

Creative Writing: Advanced Poetry

Section A: Headline Information	
Module title	Creative Writing: Advanced Poetry
Module NFQ level (only if an NFQ level can be demonstrated)	8
Module number/reference	TBC
Module Co-ordinator	Dr Derek Coyle
Parent programme(s)	BA (Honours) in English and History
Stage of parent programme	3
Semester (semester1/semester2 if applicable)	2
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	5
List the teaching and learning modes	Workshop, class-work, critical writing, close-reading skills, creative writing, portfolio preparation, presentation/publication/competition skills, examination.
Entry requirements (statement of knowledge, skill and competence)	Successful completion of Stage 2 of the programme or equivalent is required.
Pre-requisite module titles	N/A
Co-requisite module titles	N/A
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Module co-ordinators must have a minimum Level 9 qualification in English.
Maximum number of learners per module	35 (split into groups of 15)
Duration of the module	1 Semester
Average (over the duration of the module) of the contact hours per week (see * below)	2
Module-specific physical resources and support required per centre (or instance of the module)	Classroom, library, study space, the hiring of VISUAL.
Analysis of required learning effort	
*Effort while in contact with staff	

Classroom and demonstrations		Mentoring and small-group tutoring		Other		Directed e-learning (hours)	Independent learning (hours)	Other hours (mini-assignment and exam)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:15						101 40 (Self-directed) 40 Portfolio 21 Assessment and exam preparation			125 hours
Allocation of marks (within the module)										
				Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total		
Percentage contribution				20%	50%		30%	100%		

Section B: Module Descriptor

Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs

As a significant educational provider in the field of Humanities in the south east region of Ireland, this module aims to see Carlow College make a vital contribution to Ireland's dynamic contemporary poetry scene, enriching and enhancing learners' understanding of Ireland's poetic tradition and how it relates to other Anglophone traditions and beyond. In doing this, learners have to experience and grasp the living poetic tradition and its relation to the past. One of the best ways to deepen and enhance one's love of poetry is to actually participate in the creation of new poems. To this end, learners will develop a working capacity with the terms, concepts and methods of analysis and creation pertinent to this core art in the English language literary tradition. In creating new work of the highest possible standard that they are capable of producing at this stage of their development, learners will have to master, analyse, and synthesize a range of poetic styles, forms, and techniques, thus demonstrating their comprehension and facility with, at the level of modelling and assembly, the art of the contemporary poem. Through producing a body of original work learners will embark on what we hope will be a lifelong journey of investigation and discovery, leading to publication of original work, further post-

	graduate study, and life-long participation in the world of the arts, particularly poetry.
Module Aims and Objectives	This module aims to develop practitioners of, and advocates for, the ancient art of poetry in the Carlow and south east region of Ireland. This module aims to train learners to recognise and evaluate the characteristics of great or strong poetry through exposure to, and critical meditation upon, fine examples drawn from contemporary national and international practice. It is our ambition that Carlow College will play a role in developing a culture of creative thinking and expression in the south east of Ireland. And to this end, in the course of this module learners will create a body of work that demonstrates, through modelling, a sophisticated understanding of the features of the art of poetry in our time. This course aims to have learners appraise the current state of the art of poetry, and through their own creative practice offer a contemporary validation of the art, through a creative re-visiting, re-writing, and reconstruction of its major tropes, themes, and forms through their own dynamic practice and in response to the conditions of their time.
Minimum Module Learning Outcomes	On successful completion of this module, learners should be able to: <ol style="list-style-type: none"> 1. Compose an original body of poetry that combines a number of poetic features in a coherent and innovative fashion. (MIPLO 1, 2, 3, 5, 7, 8) 2. Demonstrate an independent capacity to assess the achievements and value of a contemporary or classic poem. (MIPLO 1, 2, 3, 5, 7, 8) 3. Respond to the varied traditions of poetry in a way that gives rise to generative readings and revisions of major poetic themes, tropes, and forms. (MIPLO 1, 2, 3, 5, 7, 8). 4. Describe their own capacity to be self-reflexive practitioners capable of self-analysis and discrimination. (MIPLO 1, 2, 3, 5, 7, 8).
Information Provided to Learners about the Module	College Prospectus specifies module name, stage and ECTS. College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms. Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources. Diploma Supplement contains module name, code, stage and ECTS.
Module Content, Organisation and Structure	In our workshop we will work on developing the craft of writing poems. Learners will encounter new terms and techniques so that they can become more confident readers and writers of poetry. Learners will explore in greater depth aspects of poetry like sound, diction, tone, voice, the poetic line, and a range of poetic forms. Participants will learn about prose poetry, satire, the dramatic monologue, metaphor, simile and symbol. We will critically investigate more advanced forms, like the sonnet, the sestina and villanelle, for example. Learners will also submit a number of their poems to magazines for consideration for publication in the course of this module. They will be guided through this process. In the course of the module learners will critically examine a range of classic and contemporary poems; including, but not restricted to: Shakespeare, Donne, Herbert,

	<p>Marvell, Milton, Blake, Wordsworth, Shelley, Browning, Hopkins, Hardy, Eliot, Yeats, Auden, Larkin, Hughes, Gunn, Plath, Rich, Bishop, Strand, Glück, Merwin, Heaney, Mahon, Longley, Boland, Meehan, Grennan, Quinn. The range here will be both national and international in character.</p> <p>Learners who take this module have to enter the annual Carlow College Literary Awards and Creative Writing Showcase. This event happens every year in VISUAL, and it sees members of the Creative Writing classes showcase their work, as well as producing annual award winners. A high level creative writing practitioner presents the literary awards every year, gives a reading from their work and answers questions about writing and publication in the course of the evening. Through their participation in this competition learners will discover what is involved in entering a competition run along professional lines, develop the presentation skills expected of a professional writer, and know what is involved in turning up to an awards ceremony suitably prepared and ready to engage with the event.</p> <p>Learners will also read closely and carefully a volume of 'Collected Poems' by a major contemporary poet. They have to read the volume from beginning to end and to examine a number of the poems in great detail. That is, there will be a designated volume or two that the class will be expected to read and examine carefully in the course of the term. Such volumes might include, but are not restricted to: Seamus Heaney's <i>Opened Ground 1966 – 1996</i>, Michael Longley's <i>Collected Poems</i>, Mark Strand's <i>Collected Poems</i>, Louise Glück's <i>Poems 1962 – 2012</i>, for example.</p>
<p>Module Teaching and Learning Strategy</p>	<p>Given the formative aspect of this course, how the poetry can only develop through close reading, critique, revision and rewriting, and the very nature of this module as a workshop based learning experience, the learner/staff ratio has to be low. This is a teaching/facilitation intensive module. As such it presents a very good model for learning, but this all rests on the material factor of a relatively small number of participants in the workshop.</p> <p>Typically, the workshop will examine work relevant to the particular type or form of poetry we wish to explore at a given point in the course. Thus, if we are examining the prose poem, alongside writing satire, we might examine poems from Simon Armitage's <i>Seeing Stars</i> (London: Faber, 2010), which might be usefully classified as satirical prose poems on contemporary consumerist society. We would close read poems like 'The Personal Touch', '15:30 by the Elephant House', and 'Knowing What We Know Now', examining voice, tone, line length, imagery, subject matter, simile/metaphor. We would look at definitions and examples of both 'satire' and 'the prose poem' in John Drury's excellent <i>The Poetry Dictionary</i> (Cincinnati: Writers' Digest, 2006). And consider these alongside the poems. Thus we are extending the participants repertoire in relation to form and technique, as well as increasing their exposure to and familiarity with contemporary poetry and an important living UK-based poet. To solidify our insights and to develop our practice, learners would then respond to a prompt, a series of ideas and suggestions that invites them to write their own prose poem satire on a contemporary theme, and to incorporate elements of Armitage's form and technique.</p> <p>At a later stage in the course we might examine formally challenging techniques like the use of extended metaphor. We might look at examples from the classics, like John Donne's 'The Flea', or 'A Valediction: Forbidding Mourning', and align them with great examples from contemporary Irish poetry; Seamus Heaney's 'Bogland', Eavan Boland's 'The War Horse', and Derek Mahon's 'A Disused Shed in Co.</p>

	<p>Wexford'. Again, we'd close read these poems, alongside readings of a selection of material from Drury, et al. Again, we would invite participants to create their own extended metaphors in due course.</p> <p>At various points in the course, participants will be invited to read their poems to others. And we would invite critique from fellow class members. Again, this encourages robust debate around what might improve or dis-improve poems, developing the sensibility of the learners, their capacity for discrimination and assessment. These discussions will be managed with sensitivity.</p> <p>In the written examination, the poems presented for close reading will be drawn from the <i>Collected Poems</i> that have been chosen in any given year to be a centrepiece of ongoing investigation and discussion. If we have opted for Seamus Heaney's <i>Opened Ground 1966 – 1996</i>, for example, one of Heaney's 'Glanmore Sonnets' might be chosen for analysis in detail. Again, poems from a given volume will be regularly used as examples in class in any given year. Learners might be invited to give short presentations based on this volume; for example, to write a review notice of Heaney's <i>North</i> (1975) or <i>Field Work</i> (1979), as if the said volume had just been published. And to present this piece to the class. Or to assess either volume to see which was the strongest, etc.</p>
Work-Based Learning and Practice-Placement	Non-applicable
E-Learning	<p>Moodle will be used to present course material and to provide links to readings and discussions of poetry from University websites, like the poetry classes delivered on-line by Yale. Also, to provide links to classic portals into poetry like the Academy of American Poetry and the Poetry Foundation. The Woodbury Poetry Room in Harvard University is another rich on-line source that will be used. UCD have also put on line an excellent Irish Poetry Reading Collection that will be used.</p>
Specifications for Module Staffing Requirements	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 15 learners per group.</p> <p>Staffing requirements: 1 lecturer with teaching and/or research competence in the relevant area. Publications in the area of poetry would be advantageous also.</p> <p>However, as a cross-programme module, additional staff will be required where the maximum number of learners exceed the resources available.</p>
Module Summative and Formative Assessment Strategy	<p>In terms of the assessment strategy for this module 20% will be awarded for one poem submitted in three drafts with a short reflective essay on 'The Writing of My Poem' (750 words) in which learners discuss the decisions they made in the course of starting, writing, and redrafting this poem. This is a formative piece of assessment which aims to develop the self-reflective practice of the learner. It is also a prompt to help them to practice the re-drafting of poems, a primary discipline in the craft of poetry.</p> <p>Then, 50% is available for a portfolio of poems produced in the course of the term and submitted (the revised versions of the poems) by the end of term. Every workshop learners will start work on a new poem, a version of which will be submitted to the course tutor at the next session for subsequent comment and analysis. This is handed back to the learner at the next session. In this way, work is</p>

continually being created and reviewed over the course of the module. This is how the poetry portfolio becomes a piece of formative and summative assessment. The portfolio will consist of 8 -10 poems that have been started in the workshop by the learner and which have then been subsequently revised in the light of comment from the course tutor, and further learning and practice in the course of the series of workshops, and it is the core assessment feature of the module. It is submitted near the end of the module.

Finally, 30% for a final exam of 1 and a 1/2 hours duration where learners answer two questions in which they are asked to analyse a poem and to write a poem. This is a form of summative assessment. The exam is a useful mode for approaching an unseen poem, where learners' skills in reading new poetry are tested. It also gives them an opportunity to test their creative ability to respond to a writing prompt in a given time-frame. Thus, it allows them to flex the creative muscles they have developed in the course of the module.

Sample Assessment Materials

For the written exam we might present the full text of Seamus Heaney's poem, popularly known as 'When all the others were away at mass', from the 'Clearances' sequence in *The Haw Lantern* (London: Faber, 1987):

When all the others were away at Mass
 I was all hers as we peeled potatoes.
 They broke the silence, let fall one by one
 Like solder weeping off the soldering iron:
 Cold comforts set between us, things to share
 Gleaming in a bucket of clean water.
 And again let fall. Little pleasant splashes
 From each other's work would bring us to our senses.

So while the parish priest at her bedside
 Went hammer and tongs at the prayers for the dying
 And some were responding and some crying
 I remembered her head bent towards my head,
 Her breath in mine, our fluent dipping knives—
 Never closer the whole rest of our lives.

Critically evaluate the success of Heaney's poem as a contemporary sonnet. In your answer, you must also assess Heaney's use of imagery, diction, and tone, and how the poem draws on its cultural context in significant ways.

A typical writing prompt might look like:

Germinating a Poem of Social Consciousness:

1. List out three social issues about which you feel deeply.
2. Recall an incident where you felt someone was being mocked or belittled because they were old, poor, young, coloured, gay, awkward, fat, or 'ugly'. What happened? Describe the person belittled; who was doing the belittling? Where did this event happen? How did you feel about it?
3. Recall an encounter with a homeless person, or someone who was desperately poor.
4. Recall some other injustice that you have witnessed, about which you had a very strong reaction. What was the crux of the matter? Who was involved? Where did it happen? How did you feel about it?

	<p>5. Make a list of what we might call ‘political incidents’ or encounters in your life: things that may have happened to you or that you have witnessed, involving such issues as injustice, intolerance, exploitation, war, or cruelty.</p> <p>Then, working on the most insightful or striking elements of what you have written, craft a prose poem satire. Make sure the tone of the poem has a satirical flavour. Use one striking metaphor, and one memorable line. Concentrate on your opening and closing sentences. And use at least one visual image.</p>
<p>Reading Lists and Other Information Resources</p>	<p>Essential Reading: Fenton, James, <i>An Introduction to English Poetry</i> (London: Penguin, 2003)</p> <p>Oliver, Mary, <i>Rules for the Dance: A Handbook for Writing and Reading Metrical Verse</i> (New York: Houghton Mifflin, 1998)</p> <p>Sansom, Peter, <i>Writing Poems</i> (Newcastle: Bloodaxe, 1993)</p> <p>Sweeney, Matthew and John Hartley Williams, <i>Write Poetry: And Get It Published</i> (London: Hodder Education, 2010)</p> <p>Other Reading: Behn, Robin and Chase Twichell (ed.), <i>The Practice of Poetry: Writing Exercises from Poets Who Teach</i> (New York: Collins Reference, 2005)</p> <p>Doty, Mark, <i>The Art of Description: World into Word</i> (Minneapolis: Graywolf Press, 2010)</p> <p>Hollander, John, <i>Rhyme’s Reason: A Guide to English Verse</i>, 4th edn (New Haven: Yale University Press, 2015)</p> <p>Phillips, Carl, <i>The Art of Daring: Risk, Restlessness, Imagination</i> (Minneapolis: Graywolf Press, 2014).</p> <p>Essential Viewing: Irish Poetry Reading Archive (UCD Digital Collection): https://digital.ucd.ie/view/ucdlib:38488</p> <p>The Poetry Foundation: https://www.poetryfoundation.org/</p>
<p>Module Physical Resource Requirements</p>	<p>Handouts will be provided to learners regularly. A range of reading material, and the core texts mentioned here, will be available in the college library. Internet access in the classroom will be called upon. Learners will need to access online material through college computers.</p>