

Las Positas College
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Course Outline for ENG 13
THE CRAFT OF WRITING - POETRY
Effective: Fall 2007

I. CATALOG DESCRIPTION:

ENG 13 — 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. Strongly recommended: English 11 and Eligibility for English 1A. 3 hours.

3.00 Units Lecture

Grading Methods:

Letter or P/NP

Discipline:

	MIN
Lecture Hours:	54.00
Total Hours:	54.00

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

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

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

1. demonstrate and develop skills of analysis as they relate to poetry, informed by awareness of the range of choices available to the poet in both traditional and modern forms
2. demonstrate creative facility with image, metaphor and symbol, use of sound, and a variety of fixed forms
3. demonstrate a skill in critical revision as an essential part of the creative process
4. demonstrate knowledge and skill in the methods and protocol of written and verbal critique for creative writing
5. recognize and demonstrate the elements of skilled oral presentation of poetry
6. critique a given oral performance of poetry through evaluation of these elements
7. explain the methods of manuscript submission and the markets for poetry

V. CONTENT:

- A. Analyze selected works of poetry, covering the range of statement possible in poetic forms;
- B. Create poetic work through controlled assignments to enable the student to master specific elements and techniques;
- C. Develop the vocabulary of criticism necessary to the evaluation of one's own work;
- D. Discuss and master 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. Evaluate oral presentations of professional poets through attendance of local readings;
- G. Study of markets for poems and a consideration of editorial requirements.

VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. **Discussion** -
- C. Oral presentation of student writing
- D. Multi-media presentations
- E. **Written exercises and case studies** - Written analysis of student writing
- F. **Written exercises and case studies** - In-class writing assignments
- G. **Guest Lecturers** -
- H. **Critique** - Oral analysis and critique 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.

VIII. EVALUATION:

A. Methods

1. Exams/Tests
2. Projects
3. Class Participation
4. Other:

B. Frequency

IX. TYPICAL TEXTS:

1. Morrison, Carol *How to Build A Long-Lasting Fire: Writing Poems from Your Life.*, NTC Publishing, 2003.
2. Nims, John Frederick *Western Wind: An Introduction to Poetry.*, McGraw-Hill, 2006.

X. OTHER MATERIALS REQUIRED OF STUDENTS: