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<tr>
<th>Dept/Program Subject</th>
<th>Writing Studies – Department of Applied Arts and Sciences</th>
<th>Course # (i.e. ENEX 200)</th>
<th>WTS 121L</th>
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**II. Endorsement/Approvals**
Complete the form and obtain signatures before submitting to Faculty Senate Office.

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<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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Instructor
[alternating faculty]
[Form completed by Robert Schlegel, adjunct]
Contact: Mark Medvetz

Phone / Email
--7904 _mark.medvetz@umontana.edu

Program Chair
Cathy Corr, Chair

**III Overview of the Course Purpose/Description:** Provides an introduction to the subject matter and explains course content and learning goals.

Through intensive, close-readings of poetry, this course will help students develop and nurture a sensitivity to language, culture, and identity. No special background in literature is required, but students will begin immediately to consider matters of poetic form (traditional structures, rhythm, and meter); diction (word choice, etymology, and sound); content (poems of love or war, uses of allusion and issues of phenomenology) and rhetoric (metaphor, irony, and symbolism). Students and instructor will converse vigorously and work cooperatively toward developing widely applicable analytic, evaluative, and writing skills.

**IV Learning Outcomes:** Explain how each of the following learning outcomes will be achieved.

<table>
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<tr>
<th>Student learning outcomes</th>
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<tbody>
<tr>
<td>Use writing to learn and synthesize new concepts</td>
<td>Students will exhibit newly learned strategies for reading and writing about poetry in three required papers. These papers will employ strategies that will be introduced to students through the textbook and reinforced through class-discussion and conferencing.</td>
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<tr>
<td>Formulate and express opinions and ideas in writing</td>
<td>Students are required to include personal and informed opinions and ideas in each of their three papers. These opinions and ideas will be developed from various journal-entries, which will be composed throughout the semester.</td>
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<tr>
<td>Compose written documents that are appropriate for a given audience or purpose</td>
<td>Students are required to complete three papers. The first will explore matters of form, diction, content and rhetoric in one poem. The second will explore matters of form, diction, content and rhetoric in two poems. The third paper will illustrate the author's knowledge of a single “type” of poem (e.g. a sonnet), or a single author and their work, incorporating discussions of two to three separate poems.</td>
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<tr>
<td>Revise written work based on constructive feedback</td>
<td>Instructor will give each student an opportunity to revise one of the three papers for an improved grade.</td>
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<tr>
<td>Find, evaluate, and use information effectively (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>Students will consider how to find and utilize information effectively and ethically, and they will analyze how information is made and will consider the construction of information specific to the discussion of literary works. Students will be required to perform extensive library research on a single type of poem for their final paper.</td>
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<tr>
<td>Begin to use discipline-specific writing conventions</td>
<td>Students will be invited to compose their own poetry in their journals, employing specific writing practices useful for the creative-act.</td>
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<tr>
<td>Demonstrate appropriate English language usage</td>
<td>Students are required to follow MLA standards for each of their three major papers.</td>
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**V. Writing Course Requirements Check list**

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<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>Yes</td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>Yes</td>
</tr>
<tr>
<td>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>No The course is framed, in part, with a semester-long discussion of information production. Students will consider how to find and utilize information effectively and ethically. Students will be required to perform extensive library research on a single type of poem for their final paper.</td>
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<tr>
<td>Are detailed requirements for all written assignments included in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>Yes</td>
</tr>
<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes,</td>
<td>Students will be required to keep a double-entry journal (in and out of class) in which they may...</td>
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Students will participate in candid classroom discussions about their purposes and roles as critical thinkers, writers and readers. Students will be asked to recall their prior experiences in Introductory (pre-req.) writing courses.

**Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.**

Yes

**VI. Writing Assignments:** Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

| Formal Graded Assignments | Paper 1: 900-1200 words  
- explore matters of form, diction, content and rhetoric in one poem | Paper 2: 900-1200 words  
- explore matters of form, diction, content and rhetoric in two poems | Paper 3: 1200-2000 words  
- illustrate the author’s knowledge and understanding of a single “type” of poem, or a single author and their work  
- illustrate knowledge and understanding by comparing and contrasting two to three separate poems |
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<tbody>
<tr>
<td>Informal Ungraded Assignments</td>
<td>Double-entry journals</td>
<td>At-home writing exercises</td>
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**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

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**TEXTS:**

*Various handouts to be distributed in class*
COURSE DESCRIPTION
Through intensive, close-readings of poetry, this course will help you develop and nurture a sensitivity to language, culture, and identity in order to allow you to “imagine beyond” the boundaries of your own selves. No special background in literature is required, but we will begin immediately to consider matters of poetic form (traditional/formal structures, rhythm, and meter); diction (word choice, etymology, and sound); content (poems of love or war, the uses of allusion, phenomenological issues), and rhetoric (metaphor, irony, and symbolism).

We will converse vigorously and work cooperatively toward developing widely applicable analytic, evaluative and writing skills. Written work includes:

- daily reading journal
- one, 900-1200 word paper on a single poem
- one, 900-1200 word paper on at least two poems
- one, 1200-2000 word paper on a single author or a single type of poem

Please complete all work by the dates indicated in the calendar below:

T 22 Jan
Introductions: review syllabus; make class roster

Th 24 Jan
AP Contents; Preface; Chap. 1: Approaching Poetry (& reread syllabus)

T 29 Jan
AP Chap. 2: Reading Responsively

Th 31 Jan
AP Chap. 3: Words; also read: Appendix B: Responding on Paper (sections I-III).

T 5 Feb
AP Chaps 4&5: Images and Speaker, Tone and Irony

Th 7 Feb
AP Chap 6: Figures

T 12 Feb
AP Chap. 7: Symbols; also read remaining sections of APPENDIX B.

Th 14 Feb
AP Chap 8: Sounds
(Mandatory field-trip to Hellgate High School for Poetry Out Loud)
T 19 Feb  (PAPER 1 DUE IN CLASS)
AP Chap. 9: Rhythm and Meter

Th 21 Feb
AP Chap. 10: Form

T 26 Feb
AP Chap. 11: Authors

Th 28 Feb
AP APPENDIX C: Genre

T 4 Mar
Chap. 12: Texts; optional revision of paper 1 due in class

Th 6 Mar
AP Chap. 13: Readers

T 11 Mar
AP Chap. 14: Culture

Th 13 Mar
AP “Anthology of Poems for Further Reading” p295-303
("anonymous“ thru Carew)

T 18 Mar  (PAPER 2 DUE IN CLASS)
AP “Anthology of Poems for Further Reading” p304-312 (Milton thru Shelley)

Th 20 Mar
AP “Anthology of Poems for Further Reading” p312-324 (Tennyson thru Yeats)

T 25 Mar
SPRING BREAK
AP “Anthology of Poems for Further Reading” p324-340 (Frost thru Eliot)

Th 27 Mar
SPRING BREAK
AP “Anthology of Poems for Further Reading” p340-355 (Ransom thru Lowell)

T 1 Apr
AP “Anthology of Poems for Further Reading” p355-369 (Duncan thru Ginsberg)

Th 3 Apr
AP “Anthology of Poems for Further Reading” p369-382 (Blackburn thru Rich)
**USING “APPROACHING POETRY”**

Our syllabus assigns the reading of virtually all of this volume to be read by specific dates. There is one significant exception, the biographical sketches of the poets (AP p481). These should be consulted whenever appropriate as you read.

“Approaching Poetry” provides many questions and exercises. You certainly should use these to spur your thinking but please feel no compulsion to actually write out answers to or fulfillments of any of these unless they are assigned or unless you wish. We will see that although this is generally an excellent text, we will sometimes want to direct our critical attention differently or even reject “Approaching Poetry’s” assertions and implications. Read with an open, engaged skepticism. The authors of “Approaching Poetry” are good, but they do not have access to absolute truth. In matters of poetry, often there is no absolute truth, so learning to construct a persuasive truth for oneself is crucial to appreciating the genre.
In this course, your journal will be a running-document in which you focus your thoughts on the reading material, record references to key passages, articulate questions that the texts seem to raise, and ultimately, explore potential answers to those questions through the use of a double-entry journaling system. All of these steps will, in the end, make your three papers significantly more insightful.

The reading journal should be kept in a permanently bound notebook with your name and prominently displayed. **You should make entries in your journal for at least two poems from each class-day's assigned reading. Of course, you are free to make entries for more poems from the assigned reading or from additional relevant reading within or without the course text.**

A typical entry should have (a) objective heading material, (b) line-by-line comments, and (c) reflective comments.

**PAPERS**

There will be three papers, each on a topic you choose, with my help if you wish, within the following scheme:

- a 750-1000 word paper on a single poem (paper 1)
- a 750-1000 word paper on at least two poems (paper 2)
- a 1000-1500 word paper on a single author or a single type of poem (paper 3).

Please consult with me as you choose materials about which you intend to write. For the first paper, since you may not yet have a firm sense of yourself as a writer and of our class as an audience, I offer the option of a revision for those papers that seem to me to have been vigorously attempted. If you want to revise, please consult me for approval. Revisions should be submitted with their first draft.

All papers should be headed in the upper-right-hand corner with the name of its writer, the date the paper is due, the course and section numbers.

**Grade Descriptors for Papers**

"A" Superior papers will demonstrate initiative and rhetorical sophistication that go beyond general expectations. A paper at this level is a text representing original and critical thinking that consistently shows a clear, connected sense of audience, purpose and development. The paper takes risks that work.

"B" Strong papers meet their rhetorical goals in terms of purpose, genre, and writing situation without need for further major revisions of purpose or evidence. The writer is able to represent his or her critical thinking and may need to make some
choices about revision. The writer takes risks, although they may not all be successful.

“C” Consistent papers meet the basic requirements, yet the writing would benefit from further revisions of purpose, evidence, and a stronger understanding of rhetorical decision-making. The writer composes across tasks at varying levels of success with some superficial revision. The writer has taken some risks in writing and exhibits some style.

“D” Weak papers do not fully meet the basic evaluative standards. This paper is brief and underdeveloped. It shows an engagement with the subject matter that is not yet elaborated or reflective of rhetorical understanding related to composing. This paper requires extensive revisions.

“F” Unacceptable papers exhibit pervasive problems and exhibit a complete lack of engagement with the subject matter. Unacceptable papers are often incomplete.

INFORMATION LITERACY

Your are required to incorporate research completed at the Mansfield Library into your final paper. This information will cited and documented in a works-cited page following MLA standards.

COURSE GRADE

The grade for this course will be based on a simple computation: 15% for paper 1, 20% for paper 2, 25% for paper 3, 20% for the reading journal, and 20% for participation (both in class and, if appropriate, out of class).

The grade of C is "average," that is, the work fulfills its purpose with its audience in a manner that is adequate both in form and content. If either the form or content is excellent, that raises the work one letter grade in range; if both are excellent, that raises the work two letter grades in range. If either the form or content is inadequate, that lowers work one letter grade in range; if both are inadequate, that lowers the work two letter grades in range.

Since extended work is rarely of uniform quality in form or content, I adjust grades using pluses and minuses. Since assigning grades to work required by this course is no simple, mechanical process, I will gladly discuss individual grades with you.

The interplay of journal exchange and collaborative give-and-take is impossible for those who are absent. Hence, for the purposes of arriving at a participation grade, I will take attendance daily. However, attendance alone will not determine your
participation grade. Daily attendance is expected; the high quality of one's participation--as questioner, answerer, and listener--is what I hope to see as we all work together.

ACADEMIC CONDUCT

You must abide by the rules for academic conduct described in the Student Conduct Code. If you have any questions about when and how to avoid academic dishonesty, particularly plagiarism, please talk with me. The Council of Writing Program Administrators describes plagiarism as follows: “plagiarism occurs when a writer deliberately uses someone else’s language, ideas or other original (not common-knowledge) material without acknowledging its source.” Academic honesty is highly valued in the University community and acts of plagiarism will not be tolerated.

CLASSROOM COMMUNITY

Community is important. We will work together to create an environment that promotes collaborative learning and effective, thoughtful discussion. The student conduct code asks students to “respect the rights, privileges, and dignity of others” – these are important ways to engage in class discussion, particularly when the topic might be provocative.

Please be sure to shut off cell phones and pagers during class to prevent unnecessary disruptions. If an emergency requires you to leave your phone on, please speak to me at the beginning of class.

STUDENTS WITH DISABILITIES

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