

Beginning Poetry Writing
CRW 1301: Class # 12011
Fall 2018

Kayla Beth Moore
Fridays, Periods 6-8 (12:50 – 3:50 P.M.)
Weimer Hall 1070
Office Hours: Tuesdays 2:30-3:30 PM, Location TBD
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Course Description:

“Poetry is a sword of lightening [...] which consumes the scabbard that would contain it.” –Percy Bysshe Shelley

“For all good poetry is the spontaneous overflow of powerful emotion.” –William Wordsworth

“Poetry might be described as the clear expression of mixed feelings.” –W. H. Auden

“Poetry is the art of creating imaginary gardens with real toads.” –Marianne Moore

“If prose is a river, poetry is a fountain.” –Michael Longley

“Poetry is language at its most distilled and most powerful.” –Rita Dove

For centuries Anglophone poets have answered differently the question, “What is poetry?” In this class we will do the same with many of these great thinkers and artists as our guides. I offer to you the above quotations as a sampling of the answers we will encounter, and also as a model of the way in which this class will move—more or less chronologically, visiting (for it will not be a long stop) many different types of poets through the history and contemporaneity of English-language poetry. The primary goal of this class is for you to articulate your own answer to this question and to create examples that exemplify your response. We will do this through lots of reading and a good bit of writing. You should prioritize both equally—you will not grow as a writer if you do not also grow as a reader. Along the way, you will develop a basic vocabulary for understanding and analyzing poems, your own and others’. In the first six weeks of the class we will focus on building this shared vocabulary. In the seventh week when our workshops begin in earnest, we will begin practicing it on each other. We will do so always with respect, always with care, always looking to give the best of our attention and good will to each other. If you invest seriously in the course materials and in your peers’ work, I guarantee you will be surprised and delighted with what you yourself produce. Poetry (like love) is a many-splendored thing. There is room for you here to explore and express what it is, what it means, and how it works.

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).
- 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.

Required Texts:

1. Ferguson, Margaret eds. et. al. *The Norton Anthology of Poetry*. Shorter 5th ed. W. W. Norton, 2005.
ISBN: 9780393979213
*This is an expensive text. Shop for it early and buy used if possible.
2. Hall, Donald. *To Read a Poem*. 2nd ed. Wadsworth, 1992.
ISBN: 9780030555398
*Out of print text, but readily and cheaply available used on Amazon and other online vendors.
3. Gay, Ross. *Catalog of Unabashed Gratitude*. University of Pittsburg Press, 2015.
ISBN: 9780822963318
4. Our class *Reader*. Provided as a PDF. This should be printed and bound at a print shop (such as Target Copy) and treated as a textbook. You will need it for every class period beginning in Week 2.

Assignments & Point Values:

10 Poems (3 to be revised)	200 pts
Participation	130 pts
Recitations	60 pts
Review of a Public Reading	50 pts
Close, Close Readings (3 @ 50 pts)	3 @ 500 words = 1,500 words /150 pts
Critical Analysis Papers 1	800 words – 100 pts
Critical Analysis Paper 2	1,000 words – 100 pts

Critical Analysis Paper 3	1,200 words – 100 pts
	Total 3,000 words – 300 pts
Final Portfolio + “Poetry Is” Paper	1,500 words – 110 points
	Total class points = 1,000

10 Poems (200 pts)

These will be assigned to you in the form of a prompt beginning Week 1. For the first six weeks you will submit your poems to me directly. Beginning in Week 7 you will bring enough copies for everyone in our workshop (including yourself and me). Failure to bring the adequate number of printed copies may result in a deduction of your participation grade. Each week I will give you direct feedback on your poem. You are responsible for retaining each poem hardcopy that has my notes and your grade on it. You will submit these with your Final Portfolio. You will revise 3 of your poems to be resubmitted (along with their original drafts) in your Final Portfolio. You will want to work on these revisions throughout the course of the semester, taking into account my and your classmates’ feedback.

Participation (130 pts)

Participation is a critical component of every class. Your presence, attention, and good will are required every week. This means you will be punctual, prepared, and professional:

- *Punctual* – I expect you to be in your seat with all of your needed materials when our class begins. Being late twice is equal to one absence.
- *Prepared*—This means you are present with all of the required texts, and have read and annotated each of the assigned poems and any assigned essays. When we begin workshop, it will mean that you have read each of your classmates’ poems at least **three times** and have written **at least twenty words** in the margin, both of praise and criticism (we’ll talk about what this does and does not mean). Gut reactions and surface level analyses are not adequate for a successful workshop. We are here to help each other grow, and this means taking everyone else’s work as seriously as you take your own.
- *Professional*—Poems are sometimes serious, sometimes fun, sometimes sad, and sometimes very personal. Writing true-to-life things will mean that we encounter all of these. We will treat every poem with respect and positive regard. We will keep everyone’s work in confidence and not discuss any poems outside of class.

Failure to adhere to any of these standards will result in a deduction of your participation grade for that class period (**10 points available per class—these are earned, not given**). The amount of the deduction will be decided on a case-by-case basis. You are ineligible to receive participation points for a class that you miss. In all—show up and take yourself and your classmates seriously.

Recitations (60)

Poetry is often meant to be read out loud, sometimes even performed. In practice and celebration of this we will each memorize **at least 40 lines of verse** and recite them aloud in class. You will email a copy of your selected poem(s) to me by **September 21st** for approval. You are expected to have memorized your poem(s) by **October 19th**. Anytime after this date, you may be called upon to deliver your recitation. You will be graded based on accuracy (I will have a copy of the

poem in front of me) and strength of delivery. This can mean many things, and I will offer you many examples of “styles” of delivering a poem. Done well, a recitation will capture the essence of a poem—its meaning, gravity, tone, and rhythm. The choice of poem(s) is up to you; choose something you won’t mind walking around with for the rest of your life.

Review of a Public Reading (50 pts)

During the course of the semester you will attend and review a public poetry reading. A great way to fulfill this assignment would be to attend the Florida Writers Festival or any of the First-Year MFA Readings at The Bull. I will alert you to dates for these. Readings outside of these are also welcome, but you will need my approval first. These are due by the last day of class, November 30.

Close, Close Readings (150 pts)

The goal of these short (500-word) assignments is to read one aspect of a poem as closely as you can within the word limit. We will discuss exactly what close reading is. To succeed here you must zoom in and work slowly through the meaning, sound, shape, tone (or something else!) of a line break, an image, a metaphor (or some other very specific aspect!) of a poem. You may select any of the assigned poems to analyze. **Bring printed copies of these to class with you.** These are meant to give you practice at employing the critical apparatuses and vocabulary we will be acquiring, all in preparation for our workshops and for your Critical Analysis Papers.

Critical Analysis Papers (300 pts)

Here you will put the practice of your close, close readings to use by selecting a poem from our texts and analyzing it through the lens of some vocabulary or concept we’ve discussed. You may also pair two poems to compare or contrast. The final of these papers will be a review of a contemporary collection of poems, *Catalog of Unabashed Gratitude* by Ross Gay. These will be submitted via Canvas.

Final Portfolio (110 pts)

Taking into account my and your classmate’s feedback, as well as your own writerly intuitions, revise **three poems** for a final portfolio. As an introduction to these revised poems, include a 1,500-word response to the guiding question of our course: “What is poetry?” Use examples from our work together and your own writing. Discuss how exploring this question has influenced your development as a poet throughout the course, and where you stand in relation to this question at the course’s conclusion. What questions relative to this guiding question have you settled, which remain unanswered for you? The portfolio should also include *all* of the assigned poems you have written for class in their original hardcopies with my comments. Please include a title page. These should be either bound or in a pocket portfolio.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Your attendance is critical to the success of the course. **You may miss 2 classes, no questions asked**, permitted you email me in advance to let me know you’ll be missing class. You do not have to tell me why. It is required that you makeup any work you’ve missed in your absence, and it is your responsibility to contact me directly to workout how to do this. You are not eligible to makeup participation points for any absence. Because we are

a weekly class, per University policy **anything more than 2 absences is an automatic failure**. As for tardiness—being late to class twice is equal to one absence (also see “Participation” above).

3. *Paper Format & Submission*: Poems should be in a 12pt. serif font (such as Times), left-justified, single-spaced, titled, with a heading in the top right-hand corner that includes the assignment number. They should be turned in as hardcopies at the beginning of the class during which they are due. Papers should adhere to MLA formatting and must be submitted to Canvas as a Word doc.
4. *Late work*: I do not accept late work. If you need an extension, you must request one prior to the due date. Granting or denying extensions is at my discretion. Assignments turned in after an extension deadline receive a zero and cannot be revised.
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/sccr/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>

Other Policies:

- A. You may call me Kayla Beth or Ms. Moore.
- B. Cell phones will be turned in at the beginning of class on a designated table. If you do not turn in your phone and are caught using it, you will be asked to leave the class and will forfeit your participation points for the day.
- C. No open laptops are allowed in class.
- D. The only way to reach me outside of class is by email at kb.moore@ufl.edu.
- E. Office hours are open to any student who would like to discuss anything regarding our class or poetry in general. I encourage you to attend, especially if you have any concerns about how the class is going. I welcome your feedback.
- F. If you fall asleep in class or are otherwise blatantly disrespectful to anyone in the class, you will be asked to leave and will forfeit your participation points for the day.

Class Schedule

*Subject to change at instructor's discretion.

Date	Reading	Due
Week 1 – 8/24 <i>Silence, Stakes, and White Space</i>	Norton – “Cædmon’s Hymn,” Edmund Spenser Sonnet 75, Shakespeare Sonnets 15, 73, 126, and 130. <i>Reader</i> : Week 1 Hall TRP: “Good Poems”	<i>*please come to class having read the assigned texts for this day.</i>
Week 2 – 8/31 <i>The Line: Takes One to Break One</i>	Norton – George Herbert “The Altar,” “Easter Wings,” “Prayer I,” “The Pulley,” “Love III,” Anne Bradstreet “The Author to Her Book” <i>Reader</i> : Week 2 Hall TRP: “Poems are Made of Words”	Poem 1
Week 3 – 9/7 <i>Image: Showing v. Saying I</i>	Norton- John Milton from <i>Paradise Lost</i> , Henry Vaughan “They are All Gone into the World of Light!,” “The Waterfall” <i>Reader</i> : Week 3 Hall TRP: “Images”	Poem 2 Close, Close Reading 1
Week 4 – 9/14 <i>Metaphor: Showing v. Saying II</i>	Norton- from “The Pearl,” John Donne “The Flea” <i>Reader</i> : Week 4 Hall TRP: “Figures of Speech, Especially Metaphors”	Poem 3 Close, Close Reading 2
Week 5 – 9/21 <i>Tone & Voice: What Sound Does the Fox Make?</i>	Norton- Christopher Smart from <i>Jubilate Agno</i> , Phyllis Wheatley “On Being Brought,” “To S.M.,” William Blake <i>Songs of Innocence</i> <i>Reader</i> : Week 5 Hall TRP: “Tone, With a Note On Intentions”	Poem 4 Close, Close Reading 3 Recitation Selections Due
Week 6 9/28 <i>Rhyme and Meter: Finding & Making Meaning with Sound</i>	Norton- Wordsworth “Lines,” “She Dwelt Among the Untrodden Ways,” “I Wandered Lonely,” “Surprised by Joy”	Poem 5 (<i>bring copies for everyone to begin workshop the following week</i>) Critical Analysis Paper 1

	<p><i>Reader: Week 6</i></p> <p>Hall TRP: "Meter and Rhyme"</p>	
<p>Week 7 10/5</p> <p><i>The Lyric: The "I" and the "You"</i></p> <p><i>*Workshop Begins</i></p>	<p>Norton- Shelley "To a Skylark," Keats "Ode to a Nightingale," Whitman "from Song of Myself"</p> <p><i>Reader: Week 7</i></p> <p>Hall TRP: "Forms and Types of Poems"</p>	<p>Workshop 1</p> <p>Poem 6</p>
<p>Week 8 – 10/12</p> <p><i>Poetry and Myth</i></p>	<p>Norton- Tennyson "Ulysses," "Tithonus," Spirituals "Go Down Moses," "Ezekiel Saw the Wheel," Yeats "Leda and the Swan," Hilda Doolittle "Helen," Judith Wright "Eve to Her Daughters"</p> <p><i>Reader: Week 8</i></p> <p>Hall: "Versions of the Same"</p>	<p>Workshop 2</p> <p>Poem 7</p> <p>Critical Analysis Paper 2</p> <p>Recitations Begin</p>
<p>Week 9 – 10/19</p> <p><i>Poetry and Art</i></p>	<p>Norton- Keats "Ode to a Grecian Urn," Christina Rossetti "In an Artist's Studio," "Landscape with the Fall of Icarus"</p> <p><i>Reader: Week 9</i></p>	<p>Workshop 3</p> <p>Poem 8</p>
<p>Week 10 – 10/26</p> <p><i>Poetry and Politics</i></p>	<p>Norton—W.B. Yeats "Easter 1916," Jeffers "Shine, Perishing Republic," Robert Hayden "Night, Death, Mississippi," Donald Justice "Pantoum of the Great Depression"</p> <p><i>Reader: Week 10</i></p>	<p>Workshop 4</p> <p>Poem 9</p> <p>Critical Analysis Paper 3</p>
<p>Week 11 – 11/9</p> <p><i>Poetry and Joy</i></p>	<p>Gay, <i>Catalog of Unabashed Gratitude</i></p> <p><i>Reader: Week 11</i></p>	<p>Workshop 5</p> <p>Poem 10</p>
<p>Week 12 – 11/16</p> <p><i>Poetry and Love</i></p>	<p>Gay, <i>Catalog of Unabashed Gratitude</i>, cont.</p> <p><i>Reader: Week 12</i></p>	<p>Workshop 6</p>
<p>Week 13 – 11/30</p> <p><i>Class Reading</i></p>	<p>Celebration time. Choose two poems from your portfolio to share with the class! Snacks provided.</p>	<p>Final Portfolio Due</p>

Course Reader Index
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Week 1—Silence, Stakes, and White Space

Christian Wiman “From a Window”
 Ilya Kaminsky “Author’s Prayer”
 John Berryman “Eleven Addresses to the Lord”

Week 2—The Line: Takes One to Break One

Adrienne Rich “The Fact of a Doorframe”
 Anne Stevenson “The Spirit is Too Blunt an Instrument”
 May Swenson “Question”
 Lucille Clifton “Sorrows”
 Lawrence Ferlinghetti “Sometime During Eternity”

Week 3—Image: Showing v. Saying I.

Kay Ryan “A Certain Kind of Eden”
 Craig Arnold “Meditation on a Grapefruit”
 Averill Curdy “Sparrow Trapped in the Airport”

Week 4—Metaphor: Showing v. Saying II.

Don Paterson “The Lie”
 Norman MacCaig “Goat”
 Jeanne Murray Walker “Little Blessing for My Floater”

Week 5—Tone & Voice: What Sound Does the Fox Make?

Maurice Manning “A Blasphemy,” “A Lexicon for People Who Don’t Talk Much”
 Lucille Clifton “Homage to My Hips,” “Poem in Praise of Menstruation”

Week 6—Rhyme and Meter: Finding & Making Meaning with Sound

Kay Ryan “Blandeur”
 Langston Hughes “Litany”
 Philip Larkin “Aubade”
 Hopkins “As Kingfishers Catch Fire,” “God’s Grandeur”

Week 7—Lyric: The “I” and the “You”

Paul Celan “Psalm”
 Marie Ponsot “Pathetic Fallacies are Bad Science But”
 Olena Kalytiak Davis “The Lyric ‘I’ Drives to Pick Up Her Children from School: A Poem in the Postconfessional Mode”

Week 8—Poetry and Myth

Anna Kamienska “The Return of Job”
 Muriel Rukeyser “Myth”

Week 9—Poetry and Art

Frank O'Hara "On Seeing Larry Rivers' Washington..."

Tyehimba Jess "Hagar in the Wilderness"

Natasha Thretheway "Repentance"

Week 10—Poetry and Politics

Osip Mandelstam "Black Candle"

Michael Longley "Ceasefire"

Elizabeth Alexander "Praise Song for the Day"

Adrienne Rich "What Kinds of Times Are These"

Week 11—Poetry and Joy

Paisley Rekdall "Happiness"

A. R. Ammons "The City Limits"

Adam Zagajewski "Try To Praise the Mutilated World"

Osip Mandelstam "And I Was Alive"

Week 12—Poetry and Love

Laura Kasischke "Look"

Richard Wilbur "Love Calls Us To the Things of the World"

Marie Hummel "Station"