



SACRAMENTO
STATE

Course Change Proposal Form A



Academic Group (<i>College</i>): Arts & Letters	Academic Organization (<i>Department</i>): English	Date: 9-14-08
Type of Course Proposal: New ___ Change <u>X</u> Deletion ___	Department Chair: Sheree Meyer	Submitted by: Joshua McKinney
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <u>X</u>	For Catalog Copy: Yes <u>X</u> No ___ CCE (<i>Extension</i>): Yes ___ No ___	Semester Effective: Fall ___ Spring <u>X</u> , 2009__

This course replaces experimental course Subject Area (*prefix*) and Catalog Nbr (*course number*):

Change from:

Subject Area (<i>prefix</i>) & Catalog Nbr (<i>course no.</i>): English 130C	Title: Poetry Writing II	Units: 3
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Change to:

Subject Area (<i>prefix</i>) & Catalog Nbr (<i>course no.</i>): English 130C	Title: Special Topics in Poetry Writing	Units: 3
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JUSTIFICATION:

- 1) The current course offerings in poetry writing do not offer students the opportunity for advanced study in a specific genre/mode.
- 2) Under the current system of no prerequisites, English 130C often contains both advanced and beginning students. This mix is pedagogically ineffective; either the advanced students are bored or the novices are confused.
- 3) Title Change to accurately reflect course content.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

N/A	
Note:	
Prerequisite: English 30A or 30C Enforced at Registration: Yes <u>X</u> No ___	
Corequisite: Enforced at Registration: Yes ___ No <u>X</u>	
CAN (California Articulation Number):	
Graded: Letter <u>X</u> Credit/No Credit ___	Instructor Approval Required? Yes ___ No <u>X</u>
Course Classification (<i>e.g., lecture, lab, seminar, discussion</i>): 04	Title for CMS (not more than 30 characters) Special Topics Poetry Writing
Cross Listed? Yes ___ No <u>X</u>	If yes, do they meet together and fulfill the same requirement, and what is the other course.
How Many Times Can This Course be Taken for Credit? <u>2</u> (Assuming the topic is different)	
Can the course be taken for Credit more than once during the same term? Yes ___ No <u>X</u>	

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc."
See the example at <http://www.csus.edu/acaf/example.htm>

Students will be able to

- 1) **Speak articulately about the history and development of a specific poetic genre/mode (e.g. – the elegy, the sonnet, the ode).**
- 2) **Recognize the formal and stylistic characteristics of a specific poetic genre/mode.**
- 3) **Produce original poems in a specific genre/mode.**
- 4) **Provide helpful peer critique, both written and oral.**

****Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Quizzes and examinations on history of poetic genres/modes and on poetic technique. Evaluation of student peer critique (both written and oral), a portfolio of original poems.

For whom is this course being developed?

Majors in the Dept Majors of other Depts Minors in the Dept General Education Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes No

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No

If yes, attach a description of resources needed and verify that resources are available.


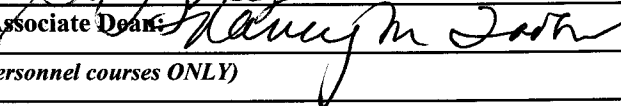
Indicate which department or programs will be affected by the proposed course (if any). _____

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

Date

Department Chair: 	10/17/08
College Dean or Associate Dean: 	11-5-08
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

English 130C: Special Topics in Poetry Writing (The Ode)

MWF 11:00-12:00, DH 207

Spring 2010

Instructor: Dr. Joshua McKinney
Office: Douglass Hall, Rm. 201
Office Hours: MWF 12:00-1:00
(and by appointment)

E-mail: jmckinney@csus.edu
Office phone: 278-6386

NOTE – This course has a prerequisite: 30A or 30C

Course Description: This course is designed to give students the opportunity for advanced study in the genre of the ode. After completing this course, students should be able to

- 1) Speak articulately about the history and development of the ode.
- 2) Recognize the formal and stylistic characteristics of various types of odes.
- 3) Produce original odes in various forms.
- 4) Provide helpful peer critique, both written and oral.

Required Texts:

The Ode, John D. Jump

Evaluation:

Here is how your course grade will be determined:

Ten poems (completed according to guidelines): 20%

Participation in/contribution to workshop: 20%

Peer response (written): 20%

Analytical Responses: 20% (10% each)

Final: 20%

Attendance: Regular attendance is necessary in order to succeed in this course. I will allow you three absences without penalty, and I urge you to save these absences for true emergencies such as illness, automobile breakdowns, broken alarm clocks, etc. For each absence beyond the three allowed, I will lower your final course grade three points. For example, if your final score is an 81 (a B-) and you missed four classes, I will lower your score to a 78 (a C+). If you miss a class, you are responsible for the work you miss. Check with a colleague for handouts, notes, etc. Do not ask me, "Did I miss anything?" Of course you did. **Chronic**

lateness can also be a problem, as entering the classroom late is rude and disruptive. If you are late to class, I will make a note of it. Being late three times is equivalent to an absence.

Poems: You are required to write ten new poems during the semester. Several of these poems will be in forms that coincide with material covering in our course readings. For example, early in the semester you will try your hand at more traditional elegiac forms; later in the semester you will begin to engage more contemporary forms. Indeed, you will even have the opportunity to challenge or “work against” elegiac conventions as you seek to apply the genre to your contemporary personal/historical moment.

AWORD OF WARNING: In order for workshop to function smoothly, it is vital that you submit your poems (and copies when necessary) on time. If you fail to meet a deadline, I will not give you credit for that poem. Please take this cautionary note seriously.

Workshop: As “workshop” will comprise a significant portion of this course, we will spend considerable time working on workshop skills: close reading, verbal articulation, tact, critical balance, etc. Two standard admonitions are in order: 1) make an effort to participate actively and significantly in each workshop session; 2) make sure you respect the work of your colleagues by offering thorough written comments on the poems themselves.

Due to the size of this class, we will workshop only five poems per workshop session. This means that, as a class, we will not discuss each of the poems you write. I will comment on each poem you write, but you will be responsible for having read, pondered, and written on a mere five poems each three to four days. Therefore, I expect your written comments to be thoughtful, articulate, and tactful. We will discuss, in detail, the procedures for successful workshopping. For now I will just say that on the days we workshop you will bring to class two copies of your comments—one to give to the author, and one to give to me. I will keep your comments in a file. At the end of the semester, I will grade your comments and that grade will constitute 20% of your total course grade.

To determine whose poems we workshop, I will simply move through the class roster alphabetically, five students at a time. When we complete the list, we will start again at the beginning.

Tentative Schedule of Assignments

Week 1

- 1/23 - Course Outline and Overview: Policies, Procedures, etc.
- 1/25 - Classical Prototypes: The Development of the Greek Lyric, Shafer pages 8-10.
- 1/27 - The Odes of Pindar, Shafer pages 11-25.

Week 2

- 1/30 - The "Ideal" English Pindaric Ode, Shafer pages 26-28.
Poem #1 Due: Pindaric Ode
- 2/1 - Quiz: The Pindaric Ode
- 2/3 - Workshop

Week 3

- 2/6 - The Odes of Horace and English Horatian Odes, Shafer pages 29-34.
- 2/8 - The Anglo-Saxon and Middle English Periods, The So-Called Odes of Wyatt and Surrey, Shafer pages 35-42.
- 2/10 - Workshop

Week 4

- 2/13 - Earliest English Use of the Word Ode, Shafer page 43.
Poem #2 Due: Horatian Ode
- 2/15 - The Pindaric Odes of John Soothern, Shafer pages 44-49.
- 2/17 - Workshop

Week 5

- 2/20 - So-Called Odes by Shakspeare, Greene, and Barnfield, Shafer pages 50-52.
- 2/22 - Early Editions of Pindar and Knowledge of His Odes, Shafer pages 56-58.
- 2/24 - Workshop

Week 6

- 2/27 - European Imitators of Pindar: Trissino, Alamanni, Ronsard, Chiabrera, Shafer pages 59-68.
Poem #3 Due: Pindaric Ode (Modifications)

- 3/1 – Pindar in English Schools, English Literary References to Pindar, Shafer pages 69-78.
3/3 – Workshop

Week 7

- 3/6 – The Real Beginnings of the Species: Davison's *Poetical Rhapsody*, Shafer pages 79-81.
3/8 – Drayton, Shafer pages 82-91.
Analysis #1 Due
3/10 – Workshop

Week 8 – Spring Break – No Class

Week 9

- 3/20 – Milton, Shafer pages 92-96.
Poem #4 Due: Your Choice
3/22 – Ben Jonson and His Followers, The Odes of Jonson, Horatian Odes, Study of Pindar,
The Pindaric Ode, Shafer pages 97-108.
3/24 – Workshop

Week 10

- 3/27 – Lovelace and Marvell, Shafer pages 120-122.
3/29 – Crashaw, Cowley, and the Pindaric Ode, Shuster (handout).
3/31 – Cesar Chavez Day – No Class

Week 11

- 4/3 – John Dryden and the Restoration, Shuster (handout).
Poem # 5 Due: Your Choice
4/5 – Lecture: Ode Writers of the Augustan Age
4/7 – Workshop

Week 12

- 4/10 – Collins, Gray, and the Return of the Imagination, Shuster (handout).
4/12 – Lesser Ode Writers and the Romantic Trend
4/14 – Workshop

Week 13

- 4/17 – The Romantics: Wordsworth, Coleridge, Keats
Poem #6 Due: Your Choice
- 4/19 – The Odes of John Keats, Analysis
- 4/21 – Workshop

Week 14

- 4/24 – The Victorians and Some Modern Survivals
- 4/26 – Contemporary American Odes
- 4/28 – Workshop

Week 15

- 5/1 – Contemporary American Odes
Poem #7 Due: English Ode
- 5/3 – Workshop
- 5/5 – Workshop

Week 16

- 5/8 – Contemporary American Odes
- 5/10 – Review for Final Exam
Analysis #2 Due
- 5/12 – Review for Final Exam
Portfolio Due (containing 10 odes).

Final Exam: Wednesday, May 19, 10:15 a.m. - 12:15 p.m.

This course will address five and a half centuries of the sonnet, following the form through its various moments and makers. We will pay particular attention to the way in which the sonnet thrived or waned over the centuries. We will also focus on the way in which individual poets claimed these fourteen lines: lengthened them, shortened them, elaborated on them, and were in turn defined by them. Three sections—"The Sonnet in the Mirror," "The Sonnet Goes to Different Lengths," and "The Sonnet Around the World"—show the extraordinary durability of this form and the ways in which poets have proved ingenious at reinventing it. Along with approximately three hundred sonnets and a "sonnet workshop," we will pay particular attention to the craft and history of the form following it through its various adventures, right up to its extraordinary resurgence in contemporary poetry.

English 130C: Special Topics in Poetry Writing (The Modern Elegy)

MW 11:00-12:00, DH 207

Spring 2010

Instructor: Dr. Joshua McKinney

Office: Douglass Hall, Rm. 201

Office Hours: MWF 12:00-1:00

(and by appointment)

E-mail: jmckinney@csus.edu

Office phone: 278-6386

NOTE – This course has a prerequisite: English 30A or 30C

Course Description: This course is designed to give students the opportunity for advanced study in the genre of the elegy. After completing this course, students should be able to

- 1) Speak articulately about the history and development of the modern elegy.
- 2) Recognize the formal and stylistic characteristics of the modern elegy.
- 3) Produce original elegies.
- 4) Provide helpful peer critique, both written and oral.

Required Texts:

Elegy, Mary Jo Bang

Poetry of Mourning: The Modern Elegy from Hardy to Heaney, Jahan Ramazani

Evaluation:

Here is how your course grade will be determined:

Ten poems (completed according to guidelines): 20%

Participation in/contribution to workshop: 20%

Peer response (written): 20%

Analytical Responses: 20% (10% each)

Final: 20%

Attendance: Regular attendance is necessary in order to succeed in this course. I will allow you three absences without penalty, and I urge you to save these absences for true emergencies such as illness, automobile breakdowns, broken alarm clocks, etc. For each absence beyond the three allowed, I will lower your final course grade three points. For example, if your final score is an 81 (a B-) and you missed four classes, I will lower your score to a 78 (a C+). If you miss a class, you are responsible for the work you miss. Check with a colleague for handouts, notes, etc. Do not ask me, "Did I miss anything?" Of course you did. **Chronic lateness** can also be a problem, as entering the classroom late is rude and disruptive. If you are late to class, I will make a note of it. Being late three times is equivalent to an absence.

Poems: You are required to write ten new poems during the semester. Several of these poems will be in forms that coincide with material covering in our course readings. For example, early in the semester you will try your hand at more traditional elegiac forms; later in the semester you will begin to engage more contemporary forms. Indeed, you will even have the opportunity to challenge or “work against” elegiac conventions as you seek to apply the genre to your contemporary personal/historical moment.

AWORD OF WARNING: In order for workshop to function smoothly, it is vital that you submit your poems (and copies when necessary) on time. If you fail to meet a deadline, I will not give you credit for that poem. Please take this cautionary note seriously.

Workshop: As “workshop” will comprise a significant portion of this course, we will spend considerable time working on workshop skills: close reading, verbal articulation, tact, critical balance, etc. Two standard admonitions are in order: 1) make an effort to participate actively and significantly in each workshop session; 2) make sure you respect the work of your colleagues by offering thorough written comments on the poems themselves.

Due to the size of this class, we will workshop only five poems per workshop session. This means that, as a class, we will not discuss each of the poems you write. I will comment on each poem you write, but you will be responsible for having read, pondered, and written on a mere five poems each three to four days. Therefore, I expect your written comments to be thoughtful, articulate, and tactful. We will discuss, in detail, the procedures for successful workshopping. For now I will just say that on the days we workshop you will bring to class two copies of your comments—one to give to the author, and one to give to me. I will keep your comments in a file. At the end of the semester, I will grade your comments and that grade will constitute 20% of your total course grade.

To determine whose poems we workshop, I will simply move through the class roster alphabetically, five students at a time. When we complete the list, we will start again at the beginning.

Tentative Schedule of Assignments

Week 1

- 1/23 - Course Outline and Overview: Policies, Procedures, etc.
- 1/25 - Lecture: The Traditional Elegy
- 1/27 - *Poetry of Mourning* (hereafter *POM*): "The Modern Elegy"

Week 2

- 1/30 - *POM*: "Social Mourning and Poetic Mourning"
Poem #1 Due
- 2/1 - *POM*: "Genre, High Modernism, Psychoanalysis"
- 2/3 - Workshop

Week 3

- 2/6 - *POM*: "Thomas Hardy: Elegies for an Era: "By the Century's Deathbed"
- 2/8 - Writing Exercises
- 2/10 - Workshop

Week 4

- 2/13 - *POM*: Wilfred Owen
Poem #2 Due
- 2/15 - *POM*: "Wallace Stevens: *Harmonium*: Mockeries and Pathetic Fallacies"
- 2/17 - Workshop

Week 5

- 2/20 - *POM*: "War Elegies"
- 2/22 - *POM*: "Self-Elegies: Making Alpha of Omega"
Writing Exercises
- 2/24 - Workshop

Week 6

- 2/27 - *POM*: "Langston Hughes: African-American Elegy and the Blues"
Poem #3 Due
- 3/1 - *POM*: "Blues Poems" & "Monologues on Mortality"
- 3/3 - Workshop

Week 7

- 3/6 – *POM*: “Lynch Poems”
3/8 – *POM*: W.H. Auden: Elegy and Imitation”
 Analysis #1 Due
3/10 – Workshop

Week 8 – Spring Break – No Class

Week 9

- 3/20 – *POM*: “Self-Elegies: Now for Oblivion”
 Poem #4 Due
3/22 – *POM*: “American Family Elegy I: Robert Lowell”
3/24 – Workshop

Week 10

- 3/27 – *POM*: “John Berryman”
3/29 – *POM*: “Allen Ginsberg”
 Writing Exercises
3/31 – Cesar Chavez Day – No Class

Week 11

- 4/3 – *POM*: “Michael Harper”
 Poem # 5 Due
4/5 – Sylvia Plath: “Daddy I Have Had to Kill You”
4/7 – Workshop

Week 12

- 4/10 – *POM*: “Self-Elegies: The Art and Trade of Dying”
 Elegy by Mary Jo Bang, pages 1-34
4/12 – *POM*: “American Family Elegy II: Anne Sexton”
4/14 – Workshop

Week 13

- 4/17 – *POM*: “Adrienne Rich”
Poem #6 Due
4/19 – *Elegy* by Mary Jo Bang, pages 35-68.
4/21 – Workshop

Week 14

- 4/24 – *POM*: “Amy Clampitt”
4/26 – *POM*: “Seamus Heaney”
4/28 – Workshop

Week 15

- 5/1 – *Elegy* by Mary Jo Bang, pages 69-end
Poem #7 Due
5/3 – Workshop
5/5 – Workshop

Week 16

- 5/8 – “Can Poetry Console a Grieving Public?” by Jahan Ramazani (online)
5/10 – Review for Final Exam
Analysis #2 Due
5/12 – Review for Final Exam
Portfolio Due (containing 10 poems, including your collaboration)

Final Exam: Wednesday, May 19, 10:15 a.m. - 12:15 p.m.

College of Arts and Letters Curriculum Committee CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department English Effective Date Fall 2009

Proposed Course Number 130C Course Name Special Topics in Poetry Writing

Contact Person (Instructor) McKinney Email jmckinney@csus.edu Phone 278-6386

Projected Enrollment 25 Units of Credit 3

Has the course been offered before? yes If yes, under what number? 130C

Suggested Course Classification 04 Unit distribution: lecture lab activity

List the prerequisite(s) for the proposed course.

Engl 30A or Engl 30C

For which students or programs is the course designated?

- Majors in the department
- Minors in the department
- Majors of other departments (e.g., An A&L course designed for Business Administration majors)
- General Service
- Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

- Lecture
- Lecture/Activity
- Lecture/Discussion
- Lecture/Laboratory
- Activity
- Laboratory
- Seminar
- Films and/or other visuals
- Performance
- other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

N/A

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

Course topics will rotate (elegy, ode, sonnet, etc.), so no two consecutive courses will address the same subject matter.