		School of Arts & Science
		ENGLISH DEPARTMENT
		WINTER 2014
		CREATIVE WRITING: POETRY
		CRWR 156-001 (formerly ENGL 156)

COURSE OUTLINE

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

INSTRUCTOR INFORMATION

	Instructor:	Kristine Kerins M.A.
	Office Hours:	Mon/Wed 2:30-3:30, Tues 1-2
	Office Location:	Lansdowne Campus, Paul Building, Room 330
	Phone:	(250) 370 - 3357
	Email:	**kerins@camosun.bc.ca** NOTE: An email will likely receive a quicker response than a phone message; however, I may not respond at all between 5 pm & 9 am or on the weekend. If, during the week, I do not respond within 48 hours, assume I did not receive your message and please re-send. Likewise, I will expect you to acknowledge receipt of my messages.
	Website:	**faculty.camosun.ca/kristinekerins**

COURSE INFORMATION
Course Credit Value: 3

Course Prerequisite: C+ in ENGL 12, or EFP 12; **or** C in ENGL 103 & 104/106;
or ENGL 092 & 094/096; **or** ENGL 140; **or** ELD 092& 094;
or ELD 097; **or** assessment

Calendar Description:

The course offers students with strong writing ability a chance to explore and develop their skills and possible goals in the composition of poetry. Students study and practise such elements as traditional and experimental forms, figurative language, and the creation of voice (dramatic, lyric, and narrative).

Course Design: This class will be a combination of lectures, group exercises, workshops, and group presentations. Excellent attendance is crucial to student success.

Intended Learning Outcomes:

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, work-shopping, 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.

REQUIRED TEXT
Writing Poems. 8th Edition. Michelle Boisseau, Hadara Bar-Nadav, and Robert Wallace.

BASIS OF STUDENT ASSESSMENT*

Midterm Portfolio		25%
Final Portfolio		25%
Workshops		15%
- Attendance at 12 out of 14 Workshops	5%	
- Submission of 10 assigned Workshop Drafts	5%	
- Workshop Contribution (peer-determined)	4%	
- Submission of Peer Evaluations	1%	
Presentation of a Poet		15%
Poetry Reading Review		10%
Publication Plan		10%

*details about all these assignments are available in Assignment Package & on the website

ABOUT SUBMISSIONS (lateness and format)
- Poems will be reduced by **½ their grade** if they are not submitted in class and/or if they are not typed.
- Poems will not be accepted (for comments or submission marks) more than **2 days** past its due date.
- Portfolios, Reviews, and Plans will be deducted **10% per day** (incl. weekend days) for lateness.
- Portfolios, Reviews, and Plans will not be accepted more than **5 days** past its due date.
- I do NOT accept electronic submissions; you must provide a **paper copy of everything** you submit**.**

ABOUT ELECTRONICS
- **No electronics** of any kind are allowed during lectures or workshops (except with verbal permission). This includes laptops, iPads, recording devices, translators, and phones.
- If you are texting or surfing, I will ask you to leave the class for the day.

LEARNING SUPPORT AND SERVICES FOR STUDENTS
There is a variety of services available for students, **including a Writing Centre,** to assist them throughout their learning. This information is available in the college calendar, at Student Services, or on-line 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 on the College web site in the 'Policy' section.

GRADING SYSTEM
STANDARD GRADING SYSTEM (GPA)

%	Grade	Description	Grade Point Equivalency
90-100	A+	Outstanding	9
85-89	A	Excellent	8
80-84	A-	Very good	7
77-79	B+	Very good	6
73-76	B	Good	5
70-72	B-	Good	4
65-69	C+	Satisfactory	3
60-64	C	Sufficient	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 at **camosun.ca** for information on conversion to final grades, and for additional information on student record and transcript notations.

I	*Incomplete*: 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	*In progress*: assigned for courses that are designed to have an anticipated enrollment that extends beyond 1 term. No more than 2 IP grades will be assigned for the same course.
CW	*Compulsory Withdrawal:* 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 & must be removed from the lab, practicum, worksite, or field placement.

CRWR 156 (001) – WINTER 2014: TENTATIVE CLASS SCHEDULE

Week 1

JAN 7   Introduction to the Course

JAN 9   Read the course outline. Read ALL the assignment sheets. Buy the text.

CLASS CHAT: Bring a copy of a favorite poem (or pick one from text).
Be prepared to read it out and discuss what you like about it.

BIG PICTURE: What is poetry?
WHAT WE LOVE: What draws us to certain poems / poets?

Week 2

JAN 14   CH 1 – Starting Out
IMAGERY: concrete vs abstract
DICTION: general vs specific

JAN 16   Ch 6 – Subject Matter
MOTIFS: building patterns
EMOTION: showing not telling

Week 3

JAN 21   WORKSHOP #1: SMALL GROUP – PLACE

JAN 23   CH 7 – Metaphor
FIGURATIVE LANGUAGE: simile, metaphor, personification
SYMBOLS: contextual, cultural, archetypical

Week 4

JAN 28   CH 10 – Finding the Poem

PRESENTATION – Elizabeth Barrett Browning

WORKSHOP #2: SMALL GROUP – OBJECT

JAN 30   CH 11 – Devising And Revising
CHARACTER STUDIES: ambiguity and contradiction
REVISING: first lines, last lines, titles

Week 5

FEB 4   PRESENTATION – Walt Whitman

WORKSHOP #3: SMALL GROUP – CHARACTER

FEB 6   CH 8 – Tale, Teller, Tone
LYRIC vs NARRATIVE vs DRAMATIC
SPEAKER: diction / tone / allusion

Week 6

FEB 11   WORKSHOP #4: LARGE GROUP – PERSONA

FEB 13   READING BREAK – no classes

Week 7

FEB 18   PRESENTATION – Emily Dickinson

1ST OPEN WORKSHOP: Bring any missed or un-presented workshop
piece or the next draft of one of the poems you are struggling with

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FEB 20   CH 2 – VERSE
STORY – arcs / suspense / verb tense
STANZAS – lengths and breaks
LINES – lengths and breaks (end stops, caesuras, enjambment)
PUNCTUATION – controlling speed

Week 8

FEB 25   WORKSHOP #5: LARGE GROUP – NARRATIVE

FEB 27   PRESENTATION - William Butler Yeats

2nd OPEN WORKSHOP: Bring a missed or un-presented workshop
piece or the next draft of one of the poems you are struggling with

Week 9

MAR 4   **MIDTERM PORTFOLIO DUE (25%)**
Visit from a real live poet

MAR 6   **PEER EVALUATIONS #1 DUE (2.5%)**
CH 3 – Rhythm, metrical lines, scansion

FREE vs OPEN FORMS
SYLLABICS
RHYTHM: finding (& breaking) the beat

Week 10

MAR 11   PRESENTATION - Robert Frost

WORKSHOP #6: SMALL GROUP – RHYTHMIC MEMORY POEM - **1%**

MAR 13   CH 4 – Non-metrical verse

END RHYME: organizing by sound
CLOSED METERED FORMS: SONNETS & BALLADS

Week 11

 MAR 18 WORKSHOP #7: LARGE GROUP – CLOSED FORM: METERED

 MAR 20 **POETRY READING REVIEW DUE (10%)**

       CH 5 – The Sound and Look of Sense

       REPETITION: lines & words
       REPETITION-BASED CLOSED FORMS

Week 12

 MAR 25 WORKSHOP #8: LARGE GROUP – CLOSED FORM: REPETITION

 MAR 27 *REPETITION: of sounds & letters*
       RHYME: near, internal, unusual & the effect of rhyme in free verse
       FOOTPRINTS

Week 13

 APR 1 PRESENTATION – Marianne Moore
      WORKSHOP #9: SMALL GROUP – FREE VERSE

 APR 3 PRESENTATION – TS Eliot
      WORKSHOP #10: SMALL GROUP – "INSPIRED BY"

Week 14

 APR 8 PRESENTATION – Edna St Vincent Millay
      3nd OPEN WORKSHOP: Bring a missed or un-presented workshop
      piece or the next draft of one of the poems you are struggling with

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 APR 10 **PEER EVALUATIONS #2 DUE (2.5%)**
       PUBLICATION PLAN DUE (10%)

       CLOSER TO THE DATE, WE WILL TAKE A VOTE TO DO EITHER …

       4nd OPEN WORKSHOP: Bring a missed or un-presented workshop
       piece or the next draft of one of the poems you are struggling with
               OR
       IN-CLASS READINGS – Bring **your** best poem from the term
              to read out loud to the whole group

EXAM WEEK

 APR 15 **FINAL PORTFOLIO DUE (25%)** - to Paul 330 by 3pm