

**CRWR 311 Intermediate Poetry**  
Tuesday & Thursday 12:30 to 1:50 pm  
LA 210 - 3 credit hours

**Fall 2016**

Instructor: Sherwin Bitsui

Email: [sherwin.bitsui@mso.umt.edu](mailto:sherwin.bitsui@mso.umt.edu)

Office Location: Liberal Arts 113

Office Hours: Tuesday 9:30 AM - 11:30 AM

Thursday 11:00 AM – 12:00 PM

Also by appointment.

**COURSE DESCRIPTION:**

This class encourages practice in the art of poetry and calls for participants to engage in lively discussions. We will write original poems while surveying contemporary poetry for stylistic approaches and techniques, including closed forms (or contemporary variations on closed forms), lyric, narrative, experimental and open-free verse composition. This class is sure to be memorable in that it will allow each participant an opportunity to seek out something poetically favorable to commit to as a personal choice in concern and approach.

**PREREQUISITES: Please be aware of 300- and 400-level workshop pre-requisites; CRWR 311 - grade of "B" or higher in CRWR 211. (UM Catalog 2015-16)**

**COURSE COMPETENCIES:**

As a result of successfully completing this course, the student will be able to:

Students will be able to discuss poetics in a fundamental manner.

Students will differentiate between variations of forms and stylistic approaches.

Be more familiar with terms, uses, practices, and sources of successful unsuccessful poetic example.

To show craft, application, demonstration, and understanding of the genre.

Evaluate creative work and proceed to offer constructive criticism that will benefit both the reader and the progenitor of the work.

**REQUIRED TEXTS:**

- *The Discovery of Poetry: A Field Guide to Reading and Writing Poems*, Frances Mayes, (Harcourt Brace & Company, 2001). ISBN- 97806007627
- *Dictionary of Poetic Terms*, Jack Myers, (University of North Texas Press, 2003) ISBN-13: 978-1574411669

- *Making of a Poem*, Eavan Boland & Mark Strand (Wadsworth, 2004) ISBN/ 9780155060029

### **STUDENT CONDUCT AND ATTENDANCE:**

All students are responsible for knowing and understanding the Student Conduct Code. The student is responsible for completing each course he/she is registered. The student is also expected to attend all sessions of the classes he/she is enrolled. Please review and adhere to all University of Montana Student Conduct code: <http://www.umt.edu/vpsa/documents/Student%20Conduct%20Code%20PDF-%20FINAL%208-27-13.pdf>

#### Attendance:

If you know you will be absent, petition early for excuse. If sick, please stay home and please notify me ASAP.

- Two unexcused absences will elicit a warning.
- Three unexcused absences quantify a drop in letter grade and you will be asked to consider dropping the course.

### **COURSE REQUIREMENTS:**

1. **Students must write a poem a week.**
2. **At least 12 pages will be reviewed during the course of the workshop, as assigned. (Subject to change)**
3. **10 pages be revised significantly and fully refined by finals.**
4. Additionally, you will be required to purchase and read the required texts outlined in this syllabus and additional materials, as assigned.
5. Portfolio will be due at our Finals class meeting on Thursday, December 8. You may hand them in earlier, but not later than the final date above.
6. Final portfolios of all work completed in the course of this semester.
7. Workshop: This class workshop is an actual community of concerned peer writers. We work to provide clear and distinct offerings to further a work. We read as writers and as editors, keeping in mind it is up to us to do all we can to produce publishable works with our own self-critique and our collective peer review. Issues in memory, meaning, method and style will come into play along with narrative voice, or first-person POV. We assist one another and revise fully depending on the offerings given. Workshop materials are due one class period in advance. No exceptions.
8. Classmates provide two copies of their written commentary – ½ page minimum, single spaced and labeled with name for workshop. Writer keeps one copy and instructor keeps the other.
9. Mechanics count heavily but no more than the aesthetic and creative lyrical work we intend to create in this course. Choose words carefully and ensure diction is moving toward success. Strive to ensure the story is clear and that a reader can come to the work with a sensibility of what they have read, of what you intend the reader to know in the reading. Cultivate excellence in your work. It will serve you well. Syntax, diction, device, technique, stylistic approach, and arc all matter. Do not sacrifice what you can inhabit.
10. Copies submitted to this course need be professional submission quality. Clear font, regular sized (10-12), one

inch margins surrounding the page of text, and considerate professional quality ink. Do not submit your only copy-ever.

### **DISABILITY STATEMENT:**

Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me privately after class or in my office. Be prepared to provide a letter from your DSS Coordinator

### **PUBLIC NOTICE OF NONDISCRIMINATION:**

**Plagiarism Note:** University policy: “Plagiarism is defined in the [UM Student Conduct Code](#) as representing another person's words, ideas, data, or materials as one's own. Consequences include failing an assignment, failing a course, or even expulsion.

### **GRADING PROCEDURE:**

The expectation in this class is full participation, completion of assignments and mastery or refinement of selected works to complete the requirements as assigned. This includes and is heavily reliant upon completion and fulfillment of the final portfolio.

**I retain instructor authority to amend as necessary. Additionally, due to class needs, we may elect to amend as a class.**

Grading percentages are as follows:

First 6 pages: 10%

Second 6 pages: 10%

Final Portfolio: 30%

Participation (including critique, written commentary and exercises): 50%

Final Portfolio is assessed as follows:

1-16 pts Avoidance of Clichés

1-16 pts Freshness of imagery

1-16 pts Attention to sound and silence

1-16 pts Attention to rhythm and form

1-16 pts Imaginative risk

1-20pts Mechanics (spelling, grammar, punctuation, syntax, sensibility...)

Attendance: UM Policy

Assignments are expected to be completed.

## Calendar

<p>August 30 –Sept. 1</p>	<p>(T) Introduction to class, goals and policies– Request volunteers for first workshop &amp; discussion leader(s)– Select Group A Group B</p> <p>(TH) Writing Exercise (in class).</p>	<p>Prompt: Book of Question by Pablo Neruda.</p> <p><b>Assignment #1—In class. Revise, edit, bring hardcopies to class on Tuesday.</b></p>
<p>September 6 and 8</p>	<p>(T) Practice analysis discussion &amp; practice workshop</p> <p>(T) Group A workshop.</p> <p>(TH) Group B workshop</p>	<p>Begin reading: <u><i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i></u> <b>Read: Invitation, Chapter 1 and 2</b></p> <p><b>Assignment #2: “In Your Notebook pg. 34.</b> Bring hardcopies to class on Tuesday.</p>
<p>September 13 and 15</p>	<p>(T) <i>The Image (Discussion) Technique Writing exercise (in class)</i></p> <p>(Th) Group A –workshop: assignment #2</p>	<p>Cont. <u><i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i></u> <b>Read: Chapters 3 and 4</b></p> <p><b>Assignment #3: In Class.</b> Revise and complete and bring hardcopies the following Tuesday.</p>
<p>September 20 and 22</p>	<p>(T)Group B workshop: assignment #2.</p> <p>(TH) Group A workshop: assignment #3.</p>	<p><b>Montana Book Festival!</b></p> <p>Cont. Reading <u><i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i></u> <b>Read: Chapters 5 and 6</b></p> <p><b>Assignment #4 In Your Notebook: pg. 193</b> Bring hardcopies to class on Tuesday.</p>

September 27 and 29	(T) Group B workshop: assignment #3. (TH) Group A workshop: assignment #4	Cont. Reading <i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i> Chapters 7 and 8. <b>Assignment #5: TBD.</b> Bring hardcopies to class on Tuesday.
October 4 and 6	(T) Group B Assignment #4 (TH) No Class. Extra credit option: Attend Poetry Reading, Friday, October 7, 7 pm, Dell Brown Room of Turner Hall, UM campus. Poets: Ruth Ellen Kocher & Carmen Giménez Smith	<b>Assignment #6: <u>from Making of a Poem</u></b>
October 11 and 13	(T) Group A workshop #5 (TH) Group B workshop #5	Assignment #7 <u>from Making of a Poem</u>
October 18 and 20	(T) Discussion. Reading of your revised poems. Choose 2. Discussion. (TH) Group A Workshop #6	<b>Assignment #8: <u>from Making of a Poem</u></b>
October 25 and 27	(T) Group B Workshop #6 (TH) <i>In Class Writing Exercise/Discussion</i>	<b>Assignment #9: In Class exercise.</b>
November 1 and 3	(T) Group A Workshop #7 (TH) Group B Workshop #7	<b>Assignment #10 TBD</b>
November 8 and 10	(T) <b>No Class. Election Day</b> (TH) Group A Workshop #8	<b>Assignment #11 TBD</b>
November 15 and 17	(T) Group B Workshop #8 (TH) Group A Workshop #9	<b>Assignment: #12 TBD</b> Turn into Instructor.
November 22 and 24	(T) Group B Workshop #9 (TH) <b>Thanksgiving (No class)</b>	<b>Assignment # 13:</b> Bring in a revised (Hardcopies everyone) poem you feel still needs to be workshopped.
November 29 and Dec. 1	(T) Group A & B Workshop #10 (TH) Chapbook workshop. TBD	Chapbook.
December 6 and 8	(T) Group A and B Workshop #13 <b>Discussion. Review.</b> (TH) Final Presentation. Hand final portfolio to Instructor.	
December 13-14	Conferences	