

CRW 1301 – Beginning Poetry Writing (Class #12007), Fall 2018

Instructor Name: Stiofan De Búrca

Course meeting time & location: W 9-11 (4.05-7.05pm) in CBD 0212

Office Location and Hours: TBC

Instructor Email: sdeburca@ufl.edu

Course Description: Through weekly readings, writing prompts, and discussions, we will cultivate our skills as writers of poetry. There are essentially two halves to this course. In the first (weeks 1-6), we will build up our knowledge and vocabulary to help us read and talk about poems and various poets critically. Whilst doing so, we will begin both writing poems and writing *about* poems to set us up for the course's second half when we will begin our workshop (from week 7). We will then apply what we have learned, and continue to learn, to our own work as well as our peers' in a workshop environment. Here, our ability to edit and revise a poem for the better will be practiced as we continue to develop our foundational knowledge of poetry.

General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University 'Writing Requirement' (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Course Policies:

1. You must complete *all* assignments to receive credit for this course.
2. *Attendance:* As this class meets only once a week, you are allowed only two absences (equivalent to two weeks of class). Any subsequent absence will result in automatic failure. In addition, a second unexcused absence will result in your grade being lowered 10%. 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 will consider absences due to documented illness on a case-by-case basis. 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. You are also responsible for getting in touch with a classmate to find out what you missed in class. UF's attendance policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. *Paper Format & Submission:* All assignments must have your name, date, and assignment title in the header.
 - a. *Poems and Final Portfolio* are to be printed and handed to me in class. Poems should be in 12-point Times New Roman font, single-spaced, and left-justified (allowing for indentation and purposeful variation in form). All poems must have a title.
 - b. *All other assignments* are to be submitted via Canvas.
4. *Late Papers/Assignments:* I do not accept late work. I will consider extensions only in extenuating circumstances with advance notice and documentation.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must

abide by the Student Honor Code: <https://www.dso.ufl.edu/scsr/process/student-conduct-honor-code/>

7. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *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, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *Classroom etiquette*: The class room is a safe space. We are the product of different backgrounds and different sets of experiences. If I am speaking, or your peer has the floor, you are expected to listen thoughtfully and engage in discussion respectfully when appropriate. You may be asked to leave the class (and be counted as absent) if you are disrespectful to anyone in the classroom.
13. *Technology*: All technology (laptops, tablets, cell phones, etc) is to be kept *out of sight* unless I give you explicit permission to do so.
14. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

Required Texts: Hard-copies only.

- X.J. Kennedy & Dana Gioia. *An Introduction to Poetry*, 13th ed. (ISBN: 978-0205686124)
- Seamus Heaney. *Death of a Naturalist*. (ISBN: 978-0571230839)
- Eavan Boland. *In a Time of Violence*. (ISBN: 978-0393312980)
- Cynthia Zarin. *The Watercourse*. (ISBN: 978-0375709777)
- James Schuyler. *The Morning of the Poem*. (ISBN: 978-0374516222)

Recommended/Supplementary Texts: Some supplementary readings and audio files will be distributed via Canvas.

Assignments:

- *Prompts and Draft Revisions:* We are here to write poetry. As such, I will assign prompts every week, and a hard-copy of your poem is to be given to me in class the following week. I will return them with my comments and feedback the following week with a score between 1 and 10. These drafts will not receive any credit if they do not:
 - adhere to the assigned prompt,
 - are given to me on time,
 - have 1-inch margins,
 - are single-spaced and titled,
 - be left-justified (not center- or right-, although indentation and other variations in form are allowed depending on the prompt for the week),
 - be written in Times New Roman font or a similar font (size 12)
 - have your name, the date, and the assignment number in the header at the top-right of the page.

For two of the weeks, you will be asked to hand in a revised draft which will also be scored between 1 and 10. You may use your judgement to decide if the poem would work best if the restrictions of the prompt are removed. Prompts are simply for that purpose: to *prompt* you to write.

- *Response Papers* (4x750 words): For each poet we read, you will be asked to write a response paper on a poem (of your choice) composed by that poet. Your response should be a considered critique of the poem in question, paying particular attention to the poetic aspects discussed in class such as a poem's formal elements, the poet's stylistic choices, and their effects on you as a reader. Quoting the poem is encouraged, but quotations must not exceed 10% of the paper's word-count and must be cited according to MLA.
- *Critical Analysis* (1250 words): For this assignment, you will be asked to critically analyze either
 - a) a poet we have read, looking at two to three poems (including one poem not discussed in class) that you believe to be a good representation of the poet's stylistic choices,
 - b) a single poem (not discussed in class), focusing on poetic devices employed by the poet in the poem, or

- c) a poetic device employed by more than one poet we have read throughout the course and bringing the poets into dialogue with each other.
- *Workshop and Participation*: For weeks 1 to 6, our classes will be discussion-driven. Thus, you are expected to arrive to class prepared and ready to contribute. When workshop begins, you must be equally prepared. You will bring enough copies of your poems for your peers for workshop the following week. You will also bring in your peers' poems from the previous week on which you will have written *at least* four comments: two outlining devices that worked throughout the poem, and two things in critique as well as annotated suggestions and comments throughout. Everyone is expected to contribute during workshop. Depending on the size of the class, I will do my very best to give equal time to everyone.
- *Submission to a literary journal*: Sending work to journals is an integral part of writing. You will submit one of your poems for consideration to a literary magazine and e-mail me the confirmation e-mail as evidence. This will be discussed further in class.
- *Recitation*: You will be expected to recite a poem of your choice in class towards the end of the semester. This is great way to *tune your ear* to the variations of meter, rhythm, rhyme, and the other aural characteristics of poetry. The poem you recite is up to you (i.e. it can be the work of ANY poet), as long as it is at least 14 lines and approved by me before the recitation.
- *Live-reading review* (750 words): You will be expected to attend a live poetry reading (either an MFA@FLA Reading Series event or the UF Writers' Festival to be held in November) and write a review of one of the poets you hear.
- *Portfolio and Artist Statement*: This will be a revised collection of the 10 poems you have worked on for this class. Your portfolio should have a cover letter, an Artist Statement of 1000 words (i.e. an analytical reflection) that details the changes you have made in your approach as a writer and reader of poetry, and include both the original and revised drafts of 10 of your poems. I will give an overall grade for your portfolio based on the development of your individual poems through the incorporation of feedback you have received from me and your peers.

Assignment	Word count	Points available
Prompts (x10 and 2 revisions)	-	120
Response papers	750 (x4)	70 (x4)
Critical Analysis	1250	200
Workshop and Participation	-	100
Journal submission	-	20
Live-reading review	750	40
Recitation	-	40
Portfolio and Artist Statement	1000	200
Total	6,000	1,000

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 Rubric:

"A"- A paper at this level is truly high quality. It demonstrates a clear understanding of critical concepts, creatively addresses the subject matter, and exceeds the expectations of critical analysis. A paper with this grade will be free of grammatical errors.

"B"- A paper with this grade has met the standards of the assignment at a high quality level. This assignment may need revision but is organized in a logical way and avoids fallacies or mistakes in critical analysis. A paper with this grade may contain grammatical errors but will be readable.

"C"- A paper that earns a "C" has done everything that was required, but no more. This assignment may require significant revision to more thoroughly examine critical

elements, or it may need reorganization. A paper with this grade will generally contain a few grammatical errors but will still be readable.

"D"- This paper does not adequately fulfill the assignment to a satisfactory degree. One portion of an assignment may not have been touched upon or there may be a misused critical element. Papers with this grade tend to be disorganized and contain many grammatical errors.

"E"- This paper does not address the assignment prompt or is unreadable/incomplete.

Syllabus: We will be reading 4-8 poems per week for our in-class discussions. We will be focusing mostly on the required texts, though other poems may be added (I will provide print-outs of said poems, so be sure to hang on to them). Here is a schedule for our course, though it is subject to tweaking –

Date	To be prepared for class	Homework	Due
22 nd August	-Course intro	Prompt 1 Begin Heaney Ch. 1 & 3	
29 th August	<i>Words and meaning</i> -Heaney's 'Digging', 'Mid-term break', and others	Prompt 2 Heaney Ch. 5	Poem 1 Response 1
5 th September	<i>Imagery</i> -Heaney's 'Death of a Naturalist', 'Blackberry Picking', and others	Prompt 3 Heaney Ch. 6	Poem 2
12 th September	<i>Metaphor & Simile</i> -Heaney's 'Personal Helicon', 'Churning Day', and others	Prompt 4 Begin Zarin Ch. 8	Poem 3
19 th September	<i>Sound</i> -Zarin's 'Mrs. Donleavy', 'The Deanery Parrot', 'On Reading a Collected Letters', and 'Blue Moths'	Revision 1 Zarin Ch. 2	Poem 4 Response 2
26 th September	<i>Voice & Tone</i> -Zarin's 'Port Imperial', 'Heirloom', and 'Ode'.	Prompt 5 Zarin Ch. 9	Poem 5
3 rd October Workshop 1	<i>Form & Rhythm</i> -Zarin's 'Eclogue', 'Skating in Harlem', 'Fury', 'Rotogravure', and 'Round for a Plague Year'.	Prompt 6 Begin Boland	Poem 6
10 th October Workshop 2	<i>History</i> Boland's 'Writing in a Time of Violence' (sequence)	Prompt 7 Boland Ch. 14	Poem 7 Response 3
17 th October Workshop 3	<i>Identity</i> Boland's 'Love', 'In Which Ancient History...', 'Time and Violence', and others.	Prompt 8 Boland Ch. 13	Poem 8
24 th October Workshop 4	<i>Mythology</i> -Boland's 'The Pomegranate', 'Legends', 'Anna Liffey', Zarin's 'Winter Elegy' and others	Revision 2 Begin Schuyler	Poem 9
31 st October Workshop 5	Schuyler's 'Wystan Auden', 'Dining Out with Doug and Frank', and others	Prompt 9 Schuyler	Poem 10 Response 4
7 th November Workshop 6	Schuyler's Payne Whitney poems	Prompt 10 Schuyler	Poem 11

14 th November Workshop 7	Schuyler's 'I sit down to type', 'The snow', 'This Dark Apartment', and others		Poem 12 Critical Analysis
21 st November	<i>No Class (Thanksgiving)</i>		
28 th November	Recitations Recitation Research (listening to and viewing poets online in preparation for your own recital. More info will be given as the date approaches)		Portfolio
5 th December	-Workshop reading -Portfolio returns		