

**Camosun College
Department of English
Winter 2011**

**English 256, Section 01
Creative Writing: Poetry 2**
Tues. & Thurs. 1:00-2:20 p.m. Paul 109

Instructor: Dr. Jodi Lundgren
Lansdowne Office: Paul 332
Lansdowne Phone: 250-370-3355
Office Hours: Tues. 2:45-4:15 p.m. or by appointment
Email: lundgrenj@camosun.bc.ca (best way to reach me)

Calendar Description

This course offers students with strong writing ability and experience in poetry an advanced workshop to sharpen their technique. ENGL 256 focuses on developing the student's ability to work with traditional and experimental forms, to create a personal voice, to perform poetry aloud, and to prepare poetry for publication.

Prerequisite(s): ENGL 156.

Pre or Co-requisite(s): ENGL 160 or ENGL 164 or ENGL 165.

Course 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.

Required Texts and Materials

- Clark, Kevin. *The Mind's Eye: A Guide to Writing Poetry*. Pearson, 2008.
- Access to email and printing. Additional readings may be sent via email, in which case you will need to print them off, read them, and bring them to class. You may also be asked to email your work to me and or the class.

Assignments

I will provide detailed instructions for each major writing assignment as the course progresses. Be sure to keep a copy of all submitted assignments.

1. Poetry writing exercises*	20%
2. Peer critiques and participation**	10%
3. Mid-term portfolio^	15%
4. Group presentation on publishing venues	15%
5. Final in-class reading	5%
6. Final portfolio^	35%

*You must be in class when the exercises are workshopped in order to submit them for credit

**You must be in class to participate in the peer critique discussion in order to receive credit for critiques

^Portfolio work must have been previously submitted in draft form and then revised.

Class Operation

On Tuesdays, we will usually discuss a section from Clark's *The Mind's Eye* along with sample published poems (which may be emailed in advance or distributed in class), generally focusing on one aspect of poetry-writing. We will often do in-class exercises. When advised to do so, a designated half of the class (approx. 9 students) will distribute copies to everyone (19 total) of the assignment due that Thursday.

On Thursdays, we will generally devote part or all of the class to a workshop of student writing, either as a whole class or in small groups. When student poems are distributed on Tuesday, everyone will read all of the poems (unless otherwise advised) and make notes on them in preparation for Thursday's discussion. Print your name (or sign legibly) after your comments and return the poem to the writer in class. In addition, each student will prepare a more detailed, **typed** response to **one** of the nine poems. As well, all students will themselves complete the poetry-writing exercise and submit it as part of the 20% completion mark.

A note on workshopping (adapted from Professor Hans Ostrom):

This course uses the writing workshop as one important learning tool. That means you'll share your poems with the group, give and receive critical feedback, and revise your work for submission in the portfolio. The workshop method asks you to collaborate with good will, respect, and punctuality. Group evaluation should offer support as well as detailed response and analysis. Pay attention to the way you phrase your critique; if a poem confuses or disturbs you, say so, but say so in a way that will make the writer feel productive as she or he moves on to another draft and other poems.

As the writer, please avoid the extremes of accepting everything a group says about your work and rejecting everything it says. The group is there to allow you to take your poem on a trial run. It's up to you to make the most of the feedback you get--and to keep the group working well.

Format

All assignments written outside of class must be **typed** (word processed) and **double-spaced** using a **standard 12 point font**. Use **one-inch margins** all around and justify the poem to the left margin. See "Sample Assignment Poem Layout," attached.

Evaluation

See the attached criteria grid. In grading your work, I will be particularly interested in the development I see in revision and from poem to poem within the assignment sequence. I will be looking for evidence of your involvement in the course and of your willingness and your success in working on your writing over the term.

The numerical conversions used at Camosun College are as follows:

A+ = 90-100	B = 73-76	D=50-59
A = 85-89	B- = 70-72	F= below 50
A- = 80-84	C+= 65-69	
B+ = 77-79	C = 60-64	

A significant portion of your grade for this course is based on **participation**. In order to engage effectively in class discussions and activities, you will need to be **present, prepared, alert, and willing**. In-class work depends on interaction with your fellow students in the classroom and cannot be made up. Thus, each missed class activity will have a detrimental effect on your participation grade. Attendance will be recorded. Every late arrival after the second one counts as an absence.

Most assignments that fall into the exercises and participation categories will be credited using a check mark system. A 0 indicates a failure to fulfill the basic expectations of the assignment. A √- indicates that the response meets some, but not most, of the expectations of the assignment. A √ indicates a satisfactory response to the assignment. A√(+) indicates that the seeds of powerful work are present, although their potential has not been fully realized. A √+ indicates a fully successful response to the assignment. A √++ indicates an exceptional response that exceeds the basic expectations of the assignment. Participation marks will be tallied at the end of the semester and converted into a numerical score. You may see me to inquire about your standing at any point in the semester.

Policies

- *It is our shared responsibility to develop and maintain a **positive learning environment** for everyone. As a fellow learner, you are asked to respect the learning needs of your classmates and assist your instructor in achieving this critical goal.
- ***Assignments are due at the beginning of class** on the due date (unless scheduled to be written in class). In the event that illness or emergency affects your ability to meet a deadline, contact me *as early as possible* and obtain documentation from a person in authority. Except in these cases, late exercises and peer critiques will not be accepted, while late portfolios will lose 5% per day.
- *Work to be submitted in the portfolio for grading must have been **submitted in draft form first** for group and/or instructor feedback and must show evidence of revision.
- *All work should be **original**: written by you and for this semester's class. Camosun College's Student Conduct Policy covers both academic honesty and student behaviour and is outlined on pages 35-37 of the 2010/2011 Camosun College Calendar. Please see me at any point if you are unsure about your use of sources, or if you are having so much difficulty writing that you are tempted to use someone else's work.

* **Disability Resource Centre** provides support services to students with a broad range of disabilities to ensure equitable access to post-secondary opportunities. Students with documented disabilities requiring academic and/or exam accommodation should schedule an appointment with Disability Resource Centre as early as possible. If you expect to receive accommodations from the instructor, you must provide me with your DRC form early in the semester.

Lansdowne Campus: ID 202. Phone: 250-370-3312.

TTY/TDD: 250-370-3311.

Interurban Campus: CC 210. Phone: 250-370-4049

TTY/TDD: 250-370-4051

A Final Word

A smoothly functioning class depends on clear communication all around. Please get in touch with me whenever you want to discuss your ideas, the assignments, my comments, the classroom dynamics, or any other subject related to the class or your writing generally. I check email regularly, and I encourage you to visit me in my office hours. Book an appointment to ensure a spot, or just drop by.

Tentative Outline

The following outline will give you a general overview of the class. The need to adjust the schedule will almost certainly arise, so pay attention to announcements in class and/or over email. I will distribute detailed handouts in class as the course progresses. If you are ever in doubt as to what I expect of you, *please ask*.

Week of Jan.11	Introduction Exercise #1: Replacement poem <i>The Mind's Eye</i> , Introduction (1-6)
Week of Jan.18	Imagery <i>The Mind's Eye</i> , Chapter 1 (7-35) Exercise #2: Instruction poem
Week of Jan.25	Figurative Language <i>The Mind's Eye</i> , Chapter 2 (25-36) Exercise #3: list poem or anaphora
Week of Feb.1	Sound <i>The Mind's Eye</i> , Chapter 3 (39-50) Exercise #4: Make music, not sense
Week of Feb.8	Conflict and Transformation <i>The Mind's Eye</i> , Chapter 4 (53-71) Exercise #5: Everyday object poem
Week of Feb.15	Narrative Poems <i>The Mind's Eye</i> , Chapter 5 (73-90) Exercise #6: Memory poem

Week of Feb.22	Revising poems for the Mid-term Portfolio <i>The Mind's Eye</i> , Chapter 9 (140-150) Reading Break
Week of Mar.1	Mid-term portfolio due Writing about Sadness and/or Love <i>The Mind's Eye</i> , Chapter 11 (166-174); Chapter 12 (176-87) Exercise #7: elegy or love poem
Week of Mar.8	The Poetic Sequence <i>The Mind's Eye</i> , Chapter 7 (107-119) Prewriting exercise towards the poetic sequence
Week of Mar.15	Empathy and Creativity <i>The Mind's Eye</i> , Chapter 6 (92-104) Exercise #8: persona poem
Week of Mar.22	Poetry of Witness <i>The Mind's Eye</i> , Chapter 13 (189-202) Workshop the sequence poem
Week of Mar.29	Workshop the sequence poem, cont'd
Week of Apr.5	Student presentations on publishing venues
Week of Apr.12	Student readings Final portfolio due