



**School of Arts & Science  
ENGLISH DEPARTMENT**

**ENGL 156-001  
Creative Writing: Poetry  
2007W**

## COURSE OUTLINE

The Approved Course Description is available on the web @ \_\_\_\_\_

Ω Please note: this outline will be electronically stored for five (5) years only.  
It is strongly recommended students keep this outline for your records.

### 1. Instructor Information

(a)	Instructor:	Maureen Niwa-Heinen		
(b)	Office Hours:	10:00-1:00 Monday; 10:00-12:00 Wednesday		
(c)	Location:	Paul 326		
(d)	Phone:	370-3342	Alternative Phone:	479-9273
(e)	Email:	nheinen@camosun.bc.ca		
(f)	Website:			

### 2. Intended Learning Outcomes

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Upon completion of this course the student will be able to:

1. Write poems that are clear, provocative, and well-crafted:
  - Practise journaling, free-association exercises, modeling, drafting, workshopping, revising, and editing/proofing in order to develop a mature writing process.
  - Use concrete and abstract language, structure, point of view, syntax, rhythm, sound, image, and metaphor to learn how to vary style purposefully.
  - Use a variety of poetic strategies including the lyric and the narrative; and a variety of forms: fixed forms, blank verse and free verse.
2. Read poetry by professional writers and peers:
  - Practise the reading of poetry so as to become able to do so independently with enjoyment.
  - Identify the writing techniques used in the crafting of a poem.
  - Read/perform poetry to an audience of peers.
3. Research the poetics of professional poets:
  - Use a variety of sources which may include the Internet, print, video.
  - Identify when to summarize, paraphrase, or directly quote from sources.
  - Integrate the results of research into a paper or in-class presentation.
  - Document sources fully and ethically, according to specified bibliographic conventions.
4. Prepare a poetry submission for publication:
  - Identify appropriate magazines and the poetry they publish.
  - Obtain publication guidelines via print or Internet.

- Write a cover letter and a brief biography.

### 3. Required Materials


(a)	Texts	Michelle Boisseau & Robert Wallace. <i>Writing Poems</i> . Sixth Edition.
(b)	Other	An idea box. A notebook, diary, scribbler, or blog for journal-writing (private). Livejournal account (shared reflections/finished work). Gmail and Google Docs account (for out of class editing/workshopping). Camosun College library card. Two portfolio-style folders, binders, or scrapbooks, preferably with metal rings.

### 4. Course Content and Schedule

(Can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)


DATE	TOPIC	CLASS TOPICS, ACTIVITIES & SHORT STORY READINGS	PREPARATION, TEXT READINGS
Week 1 Jan. 9-11	Course introduction.  Poetry's substance.	Course outline; ice-breaker. Poetry's Magic – Laddering the Unconscious. "Hands" poem. <u>Read:</u> Robert Francis, "Glass" Michel Shepherd, "Ars Poetica"  Elements and effect of poetry. Line & space making. Figurative Language: concrete & abstract imagery. Showing vs telling.  Open Form Poems Assignment.  <u>Read:</u> Philip Larkin, "First Sight," 21 Stephen Dunn, "Laws," 289 Czeslaw Milosz, "Realism," 22 Angela Ball, "Difficult Daughters," 23 Hettie Jones, "April," 43 Cynthia McDonald, "Celebrating the Freak," 45 William Olsen, "The Fold-Out Atlas...," 46 Sheila Heinrich, "disappearances," 81 Richard Wilbur, "Love Calls Us to the Things of This World," 282 Howard Nemerov, "Learning by Doing," 75 Gerald Barrax, "The Guilt," 120 Jeffrey Harrison, "Rowing," 204	Write a poem. Read course outline. Buy text and read assigned readings.  <u>Read: Chapters 1 &amp; 2 in <i>Writing Poems</i> (pp. 1-50)</u>  Choose <u>one</u> of these poems, and write a JOURNAL RESPONSE.
Week 2 <b>WORKSHOP</b>	The Core Group	Group Norms	Add name to SIGN

Jan. 16-18	Focus: Line, Shape & Compression	<p>Workshop Norms Giving/ Receiving Feedback</p> <p>Workshop &amp; revise: <b>OPEN FORM POEMS</b></p> <p>Read: Marianne Moore, "The Fish," two versions, 270-75 Carrie Klok, "Untitled" &amp; "All of You," 294</p>	<p>UP SHEET for CORE GROUPS.</p> <p>Read: <i>Writing Poems</i>, Chapter 11 (pp. 262-289)</p>
Week 3 Jan. 23-25	Sounds of Poetry	<p>Scansion: metrical verse; non-metrical verse. Rhythm; pattern. Common closed form poems.</p> <p>Read: Naomi Shibabnye, "Famous," 21 Anonymous, "We Three Kings," 22 William Shakespeare, "Sonnet 116," 71 R. T. Smith, "Scavenging the Wall," 72 Richard Wilbur, "Hamlen Brook," 72 Edward Hirsch, "At Sixteen," 257 Travis Brown, "At Seventeen," 258 Allison Joseph, "The Payoff," 75 Jim Daniels, "Short Order Cook," 82 Margaret Gibson, "Amaryllis," 93 Edna St. Vincent Millay, "Recuerdo," 107 Robert Frost, "After Apple-Picking," 111 Christian Wiman, "Pořtolka (Prague)," 121 Jean Toomer, "Reapers," 122</p>	<p>Read: <i>Writing Poetry</i>, Chapters 3, 4 &amp; 5 (pp. 50-124)</p> <p>Choose one of these poems, and write a JOURNAL RESPONSE.</p>
Week 4 <b>WORKSHOP</b> Jan. 30- Feb. 1	<p>Canada Council Author Reading</p> <p>FOCUS: Cadence, syntax, natural rhythm.</p>	<p>George McWhirter – Poetry Reading during Class, Library Media Classroom; meet in our classroom first</p> <p>Workshop &amp; revise: <b>CLOSED FORM POEMS</b></p>	<p>Write: Poetry Reading Review Summary (if desired)</p> <p>Read: <i>Writing Poems</i>, Chapter 6 &amp; 10 (pp. 125-154, 235-261).</p>
Week 5 Feb. 6 <i>No Class - Feb 8!</i>	Breaking the Form	<p>Developing allusions in poetry. Creating imagist-style poetry. Variations in form.</p> <p>Read: Josephine Miles, "David," 25 Geoffrey Brock, "Move," 73 Walt Whitman, "When I Heard," 79 Sylvia Plath, "Balloons," 92 Janine Tran, "Early Dawn," 99 William Carlos Williams, "The Red Wheelbarrow," 106 Richard Jackson, "Antigone Today," 177 Lynn Emanuel, "The White Dress," 187 Alice Friman, "Diapers for my Father,"</p>	<p>Research myth or legend for your own poem.</p> <p>Choose one of these poems, and write a JOURNAL RESPONSE.</p>

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Week 6 <b>WORKSHOP</b> Feb. 13-15	FOCUS: Layering meaning; sound as meaning; finessing "theme;" the joy of ruthless editing	Workshop & revise: <b>LYRICAL POEMS</b>  Finding Your KEY: Related Poems  	Read: <i>Writing Poetry</i> , Chpt. 12 (pp. 290-313)  <b>PREPARE PORTFOLIO #1</b>
Week 7 Feb. 20-22	Storytelling in Poetry	Metaphors and beyond. Rational and beyond. Surreal, etc. & prose poetry. Symbolism and archetypes.  <u>Read:</u> Ye Chun, "For Hai Zi," 26 e.e. cummings, "my sweet old etcetera," 97 Lucia Cordell Getsi, "Meeting the Occasion," 98 Gary Young, "The stillborn calf," 99 Bruce Bennett, "Smart," 103 John Ashberry, "At North Farm," 217 Nina Cassian, "Ordeal," 220 Paul Éluard, "The Deaf & Blind," 221 Susan Whitmore, "Conception," 231	Read: <i>Writing Poetry</i> , Chpts. 8 & 9 (185-234)  <b>MIDTERM PORTFOLIO: DUE.</b>  Choose one of these poems, and write a JOURNAL RESPONSE.

**MIDTERM**—if you have any questions or concerns about your Academic Progress, please see me this week during office hours, or make an appointment.

Week 8 <b>WORKSHOP</b> Feb. 27-March 1	FOCUS: Internal logic; avoiding cliché; creating transitions.	Workshop & revise: <b>NARRATIVE POEMS</b>	Read: <i>Writing Poems</i> , Chpt. 7 (pp. 154-184)
Week 9 March 6-8	Voices in Poems	Creating perspective shifts. Characterising through imagery, idiom and punctuation. Developing dramatic monologue; using abstraction.  <u>Read:</u> Marta Tomes, "The Kiss," 46 Mark Jarman, "Ground Swell," 133 Elizabeth Bishop, "First Death in Nova Scotia," 139 Fleda Brown, "Kitten," 167 C. D. Wright, "Personals," 173 Emily Dickinson, "I heard a Fly buzz," 190 Greg Pape, "My Happiness," 197 Robert Stewart, "21 Hwy, at the Moment of Change," 232 Russell Edson, "A Man Who Writes,"	Choose one of these poems, and write a JOURNAL RESPONSE.

		234 Billy Collins, "To a Stranger Born," 249	
Week 10 WORKSHOP March 13-15	Canada Council Author Reading  FOCUS: Creating irony or empathy; closed or open-ended poems; using ambiguity.	Ryan Knighton, Presentation during class, Wilna Thomas CC 10:30-11:30; meet in our classroom first  Workshop & revise: MEDITATION POEMS	Write: Poetry Reading Review, if desired
Week 11 March 20-22	Researching Poets & Literary Magazines  Preparing for your Poetry Reading	Research sources; documentation rules. How to select poems for reading. Presentation of poems. Practical tips.	Prepare for and practice reading your poetry for public presentation.  Create and distribute an invitation and/or poster for your poetry reading.
Week 12 POETRY READING March 27-29	<b>156 POETRY BLITZ &amp; READINGS!</b>  	WE BLITZ the college with copies of your poems (cafeteria, washroom stall, etc.).  We invite class-mates, colleagues, peers, and guests to hear you read your work.  Refreshments provided. Location TBA.	
Week 13 April 3-5	How to Publish Your Poems.	Preparing your poems for submission; composing a cover letter and biography.	Read handout provided.
Week 14 April 10-12	Final Portfolio Submission  Class Party!	Celebrate! Poetry Gift Exchange. Location to be announced!	<b>FINAL PORTFOLIO: DUE, April 10.</b>

## 5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

ASSIGNMENT	Length	Value	Due Date	Due Date
<b>Poems (Typed, 20) Workshop</b>	<b>Varies</b>	<b>20%</b>		
Open Forms:				
<i>List, Shopping Cart or Open Bag Poem</i>			Jan. 16	
<i>Ten Years Ago Poem</i>			Jan. 16	
<i>"Cut-Up" Poem</i>			Jan. 18	
<i>Parent/Partner Poem</i>			Jan. 18	
Closed Forms:				

<i>Sonnet, Quatrains or Pantoum</i>	Jan. 30
<i>Imitation Poem</i>	Jan. 30
<i>Language Search Poem</i>	Feb. 1
<i>Pattern Poem</i>	Feb. 1
<b>Lyrical Poems:</b>	
<i>Myth or Legend Poem</i>	Feb. 13
<i>Song or Sound Poem</i>	Feb. 13
<i>Zen Poem</i>	Feb. 15
<i>Broken Closed Form Poem</i>	Feb. 15
<b>Narrative Poems:</b>	
<i>Photograph Poem</i>	Feb. 27
<i>Prose Poem</i>	Feb. 27
<i>Dream Poem</i>	March 1
<i>Fairytale Poem</i>	March 1
<b>Meditation Poems:</b>	
<i>Proverb Poem</i>	March 13
<i>Philosopher Poem</i>	March 13
<i>Painting Poem</i>	March 15
<i>Tabloid or Newspaper Poem</i>	March 15

**Midterm Portfolio – Your choice of revised work: 20% February 20**

Three Open Form Poems	3-6 pages	9%
Two Imagist-Style Poems	2 pages	4%
One Closed Form Poem	1-2 pages	7%
Proposal for Related/Linked Poem	1 page	ungraded

**Final Portfolio – Your choice of revised work: 30% April 10**

One Narrative Poem	1 page	5%
One Voice Poem	1-2 pages	5%
Four Related or Linked Poems	4-8 pages	20%
Cover Letter for Poetry Submission	1-2 pages	ungraded

**Participation in Class & Workshops 5% All term**

**Reading Journal (5 entries) Varies 5% March 20**

**Poetry Reading Reviews (2) 500 words 10% Feb. 27, March 27**

**Poetry Reading of Your Poems (3-4) Varies 10% See Schedule**

**6. Grading System**

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**Standard Grading System (GPA)**

Percentage	Grade	Description	Grade Point Equivalency
95-100	A+	<b><i>A+ to A-</i></b> <i>Excellent to Very Good:</i> Poem fulfills all requirements; well-structured work that engages the reader and is developed to a sophisticated level; clearly understands formal concerns; well-crafted images; a clearly discernable plot; fully developed premise/tension which is brought to an	9

		appropriate ending; evident theme(s) which can be articulated; final work evokes multiple interpretations and reader responses; evocative use of figurative language and strategically placed imagery; attention to choice of representational mode (open, closed, varied, etc.); where relevant, expressive use of specific detail, interrelated parts or movements and scene or voice changes; memorable and exceptional; of a nearly publishable quality; no mechanical errors; format requirements met.	
90-94	A	See above	8
85-89	A-	See above	7
80-84	B+	<b><i>B+ to B- Good to Satisfactory:</i></b> Meets requirements, but lacks the thoroughness, creativity and development behind an A-rated poem; contains slightly underdeveloped or uneven sections, which may weaken the poem's effect in terms of interpretation and/or theme; imagery development may require more thought and/or complexity; poem may be missing key tension and effective transitions; the rendering of details is present, but could require more works; figurative imagery may be sketchy, requiring more subtlety, thought and/or integration; theme(s) may be hard to determine or confusing; more extensive editing or de-cluttering stage may be necessary; presence of mechanical and/or formatting errors and/or sloppy proof-reading; requires more polishing to achieve the standard of a publication submission.	6
75-79	B	See above	5
70-74	B-	See above	4
65-69	C+	<b><i>C+ to C Adequate to Less than Satisfactory:</i></b> Meets only half of the assignment's requirements; poem may need significant work in structure and sequencing; imagery may be cliché, thinly developed or lacking consistency; may read as formulaic poetry; overall form could be seriously flawed, and requiring more thought; nature of theme is unclear; presents generalized images or voices which fail to be clear or convincing; contains organizational problems emotional effect; lack of effective opening and closing; contains little effective figurative imagery and few transitions; a significant amount of rewriting is needed; frequent mechanical errors; incorrect formatting; reads as a first, rather than final, draft.	3
60-64	C	See above	2
50-59	D	<b><i>D range Barely Passing to Poor:</i></b> Fails to meet assignment requirements; poorly realized form and imagery development; reads as formulaic; unoriginal; lack of content with an elusive theme; fails to engage the reader's imagination; does not provide sufficient or effective figuratisation; may include too much abstract language or literal imagery; does not	1

		demonstrate an understanding of class material or discussion; may be missing key poetic elements, such as rhythm, number of lines, images, etc.; presented in a very unconvincing and ineffective way; reads more as a very preliminary draft; contains many mechanical errors including those in spelling, grammar, and punctuation. See instructor.	
0-49	F	Minimum level has not been achieved.  <b><i>Frangé Failing:</i></b> No understanding of the assignment; total inadequacy or absence of poetic elements in the poem; poem may be well under the expected length or in a different form; development of imagery is significantly lacking; theme fails to emerge or is confusing; assignment or poem may be very late, or not even handed in; may read as brainstorming; may contain so many mechanical and proof-reading errors that the instructor gives up on reading it! See instructor.	0

### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at [camosun.ca](http://camosun.ca) or information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

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## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

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There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED