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CRWR 211A.02: Introduction to Poetry Workshop

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CRWR 211: Introduction to Poetry

Instructor: Madeline Tecmire

Class Time: M, W, & F 11am-11:50am. Liberal Arts, 202

Office Hours: Liberal Arts, 227 M&W 12-2pm or by appointment

Course Description:

Intro to Poetry aims to detect art within our daily ventures and asks to translate your idea into thoughtful language. When we think about it, poets are our philosophers, they do our thinking and brooding for us; it takes emotional stamina and the willingness to be still to think up the holes in our political stratosphere, or to explore why certain people, places, and things can gut us entirely. Carl Sandburg said it best—*poetry is the journal of the sea animal living on land, wanting to fly in the air. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable. Poetry is a phantom script telling how rainbows are made and why they go away.*

Learning Outcomes:

Throughout this course, students will learn to read, analyze, and interpret poetry of different eras. We will discuss linguistic sonics as well as technical motive behind works ranging from Shakespearean time to contemporary while tracking the modernization of language. Through reading and writing, this course offers students the opportunity to identify poetic craft, such as the use of metaphor or syllabics, then imitate those techniques in their own work. With weekly poetry workshops, students will become familiar with their voice and settle into a writing routine while learning to read and critique the work of their peers.

Required Texts:

Allison, Alexander w. *The Norton Anthology of Poetry*. W.W. Norton & Co. , 1983.

Oliver, Mary. *A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry*.
Harcourt Brace, 1994.

Participation:

- To get the most out of the course, attend it. Each student will receive **three** unexcused absences. After your 3 free passes, you will lose 10% of your final grade for each additional absence. If you expect to miss class, communicate with me before your absence.
- For fruitful in-class discussions, each student should come prepared with **three written notes** responding to the assigned reading. Your goal should be to share two of them in the classroom.
- **Late work is always unacceptable.** If you are concerned with a due date, reach out to me before the assignment's due.

Accessibility:

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and the Office for Disability Equity (ODE). If you anticipate or experience

barriers based on disability, please contact the ODE at: (406) 243-2243, ode@umontana.edu, or visit www.umt.edu/disability for more information. Retroactive accommodation requests will not be honored, so please, do not delay. As your instructor, I will work with you and the ODE to implement an effective accommodation, and you are welcome to contact me privately if you wish.

Discretion: Due to the nature of creative writing, all students will be free to write the poem inside of them within reason. Any kind of hate or discrimination will not be tolerated. Each student should prepare themselves for difficult workshop topics such as, gender, racism, sex, violence, etc.

Workshop Submissions: Each student will be assigned a workshop group (A,B,C, or D) which will cycle with submissions running biweekly. If it's your workshop week, you should bring enough copies to pass during Monday's class so it can be workshopped Wednesday or Friday. If you fail to turn in your poem on time, you omit your workshop and qualifying points. If you're absent for a peer's workshop in preparation for your own, you will be moved to the bottom of the stack.

Annotations: Reading and annotating a peer's poem for workshop is considered a requirement for this course. I will collect a poet's annotations at random **twice** during the semester which is worth 20% of your final grade. During workshop, your work is just as important as the next person's—give your best feedback.

Grading:

30% Writings (journals, poems, papers)

30% Revised Final Portfolio

20% Collected Annotations

20% Class participation (attendance, annotations)

Revised Final Portfolio: Writing is not a one-shot, slam dunk kind of profession. With proper pruning and care, a first draft poem could blossom into something bigger than that first tinge of excitement when it began. I often leave my own work 'to marinate' as I explore my life and, later, bring new ideas back to the poem. Your final portfolio should include 3 poems workshopped during the semester; the original copy brought to workshops, a revised version, and a 200-word response outlining your revision process and what makes it affective. Lastly, I'd like you to write one fresh poem that utilizes your personal poetics learned throughout the semester. Pair this poem with a 300-word essay about your poetics and how you engaged with them within your final poem.

Academic Honesty: The fastest way to fail this course is to cheat or plagiarize any written work. Immediate dismissal—no exceptions.

Course Schedule:

8/30—Class overview, syllabus introduction. Vocabulary

9/1—*Poet's Companion* 19-30, 74-81. Poetry of Place

9/3—Poems Due. How to talk about poems constructively.

- Read "*How To Read A Poem*"
 - <https://poets.org/text/how-read-poem-0>

9/6—No Class, Labor Day

9/8—*Norton Anthology*, William Wordsworth. Poetry Corner Workday

9/10—*Norton Anthology*, Samuel Taylor Coleridge. *A Poetry Handbook* 76-91, Voice

9/13—Poems Due. *Norton Anthology*, John Milton. *A Poetry Handbook* 92-108, Imagery

9/15—*Norton Anthology*, Emily Dickinson. *A Poetry Handbook* 19-34, Sonics

9/17—*Norton Anthology* 856-864, Sonics Workshop

9/20—Poems Due. *Norton Anthology*, John Keats. *A Poetry Handbook* 35-57, The Poetic Line

9/22—Conferences

9/24—Conferences

9/27—*Norton Anthology*, T.S. Eliot.

9/29—*Norton Anthology*, Elizabeth Bishop.

10/1—Monster Poem Due. *Norton Anthology*, Adrienne Rich

10/4—*Norton Anthology*, Margaret Atwood. *A Poetry Handbook* 109-112, Revision

10/6—Kim Addonizio Poetry Packet. *A Poetry Handbook* 112-118, Practice Workshop

10/8—Monster Poem Revision Due. ZACC Poetry Reading

10/11—Poems Due. *A Poetry Handbook* 67-75, Familiar Forms

10/13—Group A Workshop

10/15—Group B Workshop

10/18—Poems Due. *A Poetry Handbook* 58-66, Unfamiliar Forms

10/20—Group C Workshop

10/22—Group D Workshop

10/25—Poems Due. *Norton Anthology*, Sylvia Plath, Robert Hass, Audre Lorde.

10/27—Group A Workshop

10/29—Group B Workshop

11/1—Poems due. *The Poet's Companion* 46-56, Writing the Erotic

11/3—Group C Workshop

11/5—Group D Workshop

11/8—Poems due. *The Poet's Companion* 30-38, Inspiration and Obstacle

11/10—Group A Workshop

11/12—Group B Workshop

11/15—Poems due. *Norton Anthology*, W.H. Auden, Langston Hughes, E. E. Cummings.

11/17—Group C Workshop

11/19—Group D Workshop

11/22—Knowing and Discussing Your Poetics

11/24—Thanksgiving Break

11/26—Thanksgiving Break

11/29—Conferences

12/1—Conferences

12/3—Conferences

12/6—Final Portfolio Workshop – Rapid Fire Revision Workshops

12/8—Final Portfolio Workshop – Revision Workshops/Ordering Manuscripts

12/10—Final Portfolio Workshop - last day of class!

Your Final Portfolio is due to the Moodle dropbox by Friday December 17th by 11:59pm