

Point Loma Nazarene University
 Department of Literature, Journalism, Writing, and Languages
Creative Writing: Poetry
WRI 3021 (3 units)

Section: 01

Time: TR, 11:00 a.m. – 12:15 p.m.

Spring 2020

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!

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

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

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

Peters, Charnell. *Un-Becoming*. Thirty West, 2019. Available [here](#).

Russell, Ki. *How to Become Baba Yaga*. Medula, 2011. Available [here](#).

(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.

Digital Statement

Neuroscience confirms that students process and retain information better and are less easily distracted when handwriting notes than with using a screen. However, if students have a demonstrable need to take notes digitally, they may make special arrangements with the instructor.

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.

Course Learning Outcomes

Students who complete WRI3021 will be able to:

1. identify aspects of theory, style, and structure in works of poetry;
2. analyze poetry written by professionals and peers to determine authors' writing techniques in relationship to target audiences and genre conventions;
3. employ research techniques as necessary to meet the demands of poetic craft and content;
4. craft poems using techniques specific to genre to create descriptive and evocative language;
5. apply workshop techniques for constructive criticism of peers and in turn take criticism and use it to improve their own work;
6. format texts in a genre-appropriate and professional manner for submission to workshop and publication;
7. present written work to live audiences, demonstrating strategies for audience engagement and oral communication.

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	16% - 80 pts
Recitation	4% - 20 pts
Poems (initial drafts)	32% - 160 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%	B-: 80-82	D+: 67-69
A-: 90-92	C+: 77-79	D: 63-66
B+: 87-89	C: 73-76	D-: 60-62
B: 83-86	C-: 70-72	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.

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 16	Introductions and syllabus Poetry defined?
T Jan 21	Read full syllabus (on Canvas) DUE: Bring a blank journal! In Class: Writing laboratory Sign up for exercises
R Jan 23	Read short poems DUE: Lab poem Reading reflection In Class: Exercise 1
T Jan 28	Read long poems DUE: Short poem Reading reflection In Class: Exercise 2
R Jan 30	Read metrical poems DUE: Long poem Reading reflection In Class: Exercise 3
T Feb 4	Read non-metrical poems DUE: Metrical poem Reading reflection In Class: Exercise 4

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

- R Feb 6
 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 11
 Read Manning (*The Gospel of the Bleeding Woman* on Canvas)
 DUE: Prose poem
 Reading reflection
 In Class: Exercise 6
 Intro to poetry collections
- * Feb 12-14
Bonus Event: [Wiley Lectures](#) (Crill Hall)
 Mandatory: Attend at least one of these four lectures on the Bible and Poetry! Email me a selfie of you obviously at the event.
 Extra credit: Attend more than one lecture and turn in an extra credit write-up within a week.
- R Feb 13
 Read Jensen
 DUE: Reading reflection
 In Class: Author visit! (Skype)
 Exercise 7
- T Feb 18
 Read Russell
 Due: Reading reflection
 In Class: Author visit! (Skype)
 Exercise 8
- R Feb 20
 CONFERENCES
 DUE: Project proposal w/Poem 1
 In office: Journal sign-up, Workshop sign-up
- T Feb 25
 Read Lee
 DUE: Poem 2
 Reading reflection
 (Group A: post a poem to Canvas)
 In Class: Author visit!
 Exercise 9
- R Feb 27
 SYMPOSIUM
 Read Walker (selections from *Taking the Arrow* on Canvas)
 Attend the afternoon or evening Symposium event with Alice Walker!
 Email me a selfie of you obviously at the event.

- T Mar 3 DUE: Poem 3
 (Group B & C: post a poem to Canvas)
 In Class: Workshop A
- R Mar 5 Read Davis (*Elephants* on Canvas)
 Due: Reading reflection
 In Class: Author visit!
 Exercise 10
- M Mar 9 – F Mar 13 SPRING BREAK! ☺
- T Mar 17 DUE: Poem 4
 (Group D: post a poem to Canvas)
 In Class: Workshop B
- R Mar 19 DUE: Poem 5
 In Class: Workshop C
- T Mar 24 DUE: Poem 6
 (Group E: post a poem to Canvas)
 In Class: Workshop D
- R Mar 26 Read Pintado (selections on Canvas)
 DUE: Reading reflection
 In Class: Author visit!
 Menu for Workshop Round 2
 Pod Workshop Survey
- T Mar 31 DUE: Poem 7
 (All: Post 2 poems to Canvas for Pod Workshops)
 In Class: Workshop E
- R Apr 2 DUE: Poem 8
 In Class: Pod Workshop 1
- T Apr 7 DUE: Poem 9
 Everyone post 3 poems as separate discussion threads on Canvas!
 In Class: Pod Workshop 2
- R Apr 9 - M Apr 13 EASTER BREAK! ☺

- T Apr 14 NO CLASS
 Read Peters
 DUE: Lightning Round Workshop (on Canvas)
 (Group D: post a poem to Canvas)
- R Apr 16 NO CLASS
 Read Glancy's "After the Fire of Writing: On Revision" (on Canvas)
 Read "How to Revise a Poem" handout (on Canvas)
- T Apr 21 DUE: Poem 10
 Reading reflection (Peters and Glancy)
 In Class: Discuss Peters and revision
- R Apr 23 Read Sibley Williams's "Six Tips" (on Canvas)
 DUE: Reading reflection (Sibley Williams)
 Come with a favorite video of a poet reading/performing
 In Class: Discuss readings
- *F Apr 24 *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 28 DUE: Literary Journal Handouts
 In Class: Literary Journal Presentations
 How to Submit for Publication
- R Apr 30 DUE: Poem Recitation
 In Class: Recitation Party!

FINAL EXAM

Thursday, May 7
 10:30 a.m. – 1:00 p.m.

Final reading & celebration
DUE: Final chapbooks, Submissions
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.

Important Statements & Policies

PLNU Mission Statement

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.

Final Examination Policy

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.

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 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.

Note: For our class's purposes, writing is collaborative, and writers share and borrow from each other all the time. There are ways to do this that are acceptable (such as taking suggestions from professors and peers), 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 Academic Accommodations Policy

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 adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply 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. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

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.