Spring 1-15-2015

ENG 2003-001: Creative Writing - Poetry

Ruben Quesada
Eastern Illinois University

English 2003: Creative Writing – Poetry
Spring 2015

PROFESSOR: Dr. Ruben Quesada
CLASS HOURS: MW 3:00 p.m. – 4:15 p.m. **LOCATION:** Coleman 3120
OFFICE HOURS: MON & WED 12PM – 3PM **LOCATION:** Coleman 3562
SKYPE: skype.quesada (TUE/THUR by appointment)
EMAIL: rmquesada@eiu.edu -- **PHONE:** 217 5812428

COURSE CATALOGUE DESCRIPTION

(3-0-3) F. An introduction to the reading and writing of poetry, with class time devoted to various principles of the genre through writing exercises and workshop discussion. (Group 5) EGL 922 WC Prerequisites & Notes: ENG 1002G.

COURSE OBJECTIVES

Upon completion of this course you should be able to:

1. IDENTIFY poetic elements in your writing & in the writing of others.
2. DEMONSTRATE skills of craft analysis by discussing, reading and writing poetry.
3. CRITIQUE various forms of poetry in a creative writing workshop.
4. PRODUCE and REVISE original creative writing in the poetry genre.

COURSE TEXTS

1. Diaz, Natalie. *When My Brother Was An Aztec*.
2. Girmay, Aracelis. *Kingdom Animalia*.
3. Guerrero, Laurie Ann. *A Tongue in the Mouth of Dying*.
4. Handouts (in print & on D2L)

COURSE REQUIREMENTS (100%)

1. Discussion = 15%
2. Attendance = 15%
3. Poetry Annotations = 15%
4. Video Poem = 10%
5. Poetry Presentation = 5%
6. Poetry Prompts = 10%
7. Self-Reflective Essay = 10%
8. Final Portfolio = 20%

MINUMUM TECHNOLOGY REQUIREMENTS

1. Using the learning management system
2. Using email (EIU) and Internet
3. Creating and submitting files in commonly used word processing programs formats
4. Copying and pasting
5. Downloading and installing software
6. Using Cloud or digital space
7. Video/Audio editing software (iMovie preferred. No previous knowledge required)

READING EXPECTATIONS

1. Read all assigned texts and resources for major ideas.
2. Keep digital notes of all you read. Save a file for every text for future reference.
3. Create questions about assigned reading material. Share questions in class & online.
4. Ask classmates thoughtful questions about the reading. Then,
5. Ask your professor thoughtful questions about the reading.
6. Re-read reading. Imagine you have to give a presentation on it in the future. Know it.

ETIQUETTE EXPECTATIONS

1. Poems should be typed, but single spacing is best (unless the use of space is for stylistic effect). Please no fancy paper or clip art or calligraphy. Make sure to put your name and the date on everything you submit. Prompt poems must be typed and effectively proofread.
2. Spelling and grammar correctness
3. Awareness of and sensitivity to cultural differences
4. Provide each other with mutual support and advice on a variety of topics, including course preparation and administrative matters.

Emails must include the following for a reply:

1. A subject line with your last name and course number, e.g., Diaz – ENG2003
2. A salutation, e.g., Dear Dr. Quesada
3. A closing, e.g., Sincerely, Mary Pleasant
4. Clear and complete sentences
5. Do not use abbreviations, slang, or inappropriate language

CLASS ENVIRONMENT

We need to be respectful of one another. Among other things, this means that you are expected to listen respectfully when people are speaking and to speak about the work of

others with respect. This does not mean being dishonestly positive with commentary, but try to understand that we are all learning. Comments that might be taken by reasonable people to be insulting, especially in regards to gender, race, religion, age, and sexual orientation, aren't welcome here. There may be disagreements in class, but when these disagreements touch on issues of gender, race, religion, and sexual orientation, etc., we need to be respectful of our differences, even as we are emphatic in our positions.

LATE WORK

Late work is unacceptable. Things are due when specified.

A FEW WORDS ABOUT POETRY

When I started taking creative writing classes I often wondered how professors grade poetry. On personal preferences, or aesthetics, or progress? In this course you will be graded strongly upon your effort, including participation, attendance, a brief presentation, peer annotations, a self-reflective essay, and revisions for the final portfolio. Even if you have struggled with a few of your poems, a strong overall performance will be an asset when final grades are calculated. (MB)

Writing poetry is a thoughtful task that deserves examination and practice. It is a form of art, which is why it is taught in schools at all levels. Poetry has a rich history that originates in the oral practice of passing along stories and traditions to communities over generations. With the advent of the written language, poetry has taken on a more complex understanding, especially in the ways it is written, but at the heart of poetry is storytelling.

Poetry is one of the best ways to comment upon the human condition, after all. Thus, some of the poems we will read in class will not be pretty—you may be reading about tough issues, conflicts, and people with problems. In these situations, the language of the poem may reflect the content, and sometimes it can be uncomfortable or shocking. (MB)

Everyone has a story to share and this is your safe space to do that. Poems you submit for class should use language to tell a story and create a visual and auditory experience to provoke the imagination and senses. Your poems will not be judged on their content, but on the execution of that content. Are your word choices appropriate to your story? Is the story appropriate for the language? Is the relationship between language and story clear to your reader? These are just a few questions to consider before you submit your poetry for workshop.

Please keep in mind the following: The golden rule of our class is that the speaker of a poem is not necessarily the author of the poem. If your classmate submits a poem about a crime, please don't call 911. If someone chooses to write about something that could be perceived as personal, such as a pregnancy or breakup or addiction, don't start gossiping, immediately offer that writer a ride to the counseling center, or start planning an

intervention. I encourage you to experiment with various types of personae, and this rule will give you the freedom to do so without unnecessary scrutiny.

LEARNING ACTIVITIES

ATTENDANCE (15%)

Your consistent attendance and participation are necessary to make this class the vibrant exchange of ideas it should be and I take attendance. You are permitted no more than **two unexcused absences**. Each unexcused absence after two will lower your final grade by one letter grade. Excused absences are accompanied by appropriate legal or medical documentation.

DISCUSSION (15%)

A brief comment about your discussion participation:

Over the course of the semester you will read and write poetry. You are expected to participate in thoughtful discussions of assigned reading and written work of your peers.

Students often wonder how their participation in class is going to be evaluated. Although I know that your grade here is probably not your greatest concern, you may be interested in knowing how I will be determining the participation portion of your course grade.

Suffice it to say that there are two fundamental principles I consider when calculating this portion of your grade:

(1) No one is punished for not speaking up, i.e., you all will receive a minimum amount of points (6%) for participation since I'm assuming you're reading all of the notes;

(2) I'm more interested in quality over quantity whenever possible, i.e., notes an issue raised in text/lecture or information about new developments in a related field are always going to carry significant weight. The main point is that active discussants will be receiving more points.

Nevertheless, sometimes the group discussion steers into a topic that doesn't wag your tail. In those instances, it's tempting to sit in the corner and work on your own, (I know, because that's what I do -- except for the tail-wagging part). My suggestion is to forget about how I, or anyone else, envision the class discussions and simply comment when you feel led to. If the discussion topics aren't about what you'd like to talk about, then bring up a new topic. There are enough of us participating in the course to give us plenty of opinions on the various issues.

So if the current topics under discussion don't seem to float your boat, then jump in and ask for comments on your own areas of interest. You know that people will have opinions on everything and are probably more than willing to let you know how they feel.

Workshop courses depend heavily on class discussions to drive the learning process. (Dale Maeder, Professor of Educational Psychology, UCLA)

POETRY ANNOTATIONS (15%)

Annotations are the detailed comments you will make on your peers' drafts before a workshop takes place. Writers will distribute their poems during a designated class session before their workshop day, and you will take the copies and comment on them. I will provide you a sample on D2L, but generally your annotations should contain line-by-line comments and a brief overall summary. Be sure to write as legibly as possible, and include your name and the date. In order to give you credit, I will collect your annotations and then return them to the author. SEE WORKSHOP GUIDE (D2L).

VIDEO POEM (10%)

This assignment asks you to create a video and audio impression of a poem with moving images and sound, while challenging your ability to create an original piece that explores the relationship between the chosen text and the symbolic images that are associated with that text. The project should explore the moods or emotions associated with an idea, issue, or interest that has some personal or meaningful connection for you. SEE VIDEO POETRY ASSIGNMENT SHEET (D2L).

POETRY PROMPTS (10%)

Poetry prompts (weeks 1 – 6) will help you generate ideas for your poems. Some will be more serious than others, but all of them should be fun, and you should never get stressed out about them. These writing prompts are ways to develop images, ideas, and themes that you can work into poems for class or for the future. Often students find that their best poems come from the prompts. I will not require you to revise every prompt into a polished poem, though you can if you'd like. My only requirement is that you use some part of at least two prompts in two different poems, and indicate this to me in your final portfolio. Because many of these exercises rely on detailed guidelines, group participation, and other materials, there are limited make-ups if you are absent.

POETRY PRESENTATION (5%)

Each student will choose one poem to present from our course texts. Presentations will include a practiced, enthusiastic reading of the poem, and 3-5 discussion questions posed to the class, for a total of about fifteen minutes of class time. SEE POETRY PRESENTATION (D2L).

SELF-REFLECTIVE ESSAY (10%)

Near the end of the class you will submit a brief self-reflective essay, which will be an opportunity to reflect upon the patterns and progress of your work over the semester. This essay will be 2-3 pages long, and should be a useful analysis of your own writing process

and experience in the class. The essay you will write in this class must be typed, double-spaced, and use a standard 12-point font and 1-inch margins on all sides. Please do not skip lines between paragraphs, or attempt other essay-lengthening techniques. If there are format problems in your paper I will ask you to correct them. SEE SELF-REFLECTIVE ESSAY ASSIGNMENT SHEET (D2L).

FINAL PORTFOLIO (20%)

The final portfolio should include drafts and revised, polished versions of at least four poems and one video poem (in digital or disk form) you have produced during the semester. If any of the poems have not been workshopped (as some may not, depending on time), please feel free to conference with me during office hours or some other mutually agreeable time. Also make sure to re-submit your copies of poems with the professor's comments in the portfolio, and include helpful annotations from your peers. And remember, **if you do not submit a portfolio, you will not pass the class.** Make sure that portfolio materials are effectively organized. SEE POETRY REVISION CHECKLIST.

CONFERENCES
The hours listed above are times when I will be in my office ready to meet with students. You can also make a special appointment to see me if you are unable to come during office hours. I encourage you to come and talk to me about your work as often as you like.

ACADEMIC INTEGRITY
Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (http://www.eiu.edu/judicial/studentconductcode.php). Violations will be reported to the Office of Student Standards.

STUDENTS WITH DISABILITIES
If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

THE STUDENT SUCCESS CENTER
Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

PLAGIARISM
Plagiarism is defined as appropriating words or ideas that are not your own without giving proper credit. The consequences of plagiarism are dire and can result in a grade of

F for the assignment and even for the course. Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (http://www.eiu.edu/judicial/studentconductcode.php). Violations will be reported to the Office of Student Standards.

GRADE SCALE

A	=	90.0 – 100%
B	=	80.0 – 89.9%
C	=	70.0 – 79.9%
D	=	60.0 – 69.9%
F	=	00.0 – 60.0%

COURSE OUTLINE

I. <u>PARTS OF A POEM/VIDEO</u>

   Lesson Outcome: You should be able to identify and define poetic elements.
   Assessment: Explain and demonstrate poetic elements in your work and the work of others.
   Readings/Activities:

1/12   Introductions. Course Overview.
        HW: Read Syllabus. Buy textbooks. Watch iMovie 2014 Demo (D2L).

1/14   Review Syllabus. Review iMovie.
        Poetry Prompt #1 (Story) – Simile/Metaphor
        HW: For Wednesday, Read: Gregory Orr's Four Temperaments (D2L) + Poetic
        Vocabulary (D2L)

1/19 – UNIVERSITY HOLIDAY (NO CLASS)
        HW: Review Poetic Vocabulary and iMovie Basics. + "Anatomy of a Poem" (D2L)

1/21   Review Acquiring Video & Audio. Discuss Poetic Vocabulary. Share Poetry Prompt.
        Sign up for Poetry Presentations.
        Poetry Prompt #2 (Imagination) – Sentence/Line
        HW: Read Jacqueline Kolosov, "The Ekphrastic Poem." (D2L)

1/26   Discuss Ekphrastic Poetry. Share Poetry Prompt. Workshop Guidelines distributed.
        Poetry Prompt #3 (Music) – Voice/Style
        HW: Read: Diaz, *When My Brother Was An Aztec*, Part I (1 – 39)
        Bring 12 copies of your first workshop poem to class on Wednesday. Review Tarble
        Handout.

1/28   Visit Tarble Arts Center. Sign in for ENG2003. Field Trip Liability Forms Due.
        Review Workshop Guidelines. Discuss Poetry & Vocabulary. Share Poetry Prompt.
        Poetry Prompt #4 (Structure) – Meter/Rhyme
        HW: Annotate first group of workshop poems.

II. <u>DIALOGUE WITH A POEM/ART</u>

   Lesson Outcome: You should be able to demonstrate craft analysis of poetry.
   Assessment: Discuss poetic elements and write poetry.
   Readings/Activities:

2/2   Discuss Ekphrastic poetry. Share Poetry Prompt.
        Poetry Prompt #5 (Experimental). Workshop begins.
        HW: Girmay, *Kingdom Animalia*, Part III (49 – 71)

2/4   Workshop Continues. Discuss Readings. Share Poetry Prompt. Audio & Video.

Poetry Prompt #6 (Forms).
HW: Read POETRY PRESENTATION Guidelines
Read Girmay, *Kingdom Animalia*, Part IV (75 – 98)

2/9   Share Poetry Prompt. Discuss Readings. Review POETRY PRESENTATION
        Guidelines.
        HW: Read Guerrero, *A Tongue in the Mouth of Dying,* Part II (33 – 62)

2/11   Discuss Readings.
        WORKSHOP
        HW: Selections of Ekphrastic Poems (Poets.org)

2/16   Discuss Readings.
        WORKSHOP

2/18   Begin Poetry Presentations
        WORKSHOP

III. THINKING ABOUT POETRY AS ART

    Lesson Outcome: You should be able to critique poetry in its many forms.
    Assessment: Discuss and assess in poetry in class and in writing.
    Readings/Activities:

2/23   Continue Poetry Presentations.
        WORKSHOP

2/25   Continue Poetry Presentations.
        WORKSHOP
        HW: Read Video Poetry Assignment

3/2   Review Video Poetry Assignment.
        WORKSHOP
        HW: Video Poetry Assignment

3/5   Review Field Trip Expectations.
        WORKSHOP
        HW: Video Poetry Assignment

3/9 –   TAKE HOME MIDTERM (NO CLASS)
        HW: MIDTERM (TBD).

3/11   FIELD TRIP TO INDIANAPOLIS MUSEUM OF ART (8:30AM – 4:00PM)
        HW: Video Poetry Assignment.

3/16 – 3/20 – SPRING BREAK

3/23   WORKSHOP

3/25   WORKSHOP
        HW: Read Self-Reflective Essay Assignment

3/30   Review Self-Reflective Essay Assignment.
        WORKSHOP
        HW: Self-Reflective Essay Assignment.

4/1 –   STUDENT LOUNGE RESEARCH DAY (NO CLASS)
        HW: Self-Reflective Essay Assignment. Read FINAL PORTFOLIO Guidelines.

4/6   Review FINAL PORTFOLIO Guidelines.
        WORKSHOP
        HW: Read on Revision (TBD)

IV. <u>REVISING AND REFLECTING ON POETRY</u>

   Lesson Outcomes: You should be able to revise & reflect upon poetry you've read/written.
   Assessment: Complete a reflective essay and revise poetry.
   Readings/Activities:

4/8 –   STUDENT LOUNGE RESEARCH DAY (NO CLASS)
        HW: FINAL PORTFOLIO REVISIONS

4/13   Review REVISION.
        WORKSHOP

4/15   Self-Reflective Essay Assignment DUE. Read excerpts out loud.
        WORKSHOP

4/20   WORKSHOP

4/22   WORKSHOP

4/27   FINAL WORKSHOP. Be prepared to hand all poems back to their authors.
        Review requirements of the final portfolio.

4/29   FINAL PORTFOLIO due in class (four revised and polished poems + all drafts +
        instructor comments + peer comments). Everyone reads a poem as a way to celebrate the
        end of the semester.