

Las Positas College  
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## Course Outline for ENG 13A

### INTRODUCTION TO THE CRAFT OF WRITING - POETRY

Effective: Fall 2019

#### I. CATALOG DESCRIPTION:

ENG 13A — INTRODUCTION TO THE CRAFT OF WRITING - POETRY — 3.00 units

Practice in writing poetry, using materials drawn from published poetry and individual's own work for analysis and criticism, with a focus on techniques of revision.

3.00 Units Lecture

#### **Strongly Recommended**

ENG 11 - Introduction to Creative Writing

ENG 1A - Critical Reading and Composition  
or

#### **Grading Methods:**

Letter or P/NP

#### **Discipline:**

- English

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Total Hours:</b>	54.00

#### II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

#### III. PREREQUISITE AND/OR ADVISORY SKILLS:

**Before entering this course, it is strongly recommended that the student should be able to:**

##### A. ENG11

1. Synthesize techniques including image, metaphor, and symbolism to create meaning in poetry
2. Employ traditional and modern forms in poetry to develop ideas
3. Analyze and critique professional and student texts
4. Evaluate original manuscripts and manuscripts of others using workshop method and/or peer and instructor feedback
5. Demonstrate active participation in a community of writers

##### B. ENG1A

1. Critically read texts and materials from a variety of academic and cultural contexts, demonstrating in writing and discussion the ability to:
  - a. Relate ideas and information in the text to his/her own experience as well as other texts;

#### IV. MEASURABLE OBJECTIVES:

**Upon completion of this course, the student should be able to:**

- A. Recognize the range of structural choices available to the poet in both traditional and modern forms
- B. Describe and identify the use of image, metaphor and symbol, use of sound, and a variety of fixed forms
- C. Practice in writing standard techniques of critical revision as an essential part of the creative process.
- D. Practice the methods and protocol of written and verbal critique for creative writing.
- E. Identify the elements of skilled oral presentation of poetry, such as posture, volume, pacing, eye contact and enunciation

#### V. CONTENT:

- A. Read and discuss selected works of poetry, covering the range of statement possible in poetic forms;
- B. Write poetic work through controlled assignments to enable the student to attempt specific elements and techniques;
- C. Develop the vocabulary of criticism necessary to the evaluation of one's own work;
- D. Discuss and develop methods for verbal and written critique;
- E. Study and practice of the elements of oral presentation of poetry, for example tone, diction, and pacing;
- F. Attend oral presentations of professional poets at local readings and/or listen to audio and video recordings

#### VI. METHODS OF INSTRUCTION:

- A. **Discussion** -
- B. **Lecture** -
- C. Oral presentation of student writing

- D. **Critique** - Oral analysis and critique of student writing
- E. **Guest Lecturers** -
- F. **Written exercises and case studies** - In-class writing assignments
- G. **Guest Lecturers** -
- H. Multi-media presentations
- I. **Field Trips** -
- J. **Written exercises and case studies** - Written analysis of student writing

#### VII. TYPICAL ASSIGNMENTS:

- A. Reading and analysis
  1. Outline the requirements and variations of the sonnet form and discuss the ways in which Shakespeare's "Sonnet 118" relates content to form.
  2. Describe the images used in Sylvia Plath's "Lady Lazarus" and provide interpretations for the symbolism, supported by the language, sound, and tone of Plath's writing.
- B. Writing
  1. Take notice of two elements of Frost's "Nothing Gold Can Stay": sound, structure, rhythm, image, or meaning. Then write a poem of your own that echoes and "talks back to" these two elements.
  2. Considering connection between form and content, write a poem in one of the following fixed forms: sonnet, rondolet, villanelle, sestina, haiku, or tanka; provide a paragraph explaining the ways in which you have attempted to relate the content of your poem to the chosen form.
- C. Presentation
  1. Present published and/or original works of poetry employing skills of intonation, memorization, and body movement to express meaning and mood of written poetry.

#### VIII. EVALUATION:

##### **Methods/Frequency**

- A. Exams/Tests
  - 1-3 times per semester
- B. Quizzes
  - 2-5 times per semester
- C. Portfolios
  - Once a semester (final project)
- D. Oral Presentation
  - Weekly (informal) or 1-3 times per semester.
- E. Projects
  - Regularly/weekly
- F. Field Trips
  - 1-3 times per semester
- G. Class Participation
  - Regularly/weekly
- H. Final Class Performance
  - End of semester
- I. Other
  1. Attendance of Public Reading
  2. Workshops

#### IX. TYPICAL TEXTS:

1. Bloch, C. (2016). *Swimming In The Rain: New and Selected Poems 1980-2015* (1st ed.). Pittsburgh, PA: Autumn House Press.
2. Schakel, P., & Ridl, J. (2014). *250 Poems, A Portable Anthology* (3rd ed.). Boston, MA: Macmillan Publishers.
3. The League of Canadian Poets, . (2016). *Measures of Astonishment: Poets on Poetry* (1st ed.). Regina, Saskatchewan: University of Regina Press.
4. Mason, D., & Nims, J.F. (2006). *Western Wind: An Introduction to Poetry* (5th ed.). New York, NY: McGraw-Hill.

#### X. OTHER MATERIALS REQUIRED OF STUDENTS: