

	<b>School of Arts &amp; Science</b> <b>ENGLISH DEPARTMENT</b> <b>ENGL 256-01</b> <b>Creative Writing: Poetry 2</b> <b>Winter 2012</b>
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The course description is online @ <http://camosun.ca/learn/calendar/current/web/engl.html>

- Ω 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:	W 2:30-3:30 (Interurban); TTH 2:30-4:00 (Lansdowne)		
(c)	Location:	Paul 337		
(d)	Phone:	250 370 3354		
(e)	Email:	<a href="mailto:fertile@camosun.bc.ca">fertile@camosun.bc.ca</a> (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

- (a) Texts: *The Making of a Poem: A Norton Anthology of Poetic Forms*, edited by Mark Strand and Eavan Boland
- (b) Other: a copy card for making photocopies and/or printing

### 4. Course Content and Schedule (subject to change)

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). Poems will be workshopped, so writers need to copy/print their work. The final class will be a reading party on April 12.

### 5. Basis of Student Assessment (Weighting)

#### (a) Assignments

- 50% 12 poems (one per week from Jan. 17 to April 10—emailed the previous Friday)
- 25% Final portfolio due April 12 (12 poems revised—with drafts and final revision clearly marked). The portfolio also includes a selection of four to five poems (from the 12) along with a cover letter to a specific journal.
- 25% in class and other short assignments (for example, cover letter, list of publications, publication guidelines, metaphors, short analysis of poem) and participation

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](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
<b>I</b>	<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.
<b>IP</b>	<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 <sup>rd</sup> course attempt or at the point of course completion.)
<b>CW</b>	<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](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 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.

First Poem:

Your assignment is to write an ekphrastic poem. An ekphrastic poem is one in which you describe, comment on, confront, interpret, engage with in some way another work of art (a painting, a sculpture, a piece of music, a poem). For this first assignment please choose visual art—and it should be one that can be accessed on the Internet so everyone in the class can see it. It is important that the art work be reasonably well-known and/or accessible or the readers will not get the purpose.

Some examples of ekphrastic poems are the following:

William Carlos Williams' "Landscape with the Fall of Icarus"

Auden's "The Shield of Achilles"

Auden's "Musée des Beaux Arts"

Keats' "Ode on a Grecian Urn" (214-215 in text)

Kate Daniels' "War Photograph"

You may choose your form—closed or open—but the poem must be at least 14 lines long.

First small assignment:

Please pick a well-known poem that you admire and be prepared to talk to the class for about five minutes about why you admire the particular poem. Try to focus on techniques in the poem, and discuss at least three of them and how they help to create the effect, emotion, theme, or whatever it is that draws you to the poem apart from the techniques. We will start on Thursday with these short discussions. So please email me a clear copy of the poem so I can show it to the class. If it's one in the book, just let me know.