

Spring 2-1-2017

## CRWR 311.01: Intermediate Poetry

Sherwin J. Bitsui

*University of Montana, Missoula, sherwin.bitsui@umontana.edu*

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

---

### Recommended Citation

Bitsui, Sherwin J., "CRWR 311.01: Intermediate Poetry" (2017). *Syllabi*. 8729.  
<https://scholarworks.umt.edu/syllabi/8729>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

**CRWR 311 Intermediate Poetry**  
Tuesday & Thursday 12:30 to 1:50 pm  
LA 243 - 3 credit hours

**Spring 2017**

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
- *The Eco-poetry Anthology*, Ann Fisher-Wirth, Laura Gray-Street, (Trinity University Press, February 26, 2013) ISBN- 978-1595341464

## Recommended:

- *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 as an "F" letter grade. You will be asked to drop the course.

## COURSE REQUIREMENTS:

1. **Students must write a poem a week.**
2. **At least 11 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 final class meeting on Thursday, May 4, 2017. 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

### **NONDISCRIMINATION STATEMENT:**

The University of Montana is committed to providing an environment that emphasizes the dignity and worth of every member of its community and that is free from harassment and discrimination based upon race, color, religion, national origin, creed, service in the uniformed services (as defined in state and federal law), veteran status, sex, age, political ideas, marital or family status, pregnancy, physical or mental disability, genetic information, gender identity, gender expression, or sexual orientation. Such an environment is necessary to a healthy learning, working, and living atmosphere because discrimination and harassment undermine human dignity and the positive connection among all people at our University. Acts of discrimination, harassment, sexual misconduct, stalking, and retaliation will be addressed consistent with this policy. Consistent with state and federal law, reasonable accommodation will be provided to persons with disabilities.

**SOURCE:** <http://www.umt.edu/eo/titleix/notice.php>

**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...)

Assignments are expected to be completed.

**This syllabus is subject to change. I retain instructor authority to amend as necessary. Additionally, due to class needs, we may elect to amend as a class.**

**Calendar**

Jan. 24 and 26	(T) Introduction to class, goals and policies– Request volunteers for first workshop & discussion leader(s)– Select Group A Group B  (TH) Writing Exercise (in class).	Prompt: TBA.  <b>Assignment #1—In class. Revise, edit, bring hardcopies to class on Thursday.</b>
Jan. 31 – Feb. 2	(T) Practice analysis discussion & practice workshop & Group A workshop #1  (TH) Group B workshop #1	Begin reading: <i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i> <b>Read: Invitation, Chapter 1 and 2</b> <b>Assignment #2: “In Your Notebook pg. 34.</b> Bring hardcopies to class on Tuesday.  <b>Poetry Reading (Friday):</b>

		<p><i>Extra credit will be applied and noted if you attend and write a one page response on Sandra Lim's reading. Recommended.</i></p> <p><b>Sandra Lim</b>, our visiting Hugo Writer, will read poetry on Friday, February 3, 7 pm in the Dell Brown Room of Turner Hall.</p>
Feb. 7 and 9	<p>(T) <i>The Image (Discussion) Technique Writing exercise (in class)</i></p> <p>(Th) Alternative Day</p>	<p>Cont. <u><i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i></u></p> <p>Read: Chapters 3 and 4</p> <p><b>Assignment #3: In Class.</b> Revise and complete and bring hardcopies the following Tuesday.</p>
Feb. 14 and 16	<p>(T) ) Group A – workshop: assignment #2</p> <p>(TH) Group B workshop: assignment #2</p>	<p>Cont. Reading <u><i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i></u></p> <p>Read: Chapters 5 and 6</p> <p><b>Assignment #4 In Your Notebook: pg. 193</b> Bring hardcopies to class on Tuesday.</p>
Feb. 21 and 23	<p>(T) Group A workshop: assignment #3.</p> <p>(TH) Group B workshop: assignment #3.</p>	<p>Cont. Reading <u><i>The Discovery of Poetry: A Field Guide to Reading and Writing Poems</i></u></p> <p>Chapters 7 and 8.</p> <p><b>Assignment #5: Imitation..</b> Bring hardcopies to class on Tuesday.</p>
Feb. 28 – Mar. 2	<p>(T) Group A workshop: assignment #4</p> <p>(TH) Group B Assignment #4</p>	<p><b>Assignment #6: Read:</b> <u><i>American Ecopoetry: An Introduction by Robert Hass</i></u> from The Ecopoetry Anthology.</p>
Mar. 7 and 9	<p>(T) Group A workshop #5</p> <p>(TH) Group B workshop #5</p>	<p>Assignment #7 TBD</p>
Mar. 14 and 16	<p>(T) Discussion. Reading of your revised poems. Choose 2. Discussion.</p>	<p><b>Assignment #8: TBD</b></p>

	(TH) Group A Workshop #6	
Mar 21 and 23	Spring Break	
Mar. 28 and 30	(T) Group B Workshop #6 (TH) Group A Workshop #7	<b>Assignment #9: In Class exercise.</b>
April 4 and 6	(T) Group B Workshop #7 (TH) Group A Workshop #8	<b>Assignment #10 TBD</b>  <b>Poetry Reading: Sherwin Bitsui and Melissa Kwasny</b> <b>Friday, April 7, 7 pm, Dell Brown Room of Turner Hall, UM campus</b>
April 11 and 13	(T) Group B Workshop #8 (TH) Alternative Day	<b>Assignment #11 TBD</b> Turn into Instructor.
April 18 and 20	(T) Group A Workshop #9 (TH) Group B Workshop #9	<b>Assignment: #12 TBD</b>  <b>Assignment # 13:</b> Bring in a revised (Hardcopies everyone) poem you feel still needs to be workshopped.
April 25 and 27	(T) Group B Workshop #10 (TH) Chapbook workshop. TBD	Chapbook.
May 2 and 4	(T) Group A and B Workshop #11 <b>Discussion. Review.</b> (TH) Final Presentation. Hand final portfolio to Instructor.	
May 9-11	Conferences	