

CRW 2300: Poetry Writing

Section 7020
Spring 2012
Wednesday E1-E3 (7:20-10:10), TUR 1101

Instructor: Andrew Donovan
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Office: Pascal's Coffee Shop
Office Hours: Wednesday – 5:00-6:30
(also by appointment)
TUR 4106

Course Description

CRW 2300 is an intermediate poetry course that emphasizes reading, writing, and criticizing poetry.

This seminar/workshop operates on the philosophy that you must become a skilled, critical reader of poetry in order to become a better writer of it. Our discussions will employ the types of vocabulary and considerations specific to poetry. These discussions should help you to articulate your impressions and criticisms, a facility you'll need in the second half of the course, where, in addition to studying published poems, you'll be workshopping the poems of your peers and writing original poetry yourself.

Statement of Objectives

The student learning outcomes for this course are as detailed in the Undergraduate Catalog at <http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements>.

Required Texts

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| Text No. 1 | Title: <i>THE ELEMENTS OF STYLE</i>
AND E. B. WHITE | Author: | W STRUNK JR. |
| | ISBN: 020530902X | Publisher: | LONGMAN |
| Text No. 2 | Title: <i>EMERGENCY KIT</i>
SHAPCOTT AND MATTHEW SWEENEY | Author: | EDS JO |
| | ISBN: 0571223001 | | |
| Text No. 3 | Title: <i>INTRODUCTION TO POETRY</i>
DANA GIOIA | Author: | X. J. KENNEDY & |
| | ISBN: 0321470346 | Publisher: | LONGMAN |

Supplemental Readings and Handouts

Course Requirements

Assignments

Point Breakdown

Creative Writing Component		Subtotal: 100 points
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8 Poem Drafts		10 points each = 80
Final Portfolio with Revised Poems		20 points

Analytical Writing Component	Total: 6000 words	Subtotal: 80 points
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Close Reading Essay(s)	1000 words	20 points
Synthesis Essay	1500 words	20 points
Critical Dialogue Essay	2000 words	20 points
Anthology with Critical Introduction	1500-word intro	20 points

Participation		20 points
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		TOTAL: 200 points
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Assignment Descriptions

Poems (8 x 10 points each = 80 total points):

You will write a total of eight poems based on assignments I give you. The first two will be turned in only to me. Starting with Poem 3, we will workshop poems in class. Each poem will receive a grade out of ten points.

Requirements:

1. Poems must be single spaced with 1" margins, have a title, and have your name and the poem number at the top of the page.
2. Poems must respond to the assignment given. No end-rhyming unless the prompt says it's OK.
3. Poems must be written in complete sentences (if you eliminated the line breaks, the text would read coherently and be grammatically correct).

Workshop Procedure: Turn your poem in to E-Learning as a .doc or .rtf attachment before class on the date that it is due. I will read all the poems and randomly select half of them to workshop the following week. (Each student's work will be workshopped three to four times throughout the semester.)

I will email all of the poems to be workshopped to the class listserve by the end of the day on Friday. Please PRINT OUT all poems to be workshopped, read each carefully (at least two times), and mark up the copies with feedback. Prepare at least TWO POSITIVE and TWO CRITICAL comments for each poem, and be prepared to share them during workshop. Bring the copies to class on the day of workshop. At the end of class, you will return the poems to the poets who wrote them.

Final Portfolio (20 points):

Near the end of the semester, you will revise all poems, taking into account my feedback and the feedback of your peers, as well as your own vigorous reexamination of each poem. The portfolio will be graded as a whole based on the quality of your revisions and the scope of your improvement throughout the semester.

Close Reading Essay(s) (Totaling 1000 words, 20 points):

For your first analytical writing assignment, you will select a poem from the options listed on the assignment prompt and perform a close reading, analyzing the poem based on its formal, sonic, rhetorical, and figurative qualities. You will use concrete evidence from the poem to argue some specific and precisely articulated point, which you will lay out in your thesis statement.

The goals of this assignment are to get training in the active reading of poems in order to better recognize effective writing practices that you can use in your own poetry, to practice constructing an argument and supporting it with literary evidence, and to grapple with a poem's ambiguities in order to arrive at a personal and unique (although not always uncomplicated) interpretation of the work.

We will likely split this into two smaller assignments. Please consult instructions as they are presented during class.

Synthesis Essay (1500 words, 20 points):

The synthesis will build on the skills gained through close reading analysis of poems by asking students to bring two poets into dialogue with one another. You will choose two poems from the options listed on the assignment prompt and craft an argument to show the intersections and divergences between the two works. How do these poets address the same theme/issue differently? What are the differences in voice, sound, imagery, and diction; why did each poet use the techniques he/she did; and what larger argument can be suggested from the similarities and differences between the works? As with the close reading essay, you will sum up your argument in a thesis statement and use evidence from the poems to support it.

The goals of this assignment are to further develop analytical skills and to relish complexity while still crafting a narrow and well-supported argument. In addition, we will use this assignment to examine the multiplicity of approaches used by poets, as well as the common techniques necessary to all poetry.

Craft Essays (Totaling 2000 words, 20 points):

For these shorter, written assignments I will ask you to focus on a specific element of craft. One assignment may have you rearrange a published author's poem to understand how line breaks and enjambments are working. Another essay might ask you to analyze the process of revision. I will give you a certain amount of lines to cut for a poem revision and you will be tasked with justifying your cuts.

The goal here is to articulate how you think a given poem (yours or another author's) is working from a very specific craft focus.

These writing assignments will be introduced in class, so please follow instructions as outlined during our meeting time.

Critical Review (1500 words, 10 points):

For this assignment, you will choose a book of poetry that has been released in the past two years and write a blog-worthy review of the work. For this assignment, we will practice not only reading poems closely, but also engaging our own critical opinions and examining the way poems work together to form a complete volume.

Participation (20 points):

Because this is a discussion- and workshop-based class, you are expected to be an active participant.

Class discussion:

To receive full participation points, you should speak up **at least once** during each discussion. Students are responsible for completing all assigned textbook/coursepack reading each week. Not participating in class is an indication to me that you have not done the readings. If I feel that students are not consistently prepared for class, I will lower participation grades and/or institute reading quizzes.

Workshops:

To receive full participation points, you should be a vocal, but respectful, participant in workshops. Students are responsible for reading the poems to be workshopped and for writing comments on them. Be specific with your comments, written and verbal, since greater detail will help the poet in question.

Grading Scale

A	4.0	93-100%	C	2.0	73-76%
A-	3.67	90-92%	C-	1.67	70-72%
B+	3.33	87-89%	D+	1.33	67-69%
B	3.0	83-86%	D	1.0	63-66%
B-	2.67	80-82%	D-	0.67	60-62%
C+	2.33	77-79%	E	0.00	0-59%

Grading Criteria

Grade Essays

A An "A" paper responds to the assignment prompt in full. It presents an original, specific, and clearly worded argument supported by sufficient evidence from authoritative sources. Writing style is engaging, clear, and concise, and the paper employs a logical organization. It is free from mechanical or formatting errors and cites sources using the proper citation format.

Poems

An "A" poem responds to the assignment prompt in full. It uses vivid and carefully considered language and follows an original and cohesive vision. It employs poetic techniques discussed in class to a constructive purpose. Its sentences make complete grammatical sense and it is free from mechanical or formatting errors.

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| B | A “B” paper responds to the assignment prompt. It presents an original argument, but ideas may need further development or clearer articulation. The argument is supported by evidence. Writing style is generally clear and organization is logical, but there is room for improvement. There are very few mechanical errors and sources are cited properly. | A “B” poem responds to the assignment prompt. It presents a unique vision, but ideas may need further development. It uses poetic techniques but could be doing more to bring craft and drama to the poem. Language used is effective but may need some refining. There are very few mechanical errors. |
| C | A “C” paper may not fully respond to the prompt. Argument is overly broad or in need of clarification and development. Some evidence is used to support the argument, but claims are not sufficiently defended. Writing style lacks clarity and organization is problematic. Several mechanical errors or incorrect citations. | A “C” poem may not fully respond to the prompt. Vision is disjointed or overly clichéd. Poetic techniques are not used to their fullest potential. Language seems hastily chosen or unoriginal. There are several mechanical errors. |
| D | A “D” paper does not fully respond to the assignment prompt. Argument is underdeveloped or nonexistent. Little or no evidence is used to support claims. Writing style and organization are unclear. Many mechanical errors or incorrect citations. | A “D” poem does not fully respond to the assignment prompt. Poem seems hastily written with little overall vision to hold it together, unoriginal word choices, and many mechanical errors. Poetic techniques are missing or misused. |
| E | An “E” paper fails to respond to the assignment prompt (<u>including papers that do not meet the minimum word requirement</u>). Papers that are late or plagiarized will also receive an “E.” | An “E” poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an “E.” |

Course Policies and Procedures

Attendance and Tardiness

You are allowed two unexcused absences. A third absence will lower your grade by a half letter. If you accumulate five unexcused absences, you will fail the course.

An absence will count as excused only if the student is participating in a university-sponsored event (athletics, theater, music, field trip, religious holidays) and provides documentation from an appropriate authority. Absences related to university-sponsored events must be discussed with me PRIOR to the date that will be missed.

I take roll at the beginning of class. If you enter class after roll has been called, you are late. Every two instances of tardiness will count as one absence. If you are more than 15 minutes late, you will be marked as absent for the day. Tardiness will also lower your participation grade.

PLEASE NOTE: If you are absent it is still your responsibility to make yourself aware of all due dates. You are still responsible for getting copies of all the poems we will workshop in the next week's class, as well as distributing your poem to your classmates.

Classroom Etiquette

No phones or laptops in class. Keep all electronic (or other) distractions in your bag. Failure to comply will result in a lowered participation grade.

Submission Requirements

I do not accept late work. Failure of technology is not an excuse; students are expected to factor in time for proofreading, revising, and printing/electronic submission. Assignments must be submitted at the beginning of class on the day assigned and in the specified format. Each assignment will have specific features, but in general, writing assignments are on 8-1/2" x 11" white, smooth-edged paper, with 1" margins on all sides. (For multi-page assignments, double-sided printing is encouraged to save resources.)

Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

I recommend keeping a three-ring binder or expanding folder to organize handouts and workshop poems.

Grade Appeals

In 1000- and 2000- level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

Statement of Composition (C) Credit

This course can satisfy the UF General Education requirement for Composition. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/advisinggened.html>

Statement of Writing (formerly Gordon Rule) Requirement

This course can satisfy the UF requirement for Writing. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html>

Statement of Student Disability Services

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see:

<http://www.dso.ufl.edu/drc/>

Statement on Harassment

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>

Statement on Academic Honesty

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Statement on Grade Point Equivalencies

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Resources for Students

The Reading and Writing Center
Teaching Center Mezzanine, SW Broward Hall
(352) 392-6420

<http://www.at.ufl.edu/rwcenter>

The Counseling and Wellness Center
3190 Radio Road (352) 392-1575

<http://www.counseling.ufl.edu/cwc/>

The Purdue Online Writing Lab (OWL)

<http://owl.english.purdue.edu/>

Research and Documentation Online (Diana Hacker & Barbara Fister)

<http://bcs.bedfordstmartins.com/resdoc5e/index.htm>

Schedule

This schedule is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following week.

Additional poems and critical readings may be assigned and reviewed in class.

Jan. 9

Introduction to Beginning Poetry Writing
IP, "What is poetry?" (in class)

--As this course meets once weekly, be aware of the drop/add deadlines.--

Jan. 16

IP, "Reading a Poem" through "Saying and Suggesting"
The Elements of Style, sections I-III
Poem 1 Due

Jan. 23

IP, "Imagery," "Open Form"
The Elements of Style, sections IV, V, & Glossary
Close Reading Essay Due

Jan. 30

Quiz on *The Elements of Style*
IP, "Evaluating a Poem," "Poetry and Personal Identity"
Poem 2 Due

Feb. 6

IP, "Writing About a Poem," (supplemental readings TBA)
Synthesis Essay Due

Feb. 13

IP, "Sound," "Rhythm," supplemental readings on meter
Poem 3 Due

Feb. 20

IP, "Figures of Speech"
Critical Dialogue Essay Due

Feb. 27

IP, "Critical Approaches to Literature"
Workshop of Poem 3
Poem 4 Due

March 6.

Spring Break (no class)

March 13.

IP, "Lives of Poets"

Workshop of Poem 4

Poem 5 Due

March 20.

Supplemental Readings on Revision

Workshop of Poem 5

Poem 6 Due

March 27.

Reading TBA

Workshop of Poem 6

Poem 7 Due

April 3.

Workshop of Poem 7

Class Revision Reading

Poem 8 Due

April 10.

Workshop of Poem 8

Revision readings

Last formal class

April 27.

Conferences

April 24.

Final Portfolio Due

Poetry Anthology Due on Final's Week Date TBD