

## Course Submission Form

**Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3credits/3contact hours. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.**

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<b>Current Status</b> Approved	<b>Course Selected:</b> Subject ENG (ENG - English) Catalog Nbr 5700	

Course Revision & College	
<b>Form Submission</b> Initial Submission	<b>College</b> Kingsborough CC

Course Data		
<b>Course ID</b> 073152	<b>Subject</b> ENG (ENG - English)	<b>Catalog Nbr</b> 5700
<b>Catalog Status</b> Approved	<b>Contact Hours</b> 3	<b>No. of Credits</b> 3
<b>CourseTitle</b> Creative Writing: Poetry		
<b>Course Description</b> Practice in the art and craft of poetry. Includes extensive reading in poetry, from traditional to experimental. Classes will be both workshop and discussion based.		
<b>Department</b> English		
<b>Pre-Requisites/Co-Requisites</b> PREREQUISITE: ENG1200		

Course Syllabus [Attachment Filename(s)]
Eng_57_Sample_Syllabus.pdf

Location(Required or Flexible) and Learning Outcomes	
REQUIRED	FLEXIBLE
English Composition	World Cultures & Global Issues
Math & Quantitative Reasoning	US Experience in its Diversity
Life and Physical Sciences <input checked="" type="checkbox"/>	Creative Expression

**Individual and Society**

**Scientific World**

Learning Outcomes: Questions	Learning Outcomes: Responses
<p><b>* 1. Gather, interpret, and assess information from a variety of sources and points of view.</b></p>	<p>Reading assignments include a wide variety of forms of poetry, both classic and experimental, by different authors, with attention to genre, tone, imagery, and poetic technique. Students are required to submit their own poems for review by classmates and provide thoughtful responses to classmates' writings. Exercises require students to locate contextual information and scholarly critical responses to assigned poems.</p>
<p><b>* 2. Evaluate evidence and arguments critically or analytically.</b></p>	<p>Class discussions require recognition of poetic form and technique in varied genres of poetry by canonical and emerging authors, and by students in the class. Discussions and written exercises require students to assess literary critics' responses to poetry.</p>
<p><b>* 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</b></p>	<p>Class discussions and six brief critical essays require students to posit original interpretations of poetry and support those interpretations with evidence appropriate in literary studies, especially "close reading": specific observations of the formal features, language, and imagery of the literary text.</p>
<p><b>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</b></p>	<p>Seminar discussions of assigned texts require students to use methodology from literary criticism to identify poetic techniques, including imagery, word choice, tropes, meter, rhyme, and genre that make poetry expressive; writing assignments require students to produce original poems developing their ability to apply such techniques.</p>
<p><b>5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</b></p>	<p>Reading assignments include poetry from a range of eras and cultures; students examine the interplay between the contexts of the works and their form and content, and identify the formal and thematic elements that are influential and relevant in contemporary poetry.</p>
<p><b>6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</b></p>	<p>At least six original poems, written to fulfill course assignments, must make appropriate use of literary techniques to elicit intended responses from readers; students must revise the poems drawing on comments from the instructor and classmates.</p>
<p><b>7. Demonstrate knowledge of the skills involved in the creative process.</b></p>	<p>Writing assignments (6 original poems, 6 short critical essays, and several exercises summarizing and commenting on published literary criticism) require students to apply techniques for tapping creativity, developing works, working past "writer's block," refining literary form, and honing language.</p>

<p><b>8. Use appropriate technologies to conduct research and to communicate.</b></p>	<p>Reading assignments will familiarize students with current online venues for publication of poetry; poetry writing assignments and analytical essays will involve use of Turnitin and Blackboard for editing, submission, and commentary; three exercises examining published scholarship integrate use of Literature Criticism Online, Literary Resource Center, JStor and Project Muse.</p>
<p><b>A. If there is a change to the course title, what is the new course title?</b></p>	
<p><b>B. If there is a change to the course description, what is the new course description?</b></p>	
<p><b>C. If there is a change to the pre-requisites and/or co-requisites, what are the new pre-requisites and/or co-requisites?</b></p>	

<p><b>Chair (Approver) Comments</b></p>
<p><b>Comments</b> Meets SLOs.</p>

## English 5700 01 HW

Kingsborough Community College of CUNY

### Creative Writing: Poetry

#### Course Description:

“Tell all the truth but tell it slant,” wrote Emily Dickinson in 1868. Poetry is, in its essence, an art of implication. How do poems *mean*? In addition to writing our own poems, we will examine a wide range of forms and styles of poetry, from straight-ahead lyric and narrative to performance poetry and spoken word to electronic poetry; though our reach will be global, we will focus especially on contemporary American poetry. Course work will consist of a number of brief analytical Essays and individual exercises (based on a combination of close readings of poems and library/online research), a brief report on one “live” performance of poetry that you attend during the semester (which can include a performance of your own poetry) and, of course, weekly submissions of your own poetry.

English 5700 Section 1 is a hybrid course combining classroom meetings and **online activity**; **Internet access is essential** for this course, since all exercises and other course materials are uploaded to Blackboard, which should be checked weekly for announcements and assignment updates, and since Discussion Board posts will constitute one hour per week of class discussion. As noted on CUNYfirst, this is a Writing-Intensive (W, WI) course, taught by a WAC certified instructor, and meets KBCC intensive-writing graduation requirements. It is also an honors-enriched course.

#### Required Readings/Texts:

All required readings are online (various websites and online periodicals) and there may be additional photocopied handouts.

##### Primary Websites for Course Readings:

*The Poetry Foundation* [PF]: <http://www.poetryfoundation.org/archive/poetrytool.html>

*Poets.org* [P]: <http://www.poets.org/>

*AfroPoets.Net* [AF] <http://www.afropoets.net/>

*Voices & Visions* [VV]: <http://www.learner.org/catalog/extras/vvspot/>

*PennSound* (<http://writing.upenn.edu/pennsound/>)

*PoemHunter.Com* [PH]: <http://www.poemhunter.com/>

*The Electronic Poetry Center* [EPC]: <http://epc.buffalo.edu/>

##### Secondary Critical Sources for Analysis Exercises:

*Modern American Poetry* [MAP]: <http://www.english.uiuc.edu/maps/index.htm>

*Literature Resource Center* [LRC]:

<http://www.kbcc.cuny.edu/kcclibrary/articles/DBLibrary/dbsubject.html#Literature>

This site is accessible from the KBCC Library homepage. You’ll need a valid, activated student ID to access this database off campus; take your ID to the library circulation desk to activate it (if you have checked out a book this year, it should be activated).

No print textbook is required for this course, but these two anthologies are recommended:  
Hoover, Paul, ed. *Postmodern American Poetry* (1994).  
Kalaidjian, Walter. *Understanding Poetry* (2004).

It is also recommended that you have access to these references:

- a grammar handbook such as *Rules for Writers*
- *MLA Handbook for Writers of Research*
- *Roget's Thesaurus*

### **Pathways Creative Expression Learning Outcomes:**

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
- Demonstrate knowledge of the skills involved in the creative process.
- Use appropriate technologies to conduct research and to communicate.

### **Course Requirements:**

The class consists of two face-to-face meetings and one virtual meeting per week. Some classroom time and online time will be in small work groups (typically 3-5 participants) to discuss your poems. Face-to-face class time will be spent primarily introducing you to the readings and that week's exercises, "workshopping" poems, and discussing interpretations and literary techniques.

**Poems (Required) (6 original + 6 revisions): Each week, you should submit a poem of your own—either a new work or a revision, based on feedback from me and the class. Though I encourage you to revise each poem many times, only one revision can be submitted for credit: i.e., a "new" poem must be submitted at least every other week, so that, by the end of the semester, you will have a collection of at least 6 original poems that have been revised at least once (you are encouraged to write more, of course).** Your own poems may more or less consciously reflect your encounter with the reading—i.e., with the voices and styles of other poets. I encourage you to try out different voices/styles; i.e., you may want to write a poem in "the style of" Gary Snyder, or Amiri Baraka, for eg., as a way of finding, or expanding, your own voice, and understanding the mindset and world views of the poets you're reading. **Poems should be submitted to TurnItIn; revisions of poems should be both submitted to TII and emailed as MS Word attachments. Carefully consider all comments when revising.** A Note on TurnItIn: Poems should be submitted to TurnItIn. The site provides grammar and originality checks, as well as your professor's comments, which may be read online, or downloaded as PDF documents. **To submit poems to TurnItIn, go to the "Assignments" section of Blackboard, scroll down till you see the TII assignments (The TII logo is next to each), click "complete" on the appropriate assignment and follow prompts to upload**

poems; to view marked assignments, return to the assignment (as above) and click “view.”

When posting poems and Essays to TII, be sure to submit to the correct assignment. Again, submit only poem drafts to TII; Essays and exercises should be emailed to me in the body of the email. Review your poems AFTER I MARK them: if no bubble or text comments appear, or no grade point values, then I have not yet marked them; the grammar check alone, if active, is automatic, and is not an evaluation of the poem. If, upon viewing your poem, you find no comments from me, then return to TII frequently until my comments appear and/or a grade point value is assigned. Generally, if poems are submitted on time, comments should appear by the weekend, but often earlier, so begin checking a day or so after initial submission. If you are unfamiliar with TurnItIn, take the student tutorials on the site homepage ([www.turnitin.com](http://www.turnitin.com)).

**Essays (6):** On Mondays, biweekly, beginning wk. 3, a brief analytical, mini essay/reading Essay will be due that discuss the readings covered during the *previous week*, for a total of 6 essays. These essays should be emailed, in the body of the message, by midnight on the due date. These essays combine should focus on close readings of specific poems—analyzing theme, style, symbol, image, rhythm, and other specific literary elements. The essays should be **detailed responses** to assigned poems, incorporating **specific quotes and details** (of imagery, imagery, symbol, language, word sound and diction, rhythm and so forth) from the poems to support clear critical/analytical points. You may focus on one poem by one of the poets discussed that week, or compare/contrast two poems. Entries must be handed in on time for full credit, since they will serve as a basis for class discussions. Samples of essays will be handed out and/or posted to Blackboard. For wks. 11-13, you may substitute four (or more) **contemporary** poets of your own choosing for those listed on the syllabus for those weeks; choose from the websites listed above, or from professional (not student) publications. I must **pre-approve** any substitutions. You should **complete at least 6** of the assigned essays, or an equivalent number of exercises (see below) (more may be completed for extra credit); **for Honors credit, 12 Essays and/or exercises must be completed.**

**Exercises: (3 required; you may do more):** These ask for written responses to specific questions/exercises based on select poems from that week’s readings; exercises labeled “Extensions” ask you to consider poems in a wider cultural context. **Exercises should be emailed to me in the body of the email, not sent as attachments.** All exercise prompts will be posted to Blackboard. If no specific exercise is assigned for a particular poet, you may select a critical quote from the “**study sheet**” posted to Blackboard, and briefly relate the critic’s comment to your own reading of some of the poem’s details. Sometimes, I will include specific questions on the study sheets—in those cases, base your exercises on these questions. **You may base your Essays on the exercises.** Otherwise, on weeks where more than one exercise is listed, you may also choose one for extra credit.

**Discussion Posts (10);** posted by Monday each week , beginning wk. 2-- see blog instructions see the “Discussion Posts” document posted to BB, “Course Information” for instructions): each new poem or revision you write should be posted to Discussion Board by Monday each week, with any optional introductory comments you might want to add; **for extra credit, by Wednesday each week, you should also read the other students’ poems, posted to**

**the Discussion Board that week (as many as you can, but at least two), and leave an evaluative comment**—ie., suggestion for revision—for each writer. If a writer has posted a revision, you can compare it to the previous version (see “older posts” if it has been archived).

**Review of a poetry reading/performance (1):** You may review any live performance of poetry (on or off campus), including a performance of your own poetry if it takes place in a public venue. (These **can** include “open readings” where you read your own poetry.) The review must be submitted by the end of the semester on the form posted to Blackboard, under “course information.”

**Study Sheets:** For many poets, I will prepare study sheets with a selection of secondary sources; you can refer to these to help you understand the poems (these are posted in the “Assignments” section of Blackboard). The study sheets can also help with exercises and essays. If you refer to secondary sources from the study sheets, or any other secondary sources, in your essays, always acknowledge sources (see statement on plagiarism below).

**So, to sum up: Each week, you will also submit a poem (new work or a revision); you should both submit the poem or revision to TII, and, optionally, post it to your blog by Monday each week; you should also email revised poems to me as MS Word attachments—do not email first drafts, only the revised version.** Over the course of the semester, you will **submit 6 brief (minimum 750 words) essays** analyzing the poets we are reading (see “Essays” on Blackboard under “course information”); which six essays you choose is up to you, but they should be **submitted according to due dates on the syllabus.** And you will submit 3 exercises (each about 500 words, in addition to a Works Cited list) analyzing published literary scholarship that critiques poems in the reading list. In this hybrid section, essays and exercises should be **emailed to me in the body of the email message, not as attachments.** Finally, you should, **at some point during the semester, attend and review one live poetry performance/reading.** **Late Work will not be given full credit.** It is highly recommended that you **keep copies of all written work, and save all graded work.**

### **Participation:**

Posting and responding to Discussion Board constitute the participation for the virtual part of the class. For face-to-face sessions, come to class prepared having read the assigned material, and have something to say about the readings--a question or comment—your essays should help you here.

### **Responding/Listening:**

During class meetings, please pay attention to what others are saying during discussions; try to contribute to this class dialogue—virtually, through blogs, as well as in person (you may agree or disagree with points made, and either bring up contrary evidence, or supplement evidence already presented).

### **Attendance:**

Since **late** arrivals and early departures not only disrupt the class, but also mean you are missing our work together, they will be **treated as partial absences.** **Attendance** will normally

be taken at the **beginning** of the class period. If you **arrive after** attendance has been taken, or **leave early**, you must sign a **Late Arrival/Early Departure** sheet (kept on my desk at the front of the room); each late arrival/early departure = 1/3 absence. **Tardiness or early departures of 20 minutes or more** will be treated as **full absences**.

**Virtual: On-time submission of that week's poem, Essay or exercise(s), by midnight (11:59 PM) Monday each week—including posting the poem to your blog (see "Blogs," above)-- will constitute virtual—online—attendance for that week. Virtual absences are treated as real absences.** If I haven't requested your work group to meet face-to-face on a particular session, or haven't specifically asked you to attend, **virtual attendance will still be required**, and will be **documented by on-time submission of assignments, as noted**.

**Please Note:** Missing more than twice the number of hours the class meets during a week (including virtual hours) will result in failure. This means, in **Eng. 57, meeting two days per week (one face-to-face, and on online session, or two virtual sessions), you are allowed a maximum of 4 absences (2 weeks of class); 5 or more absences will result in an automatic WU, no matter when the 5<sup>th</sup> absence occurs—there are no exceptions. Be extremely diligent about attendance.**

**Final Exam:** A final, revised collection of poems written during the semester will be submitted as your final examination.

### **Grades:**

Poems: 6 required original poems, with required revisions: 30% of your final grade.

Analytical Essays (6 are required, out of the 10 options) 30 % of your final grade.

Exercises (3 are required, out of the 10 options): 10 % of your final grade

Discussion Posts: 12 required: 10% of your final grade.

Review of a reading/performance (1): 10% of your final grade.

Classroom participation: 10% of your final grade.

### **Schedule of Assignments:**

#### ***Introduction: Reading Poetry and Writing About Poetry***

##### ***Week 1***

Introduction to course; reading poetry and writing about poetry

Recommended: selections from Kalaidjian: 13, 21 (diction & tone); 30, 36-7 (image); 39-40, 43-4, 46-7, 49-50 (figurative language); 69-70 (symbolism)]\*\*

William **Shakespeare**: *P, PF*

#### ***Working with Images and Narrative: modern and contemporary examples of lyric poetry***

##### ***Week 2***

Elizabeth **Bishop**: *P, PF, MAP*; Also exercise:

[http://bcs.bedfordstmartins.com/virtualit/poetry/fish\\_elements.html](http://bcs.bedfordstmartins.com/virtualit/poetry/fish_elements.html) ;

William Carlos **Williams** (handout)(and WCW as collagist, proto post-modernist): *P, PF*; read as much of William's book-length poem *Paterson* as possible as an early eg. of "Projective Verse"/Open Form (see wk. 5, below); Paul Dunbar, Jean Toomer, Gwendolyn Bennett, Sterling



Brown, Angelina W. Grimke [AF]

**First Discussion Board Post due Monday, 9/18; comments on posted poems due by Thursday, 9/17. If posting your poems to Discussion Board, and commenting on others, follow this same pattern for each week.**

**Poem #1 due Monday, 9/18**

**(Base your first poem on one of the required poem/exercises--see Wk 1 in "assignments" on Bb)**

### *Week 3*

Robert **Frost**: *P*; *PF*;

**Komunyaka**: *P*; *PF*; secondary: *MAP*; *LRC*;

Joel **Brouwer**: "Lines from the Reports of the Investigative Committees," *PF*

**Poem # 1 revision due Monday, 9/25**

**Essay # 1 due Monday, 9/26 (based on Wk 2 poets)**

### *Week 4*

Li-Young **Lee**: *PF*, <http://www.indiana.edu/~primate/lee.html>;

Tess **Gallagher**: *PF*;

Talvikki **Ansel**: "Don't Tell Me," *PF* [also <http://chronicle.com/blogs/arts/mondays-poem-glaze-by-talvikki-ansel/29374> ("Glaze," followed by a sample detailed analysis)];

Sharon **Olds**: "Sex Without Love," [on BB, "Course Documents"]; *PF*, *PH*, *P* [also <http://www.assumption.edu/users/ady/HHGateway/Etexts/oldsparty.html>].

Recommended: Conventions of prosody and poetic form (handout): Kalaidjian, 112-14, 120-23 (prosody); 133-35, 143 (form). Handout: Kalaidjian, 261-64 (on the postmodern "condition")

**Poem #2 due Monday, 10/2**

**Essay #2 due Monday, 10/2 (based on Wk 3 poets)**

### *Lyric and "Open Form"/Composition by Field"*

### *Week 5*

Paul **Blackburn**, *PF* (Open Form, "Brooklyn Narcissus" also at *PennSound*:

<http://writing.upenn.edu/pennsound/x/Blackburn.php>), *MAP*;

Frank **O'Hara**: *PF*;

Recommended: Charles **Olson**, "Projective Verse," *PF* [his theory of "composition by field," the basis of "Open Form" poetics, which has influenced much of contemporary poetry, including the Beats (below, wk7)]; Recommended: A few Contemporary Open Form poets: Akliah **Oliver**,

Laura **Moriarty**, Alice **Notley**, Bernadette **Mayer**. Akliah **Oliver performance poems**:

<http://www.youtube.com/watch?v=kAU-CseqS2M> [reading "She Said Dialogues"];

<http://www.youtube.com/watch?v=DTpmkE9ZsdA> [Oliver with Tyler Burba, guitar: "A Toast in the House of Friends"]; <http://www.youtube.com/watch?v=p5fGriZCJP0> [Oliver with Anne

Waldman, Lavonne Caesar]

**Poem #2 revision due Monday, 10/9**

**Essay #3 due Monday, 10/9 (based on Wk 4 poets)**

*Week 6*

Denise **Levertov**: *PF*,

Ted **Kooser**: *PF*;

Rae **Armantrout**: *PF*

**Poem #3 due Monday, 10/16**

**Essay # 4 due Monday, 10/16 (based on Wk 5 poets)**

*The Beat Movement*

*Week 7*

Allen **Ginsberg**: *P; PF*,

**Kaufman**: *MAP*

**Poem #3 revision due Monday, 10/23**

**Essay #5 Due Monday, 10/23 (based on Wk 6 poets)**

*Week 8*

Lawrence **Ferlinghetti**: *PF*

Gary **Snyder**: *PF*

Recommended: Kailaidjian, 244-47; (179-81); 251-55

**Poem #4 due Monday, 10/30**

**Essay#6 Due Monday, 10/30(based on Wk 7 poets)**

*The Lyric Poem 2: Keep the Beat?*

*Week 9*

Galwal **Kinnell**: *PF, P* (Kinnell reading) [also <http://www.poemhunter.com/poem/blackberry-eating/>];

Sylvia **Plath**: *PH, PF* [also <http://www.poemhunter.com/poem/metaphors/>];

Marge **Piercy**: *PH* [also <http://www.poemhunter.com/poem/barbie-doll/>];

C. K. **Williams**, "On the Metro": *PF*

**Poem #4 revision due Monday, 11/6**

**Essay#7 due Monday, 11/6 (based on Wk 8 poets)**

**Required midterm poem/exercise (see wk. 9 on Bb)**

*Harlem Renaissance and Contemporary Affinities*

*Week 10*

Langston **Hughes**: *PF, P*;

Gwendolyn **Brooks**: *PF, P*;

Willie **Perdomo**, [http://poemsoutloud.net/audio/archive/willie\\_perdomo\\_reads\\_poet\\_in\\_harlem/](http://poemsoutloud.net/audio/archive/willie_perdomo_reads_poet_in_harlem/)

**Poem #5 due Monday, 11/13**

**Essay # 8 due Monday, 11/13 (based on Wk 9 poets)**

*Performative Poetry/Multicultural Poetry/Ethnopoetics*

**Week 11:**

Amiri **Baraka**, *PF*;

Jayne **Cortez**, *P* ( audio);

Anne **Waldman**, *PF*; Waldman in performance:

<http://www.youtube.com/watch?v=30W9xMPreL0> [recent reading at Chicago Humanities Festival, about one hour];

John **Giorno**, *P*;

tentative-Wanda **Coleman**, *P*

Recommended: Kailaidjian, 288-93;310-12, 314-15]

**Poem #5 revision due Monday, 11/20**

**Essay #9 due Monday, 11/20 (based on Wk 10 poets)**

**Week 12:**

Jimmy Santiago **Baca**, *PF*;

Joy **Harjo**, *PF, P*;

Willie **Perdomo**, <http://www.youtube.com/watch?v=1DuFLCEOtnY> ;

Ed **Sanders**, *P*;

Sonia **Sanchez**, *P*, (+audio)];

Handout: Kailaidjian, 365-68; 385-90 (Native American Poetry); 139-40 (Concrete Poetry)]

Diane **Wakoski**, *PF*;

**Epoetry** (Electronic Poetry Center);

Jessica **Hagedorn**, *MAP* (“Online Poems”);

Malcolm **London** (on *On Point*) <http://onpoint.wbur.org/2014/03/18/the-poetry-of-malcolm-london>;

time allowing: *Poetry in Motion* (DVD);

Urban Juke Joint, <http://www.poetry247.com/urbanjukejoint/> [scroll down and watch the two performance videos]

**Poem #6 due Monday, 11/27**

**Essay # 10 due Monday, 11/27 (based on Wk 11 poets)**

**Poem #6 revision due Monday, 12/4**

**Last Class: Wednesday, 12/6**

**Extra Credit work and makeup/revised work (if any) due by Wednesday 12/6;**

**Review of a reading/performance due by Wednesday 12/6**

**Final class meeting (time allowing): excerpts from *Poetry in Motion***