

Course Information:

ENG 32 Creative Writing Poetry

Section E4690

Monday, Wednesday 10:05AM - 11:30AM, Sciences Bldg, Room SC208

Spring 2023

3 units

Instructor Contact Information:

Kendra Dwelley Guimaraes

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Office Hours: Tuesdays 1:30-2:30 and Wednesdays from 3-4

Office Location: 333 Sixth St. Suite A in Eureka (CR downtown campus) and CA129

Course Description:

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.

Student Learning Outcomes:

- Differentiate and utilize concrete detail and abstraction in poetry.
- Control grammar and punctuation to clarify ideas.
- Apply a process-oriented approach to writing poetry that involves inventing, drafting, revising, and editing.
- Compose original written texts, using genre-specific structures and formal conventions.

Accessibility:

College of the Redwoods is committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or Disability Services and Programs for Students (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location: • Eureka: 707-476-4280, student services building, 1st floor • Del Norte: 707-465-2324, main building near library • Klamath-Trinity: 530-625-4821 Ext 103 If you are taking online classes DSPS will email approved accommodations for distance

education classes to your instructor. In the case of face-to-face instruction, please present your written accommodation request to your instructor at least one week before the needed accommodation so that necessary arrangements can be made. Last minute arrangements or post-test adjustments usually cannot be accommodated.

Course Materials:

A Thousand Mornings by Mary Oliver ISBN 978-0-14-312405-4

Postcolonial Love Poem by Natalie Diaz ISBN 978-1-64445-014-7

Requirements:

Writer's Notebook-This notebook will be one of the sources of your inspiration. You will gather quotes, musings, overheard snippets of conversation, drawings, and bursts of thought in relation to your poetic work. This is a place to explore your dreams, your feelings, what makes you curious, what delights you, what frightens or shocks you. If you'd like, you can keep your free-writes and poems here as well and take pictures of these to upload onto Canvas. I will check notebooks at the end of week three, week six, week nine, week twelve, and week fifteen. I won't read what you write here, but I will flip through to see that you are creating the creative compost pile you need for your poems to grow.

Bi-weekly Freewrites-Two to three times a week, we will have free-writes around a variety of topics such as cultivating your creative voice, craft, form, and fanciful ideas to get your poems. Like your notebook, these freewrites are essential to your work as a writer. The more you write, the better you write. These freewrites will help get your wheels turning and deepen your understanding of the craft.

Participation in Two Complete Workshop Cycles: pre-conference, workshop, post-conference-Everyone will participate in two workshops to which they will bring either a rough in-process poem, an edited poem, or a revised poem. Each workshop will include a pre-workshop visit of twenty minutes to my office hours to discuss your Artist's Statement and to brainstorm the three questions you will ask of your classmates when we read your work in class. In class, you will provide your classmates with a copy of your Artist Statement and your poem to discuss on that day, and you will lead your discussion with help from me as a facilitator. We will use Liz Lerman's Critical Response Process in workshop which involves a three-step process of focusing on what is meaningful/delightful/wonderful about the poem, responding to author's questions, and then responders asking the author neutral questions regarding their work. The author may ask group to offer "fix-it" type feedback at the end of the three phases, but this is optional and not the primary goal of workshopping. Post workshop, the author will meet with me during office hours for twenty minutes to debrief the in-class workshop and focus on revision goals.

Submission of weekly poem(s)-You will submit a poem twice a week either by uploading a picture from your writer's notebook or typing the poem into Canvas. By the end of the semester, you'll have thirty poems from which to choose and revise for your final portfolio.

“Artist Family Tree” Paper-This is a 4-5 page paper in which you will explore and honor your artistic mentors. To do this, you will research your creative roots: writers, ancestors, poets, trees, intellectuals, shamans, cousins, meadows, lovers, musicians, filmmakers, dancers, and movement workers who have inspired your own artistic themes, images, language, voice, tone, and creative process.

Be sure to include at least two poets here as **you will be choosing three poems for the class to read**. The poets you choose should reflect the range of identity and experience within our classroom including people of color, differently abled writers, and people who are LGBTQ.

Final Portfolio and Artist’s Statement-You will create a final portfolio that includes a revised Artist’s Statement and a selection of your revised work. Within your artist’s statement or as a separate document, you will evaluate your selected poems, examine your growth as a writer, and grant yourself a final grade.

Letter to Creative Community-For our last class, you will type a one-page letter to our creative community to share aloud and bring some food, a song, or a blessing to share with the group.

Public Writing/Reading (optional)-The end of April, which is poetry month (hooray!), we will have the opportunity to do a public reading at Eureka Books in Old Town Eureka. At some point during the semester, I would also like to offer type-written or hand-written poems to CR folks by setting up a poetry table on campus and gifting spontaneous poems to people. Sharing your work with the wider world is also a part of being a writer that is important to explore, and these two opportunities will give you a chance to continue to carve out that space.

Grading:

All assignments and activities will be graded as complete or incomplete except for the writer’s notebook, participation in workshop cycles, weekly poems, “Artist Family Tree” paper, and Final Portfolio and Artist’s Statement which will be graded on the following four point scale. Each of these graded assessments will be evaluated by both you and me with rubrics linked to Student Learning Outcomes. In your final portfolio, I would like you to evaluate the body of your work and your growth as a writer and grant yourself a final grade. I will consider your final grade as well as my impressions as an accurate assessment of your success in meeting the student learning outcomes.

4- Exceeded the standard (A)

3- Met the standard (B)

2- Student has key gaps in his/her/their understanding of the standard (C)

1-Student is unable to demonstrate B or C levels without assistance (D)

0-No evidence (F)

4-A To earn an A, complete all your assignments, earning 4s collectively. Present a polished portfolio during finals week that includes 10 poems. At least two of these poems should be revised in response to workshop feedback, and all of these poems should have undergone the

process of invention in the writer's notebook and freewrites, drafting, revising, and editing in the weekly submission process.

3-B To earn a B, complete nearly all your assignments, earning 3s collectively. Present a polished portfolio during finals week that includes 7-10 poems. At least two of these poems should be revised in response to workshop feedback, and all of these poems should have undergone the process of invention in the writer's notebook and freewrites, drafting, revising, and editing in the weekly submission process.

2-C To earn a C, complete most of your assignments, earning 2s collectively. Present a polished portfolio during finals week that includes 6-9 poems. At least two of these poems should be revised in response to workshop feedback, and all of these poems should have undergone the process of invention in the writer's notebook and freewrites, drafting, revising, and editing in the weekly submission process.

1-D To earn a D, complete your assignments earning 1s collectively. Present a polished portfolio during finals week that includes 5-8 poems, even if none of these poems have undergone workshop or revision.

Academic Integrity Policy:

Academic dishonesty is defined as an act of deception in which a student claims credit for the work or effort of another person or uses unauthorized materials or fabricated information in any academic work. Any evidence of academic dishonesty/plagiarism will result in the student redoing whatever work has been plagiarized to demonstrate their own proficiency on the subject. If you are ever unsure about how to quote another person's work, talk to me, and I will be happy to help.

Acts of academic dishonesty include but are not limited to the following:

Cheating—unauthorized copying or collaborating on a test or assignment.

Plagiarism—representing someone else's words, ideas, artistry, or data as your own (including published and unpublished material, and/or material from the internet, or presenting someone else's opinions as your own).

Assisting—assisting another student in an act of academic dishonesty.

Tips for Using Canvas:

To find the Canvas link go to the CR homepage and redwoods.edu and then click on the Canvas link listed in the upper left side of your screen. Once you click on this link you will log onto Canvas at <https://redwoods.instructure.com>. This will take you to your Dashboard that shows all the classes you are currently enrolled in.

For help, logging onto Canvas for the first time, you can go to the CR Homepage and click on Academics link. Then click on Online Classes. Then you can choose from a variety of options

like managing your student accounts, help logging onto Canvas, or even an orientation to Canvas video.

If you are experiencing any difficulties online and/or on Canvas you can call College of the Redwoods for technical assistance at 707 476-4160. You can also email its@redwoods.edu. You can also click on Help on your navigation bar and from there go to a Canvas Student Guide or contact Canvas Support as well.

Course Schedule:

This schedule is subject to change depending on student pace of reading/learning. We may need to spend more time in one area or another, but this will give you a general idea of the schedule including due dates for writing assignments. I will, of course, keep you posted in class with any changes.

Week One:

1/16 Martin Luther King's Birthday No Class

1/18 Introductions a la Yesika Salgado. Read Mary Oliver's "Mindful" and Natalie Diaz's "Abecedarian Requiring Further Examination of Anglikan Seraphym Subjugation of a Wild Indian Rezervation"

Crafting: Assign "Artist Family Tree" Paper

Week Two:

1/23

Crafting: Exploring yourself as a poet: Why are you a good writer? /Exploring Inspiration/How to make inspiration/creativity a part of your daily rhythm/life

One line poems Assign crafting a Cento.

Reading: Read first five poems from Mary Oliver's *A Thousand Mornings* p. 1-9. Choose one poem to examine closely. What is it that stands out to you? Why? Could you use this? How?

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

1/25

Crafting: Create a Cento

Reading: Mary Oliver p. 11-19 Choose one poem to examine closely. What is it that stands out to you? Why? Could you use this? How?

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

Week Three:

1/30

Crafting: Creating a poem from Bantu Combinations

Reading: Mary Oliver p.21-29

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

2/1

Crafting: Creating a couplet- William Carlos Williams, Emily Dickinson

Study of the line

Reading: Mary Oliver p. 31-39

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

**Notebook Check (1)

Week Four:

2/6

Crafting: Tercet 3 line stanzas in blank verse or Haiku-Excerpt "Song of Myself" Walt Whitman

Study of imagery

Reading: Mary Oliver p. 45-53

Freewrite: TBA

Cultivating Creativity Writer's Notebook

2/8

Crafting: Blues Stanza Forms Amiri Baraka

"Artist Family Tree" Paper due

Reading: Mary Oliver p. 55-63

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

Week Five:

2/13

Crafting: Sonnets—John Donne “Batter my Heart”, Shakespeare, Adrienne Rich 21 Love Poems, Terrance Hayes American Sonnets

Reading: Mary Oliver p. 65-77

Freewrite: TBA

Cultivating Creativity: Writer’s Notebook

2/15

Crafting: Study of Sound Deborah Digges “The Wind Blows through the Doors of My Heart” “Shelter Jose Antonio Rodriguez

Reading: Natalie Diaz p. 1-12

Freewrite:TBA

Cultivating Creativity: Writer’s Notebook

Week Six:

2/20

Crafting: Odes Pablo Neruda, “Ode” Jane Huffman Lucille Clifton

Reading: Natalie Diaz p. 14-23

Freewrite:TBA

Cultivating Creativity: Writer’s Notebook

2/22

Crafting: Editing and Revision

Reading: Natalie Diaz p. 27-35

Freewrite:TBA

Cultivating Creativity: Writer’s Notebook

**Notebook Check 2

Week Seven:

2/27

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Natalie Diaz p. 37-55

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

3/1

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Natalie Diaz p. 58-75

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

Week Eight:

3/6

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Natalie Diaz p. 77-93

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

3/8

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

3/13 Spring Break No class

3/15 Spring Break No class

Week Nine:

3/20

Crafting: Sestinas Elizabeth Bishop "Sestina", AE Stallings "Sestina: Like"

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

3/22

Crafting: Diction, Tone, Voice Nikki Giovanni, Joy Harjo, Sandra Cisneros

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

**Notebook Check 3

Week Ten:

3/27

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

3/29

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity Writer's Notebook

Week Eleven:

4/3

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

4/5

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

Week Twelve:

4/10

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

4/12

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

**Notebook Check 4

Week Thirteen:

4/17

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

4/19

Crafting: pre-workshop conference, workshop, post-workshop conference

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity Writer's Notebook

Week Fourteen:

4/24

Crafting: Elegies Jon Pineda "My Sister Who Died Young", Kathleen Ossip "Elegies"

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity Writer's Notebook

4/26

Crafting: Diction, Tone, Voice

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity Writer's Notebook

**Reading at Eureka Books-details to follow.

Week Fifteen:

5/1

Crafting: Free Verse Ocean Vuong, Sarah Kirsch "Free Verses", Hannah Emerson "Peripheral"

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

5/3

Crafting: Working on Artist's Statement, Final Portfolio, and Letter to Creative Community

Reading: Student Pick

Freewrite: TBA

Cultivating Creativity: Writer's Notebook

**Notebook Check 5

Week Sixteen:

Finals Week 5/6-5/12 Letter to Creative Community and Final Portfolio due