Writing Course Review Form (12/1/08)

I. General Education Review - Writing Course

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Department of Applied Arts and Sciences</th>
<th>Course # (i.e. ENEX 200)</th>
<th>WTS 186A</th>
</tr>
</thead>
</table>

Course Title

WTS 186A: Beginning Creative Writing, Poetry

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Instructor</td>
<td>[alternating faculty]</td>
<td>Contact: Mark Medvetz [Form completed by Keetje Kuipers, Adjunct]</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>7904 <a href="mailto:mark.medvetz@umontana.edu">mark.medvetz@umontana.edu</a></td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Cathy Corr</td>
<td></td>
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III. Overview of the Course Purpose/Description:

Provides an introduction to the subject matter and explains course content and learning goals.

In this class we will examine the lyric poem, its historical origins and current significance, as well as its strengths and limitations for today’s poet. The lyric’s origin in song—and the original magical function of song to curse, praise or call up a spirit in poetry—will be our starting place. We will then move into an examination of the love lyric, the elegy and lyrics written in formal structures. The history of the pastoral elegy will give us a formula tracing back to the Greek poets’ use of the lyric in funeral rights up through Freud’s more modern view of the elegy as an invocation of life-giving anger and grief. We will ultimately question the role of the elegy as a repellant of the creative force. We will also examine the ode and its lyric relation to the elegy in that it accomplishes an opposite purpose, employing the impulse for creative power, a solicitation of the natural and divine and a delight in what is found there. Formal structures relating to the lyric will cover the sonnet and its role as a defense mechanism against the soul as well as haiku, syllabics and metered form. We will examine formal structures as a means of comfort through repetition and how to negotiate the smothering constant of form versus the rudderless variable in our own work as all poems are a negotiation of the ratio of repetition to freedom. These topics will be approached in class through careful reading of creative and critical texts and detailed discussion of those texts. We will also compose our own poems as an exploration of these lyric tools and we will workshop our classmate’s finished products.

IV. Learning Outcomes:

Explain how each of the following learning outcomes will be achieved.
<table>
<thead>
<tr>
<th><strong>Student learning outcomes</strong></th>
<th><strong>Weekly short responses where students are required to explain and respond to new concepts they are discovering in lyric poetry and how those concepts appear specifically in a single lyric poem from their reading.</strong></th>
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<tbody>
<tr>
<td>Formulate and express opinions and ideas in writing</td>
<td><strong>Short in-class writing assignments that ask students to apply concepts we’ve discussed to new poems that they are reading for the first time.</strong></td>
</tr>
<tr>
<td>Compose written documents that are appropriate for a given audience or purpose</td>
<td><strong>The discussion of audience is important in our own creative work as we explore to whom we are writing our own poems and whether or not we are communicating appropriately for our chosen audience.</strong></td>
</tr>
<tr>
<td>Revise written work based on constructive feedback</td>
<td><strong>Poems are workshopped in class and also receive comments from the instructor outside of class. They are then revised for a completed portfolio at the end of the term.</strong></td>
</tr>
<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><strong>Students are asked bring in poems—which must fit certain stylistic criteria—to share with the class as we move through different types and eras of poetry.</strong></td>
</tr>
<tr>
<td>Begin to use discipline-specific writing conventions</td>
<td><strong>This course orients students to the vocabulary and language of a literature, and is an excellent preparatory step for analytic writing that they might undertake in any of the humanities.</strong></td>
</tr>
<tr>
<td>Demonstrate appropriate English language usage</td>
<td><strong>Appropriate diction, syntax, and usage is a requirement for all of their written responses.</strong></td>
</tr>
</tbody>
</table>

**V. Writing Course Requirements Check list**

<p>| <strong>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.</strong> | ☒ Yes ☐ No |
| <strong>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</strong> | ☒ Yes ☐ No Outcomes are listed as expectations. |
| <strong>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</strong> | ☐ Yes ☒ No Information Literacy is an obvious and constant part of the workings of this course as a great deal of reading—of both critical and creative texts—is required from the students weekly. |
| <strong>Are detailed requirements for all written assignments included in the course syllabus? If not how and when will students be informed of written assignments?</strong> | ☐ Yes ☒ No All assignments and the schedule for those assignments are listed on the course. |</p>
<table>
<thead>
<tr>
<th>assignments?</th>
<th>BlackBoard page.</th>
</tr>
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<tbody>
<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Students will learn to write for specific audiences by examining the writing of critics, poets, and peers, and then applying what they have learned from those examinations to their own critical and creative compositions.</td>
</tr>
<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>☑ Yes ☐ No</td>
</tr>
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</table>

**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**
  - 70% of a student's grade in this course is based on their written work: weekly critical response papers, weekly creative responses in the form of original poems, a single response to the experience of attending a poetry reading, and a final portfolio of revised and polished poems (accompanied by a brief paper describing their poetic process and what they have learned about it this term).

- **Informal Ungraded Assignments**
  - The remaining 30% of a student’s grade is based on participation: actively contributing to class discussions, attendance at local poetry readings, and speaking with me one-on-one about their own creative work.

**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

Paste syllabus here.

**WTS 186A: Beginning Creative Writing, Poetry**  
**Spring 2009, CRN 34191**  
**Tuesday and Thursday 4:10-5:30pm, Health and Business Building, Rm 8**

Instructor: Keetje (Kay) Kuipers  
Mailbox: give to Su in the HB office

Email: keetje.kuipers@umontana.edu  
Office Hours: T/Th 2-3pm, pink flamingo trailer

January  
- 27: Introductions: What do we mean by “lyric”?
- 29: A first set of lyrics.
February
5: Love, lust, longing.
10: What’s it good for? Sound effects.
12: NO CLASS.
17: Sound effects.
19: WORKSHOP 1
24: WORKSHOP 2
26: What’s it good for? Laments, regrets, chagrins.

March
3: Off the street: Eavesdropping for inspiration.
10: The Triggering Town: Where poems come from.
17: Alternative structures: Haiku.
24: NO CLASS: COT closed
26: WORKSHOP 3

April
7: WORKSHOP 4
9: In the frame: Ekphrastic inspiration.
14: Foreign structures: Ghazals.
16: What’s it good for? Pastoral delights, urban dismay: the raw and the cooked.
21: Pastoral delights, urban dismay.
23: Familiar structures: Sonnets.
28: WORKSHOP 5
30: WORKSHOP 6

May
5: What’s it good for? Transcendence, closure.
7: NO CLASS that day but FINAL READING that night!
Assignments, Requirements:

1. Participation: attendance in class, attendance at local poetry readings, joining me during office hours, presenting and speaking during class discussions.
2. Readings: Readings will be posted on BlackBoard (see below) where I will provide documents containing our readings or links to poems that can be found online. It is absolutely necessary that you utilize both BlackBoard and GrizMail in order to complete this course.
3. Response papers: one-page typed considerations of a single poem, each week.
4. Workshop poems, presented for discussion.
5. Portfolio: a selection of 10 polished poems, presented for review at the end of the term.
6. A one-page response to your experience of attending a local poetry reading.
7. Participation at the final open-mic reading of our work on May 7th.

NOTE: NO LATE WORK WILL BE ACCEPTED.

BlackBoard How-To:

1. Go to www.umt.edu
2. Click on “BlackBoard Login” under “Quick Links” on the left.
3. Click the “User Login” button on the left. You will then need to login using either your NetID and password or your university email address and password.
4. Your courses will be listed under “My Courses” on the right. Click on “Beginning Creative Writing: Poetry.”
5. Please check BlackBoard (and GrizMail) often as this will be my primary way of delivering assignments, readings, and announcements. If you are having trouble accessing BlackBoard (or your GrizMail) please remedy the situation immediately by getting in touch with IT Services at the IT Central Help Desk: (406) 243-4357 or itcentral@umontana.edu. For more particular questions regarding Blackboard technical support, you can reach Marvin Paulson at (406) 243-6394 or courseware-support@umontana.edu.

Grade breakdown:
- Participation: 30%
- Weekly poems and response papers: 60%
- Portfolio: 10%

Disability Statement:
If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please bring a notification letter from Disability Services outlining your approved accommodations.