



Department of Literature, Journalism, and
Modern Languages

WRI 321: 1, Creative Writing: Poetry

3 Units

Spring Semester, 2017

Meeting days: Tuesday & Thursday	Professor: Dr. Carl Winderl
Meeting times: 11:00 - 12:15	Phone: 619 - 849 - 2417
Meeting location: BAC 105B	E-mail: cwinderl@pointloma.edu
Final Exam: Tuesday, 5/2, 10:30 - 1:00	Office location and hours: Bond 122, T & Th 2:30 - 4:30 and by appointment

PLNU Mission

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.

William Carlos Williams wrote, in part from "Asphodel, That Greeny Flower," that "It is difficult / to get the news from poems / yet men die miserably every day / for lack /of what is found there." Sad but true . . . what is missing in news stories is what poets spend their lifetimes finding . . . and putting into really brief and compact short stories, to paraphrase one of my former poetry students, B. Jon Henck. And those "stories" come from experience, past and present. Students should be willing to gather experience this semester and then attempt to attach a specific significance to their experiences through their poems. Whether through poetry, drama, non-fiction, fiction, or any other writing genre, students/ writers tell their stories because of what they have lived - seen, experienced, felt, observed, . . . breathed! In particular, students should immerse themselves in a situation - in Life - , then reflect upon their experiences. This process of immersion, reflection, immersion, reflection, etc., can provide students with a mode of inquiry for examining their lived lives. This course, formally and informally, in class and out of class, will encourage students to explore the significance of the stories they are living through the poems they are writing.

Text

Boisseau, Michelle; Robert Wallace; Randall Mann. *Writing Poetry, 7th Edition*. New York: Pearson/Longman,

Course Description

This course will focus on the process and the product of the writing experience that produces poetry. Each student will be expected to participate in every class session as reader and listener; poetry has its origin in both the oral and aural experience, and all the techniques available to the poet will be examined and practiced. Students will engage the poetry of the past and present; the poets of the past and present; and especially those poets in-class and their poems. Furthermore, students will explore the timeless ideas and urges that inspire writers to share their experiences and the essence of their lives with others in the written mode.

Course Objectives

To acquaint the student with poems by investigating various models from times past and present and places near and far;

To introduce the student to the various and multiple processes for creating poems;

To provide specific strategies, techniques, and concepts for producing poems;

To expose the student to the advantages of affirmative feedback and constructive criticism in the workshop and mentor formats.

In addition, this course will enable students to experience the Institutional Learning Outcomes as members of the PLNU Community; they will:

- display openness to and mastery of foundational knowledge & perspectives;
- think critically, analytically, and creatively;
- communicate effectively;
- demonstrate God-inspired development and understanding of self and others;
- live gracefully within complex professional, environmental and social contexts;
- engage in actions that reflect Christian discipleship in a context of communal service and collective responsibility;
- and serve both locally and globally in a vocational and social setting.

Furthermore, this course will also enable students to experience the Departmental Program Learning Outcomes as members of the LJML Department; they will:

- apply creative and advanced skills in various forms and genres of writing;
- demonstrate knowledge of the conventions and terminology of creative and advanced writing within literary and non-literary texts;

demonstrate knowledge of major literary-theoretical perspectives and terminology;
develop connections between the literature and language studied and the contemporary world;
engage writing and editorial processes through campus publications and external internships.

In addition, this course will enable students to experience the Course Learning Outcomes as members of the LJML Department; they will:

1. identify (**knowledge, comprehension**) aspects of theory, style, and structure in works of poetry;
2. analyze (**analysis**) poetry written by professionals and peers to determine authors' writing techniques in relationship to target audiences;
3. craft (**application, synthesis**) poems using descriptive and evocative language, imagery, rhyme, meter, form, and other advanced writing conventions;
4. demonstrate (**application**) ability to improve the quality of their own work and the work of others via practices of editing and revision;
5. position and format (**analysis, evaluation**) submissions for publication in a professional manner.

Topical Course Outline

The course material will be presented in the lecture, discussion, and collaborative learning formats while each student will be required to present in class, through an oral reading, a minimum of two poems. A ten- to fifteen-minute discussion will follow each student's poem. Approximately thirty minutes of each class will be devoted to this workshop format. The remaining class time will focus on the assigned readings examining the process of creating poetry and discussing the poems in the text and handouts that have stood the tests of time and exposure. From the first day, students will be expected to mine their observations and experiences for personal impressions and expressions in their poetry of how the essence of their lives is being impacted.

Course Requirements

If students wish to master the course material, **CLASS ATTENDANCE** is necessary – Imperative for students who wish to pass the course with any kind of respectable grade. Students may rest assured there is an inexplicable correlation between class attendance and grade performance. N. B.: I will take Daily Attendance.

The daily **READING ASSIGNMENTS** should be considered as minimum requirements. Read as widely as possible for this course, from the assigned text on the syllabus to any other supportive collateral reading the student might discover. Individuals differ in reading ability, and some students might be able to read much more than the minimum requirements. Warning!!! Occasional **POP QUIZZES**, however, will be given at the discretion of the instructor.

In addition to in-class writing assignments and an occasional Pop Quiz, each student will be required to write at least six poems and present at least two of them in class in a workshop format. Length and subject matter will be revealed throughout the course on an ongoing basis.

At least one poem must be workshopped on or before Thursday, February 23rd; and at least one more must be workshopped before Tuesday, April 25th.

For in-class writing, students will be expected to translate observations or experiences into a one-page 100-200 word "Reflection." These short assignments could be character sketches; re-created events, scenes, or conversations; descriptions of people, places, or things; or any re-lived personal trip, journey, or specific travel – "recollected in tranquility." Any 'reflection' could further serve as pre-writing part of a rough draft for a poem. [Along with journals, dairies, or logs, these "reflections" have the potential to be the student's most personal, insightful, individual, meaningful, lasting, and treasured practice "places" available to visit and re-visit.]

In addition to embracing and adopting the multiple skills, strategies, and techniques for successful writing poetry, as will be discovered and discussed from the text, additional suggestions for earning a "Good Grade" on poetic efforts: poems must be printed out by a computer. Students should always consider their reader's eyes and see to it that the type is dark and legible and that the font is simple.

AVOID PLAGIARISM!!! Students must not copy from any popular or critical source, on-line or otherwise. The instructor reserves the right to challenge or reject any poem which he suspects is not the student's original work. Any plagiarized work – in-class writings, pop quizzes, or poems – will result in an **AUTOMATIC "F"** for the Course! (Also, see the departmental and institutional policy below.)

Federally required statement regarding academic accommodations:

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

Departmental statement interpreting campus academic honesty policy:

The Department of Literature, Journalism, and Modern Languages deems intellectual and academic integrity to be critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of

others, which includes but is not limited to borrowing another student's work, buying a paper, or using the thoughts or ideas of others as if their own (using information in a paper without citation), commit plagiarism. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and possibly for the course. In either event, a written report will be filed with the department chair and area dean. The dean will review the report and submit it to the provost and the vice president for student development. It will then be placed in the student's academic file.

Statement concerning final examinations:

The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule. The Final Examination for this course will take place on Tuesday, May 2nd, from 10:30 A.M. to 1:00 P.M.

INCLUSIVE LANGUAGE

The School of Theology and Christian Ministry is committed to the equality of women and men. Recognizing that people have often used the English language in ways that imply the exclusion or inferiority of women, the school urges students, faculty and staff to avoid sexist language in public discourse, in classroom discussion, and in their writings.

Because the Literature, Journalism, and Modern Language department recognizes the power of language, 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.

Information from the *MLA Handbook*: "Because good scholarship requires objectivity, careful writers of research papers avoid language that implies unsubstantiated or irrelevant generalizations about such personal qualities as age, economic class, ethnicity, political or religious beliefs, race, or sex." (MLA Handbook, Sections 1.10 and 1.11—on pp. 60-63 in the 6th ed.)

Information from the *Chicago Manual of Style*: "Biased Language—language that is either sexist or suggestive of other conscious or subconscious prejudices that are not central to the meaning of the work—distracts and may even offend readers, and in their eyes makes the works less credible." (Chicago Manual of Style, Section

5.203, p. 233 of the 15th ed.)

APA Manual: <http://www.apastyle.org/>

Inclusive Language Handbook: A Practical Guide to Using Inclusive Language by Don Thorsen &

Vickie Becker, Wesleyan/Holiness Women Clergy: http://www.whwomenclergy.org/booklets/inclusive_language.php

PUBLIC DISCOURSE

Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus 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.

MAINTAINING YOUR OWN CLASS SCHEDULE THROUGH ONLINE REGISTRATION

Students are responsible to maintain their own class schedules. Should the need arise (personal emergencies, poor performance, etc.) to drop this or any course, students are responsible to drop (provided the drop date meets the stated calendar deadline established by the university) their own course(s) and to make sure that all necessary forms (online or paper) are completed. Simply ceasing to attend a course or failing to follow through to arrange for a change of registration (drop/add) may result in a grade of F on the official transcript.

With regard to technology in the classroom, if you choose to use your laptop or some other electronic device in class to take notes, be sure that you are sitting in the front row with your screen readily and easily available to my sight line; if you're not in the first row and if your screen is not accessible to me when I stand next to you, then I will assume you are surfing, e-mailing, I-Ming, text-messaging, or playing solitaire or some other mindless activity counterproductive to academic enlightenment. Should that be the case, you will receive a Zero for the Day; 3 Zeroes for the Day will result in a snail-mail letter from me to you and copied to your parents in which I will recommend that you drop out of school and stop stealing your parents' money. In addition, a cell phone that "rings" in class will also earn a Zero for the Day.

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LJML DEPARTMENT MISSION STATEMENT

Welcome to the Department of Literature, Journalism and Modern 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 LJML 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, research, 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 of the University and Departmental policies that apply to all courses taken in this Department.

COURSE CREDIT HOUR INFORMATION

This class meets the Carnegie Unit minimum requirement of 750 minutes of instructional time + 1500 minutes of out-of-class work per 1 unit of credit. Specific details about how the class meets these requirements are included here in the course syllabus.

ATTENDANCE AND PARTICIPATION

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 has the option of filing a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of W or WF consistent with university policy in the grading section of the catalog. See Academic Policies in the undergrad student catalog: [Policy Statements: Class Attendance](#)

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day and time**.

The final examination schedule is posted on the Class Schedules site. If a student has more than three (3) final examinations on the same day, the student is authorized to contact each professor in order to work out an alternate time for one of those examinations. See Class Schedules for the final exam schedule for your classes.

Assessments and Measurements

The Final Grade for this course will be determined on the following basis:

A Minimum of six Poems	70 %
Pop Quizzes (on any in-textual subject matter)	10 %

In-class Writing Exercises	10 %
Attendance & Attentive Participation	10 %

In addition, the Final Grade can be affected positively or negatively by the following factors:

- + + + + faithful attendance in class and active participation in discussions and “activities”;
- - - - - excessive absences, inattention in class, general lack of interest and punctuality.

[For THE SCHEDULE OF ASSIGNMENTS listed below under the **Course of Study**, all page Numbers and chapter headings refer to the main texts, *Writing Poetry*. The assigned reading for any given day should be read **prior to** attending class on that given day. Keep in mind also that the syllabus is a contract between the student and the instructor. The student is responsible for keeping this document and for referring to it for daily assignments. Losing the syllabus or failing to consult it is no excuse for being unprepared for class. Finally, the **Course of Study** is subject to change for a variety of reasons, at the instructor’s discretion.]

COURSE SCHEDULE AND ASSIGNMENTS

DATE	TOPIC	READING DUE	ASSIGNMENT
Th 1/12	Introduction to the Course “Starting Out”	<i>Writing Poems</i> : Chapter 1	
T 1/17	“Subject Matter” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 6	
Th 1/19	“Subject Matter” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 6	
T 1/24	“Metaphor” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 7	
Th 1/26	“Metaphor” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 7	
T 1/31	“Metaphor” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 7	
Th 2/2	“Tale, Teller, and Tone” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 8	
T 2/7	“Tale, Teller, and Tone” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 8	

Th 2/9	“Tale, Teller, and Tone” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 8
T 2/14	“The Mysteries of Language” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 9
Th 2/16	“The Mysteries of Language” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 9
T 2/21	“The Mysteries of Language” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 9
Th 2/23	“Finding the Poem” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 10
	Last Day to Workshop a 1st Poem	
T 2/28	“Finding the Poem” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 10
Th 3/2	“Finding the Poem” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 10
T 3/14	“Finding the Poem” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 10
Th 3/16	“Finding the Poem” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 10
T 3/21	“Form” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 2
Th 3/23	“Form” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 2
T 3/28	“Making the Line (I)” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 3
Th 3/30	“Making the Line (I)” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 3
T 4/4	“Making the Line (I)” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 3
Th 4/6	“Making the Line (II)” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 4
T 4/11	“Making the Line (II)” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 4

T 4/18	“Making the Line (II)” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 4
Th 4/20	“The Sound (and Look) of Sense” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 5
T 4/25	“The Sound (and Look) of Sense” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 5
	Last Day to Workshop a 2nd Poem	
Th 4/27	“Becoming a Poet” Student Poems and Handouts	<i>Writing Poems</i> : Chapter 12
T 5/2	FINAL EXAM	10:30 a.m. to 1:00 p.m.