COURSE IMPLEMENTATION DATE: September 2008
COURSE REVISED IMPLEMENTATION DATE: September 2014
COURSE TO BE REVIEWED: September 2019
(six years after UEC approval) *(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 313	College of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Creative Writing: Advanced Poetry	
	COURSE DESCRIPTIVE TITLE	

CALENDAR DESCRIPTION:

This course explores poetry at an advanced level. Students will produce poetry which will be workshopped and redrafted. Students will study examples of the genre by professional authors. By the end of the term, students will have produced a substantial portfolio.

PREREQUISITES: Two 200-level English courses to include one of the following: ENGL 208, 211, 212, 213, or 215.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces: **N/A**
(b) Cross-listed with:
(c) Cannot take: **N/A** for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60
STRUCTURE OF HOURS:

Lectures:	**30**	Hrs
Seminar:	**10**	Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify): Workshop	**20**	Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **25**
Expected frequency of course offerings: Once every 2 years
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) ☐ Yes ☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) ☐ Yes ☒ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: ☐ Yes ☒ No

Course designer(s):	**Andrea MacPherson**		
Department Head:	**John Pitcher**	Date approved:	**March 8, 2013**
Campus-Wide Consultation (CWC)		Date of meeting:	**March 15, 2013**
Curriculum Committee chair:	**Tetsuomi Anzai**	Date approved:	**March 15, 2013**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**March 15, 2013**
Undergraduate Education Committee (UEC) approval		Date of meeting:	**April 26, 2013**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:
1. Write poems.
2. Identify and utilize poetic devices.
3. Critique and evaluate peer material.
4. Apply critical reading and analytical skills to their own work, as well as peer material.
5. Apply editorial standards (substantive editing, close reading, revising, line editing) to their own work.
6. Apply the revision process to their own poetry, effectively reshaping the final product.
7. Write a critical analysis paper about a published poetry collection.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

The format will include lectures, discussion, workshopping, and visits from professional writers working in the genre.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s)   ☒ Portfolio assessment   ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Sample texts might include:
Diane Thiel's *Open Roads: Exercises in Writing Poetry*, or Wendy Bishop's *Thirteen Ways of Looking for a Poem,* or a custom course pack including samples and writing exercises.

A sample course pack might include:
The Cinnamon Peeler by Michael Ondaatje; *Les Beaux Jours* by Stephanie Bolster; *September Letters* by Rachel Rose; *The Waste Land* by TS Eliot; *The Light in My Mother's Kitchen* by Lorna Crozier; *Things That Keep And Do Not Change* by Susan Musgrave; *This is A Photograph of Me* by Margaret Atwood; *North* by Seamus Heaney

SUPPLIES / MATERIALS:

No unusual supplies needed.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Portfolio of 45 pages	70%
Writing exercises and assignments, including an analytical poetry essay	15%
Workshop discussion and participation	15%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1:	Discussion of Poetry: Elements and styles
Week 2:	Inspiration: Reality into Poetry: Transformation of the everyday
Weeks 3- 4:	Stylistic Modes: Traditional vs. experimental, form and free verse
Weeks 5- 6:	Narrative Voice: Whose voice is it? Poetry suites
Weeks 7- 8:	Line Breaks: Rhythm and structure. The use of white space
Weeks 9- 10:	Revision: Editorial process. Becoming your own editor
Weeks 11- 12:	Revision: Reimagining the poem
Week 13:	Presentation of portfolio