



COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/eng.html>

⚡ Please note: the College electronically stores this outline for five (5) years only.
It is **strongly recommended** you keep a copy of this outline with your academic records.
You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

1. Instructor Information

(a)	Instructor:	Dr. Candace Fertile		
(b)	Office Hours:	MW: 1:15-2:15 and 4:00-5:00 TH 2:00-3:00 or by appointment		
(c)	Location:	Paul 337		
(d)	Phone:	250 370 3354		
(e)	Email:	fertile@camosun.bc.ca (best way to contact me)		

2. Intended Learning Outcomes

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

1. Write poems that are clear, provocative, and well-crafted.
 - Write different types of poetry using a variety of forms (fixed, blank and free) in a variety of styles (lyric, narrative, and dramatic).
 - Use the following literary devices effectively: concrete and abstract language, structure, point of view, syntax, rhythm, sound, image, and metaphor.
 - Revise according to articulated standards.
2. Critically analyze poetry by professional writers and peers.
 - Evaluate the effectiveness of form, structure, and style (e.g. poetic technique, figures of speech, rhythm, diction) in a range of poetry.
 - Compare, select, and employ a variety of structures, rhetorical strategies and styles.
 - Examine and evaluate the structure and limitations of different publication media (Internet, chap book, small press, reading, etc.).
3. Submit 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.
 - Submit a coherent series of poems for publication consideration.

3. Required Materials

There is no set text for this class, but you will be required to have access to email and printing. All Camosun students can get a Camosun student email address. You will need to print material that I will email you weekly or material downloaded from the Internet. And you will need to make copies of your work for other students.

You should have a dictionary and a thesaurus (hard copy or on-line access).

And apart from paper for notes in class, you should always carry a notebook for jotting down ideas, words, lines, or anything else that can be used in your creative endeavours.

4. Course Content and Schedule (subject to change)

January 12: Introduction

January 19: Discussion of poetry selected by students--please email me and the rest of the class (by Friday, Jan. 15 at 5pm) a clean version of a short (one page or less) published poem you admire and be prepared to explain on Jan. 19 why you have chosen the particular poem. When you copy the poem, please do so carefully. Single space. Use Times New Roman or Arial, 12 pt.

January 19-March 30

The class will be a combination of activities, including the following: discussion of published poetry and techniques, in-class writing prompts, and discussion of student work. Each week I will give you a particular assignment (a certain type of poem or specific guidelines to follow in the creation of a poem). Students must email their poem to everyone in the class (including me) by the preceding Friday at 5pm for possible discussion on the following Tuesday. Discussion of student work will begin on January 26, so emailing of the first poems must be done by Friday, Jan. 22. By Thursday of each week, if not before, I will email students the readings necessary for the class, and I will usually expect you to print a hard copy and bring it to class.

April 6: Class reading and wrap-up

5. Basis of Student Assessment (Weighting)

(a) Assignments

50% 10 poems (one per week from Jan. 26 to March 30—emailed the previous Friday)

30% 9 poems revised (handed in on March 30—with drafts and final revision clearly marked)

20% in class and other short assignments (for example, cover letter, list of publications, publication guidelines, metaphors, short analysis of poem)

Please note that there will be a penalty of 10% for any class missed without adequate reason (to be determined by the instructor).

All material handed in must be work done for this course, not any previous course.

6. Grading System

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	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 E-1.5 at camosun.ca for 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, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.)
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.

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

LEARNING SUPPORT AND SERVICES FOR STUDENTS

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.

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 the College web site in the Policy Section.

“Poetry is at bottom a criticism of life.” (Matthew Arnold)

“Poets are the unacknowledged legislators of the world.” (Shelley)

“The great instrument of moral good is the imagination; and poetry administers to the effect by acting on the cause.” (Shelley)

“When power leads man toward ignorance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truths which must serve as the touchstone of our judgement.” (John F. Kennedy)

“All poets are mad.” (Robert Burton)

“I don't think one can accurately measure the historical effectiveness of a poem; but one does know, of course, that books influence individuals; and individuals, although they are part of large economic and social processes, influence history.” (Denise Levertov)

Poetry Explication

The following is a list of questions you may wish to ask when you are reading a poem. These questions may be helpful when you are discussing poetry, and they will definitely help when you are preparing to analyze a poem. They are also questions your readers may ask when reading your poetry.

1. Who is the speaker? (e.g. male, female, old, young, dead, alive)
2. What kind of person is the speaker? (e.g. kind, intelligent, proud)
3. Does knowledge of the speaker help with the poem's meaning?
4. To whom is the speaker speaking? Why?
5. What is the setting (time and place)?
6. What is the tone (happy, sad, serious, etc.)?
7. How is the tone achieved?
8. What is the outline of the poem, its general structure and development?
9. If the poem is a narrative one, what are the events?
10. Can you paraphrase (put into your own words) the poem?
11. What is the theme of the poem? (Note: theme is not the same as subject.)
12. Is there more than one theme?
13. What kind of diction (word choice) does the poem have?
14. Are there any words that are particularly well chosen? Why?
15. What is the imagery (animal, garden, scientific, etc.) of the poem? What kinds of images are used?
16. Can you identify and explain the following:
 - a) metaphors (comparison saying one thing is another)
 - b) similes (comparison using the words like, as or than)
 - c) personification (given human qualities to animals or inanimate objects)
 - d) metonymy (figure of speech that substitutes one idea or object for a related one—crown for king)
 - e) synecdoche (figure of speech in which a part stands for the whole—hands for workers)
 - f) paradox (self-contradictory statement)
 - g) overstatement (hyperbole)
 - h) understatement
 - i) irony
 - j) symbols
 - k) allusions
17. Is the poem an allegory?
18. Does the poem use sound repetition? (alliteration, assonance, consonance)
19. Does the poem have onomatopoeia?
20. Does the poem rhyme? (if so, what kind of rhyme is used: masculine, feminine, dactylic, end, internal, near, eye or sight rhyme)
21. Is the sound of the poem adapted to the sense?
22. What is the form or pattern of the poem?
23. Does the poem relate to a literary convention, a school of thought, or a period?
24. What's the significance of the title?
25. How does the poem make you feel?

Please note—these questions cannot be applied to all poems, but they will give you a starting ground for discussion.