I. **OVERVIEW**
The following information will appear in the 2009 - 2010 catalog

ENGL 105  **Creative Writing: Poetry**  3 Units

**Prerequisite:** Satisfactory completion of ENGL 101 with a minimum grade of C or better. Instruction and practice in writing poetry. Course is repeatable - three completions allowed. Field trips are not required. Course is applicable to the associate degree. General Education: CSU-GE - C2

II. **LEARNING CONTEXT**
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Analyzing the major elements of poetry, such as
      1. Meter
      2. Rhyme
      3. Imagery
      4. Language
      5. Verse forms
   
   B. Employing poetry-writing techniques
      1. Writing a variety of poetic forms, for example, ballad, sonnet, and lyric.
      2. Using poetic devices, for example, alliteration, assonance, synecdoche, allusion, metaphor, simile, irony, symbolism and others.

2. **Recommended Content:**

   A. Surveying major contemporary authors.
   
   B. Surveying the field of poetry publication.

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

   Satisfactory completion of ENGL 101 with a minimum grade of C or better.

2. **Requisite Skills**

   Before entering the course, the student will be able to:
   
   a. Read actively and analyze reading selections in directed class discussion or in written analysis.
   
   b. Write compositions as assigned employing mastery of the following skills: a. understanding rhetoric and organization, b. composing clear conventional sentences, c. selecting appropriate language.
c. Rewrite effectively by examining and analyzing their own writing or that of another student, proofreading well, and revising and rethinking writing drafts.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Direct discussion of assigned reading: poetry and the craft of poetry.
2. Analyze models of poetry.
3. Direct the writing of original poetry.
4. Direct class discussion of student work.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   Students typically will be assigned

   a. out-of-class writing assignments, which could include a minimum of two to three out-of-class essays, such as a review of a poetry reading, an analysis of a poet's collection of work, a comparison of content within dissimilar poetry journals, or analyses of assigned poems.

   b. out-of-class creative writing assignments, which could include writing a poem per week, each of which will typically be taken through at least one draft during in-class workshops with their peers and the instructor, and then students will revise their work for inclusion in a year-end portfolio.

   c. weekly reading assignments of primary literature, as well as supplementary reading in writing craft, literary criticism, or history

   d. preparation for in-class writing tasks, quizzes, and workshop participation

2. EVIDENCE OF CRITICAL THINKING

   Assignments require the appropriate level of critical thinking

   The following typical out-of-class assignments demonstrate the appropriate level of critical thinking for this course:

   A. Out-of-Class Essay Prompt

      1. Write an essay that analyzes one contemporary poet and one collection of his or her poetry. Discuss elements within the poet's work, include a brief biography, at least one book review, and one scholarly journal article. Please organize your essay by specific topics and not by the poems you have selected. Please proofread, format your paper using MLA guidelines, and avoid plagiarism.

   B. Out-of-Class Poetry Writing Prompt
1. Villenelle and sestina: This week you must select one of these poetic forms to write a poem for submission.

The following typical out-of-class assignments demonstrate the appropriate level of critical thinking for this course:

C. In-Class Poetry Writing Prompt

1. Recall a moment in your childhood when you did something dangerous or daring. Make a list of specific details using concrete language and all five senses. We will share your draft and begin to create whole poems from your flurry of sensory images.

D. In-Class Poetry Workshop Prompt

2. Comb over this student’s poem and make cuts to create more succinctness and fluidity. After editing for precision and effective language, comb it over for poetic elements like imagery, sound, and figurative language. Be specific in your commentary and be prepared to share your comments with the class.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. COURSE GOAL

As a result of satisfactory completion of this course, the student should be prepared to:

Demonstrate the ability to evaluate and analyze classic and contemporary poetry; and demonstrate the ability to create successful poetry.

B. STUDENT LEARNING GOALS

Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**

   Upon satisfactory completion of this course, the student will be able to:

   a. Identify common poetic techniques, such as rhythmic patterns, alliteration, assonance, imagery, figurative language, and figures of speech. The students’ ability to recognize these poetic devices will be demonstrated by their appropriate and accurate use of terminology in written work and class discussion.

   b. Identify and name common verse forms and rhythms.

   c. Employ in their own work a wide range of poetic devices.

   d. Analyze and criticize their own work and the work of others objectively and constructively.

   e. Identify and comment on the potentialities and limitations inherent in the various forms of verse.

   f. Read actively and critically with recognition, evaluating and commenting on what constitutes effective poetry.

   g. Read critically their own work and professional writing that cover a broad range of multicultural experiences.
IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT

1. In-class writing tasks
2. Out-of-class writing assignments
3. Participation in workshops and class discussion
4. Essays
5. Quizzes
6. Oral examinations

B. SUMMATIVE ASSESSMENT

1. Portfolio with completed poems and revisions in order to demonstrate effective application of the techniques and principles presented in class
2. Final essay to demonstrate the clarity and soundness of their critical reading and analyses of works of poetry