

COURSE IMPLEMENTATION DATE:	January 1994
COURSE REVISED IMPLEMENTATION DATE:	September 2007
COURSE TO BE REVIEWED:	February 2011
(Four years after UPAC final approval date)	(MONTH YEAR)

OFFICIAL 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 and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	Faculty of Arts & Applied Arts - English	
ENGL 358		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Modern Canadian Poetry	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course aims to help you appreciate the richness and diversity of Canadian poetry. The course readings range from the work of early twentieth-century poets such as EJ Pratt and FR Scott up to contemporary poetry by writers such as Don McKay and Anne Carson,

PREREQUISITES: **Any two 200-level English courses**
COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: _____ (Course #)	(Department/Program)
(b) Cannot take: _____ for further credit. (Course #)	(Department/Program)

TOTAL HOURS PER TERM:	60	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:		LENGTH OF COURSE: _____
Lectures: 30 Hrs		HOURS PER DAY: _____
Seminar: 30 Hrs		
Laboratory: _____ Hrs		
Field Experience: _____ Hrs		
Student Directed Learning: _____ Hrs		
Other (Specify): _____ Hrs		

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every two years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input type="checkbox"/> No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ Susan Fisher	Chairperson: _____ Maira Kloster (<i>Curriculum Committee</i>)
Department Head: _____ Jim Andersen	Dean: _____ Eric Davis
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: Feb. 2, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of this course, students should be able to:

1. Identify key tropes and schemes (e.g., metaphor, simile, anaphora, parallelism, antithesis) and offer a reasoned argument about their effect in a given poem.
2. Use appropriate terminology to describe form and metre.
3. Discuss, with examples, the rise of modernism in Canadian poetry.
4. Discuss, with examples from such writers as Pratt, Scott, and Atwood, the effort to develop a poetics suited to the Canadian experience.
5. Describe, with examples, changing attitudes towards nature in Canadian poetry.
6. Write a response to a sight poem, demonstrating an understanding of the interplay between sound and sense in the poem.
7. Identify some new directions in contemporary Canadian poetry.

METHODS:

Lecture, seminar, readings by guest poets, student presentations.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Portfolio; exam.

TEXTBOOKS, REFERENCES, MATERIALS:

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

Geddes, Gary, ed. 15 Canadian Poets x 3. 4th ed. Oxford University Press, 2001.
Course pack of critical readings

(Alternatively, instructors may use collections by three or four individual poets.)

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

1 Short response paper	10%
In-class essay (midterm) plus revision	25%
Research paper	35%
Seminar presentation	20%
Participation	10%

COURSE CONTENT:

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

Week 1	Introduction to course How to read a poem E.J. Pratt: "Newfoundland"; "Erosion"
Week 2	E.J. Pratt: from The Titanic Dorothy Livesay: "Call My People Home" (excerpt); "Bartok and the Geranium"; "The Three Emilys" A.M. Klein: "Portrait of the Poet as Landscape" Earle Birney: "From the Hazel Bough"; "Anglo-Saxon Street"; "David"
Week 3	F.R. Scott: "Laurentian Shield" Purdy: "Country North of Belleville"; "Lament for the Dorsets"
Week 4	P.K. Page: "Stenographers"; "Permanent Tourists"; "Planet Earth"

Week 5	Atwood: "Animals in that Country"; "Notes toward a Poem"; "They Eat Out"; "Progressive Insanities"; "Morning"
Week 6	Nowlan: "Ypres 1915"; "July 15"; "Britain Street"; "And he wept aloud"
Week 7	bpNichol: "The Mouth"; "You Too, Nicky"; from "Captain Poetry" Ondaatje: "Cinnamon Peeler"; "The Gate in his head"; "Last Ink"
Week 8	MacEwen: "Poem improvised"; "Dark Pines"; "Child Dancing" Cohen: "Elegy"; "I Have Not Lingered"; "As the Mist"; "The Genius"; "How to Speak Poetry"
Week 9	Crozier: "Packing for the Future"; "Watching"; "Inventing the Hawk"; "Joe Lawson's Wife" Lowther: "Coast Range"; "Wanting"; "Touch Home"; "Hotline"
Week 10	Kroetsch: "Poem of Albert Johnson"; "Meditation on Tom Thomson"; "Seed Catalogue" (excerpts) Zwicky: "Your Body"; "Open Strings"; "Passing Sangudo"
Week 11	Carson: "Glass Essay"
Week 12	McKay: "Early Instruments"; "Stretto"; "Nocturnal Migrants"; "Winter Solstice"
Week 13	Review