

ENGLISH 156 SECTION 01

Winter 2004

This course offers an introduction to writing poetry. Students are given the opportunity to develop basic skills in perception, imagery, figures of speech, rhythm, structure and language construction, with a particular emphasis on creating effects that can interest a reader.

TEXTS:

Required:

- Turner, Alberta. *To Make A Poem*.
San Diego, CA: Collegiate Press, 1992.
Wood, Clement. *The Complete Rhyming Dictionary*.
NY: Laurel, 1992.

A small note book for journal keeping.

Recommended:

- Geddes, Gary. *20th Century Poetry and Poetics*
4th ed. Toronto: Oxford, 1996.
Furberg, J. and R. Hopkins. *College Style Sheet*.
Vancouver: 49th Avenue Press, 2001.

| ACTIVITIES: | Weight |
|---------------------|--------|
| Ten Assigned Poems | 50% |
| Word Assignment | 10% |
| Essay | 20% |
| Class Participation | 10% |
| Final Exam | 10% |
| Total | 100% |

All drafts of all poems must be handed in, in proper form as outlined on pages five and following.

80% attendance is required to pass this course.

Absences should be phoned in or e-mailed, and when appropriate be followed by a doctor's note.

English 156 Section 01

Course Timetable

| Period | Marks |
|---|------------|
| Jan Introduction: WHAT IS WRITING POETRY ALL ABOUT? | |
| 6 Exploring perception: the six senses. (Text: 1) Select workshop groups. Do a writing sample. | |
| 8 Setting up the WORD assignment. | |
| Workshop: Poem #1 a SENSE poem | Value: 2% |
| 13 Finding the words: Exploring feelings (Text: 15, 31-38) | |
| 15 Journal Keeping - creating the word hoard (Text: 115-122) | |
| Workshop: Poem #2 a WORD poem | Value: 2% |
| 20 Motivations: having seen a bit of the what, now explore the why. Discuss history and types of poetry. The magic formula: senses Q feelings Q thought | |
| 22 Workshop: Poem #3 a WHY poem | Value: 2% |
| 27 Effects: connecting with the reader (Text: 81 - 94) Poetry reflects experience, but it also creates experience. | |
| 29 Workshop: Poem #4 a WOW! poem | Value: 3% |
| Feb Collecting Experience at the Hillside Mall: | |
| 3 putting together the steps in the formula: senses Q feelings Q thought | |
| 5 Workshop: Poem #5 a Mall poem | Value: 3% |
| 10 The Construction Kit: structure, rhythm, sound, figures (an over view of what is coming) | |
| 12 Student Readings Read two of Poems 1 - 5 Class Participation | Value: 2% |
| 17 Structure: building a poem (Text: 39 - 54) | |
| 19 Poetry Essay Due | Value: 20% |
| 24 Rhythm: cementing the pieces together (Text: 55 - 68) the beat versus the measure | |
| 26 Workshop: Poem #6 a STRUCTURE poem | Value: 3% |
| Mar | |
| 2 Sound: covering the surface (Text: 69 - 79) rhyme, onomatopoeia, consonance, assonance, dissonance | |
| 4 Workshop: Poem #7 a RHYTHM poem | Value: 5% |
| 9 Figurative Language: putting on the finishing touches (Text: 95 - 111) comparison: simile, metaphor, personification, symbol | |
| 11 Workshop: Poem #8 a SOUND poem | Value: 5% |
| 16 Figurative Language: (continued) focusing:: irony, understatement, hyperbole &c. | |
| 18 Workshop: Poem #9 a FIGURE poem | Value: 10% |
| 23 The Final Work: putting it all together examine the work of the masters | |
| 25 Workshop: compare favourite poems. | |
| 30 Editing: smoothing (or roughing) the surface. Getting out the dents, or putting them in. | |
| Apr | |
| 1 Workshop: Poem #10 a FINAL poem | Value: 15% |
| 6 Review for Exam | |
| 8 Student Readings Read two of Poems 6 - 10 Class Participation | Value: 2% |

THE PLAN

Course Objectives:

| | |
|--|------|
| Students will write ten poems. | 50% |
| The final draft of each poem must conform to the format requirements (see assignment page) and have a self-critique. | |
| Word Assignment (brief research and presentation) | 10% |
| Research Essay (five pages plus Works Cited) | 20% |
| Class Participation | |
| Student Readings (2 * 2%) | 4% |
| Word presentation | 1% |
| General | 5% |
| Final Exam | 10% |
| | 100% |

Groups:

Groups will be set up for students to use in class, in the work shop periods, to get responses and critiques as a preparation for in-class presentations.

Date for critique:

Each student will pick a word and do a thorough investigation of it, and do a VERY short presentation to class (1% credit to class participation), and submit a one page report in essay format a week later. All words must be registered in the second week to prevent overlaps. Presentation dates will be assigned at random also in the second week.

Workshop Sessions:

Critique sessions are a two-way street: both presenters and critics have to be involved. Notes of analysis both given and taken should be briefly recorded and attached to the poems when submitted for marking.

Procedure:

The following plan, with exceptions will be followed:
Each week in the first period some aspect of poetry writing will be discussed.
Students will then prepare a poem, based on that discussion, for group work in the following period. Students will then revise their poems in preparation for submission the following week to be marked. Giving group members copies of one's work is an advantage for members to make notes on. Copies are not a requirement. The instructor will do the copying if given enough lead time. Students will be responsible for retrieving any copies of their work that they give to other students.

Text:

Students should read *To Make a Poem* as soon as possible. They need to be familiar with it during the first month of classes. Key issues from this text will be discussed, and applied in the poems as they progress.

General:

Speak up if something is not understood. Questions, real or rhetorical, count as class participation. Say what affects you and what doesn't, likes and dislikes, respectfully.

While the instructor is very approachable for the purposes of extra help, missed classes will not be conducted over the phone. Therefore, develop a working relationship with your group to get updates if you happen to miss anything..

Generally, class sessions will last for the first 60 minutes, with the following period used for one-on-one sessions (see next page).

ENGLISH 156 SECTION 01
POEMS 1 - 10

DUE DATES: (See also pages two and three)

ROUGH VERSIONS of poems for workshopping are due the period
after each writing aspect is discussed.

FINAL VERSIONS of poems are due to be submitted for marking
one week after each writing aspect is discussed.

VALUE: (See also pages two and three)

The value of poems increases gradually over the semester, assuming that
work at the end of the semester is improved over that of the beginning.

| no. | type | value | no. | type | value |
|-----|-------|-------|-----|-----------|-------|
| #1 | SENSE | 2% | #6 | STRUCTURE | 3% |
| #2 | WORD | 2% | #7 | RHYTHM | 5% |
| #3 | WHY | 2% | #8 | SOUND | 5% |
| #4 | WOW | 3% | #9 | FIGURE | 10% |
| #5 | MALL | 3% | #10 | FINAL | 15% |

FORMAT:

In the upper right hand corner put student's name, instructor's name,
course name and number, and poem number:

William Shakespeare
Peter Montgomery
English 156 Section 01
Poem #1

Poems must be printed. Poems longer than a page must indicate at the bottom of
each page "no stanza break" or "stanza break"

Use a readable font and font size. Times New Roman, 12 pt. is the standard.
Copies of drafts should also be kept, for consultation purposes.

Grading will depend on specific requirements of an assignment
well as use of imagination, figurative language and diction.

Grammar, spelling and punctuation must be in good order.

Discussion, anonymously, of individual student poems may
happen in class to demonstrate editing and critiquing possibilities.

Poetry (and the marking thereof) being the subjective thing it is, at least one
student / instructor consultation must occur. Bring work and questions to discuss.
These sessions will be scheduled in the second week.

ENGLISH 156 SECTION 01

ASSIGNMENT 2 WORD ASSIGNMENT

DUE DATE: as assigned LENGTH: 1 page VALUE: 10%

Purpose: Demonstrate research skills and discover richness and resources
of words.

Process: Using dictionaries and literary guide books, come up with a thorough discussion of one word..

Requirements:

The work must follow standard essay format (see page 8), which means having a title page and a page for the WORKS CITED, as well as the main page of text.

The report should include a reference to the main Oxford English Dictionary (20 volumes), as well as two other main line dictionaries, and an offbeat word book such as the Joy of Lex. Also there should be references to at least two literary dictionaries, such as the Oxford Companion to English Literature and Abrams' Glossary of Literary Terms. Acknowledge all sources. Plagiarism will cause automatic failure of the assignment and the course.

A two minute (max.) report on findings will be given in class on the assigned day. This report should be very informal, giving basic definitions, some interesting or unusual usages, and pointers to more information for those interested.

* * *

ASSIGNMENT 3 RESEARCH ESSAY
DUE DATE: Feb. 19 LENGTH: 5 pages VALUE: 20%

Purpose: Demonstrate a thorough understanding of how a poem works
Process: Do a thorough analysis of an acceptable poem.

CONTENT:

The focus of the essay should be on the poem as a crafted piece of work, rather than just on its meaning. It might start with a general paragraph about the poem as a whole, especially its over-all effects and feelings. Then it might go into structure (use of stanzas and analogies, connection of openings and closings), then the role of rhythm(beat and rhyme), sound (alliteration and onomatopoeia) and use of figures of speech. It might look at special moments and special effects in the poem. Check to see if there is anything in the poet's biography that might be relevant or helpful

FORMAT:

Follow the rules of format as on page 9. Use a title page, and a Works Cited page. Consult at least one biography, and one literary commentary, such as in 20th Century Poetry and Poetics. Follow all the standard rules for writing a good essay that you learned in English 150 and earlier writing classes. Acknowledge all sources. Plagiarism will cause automatic failure of the assignment and the course.

EVALUATION OF MARKS AND EXERCISES

The mark you receive on each exercise and draft will be a number anywhere from 0 to 9.
The conversion scale used to translate numbers into grades at the end of the course is as follows:

| | | | | |
|------|------|------|------|-----|
| 9 A+ | 7 A- | 5 B | 3 C+ | 1 D |
| 8 A | 6 B+ | 4 B- | 2 C | 0 F |

The list below is primarily designed for marking essays, but it will serve as a guide for achieving the equivalent skills in playwriting. Obviously creativity, originality and control will be highly rewarded, while carelessness and weakness with language, as well as lack of understanding of the course concepts will weaken the mark. Remember: this is a first year university level English course, so all the standards of such a course apply.

- 9 Used only for very exceptional work. Perhaps some special insight that deserves extra recognition.
 - 8 As for 7 but with fullest possible development or tighter over-all unity.
 - 7 The kind of work that might be expected at the next level up. Complete and clear understanding and presentation with a high degree of originality.
 - 6 As for 5 but with virtually no errors in expression, editing, or proof-reading.
 - 5 As for 4 but with strong evidence that everything is under control. No significant errors.
 - 4 All is very clear. Subject is thoroughly studied and understood. Some degree of originality is involved. Errors in expression and mechanics are few and far between.
 - 3 Varies. May mean virtually no errors in expression are present; things are clear, but there is little sign of creativity. May mean a very good paper but weak spelling and/or grammar.
 - 2 Some weaknesses in expression, but nothing major. The basic material is obviously understood well, but not much attempt to put it into a new light or point of view.
 - 1 Several errors in spelling, punctuation, or difficult language expressions. Subject not thoroughly discussed and/or not thoroughly understood.
 - 0 Lack of clear expression makes failure automatic. Subject being discussed is obviously not understood or is obviously inaccurately presented.
- R Paper returned without mark because proper conventions of format such as margins, title page, double spacing, page numbering, were not observed. Alter and resubmit as soon as possible. No marks are lost

RULES OF FORMAT

NB: STORIES WHICH NEGLECT THE STANDARD RULES OF FORMAT ON THIS AND THE FOLLOWING PAGE WILL BE RETURNED UNMARKED.

1. Use white, unruled, unlined paper of standard size (8 1/2 x 11 inches).
2. Stories that are too hard to read because of ink colour, faintness, or type size, and essays that are hand-written, will be returned unmarked.
3. Print on one side of the page only. Only 12 point print size should be used. Smaller sizes will not be accepted; larger sizes will affect word count.
4. Double space only. Larger spacing between lines will affect assessment of length. Use proper format for direct discourse.
5. Leave margins of 1 1/2" on left and top, and 1" on the right and bottom.
6. Number pages in upper right hand corner, about 3/4" in from edges of paper. Do not circle the page number or put dashes or other marks with it. Pages with titles at the top, such as the first page should either be left unnumbered or be numbered at the bottom centre, about 3/4" from edge of paper.
7. Pages should be clipped or stapled together. Essays that lack such, or use other devices will

not be accepted.

8. USE A TITLE PAGE.

Include a title, your name, course and course number, the due date, the assignment number, and the name of the instructor. Use neat, clear spacing.

9. TITLES:

YOUR OWN TITLES SHOULD NOT BE UNDERLINED OR PUT IN QUOTATION MARKS.

Titles of short stories, poems, magazine articles, chapters of books, and generally any title that is within a larger work, should be put in quotation marks.

Titles of plays, novels, and collections of short stories and poems -- in fact, the title of any piece that stands by itself, independent of other works -- should be underlined.

If your title contains the title of another work, then the borrowed title should be either underlined or put in quotes according to the rules just mentioned.

10. Stories should look neat and tidy. They should be prepared and submitted with the same care that would be used for submission to a publisher or agent.

!!!!!! THIS IS YOUR INVITATION !!!!!

Come to see me ANYTIME.

Ask for a free book.

I will be available just for YOU

between

4:30 and 5:20 p.m.

on

Tuesdays and Thursdays

in the my office, or the cafeteria,

or at other times by appointment.

Peter Montgomery

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