GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 05/18/2021

GCCCD Governing Board Approval: 06/15/2021

ENGLISH 142 – POETRY WRITING III

1. Course Number Course Title Semester Units

ENGL 142 Poetry Writing III 3

Semester Hours

3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

2. Course Prerequisites

A “C” grade or higher or “Pass” in English 141 or equivalent.

Corequisite

None

Recommended Preparation

None

3. Catalog Description

The third of a four-course sequence, this advanced level class is designed to expand student proficiency in the study, analysis, and application of the tools, techniques, and forms of poetry used by established and contemporary poets. By composing and submitting original poems, students use the writers’ workshop to deepen their skills as critics and emerging poets. Students have opportunities for publication and public readings of their own work. Students may enroll in this class without having to enroll in the later courses in the sequence.

4. Course Objectives

The student will:

1. Analyze, both orally and in writing, the tools, techniques, and forms used by professional practitioners of poetry, including genre, structure, figurative language, imagery, sound, diction, allusion, and theme;
2. Identify and employ various techniques of invention;
3. Compose poems utilizing the tools, techniques, and forms of, both, traditional and experimental poetry;
4. Evaluate benefits of criticism of their own work and demonstrate proficiency in multiple revisions;
5. Demonstrate proficiency to critique other students’ poetry, both orally and in writing;
6. Articulate aesthetic criteria for poetry;
7. Demonstrate advanced skills in performatively reading their own poems;
8. Demonstrate proficiency in grammar, punctuation, and mechanics used in the writing of poetry.
9. Pursue publication of their writing online or in print.

5. Instructional Facilities

Standard Classroom

6. Special Materials Required of Student

1. Access to a computer, the Internet, and word processing with capacity to save/export as Portable Document Format (.pdf) and/or Microsoft Word (.doc, .docx).
2. Collegiate dictionary and thesaurus.
3. Writing materials and copies of poems for workshop.

7. Course Content

1. Invention, composition, and revision of poetry at an advanced level, amounting to approximately 8-10 poems per semester.
2. Traditional and experimental tools, techniques, and forms of poetry, including genre, structure, figurative language, imagery, sound, diction, allusion, and theme.
3. Written and oral critical commentary of peers’ original poems.
4. A diversity of poems in traditional and free verse forms by emerging, established, and/or contemporary writers, in print and online chapbooks, books, anthologies, literary magazines, and journals.
5. In-class writing exercises.
6. Critical essays on poetics.
7. Strategies for performatively reading poetry.
8. Practice in ordering and assembling a poetry chapbook.
9. Research and activities pertaining to publishing.

8. Method of Instruction

1. Lecture by instructor, visiting writers, and media.
2. Writers’ workshop: students sit in a circle. Selected writer reads original poem aloud and discussion follows. A student may be designated by the instructor to commence discussion for each poem. Generally, selected writers do not speak until poem has been discussed by peers and addressed by instructor. Once poem is workshopped, the writer has the opportunity to respond and ask questions. Lastly, poem with written commentary is returned to its author. Cycle repeats with next selected writer.
3. Discussion and writing exercises based on tools, techniques, and forms of poetry.
4. Discussion and reading aloud of poems by emerging,traditional, and contemporary poets.
5. Individual conferences.

9. Methods of Evaluating Student Performance

1. Student writing and revision of poems.
2. Participation in writers’ workshop, both orally and in writing.
3. Participation in class discussion and writing exercises such as modeling based on published authors.
4. Completion of a poetry chapbook (including exercises, drafts and revisions) as a final project.
5. Performative reading of original poems composed for the class, presented as part of a final examination.
6. Performance of memorized poem.

10. Outside Class Assignments

1. Reading and studying poems and essays.
2. Composing and revising poems.
3. Reading and writing critiques of classmates’ poems.
4. Researching material for poems.
5. Craft and imitation exercises.
6. Attending and/or participating in campus and community literary events and readings.
7. Submitting poems to the Grossmont College literary journal, *Acorn Review*, as well as researching online and print publication opportunities.

11. Representative Texts

1. Representative Text(s):
2. *Acorn Review* *Literary Journa*l. Grossmont College, 2018-19.
3. Burt, Steph. *The Poem Is You: 60 Contemporary American Poems and How to Read Them*. Belknap Press, 2020.
4. Kaminsky, Ilya and Susan Harris. *The Ecco Anthology of International Poetry*. Ecco Press, 2010.
5. Lehman David and Paisley Rekdal, eds. *Best American Poetry 2020*. Scribner, 2020.
6. Meyer, Michael. *Poetry: An Introduction*. Bedford/St. Martin’s, 2012.
7. Salerno, Christopher and Kelsea Habecker. *How to Write Poetry: A Guided Journal.* Rockridge Press, 2020.
8. Smith, Danez. *Homie. Graywolf Press, 2020.*
9. Turco, Lewis. *The Book of Forms: A Handbook of Poetics*. 5th ed. University Press of New England, 2020.
10. Vuong, Ocean. Night Sky with Exit Wounds. Ingram Publishing, 2016.
11. Supplementary Texts and Workbooks:

1) Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*. W.W. Norton & Company, 2009.

2) Bridges, Judy. *Shut up and Write!* Redbird Studios, 2011.

3) Clark, Kevin. *The Mind’s Eye: A Guide to Writing Poetry*. Pearson / Longman, 2007.

4) Hugo, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. Reissue edition. W. W. Norton, 2010

5) Kooser, Ted. *The Poetry Home Repair Manual: Practical Advice for Beginning Poets*. University of Nebraska Press, 2007.

6) Kowit, Steve. *In the Palm of Your Hand: A Poet’s Portable Workshop*. 2nd ed. Tilbury House Publishers, 2017.

7) Ramazani, Jahan, Richard Ellmann, and Robert O’Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry*. 3rd edition. W.W. Norton & Company, 2003.

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

1. At an advanced level, identify and employ elements of poetry and use specific details from memory, imagination, knowledge, and research to invent, draft, revise, and reflect upon poems in free verse, traditional, and experimental forms.
2. Use the writers’ workshop to evaluate their own poems as well as the poems of others (both orally and in writing) to demonstrate proficiency as critics and writers of poetry.
3. At an advanced level, interpret, assess, and synthesize the content and form of poems by emerging, established, and/or contemporary poets.