

Point Loma Nazarene University
 Department of Literature, Journalism, Writing, and Languages
Creative Writing: Poetry
WRI 321 (3 units)

Section: 01

Time: TR, 11:00 a.m. – 12:15 p.m.

Spring 2019

Location: Bond 156

Instructor: Dr. Katie Manning, kmanning@pointloma.edu

Phone: 619-849-2200, x2432

Office: Bond 124

Office Hours: TR, 9:30-10:30 a.m., and other times by appointment

Course Website: <https://canvas.pointloma.edu>

Please turn off your cell phone, laptop, and other devices when you enter the classroom. Thanks!

PLNU Mission Statement: To Teach. To Shape. To Send.

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

LJWL Department Mission Statement: Welcome to the Department of Literature, Journalism, Writing, and Languages. Embodying the core values of a Christian liberal arts education in the Wesleyan theological tradition, and focusing on the power of language and story to shape us and our world, the LJWL Department and programs will provide students with knowledge, skills, and experiences to equip them to understand, interpret, analyze, evaluate, and create texts as linguistic and/or artistic expressions of diverse human experiences. We value reading, writing, researching, speaking, and discussing as profound means of participating in the redemptive work of God in all of creation. The following document will provide you with the information sources and information guidelines to University and Departmental policies that apply to all courses taken in this Department.

Catalog Entry: Comprehensive instruction and guided workshop in writing poetry. Attention is also given to methodology in teaching poetry writing and to finding publication. May be repeated once for *major* credit with instructor's consent. Prerequisite: College Composition.

Course Description: Poems have been used to convey and preserve all sorts of human experience—from the most abstract ideas of love to the most physical details of how it feels to eat a plum. Poems may contain accounts of history, autobiography, fiction, or some mix of these. They are both visual and auditory creations. Perhaps most importantly, anyone can write poetry. Writing is not an innate gift; it is a skill to be learned and practiced. Athletes train, painters paint, and writers write to get better at their craft. In this course, you will develop the skills that are needed to both read and write poems well. We will discuss the components of poetry and read sample poems, and you will draft and revise several poems with the help of writing exercises, your personal journal, and our in-class workshops. After the first few weeks, we will especially focus on creating a cohesive collection of poetry, and some of the poets whose books we read

will visit our class to talk with us about their writing process. You will also learn about literary journals that publish poetry and submit your own work for publication at the end of the semester.

Required Materials

Davis, Nicelle. *The Walled Wife*. Red Hen Press, 2016. ISBN: 9781597097253.

Jensen, Charles. *Story Problems*. Palooka Press, 2017. Available [here](#).

Lee, Karen An-hwei. *Phyla of Joy*. Tupelo Press, 2012. ISBN: 9781932195149.

Wiman, Christian. *Hard Night*. Copper Canyon Press, 2005. ISBN: 9781556592201.

(All other readings and resources will be available in class and/or posted on Canvas.)

A writing notebook/journal of your choice

The obvious things: pen/pencil, loose-leaf paper, folder for storage, etc.

Course Learning Outcomes

By the end of this course, you should be able to...	Related IDEA Outcomes	Assignments
Identify representative poets and poems in the English language tradition.	Gaining a broader understanding and appreciation of intellectual/cultural activity	Readings, Reading reflections, Recitation, Journal presentation
Write poems in a variety of forms, create coherent poetry collections, and present and publish your poetry.	Developing creative capacities; Developing skill in expressing myself orally or in writing; Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course	Poems, Readings, Manifesto, Author visits, Workshops, Journal presentation, Final exam, Final chapbook
Use important literary terms to speak and write about poetry.	Gaining factual knowledge; Gaining a broader understanding and appreciation of intellectual/cultural activity	Reading reflections, Class discussions, Author visits, Workshops, Manifesto, Final chapbook

Diversity Statement: Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the Department of Literature, Journalism, Writing, and Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism, and the study of literature and languages.

FERPA (Family Educational Rights and Privacy Act) Policy: In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by distributing all grades and papers individually. Also in compliance with FERPA,

you will be the only person given information about your progress in this class unless you have designated others to receive it in the “Information Release” section of the student portal. See [Policy Statements](#) in the undergraduate student catalog.

PLNU Academic Accommodations: If you have a diagnosed disability, please contact PLNU’s Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.

PLNU Academic Honesty Policy: Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one’s own when in reality they are the results of another person’s creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

For our class’s purposes, writing is collaborative, and creative writers share and borrow from each other all the time. There are ways to do this that are acceptable (such as taking suggestions from a workshop group), but there are also ways to use other people’s ideas or words in a way that is considered plagiarism (such as passing off somebody else’s work as your own). We will discuss this further in class.

PLNU Copyright Policy: Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU Attendance and Participation Policy: Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

CLASS POLICIES

Grade Distribution: In order to receive credit for the course, all of the following must be completed. **Failure to complete any major assignment will result in failure of the course.**

Reading Reflections & Exercise	10% - 50 pts
Recitation	4% - 20 pts
Poems (initial drafts)	32% - 160 pts
Manifesto	6% - 30 pts
Workshops	20% - 100 pts
Journal Presentation & Submissions	4% - 20 pts

Final Exam (reading)	4% - 20 pts
<u>Final Chapbook</u>	<u>20% - 100 pts</u>
<i>Total (approximate)</i>	100% - 500 pts

Grading Scale & Definitions:

A: 93-100%
 A-: 90-92
 B+: 87-89
 B: 83-86
 B-: 80-82
 C+: 77-79
 C: 73-76
 C-: 70-72
 D+: 67-69
 D: 63-66
 D-: 60-62
 F: below 60

A = Phenomenal work that far exceeds the minimum requirements of the assignment; excellent logic, structure, and organization; virtually no grammar and punctuation errors.

B = Excellent work that exceeds the minimum requirements of the assignment; no major problems with logic, structure, and organization; very few grammar and punctuation errors.

C = Average work that meets the minimum requirements of the assignment; may have minor problems with logic, structure, and organization; may have some grammar and punctuation errors.

D = Poor work that does not fully meet the minimum requirements of the assignment; may have some problems with logic, structure, and organization; grammar and punctuation errors may hinder meaning.

F = Poor work that does not fulfill the assignment; may have serious problems with logic, structure, and organization; grammar and punctuation errors may obscure meaning.

Attendance & Participation: Because discussion will be an important part of our class, your regular attendance and participation are required for you to be successful. Your first two absences will not count against your grade, but use them wisely. For each additional absence, your total grade will be lowered by 3%; if you miss class more than 4 times (over 2 weeks), you will automatically fail this course. Coming to class unprepared, misusing a screen, or being disruptive in class will also count as an absence. If you already know that you'll be missing many classes due to some pre-existing schedule conflict, you should not take this course at this time. Also, since arriving late to class is distracting to your classmates (and to me), you are expected to arrive on time. Two late arrivals will count as one absence. Truly perfect attendance (with no tardies or absences of any kind—you were literally present for all of every class meeting) will earn you 1% of extra credit at the end of the semester.

Readings: Readings are due on the date they're listed in the course outline. Always bring your copy of the assigned reading to class with you for use in discussion. Read actively and make notes directly on the text and/or on the side.

Reading Reflections: On days when reading assignments are due, you should bring a brief (200-250 words) typed response to the reading. This might include lines/images that stood out to you (with some comments about why you find them meaningful), questions you have about the text (about the content, the form, or other artistic elements), connections you see between the reading and other parts of your life (classes you're taking, things you've read, current events, etc.), how you want to apply this reading to your own writing, and/or other ways of thoughtfully engaging with the assigned reading. These should follow the paper format guidelines for prose (below), including having a word count in the upper right corner.

Student-Led Exercises: You will be responsible for leading the class in one writing exercise. You should come prepared with some sort of prompt: an object, a song, an image, a story, a current event, a new form to try... bring something that gives you the urge to write and might offer possibilities to the other writers in our course. The best exercises will engage more than one of our senses. (Example: Don't just tell us to think about crayons; bring crayons for us to sniff and feel and see. Don't just put an image on the screen; describe the image and give us some suggestions of how to engage with it.) You'll have 2-3 minutes to introduce the exercise, and we'll write for about 5 minutes. You'll be graded on preparedness and quality.

Recitation: Because poems especially demand to be heard and remembered, you will memorize and recite for the class one of our assigned poems (or talk with me to make arrangements for reciting part of an especially long poem). Your recitation should be practiced and nearly perfect. On the class period after your recitation, turn in a 1-2 page written reflection about the poem and your experience of memorizing and reciting it: how did memorizing the poem affect your understanding, interpretation, and/or appreciation of the poem?

Poems: You will turn in several early drafts of poems. Some of these will have assigned styles or content. Please bring a hard copy of your poem to class on the day it is due. These early drafts need not be masterpieces, but they should not be sloppy. It should be clear that you worked on them extensively.

Final Chapbook: At your scheduled conference time, you will submit a project proposal, in which you will describe some sort of research, experience, theme, location, style, or other unifying element that will guide your writing for the rest of the semester. You will draft and revise at least 10 poems for this collection. At the end of the semester, you will turn in a final chapbook that includes a title, a brief (1-2 paragraph) introduction to your work, 10 well-revised poems, and a brief statement (footnote or endnote) for *each* poem on why/how you began, revised, and settled it.

Workshops: We will do workshops as a whole class throughout the semester. You will post your poems to Canvas in advance of your assigned workshop date. Please use .doc, .docx, or .rtf file format. For each workshop (your own and others), you will be responsible for printing copies of every poem for that workshop before class, reading the poems, writing initial comments (typed

or handwritten onto the poem), and bringing those copies to class with you. During workshops, we will thoroughly discuss the poems to give the authors a chance to see how readers are experiencing their work and to give some feedback for revision. Your workshop grade will be based on both your verbal participation and written comments.

Manifesto: Writers are always theorizing about writing. For this creative essay, you will attempt to answer a large question about poetry (what should poetry be or do? is it more like an essay or visual art or music? what is most important to avoid in poetry? why do you write poetry?). We will read sample manifestos and discuss their importance in the literary world. You'll receive more detailed guidelines for this later in the semester.

Literary Journal Presentation: Browse the lists of literary journals on www.pw.org. Visit some journals' websites, read sample poems, and look at their submission guidelines. Choose two journals that publish poetry and that seem to fit your own or a classmate's aesthetic. On presentation day, come to class prepared to give a one-minute talk about each journal you've chosen. Your presentation should include a handout that gives your classmates an overview of each magazine's aesthetic (including preferred writing styles), masthead (relevant editors), submission guidelines, web address, contact info, and anything else you think is useful.

Journal Submissions: On the final day of class, you will bring two complete literary journal submissions that we will mail together (or give me evidence of online submission before our final meeting). I will give you instructions and advice on cover letters/emails and other technical details of submissions later in the semester. For now, concern yourself with writing and revising to make your work as strong as it can be.

Paper Format: All assignments, unless otherwise instructed, must be typed, in 12-point Times or Arial font, with one-inch margins, and in MLA format. Poems should usually be single spaced or spaced according to the design of the author. Prose (reading reflections, recitation reflection, etc.) should be double spaced and include a word count in the upper right corner. Please submit hard copies or electronic copies as instructed for each assignment.

Final Exam: Attendance is mandatory. For your final, you will give a practiced, polished introduction to your chapbook and a reading of your work, 5-7 minutes total. You will be graded on the quality of your introduction and overall delivery.

Due Dates: Dates when assignments are due are listed on the attached course outline; all written assignments are due at the beginning of class. I highly encourage you to visit with me one-on-one during office hours to run project ideas, manifesto drafts, or any questions by me. Once an assignment receives a grade, there will be no further opportunities to revise for a new grade. Late work is not acceptable. If unusual circumstances will keep you from completing an assignment on time, please make arrangements with me for an extension BEFORE the due date (or if you wake up sick, please email me ASAP with your assignment so it will not be counted late). Please complete all readings on time as well. All coursework must be completed by our final meeting.

Student-Directed Conferences: During the semester, you must meet with me on scheduled conference days to discuss your writing, reading, or whatever else you'd like. Dates for these

mandatory conferences are on the course outline. This will be part of your attendance grade. Feel free to meet with me more often than this!

Extra Credit (in addition to perfect attendance): Writing events go on frequently at PLNU and in our larger San Diego community. Attend an author lecture, reading, or workshop and write a 1-2 page critical analysis and reflection over what was said and how you can apply it to your reading and/or writing. Due within one week of the event. This will earn you up to 5 points (up to 2 times).

Canvas: A copy of this syllabus and assignments for our course are online at <https://canvas.pointloma.edu>. You can access these course materials through the portal using your PLNU username and password.

PLNU Email: Your PLNU email account should be checked daily. This is the way that I will most frequently communicate with you outside of class, and it's also the way the university distributes important information.

Inclusive Language Statement: Because language is powerful and shapes the way we think, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work. See the section on "[Appropriate Language](#)" at *The Purdue OWL*.

Public Discourse: Much of the work we will do in this class is cooperative. You should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.

This syllabus is a contract. If you continue in this course, then you agree to comply with the class policies as stated here.

COURSE OUTLINE¹

R Jan 10	Introductions and syllabus Poetry defined?
T Jan 15	Read full syllabus (on Canvas) DUE: Bring a blank journal! In Class: Writing laboratory Sign up for exercises
R Jan 17	Read short poems DUE: Lab poem Reading reflection In Class: Exercise 1

¹ This schedule may be changed at the instructor's discretion.

- T Jan 22 Read long poems
DUE: Short poem
 Reading reflection
In Class: Exercise 2
- R Jan 24 Read metrical poems
DUE: Long poem
 Reading reflection
In Class: Exercise 3
- T Jan 29 Read non-metrical poems
DUE: Metrical poem
 Reading reflection
In Class: Exercise 4
- R Jan 31* Read prose poems
DUE: Non-metrical poem
 Reading reflection
In Class: Exercise 5
*You MUST have a copy of all books by this date!
- T Feb 5 Read Manning (*The Gospel of the Bleeding Woman* on Canvas)
DUE: Prose poem
 Reading reflection
In Class: Exercise 6
 Intro to poetry collections
- R Feb 7 Read Jensen
DUE: Reading reflection
In Class: Author visit (Skype)
 (Exercise 6.5)
- T Feb 12 Read Lee
Due: Reading reflection
In Class: Author visit!
- R Feb 14 CONFERENCES
DUE: Project proposal w/Poem 1, Journal sign-up, Workshop sign-up

- T Feb 19 Read Wiman
 DUE: Poem 2
 Reading reflection
 (Group A: post a poem to Canvas)
 In Class: Exercise 7
- R Feb 21 Author visit: Christian Wiman!
 **Bonus events*: [Writers' Symposium by the Sea](#) – all week!
- T Feb 26 DUE: Poem 3
 (Group B: post a poem to Canvas)
 In Class: Workshop A
- R Feb 28 Read Davis
 In Class: Author visit!
 DUE: Reading reflection
 (Group C: post a poem to Canvas)
- M Mar 4 – F Mar 8 SPRING BREAK! ☺
- T Mar 12 DUE: Poem 4
 (Group D: post a poem to Canvas)
 In Class: Workshop B
- R Mar 14 DUE: Poem 5
 In Class: Workshop C
- T Mar 19 DUE: Poem 6
 (Group A: post a poem to Canvas)
 In Class: Workshop D
- R Mar 21 Read Manifestos (on Canvas)
 DUE: Reading reflection
 Everyone post 3 poems as separate discussion threads on Canvas
 In Class: Manifesto assigned
 Menu for Workshop Round 2
 How to Give a Reading

*Mar 22: Last day to drop

- T Mar 26 DUE: Poem 7
 (Group B: post a poem to Canvas)
In Class: Workshop A
- R Mar 28 NO CLASS
DUE: Lightning Round Workshop (on Canvas)
 (Group C: post a poem to Canvas)
- T Apr 2 DUE: Poem 8
 (Group D: post a poem to Canvas)
In Class: Workshop B
- R Apr 4 DUE: Poem 9
In Class: Workshop C
- *F Apr 5 *Bonus event: After-Hours Poetry Party*
Ryan Library, 3rd floor, 5 p.m.
(Come read, recite, or otherwise perform a poem! We will not let the
poetry shelves stay silent during National Poetry Month!)
- T Apr 9 DUE: Poem 10
In Class: Workshop D
- R Apr 11 DUE: Literary Journal Handouts
In Class: Literary Journal Presentations
 How to Submit for Publication
- T Apr 16 NO CLASS
Read Glancy's "After the Fire of Writing: On Revision" (on Canvas)
- R Apr 18 - M Apr 22 EASTER BREAK! ☺
- T Apr 23 DUE: Poem Recitation
In Class: Recitation Party!
 Discuss Glancy on Revision
- R Apr 25 DUE: Manifesto
 Recitation Reflection
In Class: Share Manifestos

FINAL EXAM
Tuesday, Apr 30
10:30 a.m. – 1:00 p.m.

Final reading & celebration
Final chapbooks due
Submissions due
Mandatory attendance²

² Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.