

**Chaminade University  
EN 303, Poetry Writing**

**Fall Day Term, 2019  
Instructor, James Kraus**

**Note:** This course uses a site called “Edwebs Moodle,” rather than Canvas. Students interested in taking the course should email the instructor for an enrollment key after creating an account on this system.

**Course url:** <https://courses1.edwebs.com/course/view.php?id=52> (To open new account, click on “Create new account.” For course enrollment key or for guest access, contact <jkraus@chaminade.edu>.

**Instructor contact information:** [jkraus@chaminade.edu](mailto:jkraus@chaminade.edu), ph. 808-735-4877  
**Mail:** 3140 Waialae Ave., Honolulu, HI 96816, Henry Hall 206-d.

**Office Hours:** Tuesday, 10 a.m. – 1 p.m.; Friday, 11:30 a.m. – 12:30 p.m.

**Humanities Division Front Desk:** ph. 808-735-4827

**Course Pre-requisite:** EN 102, Expository Writing

**• System Requirements:**

- Laptop computer running Firefox browser <<http://www.mozilla.org/en-US/firefox/new/>>; Zotero plugin recommended <<http://www.zotero.org/>>
- Must be able to successfully log on to the Chaminade Sullivan Library "Films on Demand" service. To test this, go to the following url. If you are off campus, you will need to log in with your Chaminade Portal ID and password.
- <https://login.ezproxy.chaminade.edu/login?url=http://fod.infobase.com/PortalPlaylists.aspx?seriesID=1324>
- **Web site is mobile-accessible; however, access via personal computer or tablet (iPad or equivalent) is required for full participation in the course.**

**Technical Support:** Contact instructor first with all technical problems.

**Course Description**

This online course in poetry writing examines the techniques of contemporary poetry and provides practice in writing original poetry. The course provides opportunity for students to explore their motives for creative writing and to "try on" a variety of approaches.

Throughout the course, writing projects are submitted via the course web site and are thereby available for discussion by the entire class. Background reading is required from various texts, most of which are available free via the course web site. The course itself is conducted as a workshop, with student writing frequently at the center of discussion.

The objectives of this course cover the general scope of poetry writing from the point of view of the author.

## Learning Outcomes

By the end of the course the student should have:

- \* An increased understanding of what motivates people to write poetry
- \* An increased knowledge of key terminology associated with the writing of poetry
- \* An increased awareness of the readings considered to be a part of any poet's basic knowledge
- \* A clear understanding of various ways of developing poems
- \* Knowledge of how to initiate poetic ideas
- \* An increased awareness of major poetic genre
- \* A general knowledge of how poetry is presented to the public

## English Major Program Learning Outcomes (PLO):

- Proficiency in writing through an analytical literary research paper.
- Proficiency in creative writing through an original production of poetry, fiction, or non-fiction.
- The ability to define various literary critical approaches and apply them to given texts.
- The ability to define, identify and articulate major movements/periods in British and American literature.
- The ability to critically analyze significant authors, texts, and issues in British and American Literature

## Texts

Most texts for this course are available free online. Students may read texts online, thus saving the costs of printing, or they may print out copies on their home computers. Two texts should be purchased from the Chaminade Bookstore: *You Must Revise Your Life* by William Stafford and *Iep Jaltok* by Kathy Jetnil Kijiner.

The course will also make use of the following two web sites:

The Academy of American Poets: <http://www.poets.org>; <http://www.poetryfoundation.org>

## Requirements

- Participation (timely participation in online activities) (approximately 20%)
- Writing exercises and workshops (timely posting of assignments to course web site (approximately 20%)
- Journal (approximately 10%)
- Portfolio / essay (approximately 25%)
- Final exam (approximately 25%)

## Participation

Regular and timely participation in online discussion forums is necessary for success in this course.

## Writing Exercises

Weekly writing exercises are submitted via the course web site. These writing exercises are considered to be "poems in progress."

## Portfolio / essay

One essay of approximately 900 words is due at the end of the term. In general, the essay is evaluated with regard to: 1. organization, 2. clarity, 3. correctness, 4. conciseness, and 5. creativity.

The portfolio is a collection of at least 5 poems completed during the term along with the essay. Students are encouraged to be as creative as possible in the construction of the portfolio.

### **Final Exam**

The final exam consists of one or more essay questions which will be distributed during the week prior to the exam. The exam is closed book. It must be submitted via the course web site in a proctored situation. Exams will be scheduled on campus during final exam week.

### **Grading Scale**

Where numeric grades are concerned the following scale will apply: A = 90 - 100 (A- = 93, A = 95 - 100); B = 80 - 89.9 (B- = 83, B = 85, B+ = 88); C = 70 - 79.9 (C- = 73, C = 75, C+ = 78); D = 60 - 69.9.

### **Academic Honesty and Plagiarism**

- All material submitted in fulfillment of course requirements must be written by the registered student. While students are strongly encouraged to consult sources outside the required reading of the course, they are also responsible for clearly stating the nature of their sources. Statements of "common knowledge" are generally exempt from this scholarly requirement
- Plagiarism is defined as the presentation of someone else's ideas as your own. Plagiarism in this course will result in a grade of "0" for the assignment and possible failure for the course.
- If the instructor suspects plagiarism, the burden of proof of the originality of the writing lies with the student. Evidence of originality would include copies of early drafts of the writing, research and interview notes, as well as the ability to discuss the themes of the writing with the instructor. Students should consider their instructor's vigilance in such matters a normal part of the academic process and should be prepared to present evidence of originality if requested.
- Students are strongly advised to save files of early drafts of essays, along with outlines, research notes and other supporting documentation, as the instructor may at any time require that they be presented.

### **Tentative Course Overview**

#### **Weeks 1 -- The Image: Representing sensory experience (seeing, hearing, touching, tasting, smelling) ... others?**

Readings: selected poems by Ezra Pound, William Carlos Williams and others  
Writing prompts, online postings, discussions and workshops

#### **Weeks 2 and 3 - Negative Capability, Metaphor and Creativity**

Readings: selected poems by John Keats, James Wright and others  
Writing prompts, online postings, discussions and workshops

#### **Week 4 -- The Poetic Line**

Readings: selections from the poetry of Poetry of Emily Dickinson  
Documentary film: "Voices and Visions: Emily Dickinson"  
Writing prompts, online postings, discussions and workshops

#### **Week 5 -- Voice**

Readings: selected poems by William Butler Yeats, William Carlos Williams, T.S. Eliot  
Writing prompts, online postings, discussions and workshops

#### **Week 6 -- Poetry and Dream**

Readings: selected poems by Guillaume Apollinaire, Michael Benedikt, Robert Desnos and others  
Writing prompts, online postings, discussions and workshops

**Week 7 – Some Forms**

Readings: Shakespeare's Sonnets

Writing prompts, online postings, discussions and workshops

**Weeks 8 and 9 -- Repetition and Music**

Readings: selected poems by Sylvia Plath

Documentary film: "Voices and Visions: Sylvia Plath"

Writing prompts, online postings, discussions and workshops

**Weeks 10 and 11-- Family, Death and Grief**

Readings: selected poems by Ezra Pound

Documentary film: "Voices and Visions: Ezra Pound"

Writing prompts, online postings, discussions and workshops

**Weeks 12 and 13 – The Body and Writing the Erotic**

Readings selected poems by Adrienne Rich

Writing prompts, online postings, discussions and workshops

**Week 14 and 15 – Ecopoetry and the Poetry of Place**

Readings: selected poems by William Stafford

Online postings, discussions and workshops