

**City University of Hong Kong
Course Syllabus**

**offered by Department of English
with effect from Semester A 2017/2018**

Part I Course Overview

Course Title: Poetry Writing

Course Code: EN3573

Course Duration: 1 Semester

Credit Units: 3 credits

Level: B3

Proposed Area:
(for GE courses only)

Arts and Humanities
 Study of Societies, Social and Business Organisations
 Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course aims to introduce students to the techniques of poetry writing. Students will study the various elements of poetry including rhythm, meter, rhyme, assonance, alliteration, imagery, metaphor, theme and symbolism and apply this knowledge to writing their own short stories. The course will be taught in a ‘workshop’ format in which students will read and critique one another’s work.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Describe the elements and techniques of poetry including rhythm, meter, rhyme, assonance, alliteration, imagery, metaphor, theme and symbolism, and identify these elements and techniques in poems by published poets.		X	X	
2.	Evaluate and critique the poetry of others, pointing out strengths and weaknesses, giving reasoned arguments for their judgments and offering concrete suggestions for revision.		X	X	
3.	Apply their knowledge of poetry to the writing and revising of their own poems.		X	X	X
...					
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4			
Reading representative poems in English and analyzing and critiquing them in class discussions and in written assignments.	Using relevant concepts and terms, students will analyse and reflect upon an array of texts in small group and whole-class settings.	X	X	X				
Listening to lectures on the elements and techniques of poetry writing.	Students will actively engage with lecture materials by responding and discussing in various ways	X	X	X				
Participating in in-class writing exercises designed to develop the mastery of specific techniques.	Evaluating and critiquing the work of classmates and offering suggestions for improvement.	X	X	X				
Writing and revising a collection of poems.	In small peer-review groups, students will read and respond to one another's writing as a way to reflect upon and develop various stages of the writing process.	X	X	X				

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3					
Continuous Assessment: 100%								
Class participation, especially in workshop sessions in which students are expected to present cogent arguments regarding their evaluation of classmates' work and offer concrete suggestions for revision.	X	X					20%	
Portfolio of fifteen poems each of which has undergone revision based on suggestions of the instructor and classmates.			X				60%	
Written explication and critique of a published poem which describes and analyzes the various techniques used and the effectiveness of those techniques.	X	X	X				20%	
Examination: _____% (duration: _____, if applicable)								
* The weightings should add up to 100%.							100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Poetry		Poetry demonstrates superior application of elements of craft specific to the chosen form(s) of the work produced to encompass some experimentation. This includes an excellent command of grammar and language, specifically in word choice; the ability to use line breaks, punctuation and other visual linguistic elements for the desired effect in the work; mastery of a range of figures of speech (e.g.: metaphor, simile, synecdoche, imagery, metonymy, etc.) normally used in poetry; authorial control of point of view, narrative, time shifts and other technical aspects of rendering poetic expression; the ability to manipulate rhyme, cadence, meter, any	Poetry demonstrates good application of elements of craft specific to the chosen form(s) of the work produced to encompass some experimentation. The poetry produced must encompass an overall artistry, creativity and depth.	Poetry demonstrates average but competent application of elements of craft specific to the chosen form(s) of the work produced to encompass some experimentation.	Poetry demonstrates weak application of elements of craft specific to the chosen form(s) of the work produced to encompass some experimentation.	Poetry lacks competent application of elements of craft specific to the chosen form(s) of the work produced.

		other linguistic elements commonly used for poetry.				
2. Class Participation		Contributions to class discussions and workshop demonstrate a thorough and careful reading of the piece under discussion, the ability to insightfully apply knowledge of the craft of fiction in identifying strengths and weaknesses, and useful comments and suggestions for the author. The contribution is expressed in a clear, detailed, tactful and professional manner.	Contributions to class discussions and workshop demonstrate a careful reading of the piece under discussion, the ability to adequately apply knowledge of the craft of fiction in identifying strengths and weaknesses, and useful comments and suggestions for the author. The contribution is expressed in a clear, detailed, tactful and professional manner.	Contributions to class discussions and workshop demonstrate an adequate though not always careful reading of the piece under discussion, the ability to apply knowledge of the craft of fiction in identifying some strengths and weaknesses, and moderately useful comments and suggestions for the author.	Contributions to class discussions and workshop demonstrate cursory or incomplete reading of the piece under discussion, and the ability to apply some knowledge of the craft of fiction in identifying some strengths and weaknesses, though these may not be accurate, insightful or helpful.	Contributions to class discussions and workshop demonstrate little understanding of the piece under discussion, and little ability to apply knowledge of the craft of fiction in identifying strengths and weaknesses. The contribution may be expressed in an unclear or unprofessional manner.
3. Poetry Explication/ Critique		The critique demonstrates a thorough knowledge of the elements, techniques and traditions of poetry and the ability to apply this knowledge in identifying and evaluating features in the poem. The analysis is insightful, convincingly argued and clearly expressed.	The critique demonstrates good knowledge of the elements, techniques and traditions of poetry and the ability to apply this knowledge in identifying and evaluating features in the poem. The analysis is relatively insightful, convincingly argued and clearly expressed.	Contributions to class discussions and workshop demonstrate an adequate though not always careful reading of the piece under discussion, the ability to apply knowledge of the craft of fiction in identifying some strengths and weaknesses, and moderately useful comments and suggestions for the author.	The critique demonstrates little knowledge of the elements, techniques and traditions of poetry and little ability to apply this knowledge in identifying and evaluating some relevant features in the poem. There may be major problems with the way the argument is presented or the quality of the language.	The critique demonstrates no knowledge of the elements, techniques and traditions of poetry and no ability to apply this knowledge in any useful way. There may be serious problems with structure, grammar or usage.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Types of Poetry and Verse

Voice and Tone

Denotation and Connotation

Literal and Figurative Meanings

Poetic Devices (Metaphor and Imagry)

Poetic Devices (Sound)

Rhythm and Meter

Forms (Sonnet, Villanelle, etc.)

Symbolism and Archetypes

Cultural Concepts

Parody and Translation

Free Verse and Blank Verse

Theme and Meaning

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Kinze, M. (1999) <i>A poet's guide to poetry</i> . University of Chicago Press.
2.	
3.	

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Behn, R. (1992) <i>The practice of poetry: Writing exercises from poets who teach</i> . Harper.
2.	Fussell, P. (1979) <i>Poetic meter and poetic form</i> . McGraw-Hill.
3.	Oliver, M. (1994) <i>A poetry handbook</i> . Harper.
4.	Strand, M. (2001) <i>The making of a poem: A Norton anthology of poetic forms</i> . Norton