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CRWR 211A.01: Introduction to Poetry Workshop

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INTRODUCTION TO CREATIVE WRITING: POETRY
CRWR 211A SECTION 1 | SPRING 2018
LA 105 TTH 12:30-1:50

INSTRUCTOR: AYA SATOH

OFFICE: LA 230

OFFICE HOURS: TUES 2-4PM & BY APPOINTMENT

EMAIL: AYA.SATOH@UMONTANA.EDU

REQUIRED TEXTS & COURSE MATERIALS:

The Triggering Town by Richard Hugo

All other course materials (poem packets, craft essays, etc.) will be posted on Moodle

Paper or notebook for in-class writing

Folder to keep and manage all required readings and poems, etc.

COURSE DESCRIPTION:

In this course, we will focus on finding and exploring the expanse of your poetic voice. Poetry encompasses the most formal sonnet to song lyrics to letters scattered across a page, and we will use this wide range of possibilities to consider how you can write what you want and how you want. We will practice the careful reading and study of poems in order to understand how to utilize those techniques and craft elements in your own writing without losing your unique perspective and voice.

LEARNING 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 one's own work and that of peers

ATTENDANCE POLICY:

If you miss the first two classes, you will need to drop the course on Cyberbear and enroll in another semester. This is university policy and the reasoning behind it is that important groundwork for the semester is put in place in the first few class meetings. Students without that foundational framework are better served by taking the course when they can give it the attention it deserves.

More than two absences from a TR class will compromise your grade. 5 or more absences from a TR class will result in a failing grade. Here's the breakdown.

3rd absence: final grade drops one letter grade (for example, A drops to B)

4th absence: final grade drops two letter grades (for example, A drops to C)

5th absence: final grade is an F

Required University events will be excused if you provide appropriate documentation. Personal situations inevitably arise that make it impossible for you to make it to class. Remember, however, that's why a few absences are allowed; please reserve those for emergencies.

If you must miss class, *you are responsible* for obtaining any handouts or assignments for the class. Make sure you talk with me in *advance* if you are worried about meeting a deadline or missing a class.

Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day. Brief absences due to medical and family emergencies will be excused, provided you come and discuss the situation with me. Lengthy crises that require multiple absences will require you to drop out and enroll in 211 during another semester.

GRADING BREAKDOWN:

—40% Portfolio

—40% Participation (attendance, preparedness, verbal and written feedback on peers' work)

—20% Annotations

PARTICIPATION:

Attendance is an absolute necessity for this class; attendance is not simply being present: attendance means showing up to class prepared, having read the readings, completed any and all writing assignments, then thoughtfully contributing to the discussion and always giving considerate, constructive criticism and/or praise to your peers' work during workshop. Workshop is only successful if we all participate and engage with each others' poetry. You will be expected to come to workshops having read your peers' poems and having written notes on them, as you will hand back these notes to the poet after being workshopped.

It is your responsibility to know when you are getting workshopped and come prepared. A workshop schedule will be handed out the second week of class.

NOTE: it is essential that we maintain a respectful and open workshop environment. Your notes on your peers' poems must be constructive and not critical.

We will meet at least twice for individual conferences. You are also always welcome to come to office hours with any questions or to go over anything that you feel you would like some more time on.

SUBMITTED WORK:

All work must be typed. Emailed work will not be accepted unless prior arrangements are made with me.

POEMS:

You will have a poem due once a week; almost all weeks these poems will be generated from prompts that I give you the previous class. Poems are due at the beginning of class and you must bring 23 copies of your poem to class every week so that you may distribute them to your peers. Please write your poems in 12 point Times New Roman. Always include your name, the date and the number of the assignment.

Aspects of the poem that will be considered when looking at poems:

- Engagement with the assignment: ability to follow directions and work with the given restrictions

- Consideration and application of poetic terms such as repetition, metaphor, enjambment, meter, etc.
- Thoughtful and original content that promotes exploration

Note: Yes, poetry is technically considered writing, but more than any other creative writing genre it is an art form. These assignments are not meant to confine you, but rather to guide your creativity. I want you to be fearless within your work; by this I mean don't be afraid to get weird, have fun and take risks.

ANNOTATIONS:

Annotations are one-page responses to a poem or series of poems from the assigned reading. You may write as formally or informally as you wish, but should be engaging with the poem(s) as a fellow poet. Although some discussion of theme and content may be included, the primary focus of these annotations should be on craft elements (see the key terms sheet), and how those work in the poem. For example, you can choose one key term and explore how it is used throughout the poem.

This annotation must be typed and be double-spaced in 12-point Times New Roman.

Annotations will be considered for their engagement with the assigned reading. Aspects of student writing that will be considered in grading the reading responses:

- Use of poetic terminology (see hand-out with definitions)
- A unified consideration of the work with cited evidence
- Correct diction/varied syntax
- Logical musings that consider all aspects of the work and move beyond simple conclusions such as "I liked it./I hated it./I didn't get it./ I got it."

If writing is difficult for you, as it is for many of us, don't worry. Please do take your work to the writing center or to my office hours. Do NOT go under the page requirement.

PORTFOLIO:

The final portfolio will consist of revisions of five poems written throughout the semester and two new poems. Accompanying these poems will be a required one-page defense/reflection of your portfolio.

The portfolio should also include the original versions of the revised poems with my comments.

We will discuss the portfolio in more depth as the semester progresses.

GRADING POLICY:

Students enrolled in CRWR 211 are graded by the traditional letter grade A, B, C, D, F or are given NC for no credit. The NC grade does not affect grade point average. It is reserved for students who have worked unusually hard, attended class regularly and completed all assignments but whose skills are not at a passing level at the end of the semester.

LATE WORK:

Late work is not accepted and will not be graded because this class fundamentally cannot operate if you turn in your work late: you will not be prepared adequately for discussion or you will not give your peers enough time to read and think about your poem. If you know you are going to be absent, it is your responsibility to contact me to see what you will be missing and what will be due when. All work must be typed and printed to be considered on time.

STUDENT EMAIL:

I expect you to check your email daily. I will occasionally make changes to the syllabus or daily schedule and will alert you via email. It is your responsibility to stay engaged this way and come to class prepared.

TECHNOLOGY/CELL PHONE POLICY:

This class requires only the assigned readings, a pen, a notebook and a folder. You do not need a laptop. (If you prefer or need to take notes on a laptop, come speak with me.) There is a strict no cell phone policy. That being said, if you absolutely need to send a text or take a phone call, please quietly remove yourself from the room to do so.

PLAGIARISM POLICY:

Plagiarism and other forms of academic dishonesty keep the individual student, as well as the collective community, from learning and will result in an automatic F, and may entail a variety of other sanctions up to and including expulsion from the University. FOR A DEFINITION OF PLAGIARISM SEE [http:// www.lib.umt.edu/services/plagiarism/index.htm](http://www.lib.umt.edu/services/plagiarism/index.htm). IF YOU ARE UNSURE ABOUT YOUR RIGHTS AND RESPONSIBILITIES, PLEASE TAKE THE TIME TO CONSULT THE STUDENT CONDUCT CODE ON THE UNIVERSITY OF MONTANA'S WEB SITE.

STUDENTS WITH DISABILITIES:

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

This syllabus is subject to change