

COURSE IMPLEMENTATION DATE:	January 1994
COURSE REVISED IMPLEMENTATION DATE:	January 2014
COURSE TO BE REVIEWED:	January 2020
(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 358	College of Arts/English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Modern Canadian Poetry	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course examines selected works 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:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
 (b) Cross-listed with: _____
 (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	30	Hrs
Seminar:	30	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 25
 Expected frequency of course offerings: Once every two 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):	Susan Fisher (revised by Heather Davis-Fisch)	Date approved:	April 29, 2013
Department Head:	John Pitcher	Date of meeting:	n/a
Campus-Wide Consultation (CWC)		Date approved:	May 10, 2013
Curriculum Committee chair:	Tetsuomi Anzai	Date approved:	May 10, 2013
Dean/Associate VP:	Jacqueline Nolte	Date of meeting:	June 21, 2013
Undergraduate Education Committee (UEC) approval			

LEARNING OUTCOMES:

Upon successful completion of this course, students will 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. Describe, with examples, how Canadian poetry and poetics have responded to aesthetic, literary, cultural, and political movements.
3. Identify how Canadian poetry reflects changing attitudes toward themes such as nature, nationality, gender, and race.
4. Write literary analysis using appropriate scholarly conventions and research methods.
5. Participate appropriately in class through informal discussions and/or formal presentations.
6. Apply knowledge of relevant social and historical contexts to course materials.
7. Conduct guided research and synthesize secondary sources in written and oral work.
8. Recognize and apply critical frames to literary analysis.
9. Analyze personal responses to literature, and demonstrate understanding of how literature evokes affective responses.

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

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

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 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:]*

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: B.P. Nichol: "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