

**MONTCLAIR STATE UNIVERSITY**

**INSTRUCTIONS:** Respond to each item on this form. This form must be accompanied by the original course proposal, including: objectives, scope, outline of content, methods of evaluation, required readings, and bibliography.

**NOTE:** If the proposed action involves a General Education Requirement (GenEd 2002), Multicultural Awareness Requirement (MAR), or Graduation Writing Requirement (GWR), the original, completed GenEd 2002, MAR, or GWR COURSE PROPOSAL form, as approved and signed at the level of the Dean, must accompany this form.

Please print or type the following, so that we may contact you should further information be required:

**NAME:** Susan Somers-Willett

**Phone:** x5149

**College/School:** CHSS

**Date:** 10/14/09

**Department:** English

1. Course Alpha Code, Number, and Full Title:

ENWR 212: Introduction to Poetry Writing

*(Current and deleted course numbers are listed on SIS Plus, screen 128. Select a course number that has never been used or has not been active in the past ten years.)*

2. Suggested abbreviated course title for schedule of courses (32 characters, including punctuation and spaces):

INTRODUCTION TO POETRY WRITING

3. Catalog Course Description: Introduction to techniques of writing poetry alongside basic instruction in form and prosody.

4. Prerequisite(s): ENWR 106 or HONP 101

*(All 300 and 400 level courses MUST have a prerequisite.)*

5. Corequisite(s): \_\_\_\_\_

6. Is this course to be cross listed in any other department? ☐ Yes ☒ No

a. If "Yes", identify the department, course alpha code, number, and full title of the course with which this one is to be cross listed: \_\_\_\_\_

7. Is this course to be offered on a Pass/Fail basis only? ☐ Yes ☒ No

8. What is the student capacity per section of this course? 15

9. How many student credit hours is this course?

a. 3 Fixed Credit

b. \_\_\_\_\_ - \_\_\_\_\_ Variable Credit

10. May this course be repeated for academic credit? ☐ Yes ☒ No

a. If "Yes," how many times may this course be repeated for credit under the same course alpha code and number? \_\_\_\_\_

b. If "Yes," what is the maximum number of credits a student may accumulate under the same course alpha code and number? \_\_\_\_\_

11. Complete a and/or b:

**Form E PROPOSAL FOR NEW COURSE  
UNDERGRADUATE OR GRADUATE 10/2007**

a. Indicate the number of student/faculty contact hours per week for each of the following instructional modes used for the course (*1 hour = 50 minutes of class time*):

3 Lecture         Laboratory         Studio         Music Lessons         Physical Education

b. Check each of the following instructional modes used for the course: ☐ Field Experience

☐ Practicum   ☐ Independent Study   ☐ Cooperative Education   ☐ Internship/Externship

12. Identify each of the following curriculum requirements satisfied by this course:

☐ Basic Skills (identify specific area) \_\_\_\_\_

☐ Teacher Certification (identify specific area) \_\_\_\_\_

☐ HIRR (Human and Intercultural Relations Requirement for Teacher Certification)

☐ Gen Ed 2002 (identify specific area) \_\_\_\_\_ **Attach GenEd 2002 Course Proposal (Form I)**

☐ GWR (Graduation Writing Requirement) **Attach GWR Course Proposal (Form K)**

☐ MAR (Multicultural Awareness Requirement) **Attach MAR Course Proposal (Form L)**

☒ Major (identify specific major) English

☐ Concentration (identify specific concentration) \_\_\_\_\_

☒ Minor (identify specific minor) Creative Writing (course is part of a minor being proposed concurrently)

☐ Certificate Program (identify specific certificate program) \_\_\_\_\_

☐ Collateral required by another department (identify department and specific major, concentration and/or minor)

☐ Other (explain): \_\_\_\_\_

*(To add a new course to a new or existing program, complete Form A-New Program-Undergraduate, or Form B-Program Alteration-Undergraduate, or the Graduate Curriculum Action Form.) Forms are available on the Provost's webpage: <http://www.montclair.edu/Provost/forms/>*

13. RATIONALE FOR COURSE (include clientele to be served, needs to be met, and relationship to degree or teacher certification requirements):

Adding this introductory course in poetry writing (the proposed ENWR 212) and its counterpart in fiction writing (the concurrently proposed ENWR 213) will help better satisfy the high demand for 200 level writing-intensive courses within the English major while enhancing the depth of writing study in our department. This course is designed to be a foundational course in the proposed creative writing minor, providing basic instruction in and practice of prosody, form, and other elements of verse such as line and stanza that are essential for beginning poets to understand. We have several experts in poetry writing in the English department to help staff the new course, including a recent junior tenure-track hire in poetry (Somers-Willett) and several qualified first-year writing program faculty. We hope that the addition of this 200 level course will help make a student's progression through the creative writing track more clear and allow students more time to hone their craft. Finally, with the addition of the creative writing minor, students with majors other than English will be free to pursue study in creative writing, and this course will help meet the demands of these students.

14. Is this course part of a teacher certification program? ☐ Yes ☒ No

a. If "Yes," the course must be reviewed and approved by the certification officer of the university.

15. What is the intended frequency of this course offering (e.g., one section per semester, one section per academic year, etc.)? 1-3 sections per academic year

16. Is this course part of an overall curriculum revision? ☒ Yes ☐ No

a. If "Yes," explain:

Course is part of a proposed creative writing minor

17. Are present university facilities and library resources adequate in quality and quantity to support this course?

☒ Yes ☐ No

a. If "No," explain proposed provisions: \_\_\_\_\_

18. Are there currently adequate faculty resources to teach this course? ☒ Yes ☐ No

**Form E PROPOSAL FOR NEW COURSE  
UNDERGRADUATE OR GRADUATE 10/2007**

a. If "Yes," list faculty likely to teach this course: Susan Somers-Willett, Johnny Lorenz, Tom Benidicktsson, and selected first-year writing program faculty

b. If "No," explain provisions to be made: \_\_\_\_\_

19. Does this course replace another? ☐ Yes ☒ No

a. If "Yes," indicate the course alpha code, number, and title it replaces: \_\_\_\_\_

b. Delete the course being replaced, by checking the course deletion box on the back of the course's Course Catalog File Report (Form G) and obtaining appropriate signatures.

**NOTE:** A new course proposal must be received by the Provost/Vice President for Academic Affairs on or before November 30th to be circulated on a submissions list and receive approval on the **January Approval List**, to be offered the following spring semester; or it must be received by May 15th to be circulated on a submissions list and receive approval on the **June Approval List**, to be offered the following fall semester

An alteration to a course must be received by the Provost/Vice President for Academic Affairs on or before November 30th to be circulated on a submissions list and receive approval on the **January Approval List**, to be offered the following summer or fall semester; or it must be received by May 15th to be circulated on a submissions list and receive approval on the **June Approval List**, to be offered the following spring semester.

**SIGNATURES**

Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
Chairperson, Department/Subject Area Curriculum Committee

⇓

Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
Department Chairperson/Subject Area Director

⇓☐

Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
Chairperson, College/School Curriculum Committee

⇓☐

Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
Dean of the College/School

⇓☐

Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
Certification Officer of the University (Teacher Certification Courses Only)

**At this point the proposals are circulated on a Submissions List for a month to the University community for reaction.**

⇓☐

Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
Provost/Vice President for Academic Affairs

**Montclair State University  
Proposal for New Undergraduate Course**

**Course Number and Title**

ENWR 212: Introduction to Poetry Writing

**Course Description**

This course is designed to introduce students to the craft of writing poetry in a workshop environment. Through reading and writing exercises, students will learn the basics of prosody and practice foundations of poetic craft such as image, metaphor, abstract versus concrete diction, using precise language, and voice. We will also discuss and practice different approaches toward form, line, stanza, and revision. Because good writers are first good readers, our writing exercises will be paired with literary selections that we will read and discuss from a writer's perspective.

**Objective**

The goal of this course is to produce better writers and readers of poetry who can recognize and use basic techniques of metaphor, form (a term used here to mean both regularly formal poetry and free verse), and prosody. Students will be encouraged not only to think of how their writing takes shape on the page, but also how their language works in terms of music and sound. Another goal of the course is to produce writers who can effectively and constructively critique their peers' work, a skill which students will carry forward to use in their other writing classes.

**Scope**

The course will cover a diverse range of poetry chosen for its writerly value; that is, what it can teach in terms of technique. Concepts we will cover in the course include image, metaphor, diction, precise language, voice and persona, perspective, form, prosody, genre, and revision. This course is writing intensive; students will be producing and workshopping poems as part of most course units. The course will also cover how to effectively give and receive constructive criticism of peer writing, and because class discussions will be based on reading literary models, the course will also encompass literary analysis.

**Outline of Content**

The vast majority of course content will be comprised of student-written poems, literary exercises, readings on prosody and technique, and poems published in anthologies or creative writing handbooks. Here is a brief course outline, with units spanning one or two weeks each:

**Unit 1: Writing Poetry: Getting Started**

- introduction to the genre
- thinking of the poem as process
- effective peer review: the model workshop

**Unit 2: Language**

- concrete vs. abstract diction
- building vocabulary
- using concise language

**Unit 3: Subject Matter/Finding the Poem**

- subjects and objects
- imitation and models
- writing beyond personal experience

Unit 4: Image and Metaphor

- creating images using the senses
- metaphor and simile
- conceits

Unit 5: Prosody

- meter and rhythm patterns
- rhyme and sound (assonance, consonance, etc.)
- scansion
- case study: the sonnet (the “little song”)

Unit 6: Line and Stanza

- stanza forms
- philosophies on the line: short, long, varied, and syllabics
- dropped lines, spacing within and between lines, when to let go of margins

Unit 7: Voice and Perspective

- persona
- point of view
- tone

Unit 8: Form

- visible form: concrete poetry
- organic form and free verse
- repetition and resonance
- case study: pantoum or villanelle

Unit 9: Development and Revision

- drafting—thinking of the poem as process
- shaping and focusing

## **Methods of Evaluation**

Students will be graded on writing exercises and assignments, a portfolio of revised writing, a prosody exam, written and oral peer review, and class participation in these proportions:

40% Final portfolio of revised poems  
20% Writing exercises and assignments  
15% Prosody exam  
15% Peer review (written and oral)  
10% Attendance and in-class performance

## **Required Readings**

Instructional material on craft, literary selections, and student writing constitute the majority of course readings. Craft and literary readings will come from creative writing handbooks and/or anthologies, with other material selected on an *ad hoc* basis. Books that will prove particularly useful for this course are:

- Addonizio, Kim and Dorianne Laux. *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. New York: W. W. Norton, 1997.
- Boisseau, Michelle, Robert Wallace, Randall Mann. *Writing Poems*, Seventh Edition. New York: Longman, 2007.
- Finch, Annie and Katherine Varnes. *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art*. Ann Arbor: U of Michigan P, 2002.
- Gwinn, R.S., ed. *Poetry: A Pocket Anthology*, Sixth Edition. New York: Longman, 2008.
- Kennedy, X.J and Dana Gioia, eds. *An Introduction to Poetry*, 13<sup>th</sup> edition. New York: Longman, 2009.

## **Sample Bibliography**

### **Creative Writing Handbooks and Instructional Texts**

- Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*. New York: W.W. Norton, 2009.
- Behn, Robin and Chase Twitchell, eds. *The Practice of Poetry: Writing Exercises from Poets Who Teach*. New York: Quill/Harper, 1992.
- Bishop, Wendy. *Thirteen Ways of Looking at A Poem: A Guide for Writing Poetry*. New York: Longman, 1999.
- Brogan, Terry. *The New Princeton Handbook of Poetic Terms*. Princeton: Princeton UP, 1994.
- Buckley, Christopher and Christopher Merrill. *What Will Suffice: Contemporary American Poets on the Art of Poetry*. Layton, UT: Gibbs Smith, 1997.
- Burroway, Janet. *Imaginative Writing*, Second Edition. New York: Longman, 2006.
- Citino, David, Ed. *The Eye of the Poet: Six Views on the Art and Craft of Poetry*. New York: Oxford University Press, 2002.
- Clark, Kevin. *The Mind's Eye: A Guide to Writing Poetry*. New York: Longman, 2007.
- Dacey, Philip and David Jauss. *Strong Measures: Contemporary American Poetry in Traditional Form*. New York: Longman, 1997.
- Finch, Annie. *Poet's Ear: A Handbook of Meter and Form*. Ann Arbor: U of Michigan P, 2009.
- Fussell, Paul. *Poetic Meter and Poetic Form*, Revised Edition. New York: McGraw Hill, 1979.
- Gioia, Dana, David Mason, and Meg Schoerke. *Twentieth-Century American Poetics: Poets on the Art of Poetry*. New York: McGraw-Hill, 2003.
- Longenbach, James. *The Art of the Poetic Line*. St. Paul: Graywolf, 2007.
- Madden, Frank. *Exploring Poetry: Writing and Thinking about Poetry*. New York: Longman, 2001.
- Oliver, Mary. *A Poetry : A Prose Guide to Understanding and Writing Poetry*. Orlando: Harvest Books, 1994.
- Oliver, Mary. *Rules for the Dance: A Handbook for Writing and Reading Metrical Verse*. New York: Mariner Books, 1998.
- Pinsky, Robert. *The Sounds of Poetry: A Brief Guide*. New York: Farrar, Straus and Giroux, 1999.
- Strand, Mark and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. W. W. Norton, 2001.
- Turco, Lewis. *The Book of Forms*, Third Edition. Hanover: UP of New England, 2000.
- Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*, Third Edition. New York: Bedford/St. Martin's, 2009.

### **Anthologies**

- Ellman, Richard, Robert O'Clair, and Jahan Ramazani, eds. *The Norton Anthology of Modern and Contemporary Poetry*, Vols. 1 and 2. New York: W.W. Norton, 2003.

- Ferguson, Margaret, Jon Stallworthy, Mary Jo Salter, eds. *Norton Anthology of Poetry*, Shorter Fifth Edition. New York: W.W. Norton, 2005.
- Gioia, Dana, David Mason, and Meg Schoerke, eds. *Twentieth-Century American Poetry*. New York: McGraw-Hill, 2003.
- Gwinn, R.S., ed. and April Linder. *Contemporary American Poetry*. New York: Longman, 2005.
- Hoover, Paul, ed. *Postmodern American Poetry: A Norton Anthology*. New York: W.W. Norton, 1994.
- Kalaidjian, Walter, ed. *Understanding Poetry*. New York: Houghton Mifflin, 2007.
- Lehman, David, series ed. *Best American Poetry Anthologies*, New York: Scribner. Published annually.
- Meyer, Michael, ed. *Poetry: an Introduction*, Fifth Edition. New York: Bedford/St. Martin's, 2006.
- Nelson, Cary, ed. *Anthology of Modern American Poetry*. New York: Oxford UP, 2000.
- Poulin, A. and Waters, Michael, eds. *Contemporary American Poetry*. New York: Houghton Mifflin, 2005.