I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>Group V Literary and Artistic Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>Applied Arts and Sciences</td>
</tr>
<tr>
<td>Course Title</td>
<td>Introduction to Poetry</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>WTS or ENEX 101</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
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II. Endorsement/Approvals

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

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Alternating Faculty (Coordinator: Mark Medvetz)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>7904/mark.medvetz@umontana.edu</td>
</tr>
<tr>
<td>Program Chair</td>
<td>Cathy Corr</td>
</tr>
<tr>
<td>Dean</td>
<td>Barry Good</td>
</tr>
</tbody>
</table>

III. Description and purpose of the course: General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

WTS 121L introduces students to poetry’s rich cultural tradition through the study of sound and sense, structure and meaning, and form and content. Students analyze poetic works from a myriad of historical and cultural traditions with respect to the techniques that make language musical. Students examine the methods by which sound might enhance the significance of works within the artistic traditions associated with various poetic forms, from sonnet to haiku. Poems are studied within their cultural, historical, and philosophical contexts. Writing assignments will include one argument that illuminates and enriches the student’s understanding of a poem in its literary and cultural context.

While developing as critical thinkers and writers, students will be introduced to ways of exploring and documenting the human experience through poetry. By reading a sampling of international poetry, students should begin to develop an awareness of how the act of reading and writing in the context of poetry can be seen as a means of communicating in both local and global communities.

IV. Criteria: Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
Criteria
Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works. In addition, these courses provide mechanisms for students 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.

WTS 121L introduces students to this rich cultural tradition through the study of sound and sense, structure and meaning, form and content. Students analyze poetic works from a myriad of historical and cultural traditions with respect to the techniques that make language musical. Students examine the methods by which sound might enhance the significance of works within the artistic traditions associated with various poetic forms, from sonnet to haiku. Poems are studied within their cultural, historical, and philosophical contexts.

| V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm) |  |
Learning goals
Upon completion of this perspective, students will be able to:

1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and

2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Because WTS 121L is an introductory poetry course with the first-year student as the primary audience, students will be offered a modest but essential set of tools to begin a critical reading and analysis of a variety of texts representing multiple forms and traditions.

Within a specific genre, students will learn to employ basic vocabulary of literary analysis such as narrative, character, symbol, and irony. For closer readings and analyses, students might read poets from a long tradition of responding to issues of war, and specifically examining, for instance, American involvement in current wars. The student will begin to understand how sound and line form are employed to emphasize a poem’s central claim.

To introduce students to the work of a particular writer, the course might read a substantial amount of Richard Hugo’s poetry. Because Hugo’s poems present issues of place and the shaping of identity, students will have the opportunity to identify how a writer employs craft and literary devices to geographical and social issues. Students will have the additional opportunity to begin to understand how and to what end regional writers (re)create familiar geographies and landscapes. The class will examine imagery, metaphor, irony, and similar elements that poetry shares with other literary genres. Next, students will look closely at the exclusive elements of poetry: sound and form. While examining these elements in various forms and traditions, emphasis will be on the lyric and other shorter forms.
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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**Required Texts:**  
Perrine's Sound and Sense: An Introduction to Poetry, Arp and Johnson. Heinle & Heinle. [recent edition]  
A dictionary of your choice.

**Introduction**  
WTS 121A is an introduction to the techniques of reading and writing about poetry with an emphasis on the lyrical. Although the present number of undergraduate and graduate programs in creative writing is somewhat staggering, the number of readers of poetry, in comparison, is dishearteningly low. Everyone wants to write; few want to read. This course invites you to become readers who are discerning and critical as well as readers who will find joy and sustenance from poetry.  
We readers will take as our motto, "If you look for meaning in a poem, you miss the poetry." Deciding if this motto holds true will be another goal. As for the study of poetry, the course will take two approaches. The class will examine imagery, metaphor, irony, and similar elements that poetry shares with other literary genres. Next, we will look at the elements that make poetry unique as a genre: sound and form. We will read from a variety of poets, the dead and the living. We will memorize some memorable and not so memorable lines. We will write about the poems we read and discuss. Finally, we will, I hope, find some of that joy and sustenance.

**Outcomes**  
An outcomes statement lists proficiencies that students should attempt to develop and/or improve during the semester. Although the list below is tailored for WTS 121L, it also reflects UM standards for general undergraduate writing courses.

Upon completion of this course, students should be able to  
- Develop a variety of strategies to read, comprehend, and analyze a diverse selection of poetic forms  
- Understand the elements of craft unique to poetry such as line, stanza, and form  
- Understand and interpret literary techniques such as imagery, metaphor, irony  
- Develop an understanding and appreciation for the elements of craft unique to poetry: sound and form  
- Cope with the multiple layers of meaning and/or intended ambiguity that is inherent in poetry  
- Construct clear and effective arguments supporting interpretations of poems  
- construct a clear and effective critical essay analyzing the contributions of sound to a poem
WTS 121L is a W course, and students will be expected to meet the following general writing criteria:

- build a repertoire of strategies for generating multiple drafts
- develop strategies for generating effective development and support of ideas
- demonstrate a working knowledge of rhetorical choices appropriate to the writing situation
- recognize the essential nature of audience in the rhetorical process
- understand the recursive nature of writing
- develop and define their own writing process
- demonstrate control of general writing conventions, including punctuation, syntax and grammar.

**Required Work**

- critical essay 20%
  - argument supporting an analysis and interpretation of one poem
- critical essay 20%
  - argument supporting analysis of the use of sound in one poem
- critical essay 30%
  - argument supporting an analysis, evaluation, and interpretation of a contemporary author’s book-length collection of poems
- **one-page responses as assigned**
- journal entries
  - thoughts for class discussions
  - opportunity to explore potential paper topics
  - explore the complexities of an argument started in or out of classroom
- electronic writing situations: discussion boards and blogs
- oral presentation
- final exam
**30% for work from one-page responses to final exam**

**Grading Criteria**

I will employ a plus/minus grading system. Valid grades and their point values per credit under the traditional grading system will be:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
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<tr>
<td>D+</td>
<td>1.33</td>
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<tr>
<td>D</td>
<td>1.00</td>
</tr>
<tr>
<td>D-</td>
<td>0.67</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
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</tbody>
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(grading criteria continued)

Because students will be asked to do both expository and argumentative papers, the standards and rubrics for grading will vary. One staple of consistency will apply: the three elements of the rhetorical situation—message, audience, and writer—represent criteria connected inextricably to any act of writing.

[Please Note: To complicate matters—and to indicate to students the complexity of assessment and grading—all students should be familiar with the “Evaluative Criteria Used in the Upper-]
Division Writing Proficiency Assessment” The criteria may be viewed at the following web site:

http://www.umt.edu/provost/writingassessment/criteria.htm

Several grading rubrics will be posted on Blackboard and should provide students with a firm indication of my grading process.

For grading purposes, I do not attach percentages to the following requirements and assignments. Preparation and participation are organic elements in my teaching model; therefore, no grade is assigned. However, a lack of preparation and participation always begets lower grades. Your end-of-semester grade must reflect the level of proficiency you have reached as a critical thinker and writer.  

Please note: All writing--except in-class work--will be typed following standard MLA formatting.

Daily Reading Assignments and Informal Writing Assignments
With rare exceptions, there will be daily reading.
Informal writing: 1 or 2 pp. responses
Journal responses
Small Group Work: there will be extensive use of small-group work environments.

Course Policies:
Regular attendance is mandatory and factors into your final grade. Students are expected to arrive on time and to participate constructively in class discussion. It may be possible to perform well in some courses by simply reading the texts and taking tests, but that is not the case in a seminar. Although the reading assignments create a forum, you will come to understand the expectations for your class participation and for the writing assignments through the lectures, discussions, writing activities, and peer responses that occur in class. Much of the course depends on collaborative work, so you must be present to contribute your insights as well as to receive feedback.

Because the class enrollment is small and because the class is shape around a seminar model, attentive and active participation in class discussion and in group work are required as it is essential for accomplishing the course goals. You will be able to do this if you read the assigned material carefully and respond thoughtfully to that material. Keep current with the readings and writing assignments.

[Please note: Everyone suffers a certain amount of reticence when it comes to speaking to a group. Although this is a writing class, expressing your ideas as well as entertaining other points of view in a discussion forum never fails to create at least some fodder for your writing. Students are expected to take a strong interest in group discussions.]

Absences: you are allowed 2 (two) absences for any reason throughout the semester. Absences beyond the two will affect your final grade. You will not be able to pass the class if you accrue more than 4 (four) absences. The bottom line: plan to attend class everyday. Save your 2
allowable absences for true emergencies.

I will be available to meet with you during office conferences and by appointment. You are invited to talk with me about your ideas, about comments you don’t understand, about problems you’re having with learning in this class. Feel free to email me. I will respond as soon as possible. (I will post assignments and responsibilities on Blackboard.) If you want to discuss any specific grade, please wait 24 hours, giving yourself time to consider my assessment and your response. Please bring all drafts (with or without grades and/or comments) to any conference about papers/grades.

All writing should follow the Modern Language Association (MLA) format. An example of MLA format and links to websites for such formatting will be available on Blackboard. Unless otherwise directed by me, all writing assignments will be submitted as attachments. We will review procedures in class.

For you own writing: backup all work. Keep copies of all drafts of an assignment. Always keep an [electronic] copy of any work. Drafts and final papers are to be stapled in the left hand corner. Do not use a title page or any plastic folders.

At least one of your written assignments will go through an in-class workshop. We will discuss specifics near the time of the workshop.

210 is offered for traditional grades, A to F. I will employees the 'plus & minus' option. No student taking COM 210 should expect to receive an incomplete.

Auditors of COM 210 must meet all requirements established for traditional-grade students.

Reminder: The dates for the last days to drop this class with and without a refund are posted on Cyberbear: http://cyberbear.umt.edu/instructions/directions.htm

Students are responsible for all academic dates and deadlines for the Spring 2005 Semester.

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Course Assignments and Evaluation:

PREPARATION AND PARTICIPATION IN DAILY ASSIGNMENTS: The standards and criteria that will be used to grade participation and preparation are based on the following:
One hundred percent attendance [If unable to attend a class session due to illness or an emergency, you must arrange with another student to get the notes and be able to summarize and analyze the content of the presentation.]
Listening carefully, taking notes, participating effectively in group discussions, and asking appropriate questions
Consideration of community: avoidance of undue claims of time or attention from others
Awareness of and appropriate response to the learning dynamics required in class
Participation in peer work and teacher conferences. Attendance is mandatory at peer response
sessions.

DAILY ASSIGNMENTS:
Daily assignments or speculative writings in response to readings and class assignments (1 page
or less) will be assigned regularly along with the major writing assignments. Although you
may not receive individual grades on these assignments, they will count toward your final
grade. You will receive full credit by doing each assignment completely and thoughtfully and
by turning in your daily assignments on the day they are due.

FIRST DRAFTS, FINAL DRAFTS, AND FINAL EXAM
You will be expected to complete one first draft, one final draft, and one rewrite of the second
major writing assignment.

No late papers will be accepted for evaluation unless prior arrangements have been made with
the instructor. Any approved late paper may be subject to a lower grade (a half grade point for
every day past due date).

Revision Policy
Excluding the stated revision policy above, there will be no opportunities for rewrites.

Final Exam
There is a final exam: Please consult the course schedule booklet and make summer plans
accordingly. Alternative scheduling is not negotiable.

Disability Services: I am willing to provide accommodations for students with disabilities
with the proper verification.

JANUARY
M/27
Introduction, text, syllabus, course requirements

W/29 & 31
General discussion about poetry.

Read:
"A Work of Artifice" p376-77
"The Lamb" p335
"A Light Exists" p341
"Let Me Knot to the Marriage" p389
"I Wandered Lonely as Cloud" p402
"In a Station of the Metro" p16

FEBRUARY
M/3
Meaning and Idea
The Line

Read:
Chp. 9 p143→
"The Flying School"@
"On His Blindness" p135
"In just" p134

W/5
Speaker
"Siren"@
"Shall I compare thee" p389-90

F/7
Poetry
Read:
Chp. 1 p3→ & consider question #1 p5
consider the denotations of vole/mole
"Ars Poetica" p19
"Red Wheelbarrow" p15

M/10
Reading Poetry
Read:
Chp. 2 →
consider: daily journals and list of prompts and questions on p31. Reading out loud and paraphrasing required for each poem assigned.

"Break of Day" p32
"Mirror" p33-34

W/12
Words: Denotation and Connotation
Chp. 3 p41→

F/14
Connotative Values
Read:
"Kitchenette Building" p15
"The World Is Too Much With Us" p49-50

M/17 holiday
Imagery

Read:
Chp. 4 p55 →
"Reaper" p64
"To Autumn" p65  Note: concentrate on one stanza of choice for journal response

Imagery

Read:
"Windsurfer" @
"Beautiful Girl Combs Her Hair" @

Figurative Language: Metaphor and Simile
Class workshop
First writing assignment

Metaphor, Simile, Personification

Read:
chp. 5, p67 →
"Death, All Riddled with Holes" @
"Because I could Not Stop for Death" p209

-a bit of it all-
Read: "The Love Song of J. Alfred Prufrock"

Symbol and Allegory

Read:
Chp. 6, p88 →
"A Noiseless Patient Spider" p91
[early draft] "A Noiseless Patient Spider" @
"Cage Bird" @
"Snow Man" p394
"Sun and Moon" p104
M/7
Tone

Read:
Chp. 10 p155 →
"Since there's no hope" p159
"Getting Out" p170

M/10
Midterm

W/12
Musical Devices

Read:
Chp. 11 pp173 →
"Daddy" @ [Sylvia Plath]

F/14
Assonance, Alliteration, Consonance
Introduce Second Paper

M/17
Rhyme
"The Bells" @ [Poe]
Six volunteers to recite "The Bells."

W/19 & F/21
Rhythm and Meter
Read:
Chp 12 p187→
"Had I the Choice" p204
"the aim was song" p204-5

Spring Break March 24-28

M/31
Sound and Meaning

Read:
chp 13 p212→
POEMS?? or text/poems?

APRIL
W/2 & F/4
Second Paper Due
Forms
Sonnet and Villanelle

Read:
chp 14 p231→
consider poems within the text
additional poems via @

M/7 & W/9
Richard Hugo and The Lady in Kicking Horse Reservoir

F/11
Letter Poems
poems@

M/14 More forms (titles forthcoming)
W/16
F/18 Poetry on the Net

M/21, W/23, & F/25
Oral presentations [recite poem and present general argument in final paper]

M/28 People and Poetry (From this date until the end of the semester, we will look at
contemporary poetry from any number of different groups of people: Chicano,
African American, Gay Men and Lesbians, etc. **If there is poetry being
produced by a particular person or group that you might like to discuss in class let me know.)
W/30

MAY
F/2 M/5 W/7 F/9 Final Paper Due Please note the final exam date for this course listed in the
course schedule and make summer-exiting plans accordingly.
@ poem delivered by email or Blackboard

General Grade Descriptors for WTS 120
(Besides using the criteria established for a specific assignment, the following descriptors
will be employed for evaluating your writing.)

A to A- Superior paper will demonstrate initiative and rhetorical sophistication that goes
beyond general expectations. A text at this level is a well-edited text representing an
exceptional understanding of the assignment and a comprehensive understanding of the
appropriate rhetorical strategies for the assignment and genre. Paper exhibits an error-free use
of writing conventions, including mechanics. The paper demonstrates consistently a highly
developed understanding of the connected sense of audience, purpose and development. The
writer is able to analyze his or her own writing, reflect on it, and revise accordingly. The paper
highlights the writer’s attempt to construct a specific style and to take risks with the work.

**B+ to B**  This paper meets the rhetorical goals in terms of purpose, genre, and writing situation without need for further major revisions of purpose, evidence, audience, or style/conventions, including mechanics. The writer demonstrates some initiative and rhetorical sophistication although it may be inconsistent or uneven. The writer is able to reflect on his or her own writing and make numerous and significant choices about revision. The writer takes risks, although they may not all be successful.

**B- to C**  This paper represents consistent writing that meets the basic requirements, yet the writing would benefit from further revisions of purpose, evidence, audience, or writing style/mechanics (or some combination). Likewise, the text lacks a strong or consistent understanding of rhetorical decision-making involved in the writing situations and genre. The writer composes across strategies, practices, and conventions at varying levels of success with mostly surface revision. The writer has taken some risks in writing and exhibits some style.

**C- to D**  This text does not fully meet the basic evaluative standards. Text is brief and underdeveloped. The text reflects a writer’s composing process that lacks complexity in terms of a rhetorical understanding specific to the genre. The writing calls for extensive revision, specifically to purpose, development, audience, and style and mechanics. The general writing does not present a text that is clear, effective, and convincing.

**F**  Unacceptable writing: text exhibits pervasive problems with purpose, development, audience, and style and mechanics. These issues interfere with the writer’s expression of meaning and a reader’s comprehension of the text. An unacceptable text is often incomplete. A specific text will also earn an F if it does not represent the writer’s original work.

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*