

17 Group #1 sonnets

19 Group #2 sonnets

24 Group #3 sonnets

26 Lecture on Form: The Sestina; History and Tradition of the Form

readings: Hollander, pp.40-42/ poets in Poulin: Bishop, Rich, Stern, Matthews

March

3 Group # 1 sestinas

5 Group #2 sestina

10 Group #3 sestinas

12 Lecture on Form : The Villanelle; History and Tradition of the Form

readings: Hollander pp. 43-45/ poets in Poulin: Roethke, Strand, Levertov, Hugo

17 Group #1 villanelles

19 Group #2 villanelles

24 Group #3 “

26 Lecture on Form: Found Poems and Free Verse; History and Tradition of the Forms

readings: Hollander pp.26-33/poets in Poulin: Dove, Ginsberg, Ammons, Kinnell

31 Group 1

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April

2 Groups 2&3

7 Spring Break

9 Spring Break

14 Lecture: Contemporary American Poetry and Culture or So When's the Last Time You Read

A Poem for the Fun of it?

16 workshop and oral reports

21 workshop and oral reports

23 workshop and oral reports

28 workshop and oral reports

30 workshop and oral reports

May

5 workshop and oral reports

7 workshop and oral reports

12 conclusion

Final revision due in accordance with the University examination schedule

Revised 10/13/98