

<b>Syllabus for Engl 32 Creative Writing - Poetry – Eureka Campus</b>		
<b>Semester &amp; Year</b>	Fall 2016	
<b>Course ID and Section #</b>	ENGL 32 – E0605	
<b>Instructor's Name</b>	Dr. Jennifer M. Brown	
<b>Day/Time</b>	F 1:00pm – 4:10pm	
<b>Location</b>	HU 114	
<b>Number of Credits/Units</b>	3	
<b>Contact Information</b>	<i>Office location</i>	FM 108
	<i>Office hours</i>	By appointment
	<i>Phone number</i>	908.553.9527
	<i>Email address</i>	<a href="mailto:Jenny-brown@redwoods.edu">Jenny-brown@redwoods.edu</a>
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	See Below for textbook info
	<i>Author</i>	
	<i>ISBN</i>	
<b>Course Description</b>		
<p>A study in developing the art of writing poetry, emphasizing communication, clarity, and economy. Students read and analyze many types of poetry while they generate, develop, critique, and revise their own and others' texts.</p>		
<b>Student Learning Outcomes</b>		
<ul style="list-style-type: none"> <li>. 1) Differentiate and utilize concrete detail and abstraction in poetry.</li> <li>. 2) Control grammar and punctuation to clarify ideas.</li> <li>. 3) Apply a process-oriented approach to writing poetry that involves inventing, drafting, revising, and editing.</li> <li>. 4) Compose original written texts, using genre-specific structures and formal conventions.</li> </ul>		
<b>Special Accommodations</b>		
<p>College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact <a href="#">Disabled Students Programs and Services</a>. Students may make requests for alternative media by contacting DSPS at 707-476-4280.</p>		
<b>Academic Support</b>		
<p>Academic support is available at <a href="#">Counseling and Advising</a> and includes academic advising and educational planning, <a href="#">Academic Support Center</a> for tutoring and proctored tests, and <a href="#">Extended Opportunity Programs &amp; Services</a>, for eligible students, with advising, assistance, tutoring, and more.</p>		
<b>Academic Honesty</b>		

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In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services>, and scroll to AP 5500. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

### **Disruptive Classroom Behavior**

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services> and scroll to AP 5500.

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### **Emergency Procedures for the Eureka campus:**

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). The Eureka **campus emergency map** is available at:

(<http://www.redwoods.edu/aboutcr/Eureka-Map>; choose the evacuation map option). For more information on Public Safety, go to <http://www.redwoods.edu/publicsafety>. In an emergency that requires an evacuation of the building:

- Be aware of all marked exits from your area and building.
- Once outside, move to the nearest evacuation point outside your building:
- Keep streets and walkways clear for emergency vehicles and personnel.
- Do not leave campus, unless it has been deemed safe by the Incident Commander or campus authorities. (CR's lower parking lot and Tompkins Hill Rd are within the Tsunami Zone.)

**RAVE** – College of the Redwoods has implemented an emergency alert system. In the event of an emergency on campus you can receive an alert through your personal email and/or phones at your home, office, and cell. Registration is necessary in order to receive emergency alerts. Please go to <https://www.GetRave.com/login/Redwoods> and use the "Register" button on the top right portion of the registration page to create an account. During the registration process you can elect to add additional information, such as office phone, home phone, cell phone, and personal email. Please use your CR email address as your primary Registration Email. Your CR email address ends with "redwoods.edu." Please contact Public Safety at 707-476-4112 or [security@redwoods.edu](mailto:security@redwoods.edu) if you have any questions.

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*college, and in the conduct of all of its programs and activities.*

### *Course Objectives*

1. Demonstrate use of literary techniques in the production of original works in poetry.
2. Read professional and student texts actively and critically.
3. Use the writers' workshop and/or peer and instructor feedback to evaluate their own manuscripts as well as the manuscripts of others.
4. Participate in a community of writers.

### *Required Texts*

*The Poet's Companion: A Guide to the Pleasures of Writing Poetry.* Addonizio & Laux. 1997.

*The City in Which I Love You.* Li-Young Lee. 1990.

*Ariel: The Restored Edition.* Sylvia Plath. 1995. (Technically 1965, but this is a newer, different edition)

*A Book of Luminous Things: An International Anthology of Poetry.* Czeslaw Milosz. 1998.

### *Policies & Procedures*

#### Attendance

English 32 is a small workshop class. Each of you is an important member of the community and should accept responsibility to be in class and part of the workshop at all times. You will quickly establish your role in the workshop, and we will miss you when you are not here. Your grade will be negatively affected if you are habitually absent from class.

A couple of notes about attendance:

- The greatest offense in a creative writing course is to miss class on the day your work is due to be in workshop. If we take the time to read and respond to your poems, we expect you to be in class to hear our comments. If you know in advance of a date that you will not be in class, please make me aware of it so we do not schedule your poems for that day.
- Do not e-mail me to ask what you missed in class. I cannot summarize an entire class meeting into an e-mail. Exchange phone numbers with a classmate.

#### The Poems

All materials that you submit this term must be typed. Use 11-12 point Times New Roman font, or something very similar, in black ink. Submit one poem per page. You must turn each of the assigned poems in on the day it is due.

#### Workshop

We will workshop throughout the semester, but at the middle and the end of the term we will gather for a more formal workshop experience to discuss the poems you have been writing. You will be required to respond to your classmates' poetry during workshop. Come to class prepared to offer oral comments and

with marked poems in hand. Please be *constructive* and not *critical* in your comments to student work. We want each member of the workshop to feel inspired and motivated to return to his or her poem. We will discuss the format of the workshop experience in detail at a later date. \*Plan for the cost of copying a classroom set of your poems for the workshops.

### *Course Requirements*

#### Portfolios (Midterm and Final)

Twice during the term you will be asked to turn in 4-5 poems, including at least one revision per poem. The poems turned in at midterm will be turned in again with revisions in your final portfolio, along with new poems from the second half of the semester.

#### Workshop

When we spend our class time actively workshopping each other's poems, you are expected to be on time and present as well as active in the discussion. The best workshops involve insightful comments from all involved. You will also be required to make noted comments on each other's poems for the poet being workshopped to take with them. Twice throughout the semester you will be asked to submit a formal written response to one of your classmate's poems, around 1-2 pages.

#### Essay

You will be asked to write a 3-4 page discussion of one or two of one poet's poems that you feel have influenced your writing.

#### Readings

There are many readings throughout Humboldt County that you will be encouraged to attend. There may even be an extra credit assignment or two involving these readings.

### *Grade Distribution*

Workshop + responses: 40%

Essay: 10%

Midterm Portfolio: 20%

Final Portfolio: 30%

<b>Date</b>	<b>Assignment Due Today</b>	<b>Class Activities</b>
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#### **Week 1**

<b>9/2/16 - F</b>	Read "The Writing Habit" by David Huddle and "All Writing is Autobiography" by Donald Murray	Introduction to Creative Writing discussions: What are the good habits of writers? How do we see ourselves truly 'becoming' poets? What does the personal have to do with your writing?
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#### **Week 2**

<b>9/9/16 - F</b>	Read <i>The Poet's Companion</i> , "Writing	Discussion of poems and what makes a good poem. What are good subjects? How do you
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	and Knowing” and “Images”	know you’ve captured the image? When is a poem finished?
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### Week 3

9/16/16 – F	Read <i>The Poet’s Companion</i> “Family: Inspiration and Obstacle” and <i>A Book of Luminous Things</i> “People Among People”	Heavy discussion on writing about the people we know—how far to go, what to say, and everything else in between. We’ll also go through several poems from <i>A Book of Luminous Things</i> .
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### Week 4

9/23/16 – F	Read <i>The Poet’s Companion</i> “Simile and Metaphor” and <i>A Book of Luminous Things</i> “Nature”	How and why you might use metaphor and simile in a poem, how to know if the metaphor and simile chosen are working, and a discussion on nature poems.
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### Week 5

9/30/16 – F	Read <i>The Poet’s Companion</i> , “Line” and <i>A Book of Luminous Things</i> “The Moment”	The nitty-gritty of the writing world: dealing with one line at a time, and the poets who do that really well.
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### Week 6

10/7/16 – F	Read <i>The Poet’s Companion</i> , “Rhyme, Meter, and Form” and Finish reading <i>Ariel</i> by Sylvia Plath  <b>*Workshop poems due in class*</b> (on a full sheet of paper and enough copies for the class)	Looking at Sylvia Plath’s seminal work in terms of rhyme, meter, and form, which she did perfectly.
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### Week 7

10/14/16 – F	Workshop!	Come to class prepared to discuss your poems
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**Week 8**

<b>10/21/16 – F</b>	Workshop!	Come to class prepared to discuss your poems
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**Week 9**

<b>10/28/16 – F</b>	Read <i>The Poet's Companion</i> "Witnessing" and <i>A Book of Luminous Things</i> "Places"  <b>Mid term Portfolio Due via Canvas 11:55pm</b>	Being a poet is about being a witness. How to separate the ego from the self and really be a witness, and the poems of place.
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**Week 10**

<b>11/4/16 – F</b>	Read <i>The Poet's Companion</i> "Death and Grief" and <i>A Book of Luminous Things</i> "The Secret of a Thing" <b>**Response #1 due to canvas by 11:55pm**</b>	The hardest topic to broach in poetry, and the one most written about: Death.
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**Week 11**

<b>11/11/16 – F</b>	Read <i>The Poet's Companion</i> "Voice and Style" and <i>A Book of Luminous Things</i> "Travel"  <b>*Workshop poems due*</b> (on a full sheet of paper and enough copies for the class)	Developing your voice and personal style with the help of travel poetry.
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**Week 12**

<b>11/18/16 – F</b>	Workshop! <b>**Essay Due via Canvas by 11:55pm**</b>	Come to class prepared to discuss your poems
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**Week 13**

<b>11/25/16 – F</b>	<b>No Class</b>	<b>No Class – Fall Holiday</b>
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**Week 14**

12/2/16 – F	Workshop!	Come to class prepared to discuss your
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**Week 15**

12/7/16 – F	Finishing reading <i>The City in Which I Love You</i> by Li-Young Lee  <b>**Response #2 due to canvas by 11:55pm**</b>	<b>Last Day of Class!</b> Discussion of Li-Young Lee's award winning book, and a poetry party.
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**Final**

12/16/16 -F		<b>Final Portfolio Due on Canvas by 11:59pm (Don't come to the final!)</b>
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