In this course, you will begin to shape your own practice of poetry while remaining wholly attentive to the details of experience as both a reader and a writer. We will focus on reading, sharing, and discussing various poems and crafting (and re-crafting) a portfolio of unique work.

Student Learning Objectives/Outcomes:
- Acquire foundational skills in reading, discussing and writing poetry
- Demonstrate an understanding of the terminology and concepts that apply to poetry
- Practice the art of writing and revising poetry
- Learn to critique the quality of your own work and that of fellow students.

In other words:
- To be able to develop a polished final series of poems
- To appreciate the evolution and revision process of poetry
- To offer informed, constructive criticism on each other’s work

Course texts (in the order we’ll be reading them)
- \textit{Paradise, Indiana}, Bruce Snider
- \textit{Motherland Fatherland Homelandsexuals}, Patricia Lockwood
- \textit{Two-Headed Nightingale}, Shara Lessley

Other Requirements
- notebook to use as a journal/for any in-class writing
- folder or binder to keep track of handouts/poems

Classroom policies:
1. No cell phones or laptops.
2. You are expected to prepare the poems for workshop before class starts – this means read them carefully and actively and be prepared to make comments. Bring also your journal and any books/handouts we’re reading.
3. You’re allowed to miss two classes before your grade is compromised – let me know in advance, or if not in advance, as soon as possible, and I can get you caught up. Missing more than two will impact your participation grade. This is especially important because if you don’t show up on a day you’re scheduled to be workshopped, it impacts the entire class – be sure to respect everyone’s time.
4. Don’t be late – any unexcused tardiness of ten minutes or more will count as an absence.
5. Poetry is personal. It’s understood that you will try to separate the poem and the poet. Any personal information you think you can glean from a poem stays only in our classroom.
6. Be respectful: obviously, don’t write about anyone else in the classroom. Don’t write anything that will come across as threatening in any way. If you’re having trouble understanding what I mean, please come talk to me. I want you to be able to express your thoughts and ideas while still remaining respectful of the classroom environment.

Classroom procedures and assignments:
1. You are expected to hand in one poem per week, of at least 15 lines. This will usually be based on a prompt I’ll provide on Thursdays. Poems will be handed in to me in class on Tuesdays. I will compile a packet and leave it for you to pick up by Wednesday by 3 PM at the latest. You’ll then prepare the selected poems to workshop on Thursday. Of course, not every poem can be workshopped every week, but I will make sure everyone is workshopped the same amount of times.
2. You will be expected, at the end of the semester, to recite a poem from memory of at least 15 lines.
3. I will have at least one conference with each of you during the semester to discuss your progress and the direction of your work. This meeting will count toward your participation grade.
4. You are expected to keep a journal and write in it a minimum of two times a week. You can fastwrite, jot down any observations, words, or lines you can’t get out of your head, or draft your poems. Bring this journal to every class. At the end of the semester, I’ll be collecting and reviewing these as part of your participation grade.
5. You will hand in a final portfolio with revised drafts of every poem you’ve written throughout the semester and an essay reflecting your creative process (we will, of course, establish and review what it means to revise).
6. You must attend at least two readings throughout the semester and write a one-page response. I co-host a reading series called Second Wind at the Badlander on Sundays at 6 PM, and there will also be other readings throughout the semester I’ll keep you posted about.
7. You are, of course, required to read the 3 books listed above and prepare any other readings I give to you.

Participation:
You will receive full credit for class participation when you:
1. Come to every class on time.
2. Contribute productively to class discussions – this is not a lecture class!
3. Write thoughtful critiques of fellow students’ poems to submit on the designated workshop day. I’m trusting you all to write thoughtful and detailed comments in advance on your classmates’ poems and then give it to the poet being workshopped. If I find that the comments are inadequate (meaning vague or clearly rushed with minimal effort), I’ll change the policy so you’ll have to type up and submit comments to me every week instead.
4. Help to create a challenging but supportive and safe atmosphere in the classroom.

Final grade breakdown:
- 50% attendance and participation (meaning active participation, completion of all assignments, preparedness for workshop)
- 40% final portfolio (all poems must be adequately revised)
- 10% other assignments (readings, journal, poem recitation, etc.)
Students with Disabilities:
• Qualified students with disabilities will of course receive appropriate accommodations in this class. Please come speak to me and be prepared to provide a letter from your DSS Coordinator.

Plagiarism:
• Plagiarism will not be tolerated and could result in a failing grade. Please see [http://www.lib.umt.edu/services/plagiarism/index.htm](http://www.lib.umt.edu/services/plagiarism/index.htm) for a definition of plagiarism and its potential consequences.

NB:
The last date you can withdraw from this course on Cyberbear without having to petition for late withdrawal is the 15th day of instruction (which would be March 15th, 2016):
[http://www.umt.edu/registrar/students/dropadd.php](http://www.umt.edu/registrar/students/dropadd.php).

*Syllabus subject to change.*