



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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**Principal Faculty Member(s) Proposing Course**

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Name	User ID	College	Department
ERIN COURTENAY MURPHY	ecm14	Altoona College (AL)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal:  Add  Change  Drop

Message for Reviewers:

**Course Designation**

(ENGL 237N) Reading and Writing Documentary Poetry

**Course Information**

Cross-Listed Courses:

Prerequisites:

ENGL 15; ENGL 30 OR ( ENGL 137H, ENGL 138T )

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Documentary Poetry  
Discipline: General Education  
Course Listing: Inter-Domain

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

- Writing/Speaking (GWS)
- Quantification (GQ)

**Knowledge Domains**

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

**Additional Designations**

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

First-Year Seminar

**Miscellaneous**

Common Course

**GE Learning Objectives**

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

**Bulletin Listing**

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**Minimum Credits:** 3

**Maximum Credits:** 3

**Repeatable:** NO

**Department with Curricular Responsibility:** Liberal Arts Undergraduate Studies (UPLA\_LAUGS)

**Effective Semester:** SU1 2018

**Travel Component:** NO

**Course Outline**

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**A brief outline or overview of the course content:**

Just as documentary photographers take to the streets to capture particular moments in time, documentary poets engage with primary sources to chronicle historical events and everyday life. In this course, we will employ two meanings of the word "document" in the reading and writing of poems: the noun which means "a piece of official evidence" and the verb which means "to record." The course will cover documentary poetry, photography, and film; will introduce students to the concept and practice of "documenting"; and will include a research and a creative writing component.

NOTE: This represents one approach to teaching this course; faculty are, of course, welcome to adapt the specifics to suit their needs.

**A listing of the major topics to be covered with an approximate length of time allotted for their discussion:**

Introduction to documentary poetry and poetry terminology – one week

Documentary photography (Walker Evans, Diane Arbus, Carrie Mae Weems, Pulitzer Prize-winning photographs); response paper – two weeks

Documentary films (excerpts from The Kiss, Cameraperson, White Helmets, Bill Cunningham's New York, Sherman's March); brief response paper – two weeks

Researching documentary poems – one week

In-depth discussion and written analyses of documentary poets (Walt Whitman, C.D. Wright, Muriel Rukeyser, Claudia Rankine, Mark Nowak, Julia Kasdorf, Natasha Trethewey, Janet Holmes, Janice N. Harrington, Molly McCully Brown); guided reading journal and poetry-writing prompts – four weeks

Poetry workshops – five weeks

\*Authors, artists, and works included above represent a typical list, but will vary by instructor.

**Course Description:**

You've probably heard of documentary photographs and documentary films, but you may not be familiar with documentary poetry. In this course, we will discuss how poets can use letters, diaries, transcripts, and other materials to create poems that capture historical events and everyday life in order to bear witness to particular moments in time. An important element of the course will be the role of documenting our world in terms of social justice and ethical responsibility. Whether focusing on public education, poverty, race, class, disability, gender, environmentalism, or other subjects, documentary poets personalize issues that are typically represented with broader brushstrokes. As Paul Metres observes, documentary poets invite "the real life outside the poem" into the poem itself, thereby "testing...the boundaries of what Wallace Stevens called 'the pressure of reality.'" We will begin by viewing and discussing documentary poetry within the context of photography and filmmaking. Next, we will read and discuss documentary poems, including persona, collage, and erasure poems. These readings will also include interviews with select documentary poets about their processes. An overview of poetry terminology, research methods, and the ethics of documentary art will provide you with the basis for composing your own documentary poems. The last third of the course will be spent writing and workshopping your original documentary poems.

**The name(s) of the faculty member(s) responsible for the development of the course:**

1 Name: ERIN COURTENAY MURPHY (ecm14)

Title:

Phone:  
Address:  
Campus: AL  
City:  
Fax:

## Course Justification

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### **Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

By writing responses to texts, studying poetry terminology and techniques, researching and writing/revising their own original documentary poetry on social issues, and critiquing classmates' works, students will become adept at analyzing texts; conducting research; writing poetry; and revising their writing. In addition, they will engage with national issues and ethical concerns beyond their lived experience.

### **Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Since this course seeks to develop a student's analytical and creative writing skills, evaluation methods will involve guided reading responses, journal entries, original poems, a final portfolio of original poetry with an introduction, and participation:

- 1) 12 Daily graded guided reading responses, totaling 30%
- 2) 16 Reading journal responses to documentary poetry texts, totaling 20%
- 3) 4 Drafts of original poems, totaling 10%
- 4) Final portfolio (revised versions of 4 original poems and a 3-5 page introduction) totaling 30%
- 5) Participation (including daily discussion and workshops), totaling 10%

### **Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

The course is related to the following English courses because of the focus on creative writing: ENGL 50, ENGL 213, ENGL 214, ENGL 413, and ENGL 414. It is related to visual arts courses in photography (such as ART 290) and communication courses in film (such as COMM 150). This course will also prepare students for lower-level and advanced study in creative writing, sociology, anthropology, visual arts, literature, and film studies.

### **Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

The course can be used for the English major and minor to fulfill 3 of the credits required in Literature, Writing, or Rhetoric at any level. For General Education, the course can be used toward the inter-domain requirements in GH and GA domains, as well as the US requirement.

### **A description of any special facilities:**

N/A

### **Frequency of Offering and Enrollment:**

Once per year and 20-25 enrollment

## Alignment with General Education Objectives

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- EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.
- KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.
- CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.
- INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.
- CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

This course has as its foundation creative thinking, as half of the course will involve students writing their own original documentary poems. In doing so, they will synthesize existing documentary poetry, photography, and films—and the reception of these works—in order to create their own poems that will be characterized by risk-taking and innovative and divergent thinking.

Prior to writing their own poems, students will employ integrative thinking when reading/viewing published documentary poetry, photographs, and films. Such thinking will carry over to the research they conduct for their original documentary poems. Students will analyze primary sources, artifacts, and materials from a range of historical periods, disciplines, and perspectives as they develop their own viewpoints for their poems.

Social responsibility and ethical reasoning are underlying components of the entire course. Much documentary work seeks to shine light on social justice issues, so these issues will be included in a significant portion of the discussion of assigned poetry, photography, and films. Social responsibility and ethical reasoning issues will also apply to the arts portion of the course. Such questions as "Whose story is this to tell?" and "How can the writer convey his/her own view while also acknowledging different views" will form the basis of the research and writing of original poems.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

Students will be assessed on the creative thinking portion of the course in the grading of their four original poems and their Final Portfolios which will include revised versions of the poems and an introduction in which they reflect on the writing of the poems. Integrative thinking will be assessed in the graded evaluation of 1) the research component of the writing of original poems and 2) the twelve guided reading and sixteen journal responses to texts. Social responsibility and ethical reasoning will comprise a portion of the graded assessment of the guided reading and journal responses, as well as the application of social/ethical considerations to the writing of original poems.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

Graded original poems will be evaluated on students' ability to demonstrate competence in poetic techniques discussed and observed in assigned works. Daily guided written responses will be evaluated in part based on students' critical and reasoned analyses of assigned readings/viewings in terms of artistic process. Because the assigned works will focus on major social and cultural issues (such as education, environmentalism, poverty, race, class, gender, and disability), students will be expected to identify and explain the role of documentary poems within aesthetic, historic, social, and cultural contexts. Finally, in their written introduction to their portfolio, students will analyze and interpret their own poems within this larger framework.

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### GH Criteria

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Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

**What components of the course will help students achieve the domain criteria selected above?**

Daily graded guided reading responses will incorporate analyses of the assigned photographs, films, and poems that address major social and cultural issues, such as education, environmentalism, poverty, race, class, gender, and disability. These responses will be evaluated on the students' ability to think critically and form well-reasoned arguments about the texts, many of which will be outside of their lived experiences. Students will research and write original documentary poetry and in the process will become familiar with groups, individuals, ideas, or events that have influenced the values and experiences of different communities. By critiquing each other's work in the workshop format, they will also be exposed to the issues their classmates have researched.

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**Integrative Studies**

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

By responding to the ways other artists bear witness to historic and social moments and then documenting such moments in their own original poetry, students will expand their knowledge of varied human experiences and their understanding of the human condition. They will then apply the same analytical skills they have used with assigned texts to their written introduction of their own poems, thereby bringing humanistic interpretation to the analysis of artistic creation.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

ENGL 237N is evenly split between GH and GA domains. The first half of the course is the GH portion, during which time students will be viewing, reading, and analyzing documentary films, photographs, and published poetry. They will be writing about these visual and written texts in twelve guided reading responses and sixteen reading journal entries, addressing each piece within historic, social, cultural, and aesthetic contexts. The aesthetic component of their written responses will allow students to segue into the second half of the course, which is the GA portion. During this half of the course, students will write and revise four original documentary poems and critique their classmates' original poems in a formal workshop format. During this time, they will also create portfolios of their original poetry. The portfolio will include a written introduction to their work in which they reflect on their original poems in terms of style, subject matter, and relationship to published works they have read. Both the workshop format and portfolio are similar to those composed by students in Bachelor of Fine Arts and Master of Fine Arts programs. In addition to the material addressed above, the GH half of the course includes an overview of research methods and poetry terminology; these methods will then be applied to the creative process during the GA half of the course.

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

The course would be taught by a single instructor each semester. At Penn State Altoona, the following four faculty have expertise in reading and writing documentary poetry.

Erin Murphy, Professor of English, has published one book of documentary poetry (Ancilla, 2014) and five additional books containing documentary poems. Her individual documentary poems have been published in Women's Studies Quarterly, Southern Humanities Review, The Georgia Review, and elsewhere. She has presented workshops on documentary poetry at professional conferences.

Todd Davis, Professor of English and Environmental Studies, has published a chapbook of documentary poetry on Henry David Thoreau (Household of Water, Moon & Snow: The Thoreau Poems, 2011).

Lee Peterson, Assistant Teaching Professor of English, has published a book of dramatic monologues based on the war in Bosnia (Rooms and Fields, 2004).

Patricia Jabbeh Wesley, Associate Professor of English, has multiple published poems about the Liberian Civil War (most recently When the Wanderers Come Home, 2016).

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

The guided reading responses and original poems require students to engage with experiences outside of their lived experiences. They will respond to assigned texts dealing with social and ethical issues and then conduct their own research for original writings on similar issues. Ultimately, the course will show them how artists – including themselves – humanize their subject by focusing a micro lens on macro material.

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**Writing Across the Curriculum (W,M,X,Y course suffixes)**

**A copy of the course syllabus:**

List of files uploaded follow. These files can be viewed by viewing the print preview as a PDF (button at the top of the print preview page) or navigating to the request consultation page for this proposal.

- 1 Syllabus ENGL 237N Reading and Writing Documentary Poetry.pdf uploaded on 12/15/2017 at 5:13 PM

**A concise explanation of how the proposed course will fulfill each of the following criteria:**

Both informal and formal writing assignments should relate clearly to the course objectives and should serve as effective instruments for learning the subject matter of the course. Instructors should communicate to students the requirements of formal, graded writing assignments in writing, not just orally. In writing-intensive courses, writing assignments are characteristically designed to help students investigate the course subject matter, gain experience in interpreting data or the results of research, shape writing to a particular audience, or practice the type of writing associated with a given profession or discipline. Much of the writing may be informal and ungraded, yet meaningful, so students are encouraged to think and discover through a process in which mistakes are a natural part of learning. Examples of such writing include one-minute papers at the beginning, middle, or end of class; reactions to lectures, labs, and readings; journals, logs, and notebooks of observations, readings, and other experimental activities; letters to classmates; weekly digests; e-mail dialogues; records of peer group discussions; and stories of one's thinking on a

## **problem.**

Students will receive detailed guidelines for the following writing assignments:

- 1) 12 daily guided reading responses to photography and film texts
- 2) 16 journal responses to documentary poetry texts
- 3) 4 original documentary poems
- 4) a final portfolio featuring revised versions of all original poems
- 5) an introduction to portfolio that analyzes student's own writing

**Students will be afforded opportunities to practice writing throughout the semester, with emphasis given to writing as a process that develops through several iterations. Typically, writing-intensive courses require multiple writing assignments, a sequence of preparatory writings (outline, formulation of thesis, first draft) leading to a final product, or informational writing assignments (e.g., regular journal entries, field notes, short in-class papers, revision of first draft) that aid students in developing other written documents. Experimentation with assignments is encouraged.**

Students will write and revise drafts of all poems and the introduction to the final portfolio, receiving feedback from the instructor at each stage. Ongoing feedback on guided reading responses will ensure that the process of writing these assignments is also formative.

**Opportunities for students to receive written feedback from the instructor and to apply the instructor's feedback to their future writing will be built into the course. The instructor will clearly identify and explain the type of writing required in the course and will provide guidance as needed. A writing-intensive course may also include peer review Of written work, tutorial assistance, instructor conferences, Group writing projects, the use Of writing Or learning centers, teaching assistant feedback, And classroom discussions Of assigned readings about writing. The use Of diverse feedback mechanisms Is encouraged, but none Of these mechanisms should substitute For the instructor As the principal source Of written feedback To the student.**

Instructor will provide written feedback on guided reading responses to texts, drafts of original poems, drafts of the portfolio introduction, and the final portfolio. In addition to techniques particular to each assignment, feedback will focus on concision, word choice, syntax, grammar, imagery, comparison, and other matters that relate to writing across the curriculum.

**Writing will be evaluated by the instructor, And writing quality will be a factor in determining each student's final grade. Before students begin writing, instructors will communicate to students the criteria by which their writing will be evaluated. Sound criteria for assessing writing quality include, but are not limited to, the writer's ability to direct the material to an intended audience, the employment of organizational strategies, the development of both content and reasoning, adherence to conventions of a particular discipline, accuracy of the information presented, citation and integration of sources, grammar, diction and syntax, and spelling. Writing assignments should be worth at least 25 percent of each student's final grade.**

90% of the final grade will be based on the evaluation of student writing, with 10% based on participation. The evaluation breaks down as follows:

- 1) 12 Daily graded guided reading responses, totaling 30%
- 2) 16 Reading journal responses to documentary poetry texts, totaling 20%
- 3) 4 Drafts of original poems, totaling 10%
- 4) Final portfolio (revised versions of 4 original poems and a 3-5 page introduction, totaling 30%)
- 5) Participation (including daily discussion and workshops), totaling 10%

## **General Education Designation Requirements**

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### **Intercultural Requirements:**

Students will respond to documentary photographs, films, and poems by U.S. artists and authors who are documenting the human condition and significant social issues, such as education, environmentalism, poverty, gender, race, class, gender, and disability. They will also research and write their own original poetry based on similar issues in the United States. Their research – and the research of their classmates – will expose them to values, traditions, beliefs, and customs outside of their own lived experiences.

## Campuses That Have Offered ( ) Over The Past 4 Years

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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## Potential Impact

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### Pre-Requisites

is *listed as a pre-requisite or concurrent course* for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incompleteness.

No pre-requisites or concurrent courses found

## **ENGL 237N: Reading and Writing Documentary Poetry**

Fall 20XX

Penn State Altoona

Erin Murphy

Professor of English

212 Hawthorn Building

949-5626 ecm14@psu.edu

Class meeting times: TBD

Office Hours: Wed. 1-3 p.m. and by appointment.

**Designations:** Gen ED Inter-domain GH/GA; W; US

### **Brief Course Description:**

Just as documentary photographers take to the streets to capture particular moments in time, documentary poets engage with primary sources to chronicle historical events and everyday life. In this course, we will employ two meanings of the word “document” in the reading and writing of poems: the noun which means “a piece of official evidence” and the verb which means “to record.”

### **Course Goals:**

You’ve probably heard of documentary photographs and documentary films, but you may not be familiar with documentary poetry. In this course, we will discuss how poets can use letters, diaries, transcripts, and other materials to create poems that capture historical events and everyday life in order to bear witness to particular moments in time. An important element of the course will be the role of documenting our world in terms of social justice and ethical responsibility. Whether focusing on public education, poverty, race, class, disability, gender, environmentalism, or other subjects, documentary poets personalize issues that are typically represented with broader brushstrokes. As Paul Metres observes, documentary poets invite “the real life outside the poem” into the poem itself, thereby “testing...the boundaries of what Wallace Stevens called ‘the pressure of reality.’” We will begin by viewing and discussing documentary poetry within the context of photography and filmmaking. Next, we will read and discuss documentary poems, including persona, collage, and erasure poems. These readings will also include interviews with select documentary poets about their processes. An overview of poetry terminology, research methods, and the ethics of documentary art will provide you with the basis for composing your own documentary poems. The last third of the course will be spent writing and workshopping your original documentary poems. For the final project of the course, you will create a portfolio of your drafts and revisions, along with an introduction to your work. By the end of the semester, you will be able to:

- Respond to and analyze a variety of texts (photography, film, and poetry);
- Analyze your own writing in their portfolio introduction.
- Think critically analyze texts in terms of artistic process and social and ethical issues;
- Generate ideas, learn to be concise, and employ conventions of spoken and written communication specific to poetry;
- Demonstrate critical thinking and listening skills by critiquing classmates’ writing.

**This course will fill General Education objectives in:**

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive

exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self- knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**Course Texts:**

- *One Big Self* by C.D. Wright
- *Citizen* by Claudia Rankin
- *Coal Mountain Elementary* by Mark Nowak
- *Primitive* by Janice N. Harrington
- *The Virginia State Colony for Epileptics and Feeble-minded* by Molly McCully Brown
- *THE MS OF MY KIN* by Janet Holmes
- Assigned readings on class Canvas site.

**Course Requirements:**

- 1) 12 Daily graded guided reading responses, totaling 30%
- 2) 16 Reading journal responses to documentary poetry texts, totaling 20%
- 3) 4 Drafts of original poems, totaling 10%
- 4) Final portfolio (revised versions of 4 original poems and a 3-5 page introduction, totaling 30%)
- 5) Participation (including daily discussion and workshops), totaling 10%

**Attendance policy:**

Please consult Faculty Senate Policy 42-27- Class Attendance for the University policy on attendance. Consistent with this policy, students are required to contact me in advance of legitimate, unavoidable class absences to make arrangements for missed work. If you do not make arrangements in advance of such a foreseeable absence, your participation grade may be lowered. If the absence is not foreseeable (such as an illness or emergencies), you must contact me as soon as possible after the absence. You are required to provide verification from University Health Services or outside clinicians for significant prolonged illnesses or injuries

resulting in absences from classes:

<http://studentaffairs.psu.edu/health/welcome/illnessVerification/>

Because this is a discussion-based course, attendance is a core component and you are urged to make every effort to attend all class sessions. A student should attend every class for which the student is scheduled and should be held responsible for all work covered in the courses taken. In each case, the instructor should decide when the class absence constitutes a danger to the student's scholastic attainment and should make this fact known to the student at once. A student whose irregular attendance causes him or her, in the judgment of the instructor, to become deficient scholastically, may run the risk of receiving a failing grade or receiving a lower grade that the student might have secured had the student been in regular attendance. Please use office hours or email to contact me about absences. Please do not use the minutes right before or after class time for this purpose.

### **Grade Scale:**

A = 100-95    B+ = 89.9-87    C+ = 79.9-75  
A- = 94.9-90    B = 86.9-83    C = 74.9-70  
B- = 82.9-80    D = 69.9-60

### **Please Note:**

Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments, contact the Office for Disability Services (ODS) at [814-863-1807](tel:814-863-1807) (V/TTY). For further information regarding ODS, please visit the Office for Disability Services website at <http://equity.psu.edu/ods/>. In order to receive consideration for course accommodations, you must contact ODS and provide documentation (see the documentation guidelines at <http://equity.psu.edu/ods/guidelines/documentation-guidelines/>.) If the documentation supports the need for academic adjustments, ODS will provide a letter identifying appropriate academic adjustments. Please share this letter and discuss the adjustments with your instructor as early in the course as possible. You must contact ODS and request academic adjustment letters at the beginning of each semester.

Regarding Academic Integrity: ENGL 237N encourages discussion of course content both in and out of class. However, written work submitted for a grade must result from individual effort (or, in the case of small group work, shared effort of the group members). All sources consulted for papers, whether printed or electronic, must be properly cited. Requests for missing class or an evaluative event due to reasons that are based on false claims may be considered violations of the policy on Academic Integrity (Policy 49-20). Appropriate measures will be taken for noncompliance.

Students are required to check regularly the course website on Canvas for updates and announcements.

**\*\*Attached: Provisional Work Schedule\*\***

## **Provisional Work Schedule:**

### **Week 1:**

Introduction to documentary poetry and poetry terminology

### **Week 2**

View and discuss sample documentary photography by Walker Evans and Diane Arbus. Three guided reading response papers assigned.

### **Week 3:**

View and discuss sample documentary photography Carrie Mae Weems and selected Pulitzer Prize-winning photographers. Three guided reading response papers assigned.

### **Week 4:**

View and discuss excerpts from documentary films (*The Kiss*, *White Helmets*, *Bill Cunningham's New York*). Six guided reading response papers assigned.

### **Week 5:**

View and discuss excerpts from documentary films (*Cameraperson*, *Sherman's March*). Six guided reading response papers assigned.

### **Week 6:**

Instruction in and practice of researching documentary poems. Discuss Final Portfolio guidelines.

### **Week 7**

Read assigned documentary poets Walt Whitman, C.D. Wright, and Janice N. Harrington. Four guided reading journal prompts assigned. One poetry-writing prompt assigned.

### **Week 8**

Read assigned documentary poets Muriel Rukeyser, Natasha Trethewey, and Claudia Rankine. Four guided reading journal prompts assigned. One poetry-writing prompt assigned.

### **Week 9**

Read assigned documentary poets Mark Nowak, Julia Kasdorf, and Molly McCully Brown. Four guided reading journal prompts assigned. One poetry-writing prompt assigned.

### **Week 10**

Read assigned documentary poet Janet Holmes and selected erasure poems (handout). Sixteen Guided reading journal assigned. Four poetry-writing prompts assigned. Four guided reading journal prompts assigned. One poetry-writing prompt assigned.

### **Weeks 11-15**

Poetry workshops of original documentary poems (assigned dates for each class member TBA).

### **Exam Week**

Final Portfolio and Introduction due. No final exam.