



ORIGINAL COURSE IMPLEMENTATION DATE:

January 2001

REVISED COURSE IMPLEMENTATION DATE:

September 2019

COURSE TO BE REVIEWED (six years after UEC approval):

September 2024

Course outline form version: 10/27/2017

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: ENGL 213		Number of Credits: 3 Course credit policy (105)															
Course Full Title: Creative Writing: Poetry Course Short Title: (Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)																	
Faculty: Faculty of Humanities		Department (or program if no department): ENGL															
Calendar Description: In this writing-intensive introduction to the creative process and techniques of poetry writing, students study works by established writers as models. Students produce their own writing which is then critiqued by the instructor and classmates in classroom discussion.																	
Prerequisites (or NONE):		One of the following: (any two 100-level ENGL courses) or (B or better in any 100-level ENGL course numbered 104 or higher).															
Corequisites (if applicable, or NONE):		NONE															
Pre/corequisites (if applicable, or NONE):		NONE															
Antirequisite Courses (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): (If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)		Special Topics This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes (Double-click on box to select it as checked.) If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit (The specific topic will be recorded when offered.)															
Typical Structure of Instructional Hours <table border="1"><tr><td>Lecture/seminar hours</td><td>20</td></tr><tr><td>Tutorials/workshops</td><td>25</td></tr><tr><td>Supervised laboratory hours</td><td></td></tr><tr><td>Experiential (field experience, practicum, internship, etc.)</td><td></td></tr><tr><td>Supervised online activities</td><td></td></tr><tr><td>Other contact hours:</td><td></td></tr><tr><td>Total hours</td><td>45</td></tr></table>		Lecture/seminar hours	20	Tutorials/workshops	25	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		Total hours	45	Transfer Credit Transfer credit already exists: (See bctransferguide.ca) <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes Submit revised outline for rearticulation: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (If yes, fill in transfer credit form.)	
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Total hours	45																
		Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		Expected Frequency of Course Offerings: Every other year (Every semester, Fall only, annually, every other Fall, etc.)															
Department / Program Head or Director: Melissa Walter		Date approved: September 2018															
Faculty Council approval		Date approved: September 14, 2018															
Dean/Associate VP: Jacqueline Nolte		Date approved: September 14, 2018															
Campus-Wide Consultation (CWC)		Date of posting: November 16, 2018															
Undergraduate Education Committee (UEC) approval		Date of meeting: March 29, 2019															

Learning Outcomes:

Upon successful completion of this course, students will:

1. Demonstrate familiarity with key poetry-based terms and concepts.
2. Analyze texts and write about them in-depth using appropriate analytical tools and concepts.
3. Write a critical review using close reading techniques.
4. Employ a wide range of manuscript revision strategies and techniques.
5. Maintain a balance in a workshop environment between supportive response to and constructive critique of peer work.
6. Demonstrate competency with the writing and revising process in producing completed poetry submissions.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

Lecture, seminar, workshop, exercises, writing assignments.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Vendler, Helen	Poems, Poets, Poetry	<input checked="" type="checkbox"/>	Bedford St. Martin	2009
2. Ed. Molly Peacock	The Best of the Best Canadian Poetry in English	<input type="checkbox"/>	Tightrope Books	2017
3. Clark, Kevin	The Mind's Eye	<input type="checkbox"/>	Pearson	2007
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

Required Additional Supplies and Materials (*Software, hardware, tools, specialized clothing, etc.*)**Typical Evaluation Methods and Weighting**

Final exam:	%	Assignments:	20%	Field experience:	%	Portfolio:	70%
Midterm exam:	%	Project:	%	Practicum:	%	Classroom Discussion:	10%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary): Portfolio of 10–15 poems 70%; Journal 20%

Typical Course Content and Topics

Week 1: Inspiration vs. perspiration: Generating ideas

Weeks 2–3: Diction and Syntax: Controlling the Inspiration

Weeks 4–5: Narrative and Occasion: How a poem unfolds

Weeks 6–7: Conflict: The friction of ideas

Weeks 8–9: Shape: Old forms and new

Weeks 10–11: Rhyme, Rhythm, and Meter: The music of poetry

Weeks 12–13: Imagery: Pound's ideogram