New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|  |  |
| --- | --- |
| **Title of Proposal** | ENG 1142 Introduction to Poetry Writing |
| **Date** | September 06, 2018 |
| **Major or Minor** | Major |
| **Proposer’s Name** | George Guida and Robert Ostrom |
| **Department** | English |
| **Date of Departmental Meeting in which proposal was approved** | April 14, 2018 |
| **Department Chair Name** | Nina Bannett |
| **Department Chair Signature and Date** | C:\Users\NBannett\Documents\electronic signature.bmp  September 17, 2018 |
| **Academic Dean Name** | Justin Vazquez-Poritz |
| **Academic Dean Signature and Date** | September 25, 2018 |
| **Brief Description of Proposal**  (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | Students will practice the craft of writing effective lyric, narrative and experimental poems. They will study poems by accomplished poets and produce poems of their own in a seminar and workshop setting. Key concepts and skills include the use of persona, imagery, metaphor, connotation, sound, line breaks and structure in poetry. |
| **Brief Rationale for Proposal**  (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | Technology has hastened the pace of students' lives. The breakneck speed of our society militates against careful attention to the details of everyday living. Poetry writing provides students with a discursive means of exploring the technology and society that surround them, others' observations of human life, and their own thinking about it. The tools of poetry allow students better to understand the relationship between speaker, language and audience, to appreciate the techniques and value of creative thought, and to improve their communication skills. Students will be required to examine and practice traditional and modern poetic forms, to create personae, to employ imagery, to manipulate sound and to strive for synergy of these elements in the clear expression of the human condition. They will also be required to conduct research into the subjects of poems and into past poetic responses to specific subjects. Finally, they will be required to apply the discipline that writing and revising poems requires. This discipline, along with attention to detail and to the subtleties of human thought and emotion, will serve students well in their professional and personal endeavors. |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | New Course Proposal  Departmental Curriculum Committee Approval (February 15, 2018)  Departmental Approval (April 12, 2018) |

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

New York City College of Technology, CUNY

NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-10-Curriculum_Modification_Proposal_Form.docx) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

|  |  |
| --- | --- |
| **Course Title** | Introduction to Poetry Writing |
| **Proposal Date** | September 06, 2018 |
| **Proposer’s Name** | George Guida and Robert Ostrom |
| **Course Number** | ENG 1142 |
| **Course Credits, Hours** | 3 class hours, 3 credits |
| **Course Pre / Co-Requisites** | ENG 1101 |
| **Catalog Course Description** | Students practice the craft of writing effective lyric, narrative and experimental poems, studying poems by accomplished poets and producing poems of their own in a seminar and workshop setting. Key concepts and skills include observation and description, the use of persona, imagery, metaphor, connotation, sound, line breaks, structure in poetry, syntax and grammar. |
| **Brief Rationale**  Provide a concise summary of why this course is important to the department, school or college. | Technology has hastened the pace of students' lives. The breakneck speed of our society militates against careful attention to the details of everyday living. Poetry writing provides students with a discursive means of exploring the technology and society that surround them, others' observations of human life, and their own thinking about it. The tools of poetry allow students better to understand the relationship between speaker, language and audience, to appreciate the techniques and value of creative thought and to improve their communication skills. Students will be required to examine and practice traditional and modern poetic forms, to create personae, to employ imagery, to manipulate sound and to strive for synergy of these elements in the clear expression of the human condition. They will also be required to conduct research into the subjects of poems and into past poetic responses to specific subjects. Finally, they will be required to apply the discipline that writing and revising poems requires. This discipline, along with attention to detail and to the subtleties of human thought and emotion, will serve students well in their professional and personal endeavors. |
| **CUNY – Course Equivalencies**  Provide information about equivalent courses within CUNY, if any. | Ten CUNY colleges offer a single-genre poetry workshop; however, only three other CUNY colleges offer a single-genre poetry workshop for non-majors, one that students may take without first taking a multi-genre introductory course in creative writing.  **Borough of Manhattan Community College**  English 57: Creative Writing: Poetry In this class, students practice the art and craft of writing poetry. To help us better understand how poems work, we also read widely and closely, examining a range of models, from traditional to experimental. Classes will be both workshop and discussion-based.  Course does NOT satisfy Group II “Literature” requirement.  **Queensborough Community College** ENGL-222 Creative Writing: Poetry ***3 class hours 1 recitation hour 3 credits***  ***Themes and conferences required***  ***Prerequisite: ENGL-102 Offered as needed***  Critical study of poetry with emphasis on techniques helpful to young writers. Students submit samples of their work for class discussion.  LaGuardia  ENG271: Poetry Workshop  **3 credits**  **3 hours**  ***Prerequisite: ENG101***  This course is designed to introduce students to poetry writing. In writing and revising poems, students will utilize a variety of writing styles. For example, they will practice formal modes such as sonnet, blank verse, and sestina, and they will also write free verse. In order to locate stylistic and thematic approaches for their own poems, students will read and discuss poetry in a variety of styles and historical modes. They will have the opportunity to hear poets read works and discuss the writing process. Engaging frequently in peer critiquing of each other's work, students will also develop criteria for evaluating their own poetry and for doing revision. By the end of the semester, they will learn how to submit poetry for publication. |
| **Intent to Submit as Common Core**  If this course is intended to fulfill one of the requirements in the common core, then indicate which area. | Creative Expression |
| **For Interdisciplinary Courses:**   * Date submitted to ID Committee for review * Date ID recommendation received   - Will all sections be offered as ID? Y/N | No |
|  |
|  |
| **Intent to Submit as a Writing Intensive Course** | Yes |

Please include all appropriate documentation as indicated in the NEW COURSE PROPOSAL Combine all information into a single document that is included in the Curriculum Modification Form.

**NEW COURSE PROPOSAL CHECK LIST**

Use this checklist to ensure that all required documentation has been included. You may wish to use this checklist as a table of contents within the new course proposal.

|  |  |
| --- | --- |
| **Completed NEW COURSE PROPOSAL FORM** | **Page #** |
| * Title, Number, Credits, Hours, Catalog course description | 3 |
| * Brief Rationale | 3 |
| * CUNY – Course Equivalencies | 3-4 |
| Completed [Library Resources and Information Literacy Form](https://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/curriculum_modification_library_form-rev3F16.doc) | 9-10 |
| **Course Outline**  Include within the outline the following. |  |
| Hours and Credits for Lecture and Labs-p. 1  If hours exceed mandated Carnegie Hours, then rationale for this | 3 |
| Prerequisites/Co- requisites | 3 |
| Detailed Course Description | 1 |
| Course Specific Learning Outcome and Assessment Tables   * Discipline Specific * General Education Specific Learning Outcome and Assessment Tables | 13-14 |
| Example Weekly Course outline | 18-19 |
| Grade Policy and Procedure | 15 |
| Recommended Instructional Materials (Textbooks, lab supplies, etc) | 12 |
| Library resources and bibliography | 20-22 |
| **Course Need Assessment.**  Describe the need for this course. Include in your statement the following information. |  |
| Target Students who will take this course. Which programs or departments, and how many anticipated?  Documentation of student views (if applicable, e.g. non-required elective).  **As evidenced by continuous full enrollment and demand for the single Creative Writing course the department currently offers and our survey results, there is need to fulfill the creative writing interests of gen ed students. The course to meet the Common Core requirement in the Creative Expression category.** | **Student Interest Survey pp. 23-24** |
| Projected headcounts (fall/spring and day/evening) for each new or modified course. | 24 |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | N/A |
| Where does this course overlap with other courses, both within and outside of the department? | No Overlap |
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? | Yes |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. | N/A |
| **Course Design**  Describe how this course is designed. |  |
| Course Context (e.g. required, elective, capstone) | Elective |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? | Workshop + Seminar |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) | Group Workshop, Analytical Case Studies, Individual Exercises,Class Discussion, LImited Lecture |
| How does this course support Programmatic Learning Outcomes?  **This course meets the learning outcomes of all courses offered by the English Department and the City Tech General Education Common Core.** |  |
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. | May be taught partially online |
| **Additional Forms for Specific Course Categories** |  |
| [Interdisciplinary Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/Application-for-Interdisciplinary-Course-Designation.docx) (if applicable) | N/A |
| Interdisciplinary Committee Recommendation (if applicable and if received)\*  \*Recommendation must be received before consideration by full Curriculum Committee | N/A |
| [Common Core (Liberal Arts) Intent to Submit](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/CommonCoreCourseSubmissionForm_4.2.12.doc) (if applicable) | N/A |
| Writing Intensive Form if course is intended to be a WIC (under development) |  |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | N/A |
| **(Additional materials for** [**Curricular Experiments**](http://www.300jaystreet.com/college-council/curriculum_proposals/curricular-experiments)**)** |  |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | N/A |
| Established Timeline for Curricular Experiment | N/A |

**ALL PROPOSAL CHECK LIST**

|  |  |
| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: | Page # |
| * Brief description of proposal | 1 |
| * Rationale for proposal | 1 |
| * Date of department meeting approving the modification | 2 |
| * Chair’s Signature | 1 |
| * Dean’s Signature | 1 |
| Evidence of consultation with affected departments  List of the programs that use this course as required or elective, and courses that use this as a prerequisite. | N/A |
| Documentation of Advisory Commission views (if applicable). | N/A |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | 11 |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

|  |  |
| --- | --- |
| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. |  |
| Detailed rationale for each modification (this includes minor modifications) |  |

**LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION**

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline**.

**Course proposer:** please complete boxes 1-4. **Library faculty subject specialist:** please complete box 5.

|  |  |  |
| --- | --- | --- |
| **1** | **Title of proposal**  English 1142—Introduction to Poetry Writing | **Department/Program**  English Department |
|  | **Proposed by** (include email & phone)  George Guida, [gguida@citytech.cuny.edu](mailto:gguida@citytech.cuny.edu), x5394  Robert Ostrom, [rostrom@citytech.cuny.edu](mailto:rostrom@citytech.cuny.edu), x5395 | **Expected date course(s) will be offered**  Spring 2019  **# of students**  24 |

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| **2** | **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (**[**http://cityte.ch/curriculum**](http://cityte.ch/curriculum)**) for articles and ebooks for your courses, or our open educational resources (OER) guide (**[**http://cityte.ch/oer**](http://cityte.ch/oer)**). Have you considered using a freely-available OER or an open textbook in this course?**  Yes |

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| **3** | **Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**  Books:  1) Addonizio, Kim and Dorianne Laux. The Poet's Companion: A Guide to the Pleasures of Writing Poetry. W. W. Norton & Co., 1st Edition, 1997, $17.95  2) Gillan, Maria Mazziotti. Writing Poems to Save Your Life: How to Find the Courage to Tell Your Stories. Miroland, 1st Edition, 2013, $19.98.  3) Guppy, Stephen. Writing and Workshopping Poetry. Broadview Press, 1st Edition, 2016, $24.95  4) Koch, Kenneth. Making Your Own Days: The Pleasures of Reading and Writing Poetry. Touchstone, 1st Edition, 1999, $9.28.  5) Kooser, Ted. The Poetry Repair Manual: Practical Advice for Beginning Poets. Bison Books, 1st Edition, 2007, $14.03.  6) LaFemina, Gerry. Composing Poetry: A Guide to Writing Poetry and Thinking Lyrically. Kendall Hunt, 1st Edition, 2016, $29.96.  7) Lockward, Diane. The Crafty Poet. Terrapin Books, Revised Edition, 2016, $17.73. |

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| **4** | **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**  **We plan to consult with library faculty on the development of tools for creative writing-related research, tools that are both powerful and manageable: for example, historical databases amenable to the general user.** |

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| **5** | **Library Faculty Subject Specialist \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Anne Leonard**  **Comments and Recommendations**  I look forward to the opportunity to consult with colleagues in the English department to develop the library’s collection in support of this course. I have requested that the library purchase copies of the 7 textbooks in section 3 above, and will request copies of the books on the bibliography included in the course proposal when I am more certain of the budget. I understand that new titles in this area appear regularly, so will plan to include relevant new books in my acquisitions requests in the future. I also encourage future instructors of the course to consider scheduling information literacy instruction to support students’ research, as needed.  **Date 3/27/2018** |

**Chancellor Report Form**

**FORMAT FOR a New course**

**Section AIV: New Courses**

**AIV.1**

|  |  |
| --- | --- |
| **CUNYfirst Course ID** | **ENG 1142—Introduction to Poetry Writing** |
| **Department(s)** | **English** |
| **Career** | **[ x ] Undergraduate  [ ] Graduate** |
| **Academic Level** | **[ x ] Regular  [   ] Compensatory  [   ] Developmental  [   ] Remedial** |
| **Subject Area** | **English—Creative Writing** |
| **Course Prefix** | **ENG** |
| **Course Number** | **1142** |
| **Course Title** | **Introduction to Poetry Writing** |
| **Catalogue Description** | **Students practice the craft of writing effective lyric, narrative and experimental poems, studying poems by accomplished poets and producing poems of their own in a seminar and workshop setting. Key concepts and skills include observation and description, the use of persona, imagery, metaphor, connotation, sound, line breaks, structure in poetry, syntax and grammar.** |
| **Rationale** | **Technology has hastened the pace of students' lives. The breakneck speed of our society militates against careful attention to the details of everyday living. Poetry writing provides students with a discursive means of exploring the technology and society that surround them, others' observations of human life and their own thinking about it. The tools of poetry allow students better to understand the relationship between speaker, language, and audience, to appreciate the techniques and value of creative thought and to improve their communication skills. Students will be required to examine and practice traditional and modern poetic forms, to create personae, to employ imagery, to manipulate sound and to strive for synergy of these elements in the clear expression of the human condition. They will also be required to conduct research into the subjects of poems and into past poetic responses to specific subjects. Finally, they will be required to apply the discipline that writing and revising poems requires. This discipline, along with attention to detail and to the subtleties of human thought and emotion, will serve students well in their professional and personal endeavors.** |
| **Pre/ Co Requisites** | **ENG 1101** |
| **Credits** | **3** |
| **Contact Hours** | **3** |
| **Liberal Arts** | **[ x ] Yes  [   ] No** |
| **Course Attribute (e.g. Writing Intensive, Honors, etc)** | **Writing Intensive** |
| **Course Applicability** | |  |  |  |  |  | | --- | --- | --- | --- | --- | | **[ ] Major** |  |  |  | | | **[ ] Gen Ed Required** | | **[x ] Gen Ed - Flexible** | | **[ ] Gen Ed - College Option** | | **[ ] English Composition** | | **[ ] World Cultures** | | **College Option Detail\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | | **[ ] Mathematics** | | **[ ] US Experience in its Diversity** | |  | | **[ ] Science** | | **[ ] Creative Expression** | |  | |  |  | **[ ] Individual and Society** | |  | |  |  | **[ ] Scientific World** | |  | |
| **Effective Term** | **Fall 2019** |

**NCUNY Common Core   
Course Submission Form**

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

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| --- | --- | --- |
| **College** | New York City College of Technology | |
| **Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)** | ENGL 1142 | |
| **Course Title** | Introduction to Poetry Writing | |
| **Department(s)** | English | |
| **Discipline** | Creative Writing | |
| **Credits** | 3 | |
| **Contact Hours** | 3 | |
| **Pre-requisites (if none, enter N/A)** | ENGL 1101 | |
| **Co-requisites (if none, enter N/A)** |  | |
| **Catalogue Description** | Students practice the craft of writing effective lyric, narrative and experimental poems, studying poems by accomplished poets and producing poems of their own in a seminar and workshop setting. Key concepts and skills include observation and description, the use of persona, imagery, metaphor, connotation, sound, line breaks, structure in poetry, syntax and grammar. | |
| **Special Features (e.g., linked courses)** |  | |
| **Sample Syllabus** | Syllabus must be included with submission, 5 pages max recommended | |
| **Indicate the status of this course being nominated:**  current course  revision of current course x a new course being proposed | | |
| **CUNY COMMON CORE Location**  **Please check below the area of the Common Core for which the course is being submitted. (Select only one.)** | | |
| Required  English Composition  Mathematical and Quantitative Reasoning  Life and Physical Sciences | | Flexible  World Cultures and Global Issues  Individual and Society  US Experience in its Diversity  Scientific World  x Creative Expression |
| **Waivers for Math and Science Courses with more than 3 credits and 3 contact hours**  Waivers for courses with more than 3 credits and 3 contact hours will only be accepted in the required areas of “Mathematical and Quantitative Reasoning” and “Life and Physical Sciences.” Three credit/3-contact hour courses must also be available in these areas. | | |
| **If you would like to request a waiver please check here:** | | Waiver requested |
| **If waiver requested:**  Please provide a brief explanation for why the course will not be 3 credits and 3 contact hours. | |  |
| **If waiver requested:**  Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill. | |  |

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| **Learning Outcomes**  **In the left column explain the course assignments and activities that will address the learning outcomes in the right column.** | |
| 1. **Required Core (12 credits)** | |
| **­­**  **A. English Composition:** Six credits  A course in this area must meet all the learning outcomes in the right column. A student will: | |
|  | * Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence. |
|  | * Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts. |
|  | * Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources. |
|  | * Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences and media. |
|  | * Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation. |
| **B. Mathematical and Quantitative Reasoning:** Three credits  A course in this area must meet all the learning outcomes in the right column. A student will: | |
|  | * Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs or tables. |
|  | * Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems. |
|  | * Represent quantitative problems expressed in natural language in a suitable mathematical format. |
|  | * Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form. |
|  | * Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation. |
|  | * Apply mathematical methods to problems in other fields of study. |

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| **C. Life and Physical Sciences:** Three credits  A course in this area must meet all the learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a life or physical science. |
|  | * Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis and data presentation. |
|  | * Use the tools of a scientific discipline to carry out collaborative laboratory investigations. |
|  | * Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report. |
|  | * Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data. |
| **II. Flexible Core** **(18 credits)**  Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field. | |
| **A. World Cultures and Global Issues** | |
| A Flexible Core course must meet the three learning outcomes in the right column. | |
|  | * Gather, interpret, and assess information from a variety of sources and points of view. |
|  | * Evaluate evidence and arguments critically or analytically. |
|  | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology and world literature. |
|  | * Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view. |
|  | * Analyze the historical development of one or more non-U.S. societies. |
|  | * Analyze the significance of one or more major movements that have shaped the world's societies. |
|  | * Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief or other forms of social differentiation play in world cultures or societies. |
|  | * Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own. |

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| **B. U.S. Experience in its Diversity**  A Flexible Core course must meet the three learning outcomes in the right column. | |
|  | * Gather, interpret, and assess information from a variety of sources and points of view. |
|  | * Evaluate evidence and arguments critically or analytically. |
|  | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology and U.S. literature. |
|  | * Analyze and explain one or more major themes of U.S. history from more than one informed perspective. |
|  | * Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States. |
|  | * Explain and evaluate the role of the United States in international relations. |
|  | * Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy. |
|  | * Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation. |
| **C. Creative Expression** | |
| A Flexible Core course must meet the three learning outcomes in the right column. | |
| **•** **Conduct primary and secondary research into the subjects of poems in progress; Observe, describe and respond to specific experiences, people and surroundings.** | * Gather, interpret, and assess information from a variety of sources and points of view. |
| **• Understand poetic terminology, and incorporate poetic praxis corresponding to this terminology in competent poems.** | * Evaluate evidence and arguments critically or analytically. |
| **• Write analysis of canonical poems, which argue or against their successful application of poetic elements and techniques.** | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will: | |
| **• Recognize the role of various poetic elements and techniques in the composition of poems, and practice using these elements and applying these techniques in written exercises and drafting of poems.** | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. |
| **• Identify and practive genres of poetry such as lyric, narrative, experimental and epic, and types of poems including formal poetry, free verse and the many forms that both types include, in discreet informal writing assignments and posts.** | * Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them. |
|  | * Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. |
| **• Draft and revise poems for compelling content and voice, vivid imagery and figurative language, complimentary sound and style and effective structure.** | * Demonstrate knowledge of the skills involved in the creative process. |
|  | * Use appropriate technologies to conduct research and to communicate. |

**New York City College of Technology**

**ENGL 1142—Introduction to Poetry Writing**

Profs. George Guida and Robert Ostrom

Offices: Namm 525 / Namm 526

Office Hours:

E–Mails: gguida@citytech.cuny.edu /rostrom@citytech.cuny.edu

# **Course Description**

Students will practice the craft of writing effective lyric, narrative and experimental poetry. They will study poems by accomplished poets and produce poems of their own in a seminar and workshop setting. In the process, they will examine and practice traditional and modern poetic forms, create compelling speakers, employ figurative language, manipulate sound and strive to bring these elements together in the clear expression of the human condition. They will also conduct research into the subjects of poems and into past poetic responses to specific subjects. Finally, they will learn and apply the discipline that writing and revising poems requires.

**Prerequisite: ENGL 1101**

**Required Course Texts and Materials**

--LaFemina, Gerry. *Composing Poetry*. Dubuque, IA: Kendall Hunt, 2017.

--Web Links and Documents posted to course BlackBoard site

[YOU MUST RIGHT-CLICK ON LINKS TO OPEN THEM IN A NEW TAB OR WINDOW.]

--A Flash Drive

\*\*PLEASE NOTE: While it isn’t necessary to print out texts on the site before you read them, research does show that readers get more from reading paper-based texts better than texts on screens.

**Student Learning Outcomes:**

By the end of this course, students will be able to:

• Identify genres of poetry such as lyric, narrative, experimental and epic, and types of poems including formal poetry, free verse and the many forms that both types include.

• Recognize the role of various poetic elements and techniques in the composition of poems.

• Analyze the elements of poetry including persona, tone, diction,

address, imagery, figurative language, sound, meter and structure.

• Practice the techniques and elements of poetry

• Develop a process for conceiving, drafting and revising poems.

• Conduct primary and secondary research into the subjects of poems in progress.

• Understand poetic terminology.

• Draft and revise poems for compelling content and voice, vivid imagery

and figurative language, complimentary sound and style, and effective structure.

• Observe, describe and respond to specific experiences, people and

surroundings.

• Work with peers to improve specific elements of poems.

**Learning Outcomes**

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| **Course Learning Outomes** | **Assessment Measures** |
| **Identify** genres of poetry such as lyric,  narrative, experimental and epic, and  types of poems including formal poetry,  free verse and the many forms that both types include. Understand poetic  terminology. | **Track** student participation in class discussions, **grade and comment on** response papers, online postings and quizzes. |
| **Recognize** the role of various poetic elements and techniques in the composition of poems. | **Monitor and assess** student effort in completing analytical exercises, small group work and class discussion. |
| **Analyze** the elements of poetry including persona, tone, diction, address, imagery, figurative language, sound, meter and structure. | **Monitor and assess** student participation in class discussions, **grade** online analytical posts and **grade and comment on** response papers. |
| **Practice** the techniques and elements of  poetry. | **Grade and respond to** focused online  and in-class writing exercises. |
| **Develop** a process for conceiving, drafting, and revising poems. Draft and revise poems for compelling content and voice, vivid imagery and figurative language, complimentary sound and style and effective structure. Work with peers to improve specific elements of poems. Observe, describe and respond to specific experiences, people and surroundings. | **Monitor and assess** student participation in individual and group brainstorming sessions, exercises, peer workshops and class discussions of poems in process. |
| **Conduct** primary and secondary  research into the subjects of poems in  progress. | **Grade and respond** to library and other research exercises. |

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| **General Education Learning Outcomes** | **Assessment Measures** |
| **KNOWLEDGE: Breadth of Knowledge:**  Identify and write various poetic elements, techniques, forms and poetic genres in canonical and contemporary poems. | **Assess** the ability to identify various poetic elements, techniques, forms and genres by responding to and grading student exercises, response papers, posts and poems. |
| **SKILLS: Communication:**  Conceive, draft and revise poems that demonstrate the ability to employ effectively various elements of poetry. | **Assess** the ability to write an effective poem developed through a process of research, observation, contemplation, drafting, workshopping and revision. |
| **INTEGRATION**: Information Literacies:  Research subjects for poetry, record observations, study elements and forms of poetry and write poems that reflect both knowledge of a subject and the ability to combine the elements of poetry in composing poems. | **Assess** student research through the grading of exercises, student observations through grading and comments on response papers and grading and comments on students' original poems. |
| **VALUES, ETHICS, AND RELATIONSHIPS:** Community/Civic Engagement:  Poetry writing provides students with a discursive means of exploring the world, others' observations of it, and their own thinking about it. The tools of poetry allow students better to understand the relationship between speaker, language and audience, while helping them to improve their command of language. | **Assess** student engagement with the world, with their own perceptions of it, and with their responses to it by grading and commenting on exercises, response papers and original poems. |
| **VALUES, ETHICS, AND RELATIONSHIPS:**  Studying and writing poems allows students to understand how people around the world have respond to common human experiences, and to understand the linguistic tools people have used to do so. | **Assess** awareness of the world's diversity by grading and commenting on response papers and original poems. |

**Pedagogical Strategies**

* Discussions and lectures
* Independent Study
* Readings, multimedia, and films (instructors will assign and screen the texts and media listed on the course outline, but they may also choose to provide students with additional texts for both in and out of class reading/screening)
* Field trips (according to instructor preference, field trips may occur as a class activity scheduled during a class meeting or as individual or small group site visits scheduled individually by the students themselves. Because this type of off-campus activity requires coordination with the owners and/or managers of the architectural spaces themselves, we have not designated a specific week for this activity in the course outline. However, the visit should occur sometime within the first third of the semester, if possible.)
* Individual projects (including five poems)
* Collaborative projects (including group workshops and readings)
* Online-learning management systems (according to instructor preference, this might include the use of Blackboard or OpenLab for a variety of pedagogical purposes)
* Writing assignments (this includes in-class and out-of-class writing assignments such as quizzes, mid-term exam, freewriting, exercises, response papers and original poems)
* Library research (to explore other poets work and subject matter for original poems)

# **Grading Policy and Procedure**

Over the course of the semester, you will be asked to complete the following work:

1—Five Poems (with Drafts) 50 % of semester grade

2—Exercises (In-Class and Online) 20 % of semester grade

3—Participation in In-Class Workshops and Discussions 20 % of semester grade

4—Quizzes, Mid-Term, and Response Papers 10 % of semester grade

5—Response to an Off-Campus Literary Event Extra Credit

**Note:** Students are encouraged to write from experience and from knowledge gained through

research.

## **Attendance and Conduct**

Success in this course and in your writing depends on your attendance, your work ethic, you’re your conduct as a peer to fellow writers. Please come to class and complete your work on time and to the best of your ability.

## **Drafts, Revisions, and Manuscript Format**

While you may post some drafts, you will need to print out others. All revisions for grades should be printed out and turned in as hard copy, unless the instructor otherwise instructs.

All poetry manuscripts must be typed and must include a complete heading.

**Late Assignments**

You should avoid turning in assignments late. If you have to turn an assignment in late, the instructor will penalize the assignment. NO ASSIGNMENT WILL BE ACCEPTED MORE THAN A WEEK AFTER ITS DUE DATE ON THE SCHEDULE OF CLASSES AND ASSIGNMENTS.

All assignments should be submitted on time, whether they are due online or in face-to-face meetings.

You should be prepared to comment at home, in writing, on other students' work, and to discuss writing and reading assignments in class with interest and gentle honesty. Be honest, of course, but follow up your honest assessments with constructive suggestions (not destructive insults). Writers improve when they cooperate.

## **Conferences**

If you're having trouble or simply if you have questions about a particular assignment or issue,

meet with the instructor as soon as possible or, at the very least, arrange an on-line meeting.

**New York City College of Technology Policy on Academic Integrity**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.

**Reasonable Accommodations**

Reasonable accommodations are services, strategies, and adjustments for equalization and parity. Implementation of accommodations is based on documentation. Students with multiple disabilities must provide multiple documentation if reasonable accommodations are necessary for more than one disability. For example, a student with visual and learning differences may be eligible for note-takers in classrooms and extended testing time/calculators/scribes. Students may contact the Office of Student Accessibility with concerns and requests.

**Statement of Non-Discrimination**

New York City College of Technology is an Equal Opportunity and Affirmative Action Institution. The College does not discriminate on the basis of race, color, national or ethnic origin, religion, age, sex, sexual orientation, transgender status, marital status, disability, genetic predisposition or carrier status, alienage or citizenship, military or veteran status, or status as victim of domestic violence in its student admissions, employment, access to programs, and administration of educational policies. Gilen Chan, Esq., is the College's affirmative action officer and coordinator for Title IX, which prohibits sex discrimination in federally assisted education programs, and coordinator for the Age Discrimination Act, which prohibits age discrimination in federally assisted education programs. Ms. Chan is also the College coordinator for the Americans with Disabilities Act and Section 504, which prohibit discrimination on the basis of disability. Her office is located in Namm 325.

**Weekly Schedule**

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| **Week** | **Assignment Activity** | **Materials Needed** |
| **1** | Introduction to Writing Poetry  A First Poem  Defining Poetry | *Composing Poetry* (Chapter 1, “About This Book” and Chapter 2 (“On Writing Poetry”); |
| **2** | How to Read a Poem  Definitions  What Makes a “Good Poem”  “Bad Poem” Assignment | *Composing Poetry* (Chapter 3, “How We Engage the Poem”  Online Texts: “Poets on Poetry,” “Reading Poetry: 20 Strategies” |
| **3** | Poetic Terms  Poem Analysis: The Line  Quiz #1  First Poem Assignment | Online Texts: “Line Breaks in Free Verse,” “Some Notes on Form and Function of Line and Line Breaks,” “What is a Poetry Workshop?” |
| **4** | Poem Analysis: Imagery  Image List  First Poem Workshop | *Composing Poetry* (Chapter 4, “A Crafted Thing”)  Online Texts: “Literary Devices: Imagery,” “Imagery,” “Creating Powerful Images” |
| **5** | Poem Analysis: Figurative Language  Beginnings and Endings Exercise  Responses to Beginnings and Endings  First Poem Due  Second Poem Assigned | *Composing Poetry* (Chapter 5, “On the Lyric Poem”)  Online Texts: “The Great Figure: On Figurative Language,” “Metaphor” |
| **6** | Meter & Rhythm Lecture and Exercise  Poem Analysis: Prosody  Group Work: Creating a Sound Poem  Second Poem Workshop | *Composing Poetry* (Chapter 5a, “On the Personal Lyric Poem”)  Online Texts: “Rhyme Scheme, Rhythm, and Meter,” “Expansive Poetry and Music Online: Prosody” |
| **7** | Narrative, Epic, and Lyric Poetry Lecture  Group Research Exercise  Second Poem Due  Third Poem Assigned | *Composing Poetry* (Chapter 6, “On the Narrative Poem”)  Online Texts: “Research for Creative Writers,” “Poet and Speaker,” “Speaker and Voice” |
| **8** | Art of Influence: Conversations with other artists  Revision  Field Trip to Poetry Event  Midterm Exam | *Composing Poetry* (Chapter 12, “Performance Poems”)  Online Texts: Poem Videos in Performance Poems Folder |
| **9** | Poetic Forms  One Group Per Form Exercise  Third Poem Workshop  Fourth Poem Assigned | Online Texts: “Poetic Forms” |
| **10** | Poem Analysis: Dramatic Poem  Response to Dramatic Poem  Fourth Poem Workshop | *Composing Poetry,* (Chapter 8, “On the Dramatic Poem”) |
| **11** | The Poetic Leap  Poem Analysis: Associative Thought  Word Association Exercise  In-Class Meditative Poem | *Composing Poetry,* (Chapter 7, “On the Meditative Poem”) |
| **12** | Duende Lecture  Conjuring Duende Exercise  Response to Post-Modern Poems  Fourth Poem Due  Fifth Poem Assigned | *Composing Poetry* (Chapter 11, “Elegies” and Chapter 9, “On the Post-Lyric/Fractal Poem”)  Online Texts: “Deep Song” |
| **13** | Poem Analysis: Guest Poet’s Poem  Guest Poet Q and A  Translating Guest Poet’s Poem | Online Texts: Poems by Guest Poet |
| **14** | Fifth Poem Workshop  Student Poetry Reading | Online Texts: Other Students’ Poems |
| **15** | Fifth Poem Due  Publishing Seminar  Final In-Class Reflection Writing | Online Texts: “Writing and Publishing FAQ” |

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**Student Interest Survey Results**

**ENG 1142, Introduction to Poetry Writing**

11 Sections, 185 students (enrolled In English 1101, English 1121, English 1141 and English 2003)

Question 1: Do you think students at City Tech should be given the opportunity take a 3-credit course in poetry?

Yes: 139 Maybe: 29 No: 17

**Yes Comments:**

* If there is an interest in poetry, you should definitely take the class
* Students getting to write creative words and experiment
* It is of my interest to take a creative writing class.
* In addition to the current class selection
* Leaning towards a Yes because it would be interesting.
* Please.
* Causes people to be creative.
* This type of writing course can express students’ creativity.
* Poetry is a good subject that shou8ld be considered taking.
* Why not?
* It should be an option, not a requirement.
* Absolutely. I think poetry involves ways of thinking that can be applied to manyt other different types of classes and the ways they require you to think.
* Yes! Believe it would make the arts more interesting.
* It’s interesting and explores another kind of writing.
* I think it’ll be a fun class.
* “There is nothing at all that can be talked about adequately and the whole art of poetry is to say what can’t be said. “ -- Alan Watts
* I think that this writing course would help us better understand English
* Because people will learn more how to write better.
* I think this topic would be interesting and fun to learn.
* I love poetry.
* Not only with creative writing but with reflection papers and analysis.
* While I’m not particularly interested in poetry, I do think it is one of the many important subjects people can appreciate and learn.
* Makes sense poetry is creative writing.
* Poetry is hard, but optional sure!

**Maybe Comments:**

* I don’t want to but may be helpful.
* As a CST student I want more fun and advanced classes on programming
* I would personally never take this course, but some ENG majors may enjoy it.
* Did something similar in high school.
* I’m not interested in poetry writing, by maybe people are into it.

**No Comments:**

* No because we analyze every time of poetry already in our English class.
* While I don’t enjoy poetry, I think many students will.

Question 2: To full fill your GenEd/Major requirements, would you consider taking a 3-credit poetry writing course exploring poetic craft and traditions as well as working with fellow students haring and critquiing each other’s poems?

Yes: 91 Maybe: 41 No: 53

**Yes Comments:**

* If you like poetry it’s the perfect class for you. If you never learned about poetry, you can learn now.
* If the course was available whenb I had the requirement, I would have tried to take it.
* Please
* Sure.
* Sure, it would help us all develop more skills.
* I believe many students are into art, and poetry would be a way to have them express themselves since poetry is considered art.
* This would be a very different and unique turn on teaching English.
* Sounds fun.

**Maybe Comments:**

* Because so far, this poetry class thus far has been pretty interesting and fun.
* Some students may not be open to sharing and critiquing, but it sounds like a good course.
* Depending on other courses, I would consider taking this course.
* Not really because this is not my interest.
* Wary about sharing my work and if it’s not optional . . . not 100% sold.

**No Comments:**

* I don’t feel like I need it for my field of studying.
* I’m not creative nor do I like poetry.
* I don’t want to.
* I dislike poetry.
* Should not be required to get a degree.
* Only because I prefer reading it more than writing it.