

Afin d'accroître l'efficacité de ces lectures, les auteures proposent d'utiliser deux grilles d'observation. La première comporte cinq aspects du discours porteurs de continuité, soit:

- la syntaxe de la phrase,
- la structure spatio-temporelle,
- les procédés de cohésion,
- le niveau lexical et sémantique,
- l'affectivité de l'auteur et de ses personnages.

L'utilisation d'une grille aussi minutieuse peut paraître onéreuse en terme de temps. Cependant, à l'usage, elle traduit, à la façon d'un sismographe, le cheminement discursif des élèves. De plus, l'enseignant soucieux d'une meilleure maîtrise du texte écrit pourra se référer à une typologie des erreurs tant phonologiques, morphologiques qu'orthographiques.

Cet ouvrage répond à plusieurs préoccupations manifestées depuis la parution de *L'atelier d'écriture I*, par les tenants d'une pédagogie de la communication écrite. Tran et Trudel décrivent avec précision le travail de langage auquel les enfants sont conviés illustrant le tout de nombreux exemples.

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THE "PACKAGING" OF POETRY

The crafted poem: a step by step guide to writing and appreciation, Susan Ioannou. Wordwrights Canada, 1985. 74 pp. \$6.95 paper. ISBN 0-920835-02-3.

If fashioning contemporary poetry is like playing tennis without a net, this book measures the layout of the court. The contents consist of good advice, cautions, pep-talks, suggestions and specific explanations, all presented in brief one-page episodes, usually with a facing poem as ostensible example.

The brief episodes do not have the ordered progression implied by the title. Rather than "a step by step guide" — which is surely too rational a plan for poetry anyway — the book is closer to its genesis, a series of monthly columns written for the Arts Scarborough Newsletter. One brief item, for example, begins with "All poems are not epics", which is fine for a monthly column, but a bit out of place coming as it does in the middle of the volume.

Nonetheless, there is little to fault in the separate items that touch upon “mood”, “contrast”, “dramatic tension”, and so on. Students of high school age and older will certainly not be misdirected. I am not certain though that anyone unfamiliar with a concept would be able to absorb the idea well enough from these pages to be able to apply it. The same reservation is engendered by the brief citations upon alliteration, onomatopoeia, assonance, masculine rhyme, feminine rhyme, Iamb metre, Dactyl, Spondee, and much more.

The book could be best perused perhaps by someone who is already familiar with the full range of information but needs a reminder here and there by way of refresher. That someone, however, had better have his or her own high standards about freshness of vision and freshness of language. Few of the examples given here, in my jaundiced view, do much to instill inspiration and some do much to clot it — as in, for example:

For I do not intend to forget youth,
Or lose my pristine purity that sees
In glass of foiled companions

or

Remaining silica on human shore
Before the moulding hands of mothered men,
Who shape in solid solvency what's hid

Much harder to corroborate is an allied (and more private) misgiving I have that the emphasis of the book has to do with concocting a poem somehow by verbal hook or crook and getting it printed in a little magazine (marketing advice is included), and very little to do with being a poet, or perceiving as one. On the one hand, a plethora of concoction over perceptions creates by extension the national situation whereby we have more people publishing poems than we have reading them. On the other hand, how but through hundreds of the customized and the ceremonial is genuine poetry born?

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