

SANTA ANA COLLEGE COURSE OUTLINE

DISCIPLINE, NUMBER, TITLE: English 215, Creative Writing II/Poetry

(If the discipline, number or title is being revised, above should reflect the NEW information;) AND, the complete former course name MUST be included in the CATALOG ENTRY below.)

CATALOG ENTRY

Discipline	English
Course Number	215
Course Title	Creative Writing II/Poetry
Former Title	
Units	3
Lecture Hours	48
Laboratory Hours	None
Arranged Hours	None
Total Semester Contact Hours	48

COURSE IDENTIFICATION NUMBER(S) (C-ID)
PREREQUISITE(S)
Prerequisite

English 214.

CATALOG DESCRIPTION

An advanced poetry-writing course focusing on poetic techniques, forms and content. Extensive written practice and analysis of the poem and its variety as seen in student and professional work. Special emphasis is on the timeless themes of poetry. Covers techniques for submitting works for publication. May be repeated.

Budget Unit	
Classification Code	Y
Transfer Code	A-Transferable to both UC and CSU
Method of Instruction	10
SAM Priority Code	E - Non-Occupational
Repeatability	R3 - Repeatable x3
TOPS Code	150700 - Creative Writing
Topics Course	No
Open Entry/Exit	No
Grading Options	Letter Grade or P/NP
Curriculum Office Use Only.	

Department Chair Approval Date:

Division Chair Approval Date:

Curriculum and Instruction Council Chair Approval Date:

COURSE CONTENT

(Include major topics of the course, time required, and what the student is expected to learn.)

All activities require critical thinking skills and the ability to apply college level concepts, vocabulary and learning skills.

I. Poetry (throughout the semester)

All elements of this section are introduced and then honed over the course of the semester in a workshop environment where students read their poems and other students' poems aloud in class. Discussion and analysis of a given aspect or assignment are central to the learning in this section. Students learn the variety of ways each element of poetry can be used. They analyze each poem's effectiveness based on their knowledge of the poetic elements and the unique qualities each poem contains. This allows students to experience the holistic nature of a poem. They may also read well-known examples to show the techniques at their best. Advanced techniques for the use of each element of poetry are discussed and applied.

- A. Review of effective poetry (6 hours)
 - What separates effective and good poetry from doggerel
 - Review of basics of poetry
- B. Elements of Poetry (throughout semester)
 - 1. Imagery
 - Advanced study of concrete and specific images and abstract and general ones
 - Why some images work and some do not
 - How to create startling, original images or reclaim worn out images
 - Advanced discussion of ambiguous languages and imagery
 - 2. Poetic structures
 - Advanced stanza and line work concentrating on potential to contribute to meaning
 - Advanced repetitive techniques to create order and meaning
 - Review of controlling image or idea with emphasis on originality
 - 3. Figurative language
 - Practice using metaphor, simile, and personification work to improve a poem
 - 4. Form
 - Advanced closed forms including but not limited to the sonnet, the rondeau, the villanelle, and the sestina
 - Continued use of free verse
 - Continued use of experimental forms such as concrete, translit, found, cut-up, automatic and dream poems
 - 5. Sound
 - Advanced considerations of alliteration, assonance, repetition, and anaphoric structures function
 - 6. Subject
 - Continued exploration of classic subjects--love, desire, death, loss, nature, self-discovery--and the avoidance of clichés of each subject
- II. Revision (throughout the semester)
 - A. Revision based on class critique
 - Advanced evaluation of poetry based on reader response
 - B. Revision based on poetic elements
 - Revisions based on elements present within the poem--including imagery, line, stanza, repetition, sound elements and others
- III. The Poetic Tradition (6 hours)
 - Continued exploration of the poetry that has come before
 - Continued development of a personal canon of poetry based on personal interests and poetic work in light of poets who have similar themes and use similar techniques.
- IV. Marketing (3 hours)
 - A. Market research
 - How to find the right journal or magazine for your poetry
 - B. Submission
 - How submissions are formatted and sent

COURSE MATERIALS

Required texts and/or materials.(Include price and date of publication.)

Recommended readings and/or materials:

Literatura Chicana, 1965-1995: An Anthology in Spanish, English, and Calo, Ed. by Manuel de Jesus Hernandez-Gutierrez and David William Foster. 1997. \$39.95
Unsettling America: An Anthology of Contemporary Multicultural Poetry. Ed. by Maria Mazzioti Gillian and Jennifer Gillian. 1994. \$17.00
From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas 1900-2002. Ed. by Ismael Reed. 2002. \$17.95

Other:

None

WHAT STUDENT LEARNING OUTCOMES DOES THIS COURSE ADDRESS? WHAT ACTIVITIES ARE EMPLOYED?

(USE A SCALE OF 1-5 TO SHOW EMPHASIS OF THE LEARNING OUTCOMES WITHIN THE CONTEXT OF THIS)

STUDENT LEARNING OUTCOMES

List subcategories and activities as needed for Category

Communication Skills

5 - Essential-always try to achieve

1. -

A. Reading and Writing

1. Read critically in order to understand poetry on both a literal and symbolic level; to identify poetic devices and to analyze how they function to reveal meaning.
2. Use a variety of poetic devices such as metaphor, simile, imagery, and musical devices in their poetry.
3. Create different poems using a variety of poetic forms such as closed form and open form.

B. Listening and Speaking

1. Utilize interactive workshop format and appropriate questioning.
2. Determine purpose and goals for listening.
3. Use speaking as a tool for idea generation and utilize prior knowledge through small and large group discussion.
4. Verbally summarize and paraphrase effectively.

Thinking and Reasoning

5 - Essential-always try to achieve

1. -

A. Creative Thinking

1. Discover the importance and utility of own experience in the world as a tool for criticizing poetry.
2. Identify levels of meaning in poetic devices.

B. Critical Thinking

1. Understand the difference between subjective and objective evaluations of the work.
2. Apply criteria of literary/artistic excellence developed by various schools of criticism.
3. Recognize the relationship between form and content in poetry.
4. Write critiques and evaluations of poetry.

Information Management

3 - Important-sometimes try to achieve

1. - Information Competency

1. Research published poetry and the lives of the poets
2. Use sources ethically

Technology Competency

Students will demonstrate word processing skills. Essays must be typed and follow MLA guidelines.

Diversity

- 4 - Very important-often try to achieve

1. -

1. Cultural -- read, understand and demonstrate an appreciation of poetry from diverse historical and cultural backgrounds.

2. Social -- read, understand, and demonstrate an appreciation of poetry from diverse socio-economic backgrounds.

Civic Responsibility

- 3 - Important-sometimes try to achieve

1. - Ethical -- Identify and discuss moral dilemmas that are present in the poems.

Life Skills

- 3 - Important-sometimes try to achieve

1. - Students will develop knowledge and skills in areas such as creative expression, aesthetic appreciation, personal enlightenment, and interpersonal skills.

Careers

- 3 - Important-sometimes try to achieve

1. - Students will develop the knowledge and skills necessary to develop careers as writers.

WHAT METHODS WILL BE EMPLOYED TO HELP STUDENTS LEARN?

Case Studies

Class Discussions

Instructor Demonstrations

Lecture

Other

Reading Assignments

Writing Projects & Reports

Other (Specify):

1. Read a number of poems representing the many types of poetic structures, identify the poetic devices, and understand how the devices work together to convey meaning.
2. Respond to and critique professional and student poems.
3. Write poems that utilize a variety of poetic devices such as metaphor, simile, imagery, symbol, and musical devices.
4. Work on writing skills such as peer editing and revising.

WHAT LEARNING ACTIVITIES OR ASSIGNMENTS ARE REQUIRED OUTSIDE OF CLASS?

List activities and hours for each. (Must include reading and writing activities.)

Out of class assignments will involve reading of both professional and student poems and written critiques of student poems. Students should commit to two hours of reading and writing out of class for every hour in class. The following is a sample of how this commitment may be realized.

1. Writing: 50 hours out-of-class work

The student may create 10 original poems including the following:

- a. Narrative
- b. Descriptive
- c. Photograph
- d. Controlling Metaphor
- e. Love or Sensual
- f. Political
- g. Found

- h. Sequence
- i. Dream Metaphor
- 2. Reading: 30 hours out-of-class work
The student will read five student poems and ten published poems per week, preparing both written and oral critiques based upon poetic devices required for the assignments.
- 3. Research: 20 hours out-of-class work
The student will research and gather information on conferences, publications, writing groups, poetry readings, and publishers.

STANDARDS OF ACHIEVEMENT

List graded activities.

1. Ten poems written out of class.
2. Written critiques of student poems.
3. Oral critiques of student poems.
4. In-class writing exercises.
5. Journals
6. Documented 3 page essay on published poet
7. Critique of live poetry performance
8. Poetry portfolio

The analysis and interpretation of poetry require a variety of critical thinking skills. Students may do the following:

1. Identify and respond to the poet's central purpose.
2. Determine the artistic assumptions implicit in the content and structure of the poem.
3. Apply criteria of artistic excellence.
4. Discover the importance and utility of their own experience in the world as a tool for criticizing poetry.
5. Distinguish between their own responses to a poem and the poem itself.
6. Identify levels and shades of meaning in figurative language and in symbols.
7. Recognize the close relationship or identity of form and content in poetry.

How will student learning be assessed? (Multiple measures must be used.)

Assessment tools may include:

1. Poems assessed by instructor
2. Poetry portfolio
3. Peer evaluation
4. Self assessment
5. Responses to readings through journals assessed by instructor for content
6. Documented essay evaluated by instructor
7. Written critiques of student work assessed by instructor for content
8. Workshop participation assessed by instructor
9. Poetry reading evaluated by peers and instructor

The letter grade will be determined by the quality of the revised final work. "Quality" refers to incorporation and synthesis of the elements taught.

Grade

- A... indicates complete and effective application of all elements taught
- B... indicates substantial understanding of the elements and above-average, consistent application
- C... indicates average comprehension but inconsistent application of the elements
- D... indicates incomplete understanding and inability to apply the elements taught
- F... indicates failure to complete all assignments and incomplete understanding of elements taught

- 90 - 100% = A
- 80 - 89% = B
- 70 - 79% = C
- 60 - 69% = D
- Below 60% = F

The instructor will indicate the weighting of the graded activities on his/her individual course overview.

Supplemental Forms

Requisite Approval Form

Type of Requisite
Content Review

Technologically Mediated Instruction (TMI)

TMI Checklist
Supplemental Comments:

Honors

Additional and advanced components that will be covered in this honors
Additional measurable instructional objectives that the honors student will be expected to accomplish.
Additional reading, writing, and special projects in this honors course will require students to:
Augmented critical thinking skills the honors student will develop.

Non-Credit Course Self-Assessment

Date Approved by System Office

Last Reviewed by C&IC

Instructor met min qualifications No

Instructor provided immediate supervision/control No

Students do not exceed allowable class hours No

Instructor monitors computer lab/library usage No

Student initiates course enrollment No

Students informed when enrolled No

All other noncredit requirements satisfied No

Based on the self-assessment conducted for this non-credit course, I hereby certify that the noncredit course listed above:

does not continue to meet eligibility requirements for noncredit apportionment

Supplemental Comments

New Course Proposal Form

Course Title ENGL 215 - Creative Writing II/Poetry

Course part of new major No

Intended for Transfer No

Part of Associate Degree No

Part of Certificate Program No

Vocational No

Advisory Committee Involved? No

Special Room/Space Requirements No

Additional/Specialized Staffing No

Special Equipment No

Library Consulted No

Additional library resources required	No
Consumable supplies required	No
Special Funding Available?	No
Supplemental Comments	