

CRW 1301: Beginning Poetry Writing

CRW 1301 Section 1652
Fall 2015
Monday periods 6-8 (12:50-3:40) MAT 251

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“The worst enemy to creativity is self-doubt.” –Sylvia Plath

Required Texts:

- *An Introduction to Poetry*, Kennedy & Gioia (13th edition) [978-0205686124]
- *The Triggering Town*, Richard Hugo (any edition) [039333872X]

This course requires you to print roughly 80 sheets over the semester: copies of your poems for workshop, hard copies of your papers and assigned poems for class discussion. Start a folder to keep assigned poems we discuss in class and all returned poems with my comments (you will need to submit these drafts + your revisions in the final portfolio).

Course Description & Objectives:

CRW 1301 is a beginning 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. Often students discover that their experiences in creative writing workshops challenge the way they think about verbal expression on and off the page.

During the first part of the semester, students will read and discuss poetry while becoming familiar with literary devices and sensitive to the sounds and rhythms of verse. We will use the textbook to guide our discussions in which we will employ the types of vocabulary and considerations specific to poetry. Students will be expected to annotate the assigned poems and come to class prepared to discuss them. Developing these skills will be important for the second part of the course, where, in addition to reading published work, students will submit their own poetry and workshop their peers' poems.

This course fulfills the University's 6000 word requirement *in addition to* the 8 poems you'll write throughout the semester. A revision of 6 poems is required for the final portfolio.

This is a General Education course providing student-learning outcomes listed in the Undergraduate Catalog. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

List of Assignments:

Poems (8 @ 25 points each)	200	
Workshop Participation	75	
Memorized Recitation	25	
Peer Review (2 @ 25 points each)	50	
Response Paper #1	75	[600 words]
Response Paper #2	75	[600 words]
Response Paper #3	75	[600 words]
Response Paper #4	75	[600 words]
Comparison Paper	100	[1,200 words]
Final Paper: Poet Spotlight	150	[1,800 words]
Portfolio (Critique of Work)	100	[600 words]
Total points:	1,000	[6,000 words]

Description of Assignments:

Poems / Workshop

You will turn in eight poems that respond to the assigned prompts. The first 2 poems you turn in will NOT be workshopped.

Workshop Procedure: Always bring at least one hard copy of your poem to class the day it is due. If it is your turn to be workshopped, bring 20 copies in total. Please read each poem 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. We workshop poems one week after they are due.

Requirements:

- To receive credit, poems must:
 - have 1" margins (and no double-spacing)
 - be left-justified (not center- or right-, although indentation and other variations in form are allowed)
 - be written in Times New Roman font, size 12
 - have a title
 - have your name + the assignment number in the upper left corner of the page.
- Poems must respond to the assignment given. **No end-rhyming** unless the prompt says it's OK.
- Poems must be written in complete sentences (if you eliminated the line breaks, the text would read coherently and be grammatically correct). No fragments are allowed.

Receiving points for workshops:

Students are responsible for reading the poems to be workshopped, writing comments on them, and bringing printed copies to class. Furthermore, students should be vocal, but respectful, participants in workshop. Be specific with your comments, written and verbal, since greater detail will help your peers. (Note: There will be eight workshops @10 points each, and the lowest score will be dropped; 5 extra points will be awarded to students who consistently contribute valuable feedback.)

Portfolio (Critique of Work) [600 word minimum]

Near the end of the semester, you will revise at least six poems, taking into account my feedback and the feedback of your peers, as well as your own vigorous reexamination of each poem. In a 600-word introduction to these poems, you will reflect on your writing processes for

the poems you've written throughout the semester, you will discuss your revision tactics, and you will consider your own growth as a poet. You will also look at your poems as a collected body of work and observe any themes or questions that arise from them being put into proximity.

Staple each revised poem to its first draft with my comments. Put the introduction + all 6 revisions in a folder. Place this folder in my mailbox by December 14th no later than 5pm.

Memorized Recitation

Students will memorize one poem and recite it for the class. The poem must be at least 14 lines in length. Note: you may not recite only the first 14 lines of a longer poem. The poem you choose must be recited in full. Refer to the poets we are studying, other poets in the textbook or the website, poets.org.

Response Papers [600 word minimum]

In order to actively engage with the readings, students will write one response paper every other week, each paper responding to one or more of the discussed poems that week. The first two response papers will take the form of a close reading, analyzing the poem based on its formal, sonic, rhetorical, and figurative qualities. In the third and fourth response papers, students will use concrete evidence from the poem to argue a specific and precisely articulated point, which they will lay out in the thesis statement.

Close readings train students in the active reading of poems in order to better recognize effective writing practices that students can use in their own poetry. Close readings also allow students 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 interpretation of the work.

Comparison Paper [1,200 word minimum]

While you can be creative with the structure of your response papers, you will be required to write two critical essays near the middle and end of the semester: the comparison paper and the poet spotlight paper, respectively. The comparison paper must address two poems of the same theme. In highlighting the similarities and differences between them, pay special attention to image, symbols, metaphor, simile, sound, rhyme, form and all other craft elements thus far discussed in class and the textbook. While you may have a personal preference for one of the poems, you should remain objective and avoid statements such as, "I like this poem better because..." Use the third-person and treat the poems with equal merit, focusing only on how the poetic devices complement the content.

Final Paper: Poet Spotlight [1,800 word minimum]

The second critical essay requires students to use the argumentative skills they've developed in writing the response papers. Select any poet whose work we've read as a class, ideally someone you find inspiring. Drawing evidence from at least three of his/her poems, form some conclusion about the poet's distinguishing characteristics. Perhaps the poems illustrate the poet's affinity for particular word groups, categories of images, loyalty to particular formal structures, thematic obsessions, etc. The poems themselves don't necessarily need to be ones we've read collectively. Include the poems in an appendix to the paper (these poems do not contribute to the word count). More details will be provided as the time comes.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699

B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Grading Criteria

Grade	Essays	Poems
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.	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.
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</u>	

<p><u>that do not meet the minimum word requirement).</u> Papers that are late or plagiarized will also receive an “E.”</p>	<p>An “E” poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an “E.”</p>
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Course Policies and Procedures:

Attendance and Tardiness

You are allowed two absences. A third absence will lower your grade by an entire letter. If you accumulate four absences, you will fail the course. Though some absences are excused if the student provides documentation for a university-sponsored event (athletics, theater, music, field trip, religious holidays), if you know you will be missing any “excused” days, you should use these as your two allotted absences.

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 and to submit the next week’s assignments on time. PLEASE ALSO NOTE: students who are late or do not bring enough copies of their poems to class will need to address a handwritten apology to each member of the class.

Classroom Etiquette

No phones or laptops in class. Keep all electronic (or other) distractions in your bag. If I notice you using a cell phone or laptop during class, I will mark you absent for the day without a warning.

Submission Requirements

Assignments must be submitted by the correct time on the day assigned and in the specified format. Please bring a hard copy to class *and* upload the file to E-Learning. **IMPORTANT: Submissions on the E-Learning site will close 15 minutes before class to give students time to make it to class.**

Mode of Submission: All papers and poems will be submitted as MS Word (.doc/.docx) or Rich Text Format (.rtf) documents to E-learning/Sakai. Final drafts should be polished and presented in a professional manner. All papers and poems must be in 12-point Times New Roman font. Poems should be single-spaced and include your name, the date, and the assignment number in the upper left corner of the page. Essays must be double-spaced with 1-inch margins. Please use correct MLA formatting and citation style for critical writing.

Extra Credit Opportunities

Students may earn extra credit by attending the MFA@FLA reading series—readings of original poetry and fiction by students in UF’s Creative Writing MFA program. These readings take place every other Thursday at 8 p.m. at Volta Coffee downtown and last approximately 45 minutes. Each reading attended (with a 200-word paragraph about the experience) is worth 10 points of extra credit.

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 and Humanities (H) Credit

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

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Guidelines for University of Florida Writing Requirement

“To graduate, you must complete courses that involve substantial writing for a total of 24,000 words. [...] The writing will be evaluated on content, organization and coherence, argument and support, style and mechanics. Evaluations will be on individual work and the evaluated work will be returned to you before the last day of class.”

“Writing course grades have two components. Professors will indicate whether or not you met the writing requirement and will assign a course grade. Therefore, to receive writing credit you must receive a minimum grade of C (2.0) and satisfactory completion of the writing component. It is possible not to meet the writing requirement and still earn a satisfactory grade, so you should review your degree audit after receiving your grade to verify receipt of credit for the writing component. All courses that require writing will not necessarily count toward the writing requirement. In writing requirement courses, students will be evaluated as described above.”

CRW 1301 requires a total of 6,000 words toward this requirement. The 6,000 words will come from these assignments: Response Papers [2,400 words], Critical Essays [3,000 words], Final Portfolio Critique [600 words].

For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

Statement on Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

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: <https://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 gender discrimination and sexual harassment. For more about UF policies regarding harassment, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

Statement on Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

Statement on Grade Point Equivalencies

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

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Statement on Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Tentative Schedule:

The assigned readings will be discussed on the day they are listed in the syllabus; therefore, they need to be read before class on that date. Occasionally we will discuss poems not included in the textbook. These poems appear underlined on the schedule and are available to download & print under the *Resources* tab on E-Learning. Feel free to do double-sided printing so you can save paper.

Week 1: Aug. 24 — Review of syllabus / course expectations and personal introductions.
Reading from *The Triggering Town* (TT): Intro & Chapter 1 [Writing off the Subject]

Week 2: Aug. 31

Readings from *An Introduction to Poetry* (IP): Chapter 1-3 [Reading a Poem, Listening to Voice, Words]

Week 3: Sept. 7 – No class (Labor Day)

IP: Chapter 23 [Writing About a Poem] We will not discuss this chapter as a class, but it provides orientation for forthcoming writing assignments.

TT: Chapter 2 & 4 [The Triggering Town, Stray Thoughts on Roethke and Teaching]

Week 4: Sept. 14

IP: Chapter 4 & 5, [Saying and Suggesting, Imagery]

"Tulips" by Sylvia Plath, "Mint" by Seamus Heaney

Memorized Recitation due (1/3 class)

Week 5: Sept. 21

IP: Chapter 6 & 12, [Figures of Speech, Symbol]

Memorized Recitation due (1/3 class)

Response Paper #1 due

Week 6: Sept. 28

IP: Chapter 7 & 8 [Song, Sound]

Memorized Recitation due (1/3 class)

Poem #1 due (1 hard copy for me only)

Week 7: Oct. 5

IP: Chapter 9 & 10 [Rhythm, Closed Form]

Poem #2 due (1 hard copy for me only)

Response Paper #2 due

Week 8: Oct. 12

IP: Chapter 17 [Recognizing Excellence]

"The Red Wheelbarrow" by William Carlos Williams

"Here Dead We Lie" by A.E. Housman

First Draft Comparison Paper due – Peer Review in class

Week 9: Oct. 19

IP: Chapter 11 [Open Form]

"The Straightforward Mermaid" by Matthea Harvey

"Poem to Line my Casket with, Ramona" by Josh Bell

Poem #3 due

Comparison Paper due

Week 10: Oct. 26 – WORKSHOP of Poem 3

TBA by Margaret Atwood "Monet as a Verb" Matt Rasmussen

Poem #4 due

Response Paper #3 due

Week 11: Nov. 2 – WORKSHOP of Poem 4

IP: Chapter 13 & 14 [Myth & Narrative, Identity]

"Scheherazade" by Richard Siken, "Troy" by Megan O'Rourke

Poem #5 due

Week 12: Nov. 9 – WORKSHOP of Poem 5

"The Hands" by Ted Hughes, "Because One is Always Forgotten" by Carolyn Forché

Poem #6 due

Response Paper #4 due

Week 13: Nov. 16 – WORKSHOP of Poem 6

TT: Chapter 6 & 7 [In Defense of Creative-Writing Classes, Statements of Faith]

“I Know a Man” by Robert Creeley,

Poem #7 due

Week 14: Nov. 23 – WORKSHOP of Poem 7

TT: Chapter 9 [How Poets Make a Living]

Poem #8 due

Week 15: Nov. 30 – WORKSHOP of Poem 8

First Draft Poet Spotlight Paper due – Peer Review in class

Week 16: Dec. 7 –

Final Poet Spotlight Paper due

Discuss theories of revision + reinstate Final Portfolio expectations

Portfolio (Critique of Work) due in hard copy Monday, December 14 by 5:00pm