ENG-2040: POETRY WORKSHOP

Cuyahoga Community College

Viewing: ENG-2040: Poetry Workshop

Board of Trustees:
2010-06-24

Academic Term:
2010-08-31

Subject Code
ENG - English

Course Number:
2040

Title:
Poetry Workshop

Catalog Description:
Practice in imaginative writing, exploration of creative potential. Emphasis on sources of creativity and forms of expression in poetry and its subgenres.

Credit Hour(s):
3

Lecture Hour(s):
3

Requisites

Prerequisite and Corequisite
ENG-1020 College Composition II, or ENG-102H Honors College Composition II.

I. ACADEMIC CREDIT

Academic Credit According to the Ohio Department of Higher Education, one (1) semester hour of college credit will be awarded for each lecture hour. Students will be expected to work on out-of-class assignments on a regular basis which, over the length of the course, would normally average two hours of out-of-class study for each hour of formal class activity. For laboratory hours, one (1) credit shall be awarded for a minimum of three laboratory hours in a standard week for which little or no out-of-class study is required since three hours will be in the lab (i.e. Laboratory 03 hours). Whereas, one (1) credit shall be awarded for a minimum of two laboratory hours in a standard week, if supplemented by out-of-class assignments which would normally average one hour of out-of-class study preparing for or following up the laboratory experience (i.e. Laboratory 02 hours). Credit is also awarded for other hours such as directed practice, practicum, cooperative work experience, and field experience. The number of hours required to receive credit is listed under Other Hours on the syllabus. The number of credit hours for lecture, lab and other hours are listed at the beginning of the syllabus. Make sure you can prioritize your time accordingly. Proper planning, prioritization and dedication will enhance your success in this course.

The standard expectation for an online course is that you will spend 3 hours per week for each credit hour.

II. ACCESSIBILITY STATEMENT

If you need any special course adaptations or accommodations because of a documented disability, please notify your instructor within a reasonable length of time, preferably the first week of the term with formal notice of that need (i.e. an official letter from the Student Accessibility Services (SAS) office). Accommodations will not be made retroactively.

For specific information pertaining to ADA accommodation, please contact your campus SAS office or visit online at http://www.tri-c.edu/accessprograms/. Blackboard accessibility information is available athttp://access.blackboard.com.

Eastern (216) 987-2052 - Voice
Metropolitan (216) 987-4344 – Voice. (216) 987-4048 – TTY.
Western (216) 987-5079 – Voice. (216) 987-5117 – TTY.
Westshore (216) 987-3900 – Voice. (216) 987-4048 – TTY.
III. ATTENDANCE TRACKING

Regular class attendance is expected. Tri-C is required by law to verify the enrollment of students who participate in federal Title IV student aid programs and/or who receive educational benefits through other funding sources. Eligibility for federal student financial aid is based in part on enrollment status. Students who do not attend classes for the entire term are required to withdraw from the course(s). Additionally, students who withdraw from a course or stop attending class without officially withdrawing may be required to return all or a portion of their financial aid based on the date of last attendance. Students who do not attend the full session are responsible for withdrawing from the course(s). Tri-C is responsible for identifying students who have not attended a course before financial aid funds can be applied to students’ accounts. Therefore, attendance is recorded in the following ways:

• For in-person and blended-learning courses, students are required to attend the course by the 15th day of the semester (or equivalent for terms shorter than five weeks) to be considered attending. Students who have not met all attendance requirements for in-person and blended courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

• For online courses, students are required to login at least two times per week and submit one assignment per week for the first two weeks of the semester, or equivalent to the 15th day of the term. Students who have not met all attendance requirements for online courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

At the conclusion of the first two weeks of a semester or equivalent, instructors report any registered students who have “Never Attended” a course. Those students will be administratively withdrawn from that course. However, after the time period in the previous paragraphs, if a student stops attending a class or wants or needs to withdraw, for any reason, it is the student’s responsibility to take action to withdraw from the course. Students must complete and submit the appropriate Tri-C form by the established withdrawal deadline.

Tri-C is required to ensure that students receive financial aid only for courses that they attend and complete. Students reported for not attending at least one of their registered courses will have all financial aid funds held until confirmation of attendance in registered courses has been verified. Students who fail to complete at least one course may be required to repay all or a portion of their federal financial aid funds and may be ineligible to receive future federal financial aid awards. Students who withdraw from classes prior to completing more than 60 percent of their enrolled class time may be subject to the required federal refund policy.

If illness or emergency should necessitate a brief absence from class, students should confer with instructors upon their return. Students having problems with coursework due to a prolonged absence should confer with the instructor or a counselor.

IV. LEARNING OUTCOMES ASSESSMENT

Occasionally, in addition to submitting assignments to their instructors for evaluation and a grade, students will also be asked to submit completed assignments, called ‘artifacts,’ for assessment of course and program outcomes and the College’s Essential Learning Outcomes (ELOs). The artifacts will be submitted in Blackboard or a similar technology. The level of mastery of the outcome demonstrated by the artifact DOES NOT affect the student’s grade or academic record in any way. However, some instructors require that students submit their artifact before receiving their final grade. Some artifacts will be randomly selected for assessment, which will help determine improvements and support needed to further student success. If you have any questions, please feel free to speak with your instructor or contact the Learning Outcomes Assessment office.

V. CONCEALED CARRY STATEMENT

College policy prohibits the possession of weapons on college property by students, faculty and staff, unless specifically approved in advance as a job-related requirement (i.e., Tri-C campus police officers) or, in accordance with Ohio law, secured in a parked vehicle in a designated parking area only by an individual in possession of a valid conceal carry permit. As a Tri-C student, your behavior on campus must comply with the student code of conduct which is available on page 29 within the Tri-C student handbook, available athttp://www.tri-c.edu/student-resources/documents/studenthandbook.pdfYou must also comply with the College’s Zero Tolerance for Violence on College Property available athttp://www.tri-c.edu/policies-and-procedures/documents/3354-1-20-10-zero-tolerance-for-violence-policy.pdf

Outcomes

Course Outcome(s):

Write original poetry in various styles or subgenres.

Objective(s):

1. Be able to keep a journal and use it as raw material for creative writing.
2. Discuss the use of line length, line breaks, enjambment and stanza breaks for various effects.
3. Recognize and use various speakers (author, voice, and persona) in poetry.
4. Recognize difference in tone and diction in poetry.
5. Exercise control of tone and diction in own poems.
6. Recognize the differences between closed form and open form.
7. Recognize and use rhyme in poetry.
8. Discuss and practice varieties of repetition.
9. Scan and identify the meter of poems.
10. Discuss and practice imagery as detail and as objective correlative.
11. Discuss and practice the varieties of irony (verbal, situational, dramatic) and related effects. (sarcasm, opposite statement).
12. Recognize the essential elements of several poetic forms.
13. Discuss and practice the use of simile and metaphor.
14. Recognize and analyze potential sources of creativity.
15. Participate in practical exercises to enhance individual creativity.
16. Discuss various public manifestations of contemporary poetry.
17. Explore publication opportunities and basic procedures.
18. Produce a portfolio or chapbook-length collection of polished poems.
19. Discuss and practice a variety of contemporary poetic forms.
20. Discuss and practice a variety of traditional poetic forms.

**Course Outcome(s):**
Respond to peers’ poetry with constructive feedback.

**Objective(s):**
1. Analyze published literary works in poetry.
2. Analyze works in progress of participant and peers.
3. Discuss how to utilize constructive feedback when responding to peer’s poetry.
4. Use knowledge of poetic forms to make suggestions for peers’ drafts.

**Methods of Evaluation:**
1. Primary: instructor’s oral and written critiques of student writing
2. Secondary: evaluation of student’s participation in creativity exercises and student critiques (oral and/or written)
3. Student written self-evaluation at mid-term and at course conclusion
4. Quizzes over course content

**Course Content Outline:**
1. Analysis of published literary works in poetry
   a. Form
   b. Content
   c. Audience
   d. Pleasure
   e. Placement in literary tradition
2. Analysis of works in progress of participant and peer
   a. Form
   b. Content
   c. Audience
   d. Pleasure
   e. Intention and execution
3. Potential sources of creativity
   a. Readings in published poetry / prose
   b. Readings in literary theory / history
   c. Traditional art forms (painting, sculpture, etc.)
   d. Found objects / Altered objects
   e. The natural world
   f. Performance
   g. Tapping students’ unique / individual sources
4. Practical exercises to enhance individual creativity.
   a. Journaling
   b. Practice in traditional forms
   c. Listing / collage
   d. Sound association (the ear leading the mind)
   e. Parody / reply / continuation of another writer’s work
   f. Random processes (e.g. exquisite corpse)
g. Exercises in changing point of view
h. Other discovery writing techniques

5. Public manifestations of contemporary poetry
   a. Publication in journals
   b. Collections
   c. Anthologies
   d. Public occasions of poetic expression

6. Exploration of publication opportunities and basic procedures
   a. Etiquette for query letters
   b. Policies on simultaneous submissions
   c. Methods for tracking submissions to journals

7. Exploration of distinguishing features between legitimate and illegitimate contests
   a. Significant audience
   b. Reasonable entry fees
   c. Standards for acceptance
   d. History of the contest / publication
   e. Watch lists for sub-standard contests

8. Production of a portfolio or chapbook-length collection of polished poems

9. Various speakers in poetry
   a. Author
   b. Voice
   c. Persona

10. The human situation in poetry

11. Forms of Poetry

12. Prosody
   a. Tone and diction
   b. Use line length, line breaks, enjambment, and stanza breaks for various effects
   c. Closed form vs open form
   d. Use of rhyme
      i. Degree of rhyme
         1. Full
         2. Near/slant/half
         3. eye
      ii. The positioning of rhyme
         1. initial
         2. internal
         3. end
      iii. Masculine and feminine rhyme
   iv. Other musical devices
   v. Alliteration
   vi. Assonance
   e. Varieties of repetition
      i. Anaphora
      ii. Refrain
      iii. Repetend
   f. Use of Meter in poems
      i. Syllabic
      ii. Accentual
      iii. Accentual-syllabic
      iv. Quantitative
      v. Related effects (e. g. caesura)

13. Traditional poetic forms
   a. Blank verse
   b. Couplets
   c. Elegy
   d. Ekphrasis
   e. Haiku
   f. Sestina
g. Sonnet
h. Villanelle
i. Others

14. Contemporary poetic forms
   a. Prose poems
   b. List poems
   c. Collage
   d. Cut-ups
   e. Cross-outs
   f. White-outs
   g. Ransom notes.

15. Imagery in poetry
   a. As detail
   b. As objective correlative

16. The varieties of irony
   a. Verbal
   b. Situational
   c. Dramatic
   d. Related effects
      i. Sarcasm
      ii. Opposite statement

17. Use of simile and metaphor

Resources


Resources Other
