

CRW 1301 Section 4230: Poetry Writing

Instructor: Sean McQuinney

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Class Location: Weimer 2056

Class Time: M-F 3 (11:00 AM-12:15 PM)

Office: TBA

Office Hours: T/H 4

COURSE DESCRIPTION

The purpose of this class is to make you a better poet. You will:

Write: As an integral part of this course, you will submit poetry for critique (for the first two weeks of the semester these will be critiqued only by me. Afterward, these will be reviewed by the entire class). These poems will follow the prompts that are given as closely as possible. You will also be responsible for meeting the General Education requirement for writing at least 6000 words as part of this course. This requirement is in addition to the creative writing component for this course, but complements your development as a poet, as you will be closely examining poetry to determine what makes good poetry resonate with a reader.

Edit: You will edit both your work and the work of your peers. The readings that you will be performing of each other's work during the second half of the semester will help you to see similar issues in your own drafts.

Read: You will read your own work to the group during any week when you are asked to workshop, and you will be asked to read assigned poems in class. Good poets read other good poets. In addition, poetry thrives when read aloud. Read your own poems aloud before you submit them. It will improve your work. Read your peers' work aloud. It will help you to give more nuanced feedback.

Accept Criticism: Every poet who shares their work is subjected to criticism. *This is not a bad thing!* Whether it is criticism from an audience as friendly as this classroom will be or from a literary critic down the line, good criticism should only function to improve your writing. Embrace the suggestions of your peers even if you do not make the changes that they suggest. Those recommendations represent the work that your peers have done reading your work.

Respect: Perhaps the most important rule of a workshop is that you must conduct yourself with respect towards your peers. Because we will be sharing our thoughts and poetry with one another throughout this semester an environment of mutual respect is necessary *at all times*. Any disrespectful behavior on your part will result in you being asked to leave the classroom. Should this happen you will be marked absent for the day (regardless of what point in our meeting you were dismissed).

Unless specifically asked to use an electronic device as support for an in-class activity, you will leave all laptops, cell phones, and any other portal to infinite knowledge and distractions put away for the duration of our class meetings. By put away I mean out of sight (in a backpack, under a desk, in your pocket and silenced). If I have to ask you more than once to put your device away I will ask you to leave the class and mark you absent for the day.

Outcomes

By the end of this semester you will be able to

- Write better poems.
- More clearly understand and criticize poetry.
- Revise your own work more efficiently.

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.

Required Texts

The Triggering Town (Hugo)

To Read a Poem (Hall)

These two books will act as guides for writing. Hall's essays are insightful and often inspirational. Hugo uses accessible poetry to define critical terms.

The Vintage Book of Contemporary World Poetry (McClatchy)

The Open Door: One Hundred Poems, One Hundred Years of Poetry Magazine
(Wiman/Share)

These anthologies will form the backbone of (but will not fully encompass) the poetry you will read this semester. The selections for this course are an eclectic mix of domestic and international poets/poetry. You will also be expected to read from weekly handouts and links to online sources both in class and in preparation for class.

These books were chosen because they are strong collections and useful guides. Buy a physical copy rather than an electronic version. Make notes on the page. Bookmark your favorite passages. Underline sections you have questions about. Any class during which you do not have the text that will be discussed will be counted as an absence without notice.

Recommended Text

The Elements of Style: Updated and Annotated for Present-Day Use (Strunk/Pritchard)

Another note on supplies: You will be printing a good deal for this course. For each workshop day you must bring a copy of your new submission for each student. Please ensure that you have access to a reliable printer so that you do not lose points for these assignments.

ASSIGNMENTS AND GRADING

Assignments	Words	Points Possible
Response Paper (5 total)	2600(TOTAL)	500

Memorized Recitation/Analysis Paper	800	100
Critical Analysis Check-ins (10 per Check-in)	900(TOTAL)	30
Critical Analysis	1200	100
Poem Submission (6 minimum)	-	60
Peer Workshop Participation (10 per workshop day)	-	70
Final Portfolio	500	140
Total	6000	1000

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

Assignments:

As you can see from the point distribution/word requirement table above, this class meets the 6000 word writing requirement in addition to the poems that you will produce this semester. Writing assignments are found on the class Canvas page (where you will be turning them in), but poem prompts will be available on Canvas but turned in during class and on paper. All critical assignments (everything but your poems and your Portfolio) will be submitted through Canvas. All poetry (including your Final Portfolio) will be submitted as a hard copy in class.

Response Papers (variable word count totaling 2600 words across the semester. Due each Friday):

These are responses to weekly writing prompts that examine the style or critical component (or components) that are the focus of the week's lecture. These assignments will require you to examine specific elements of style found in the weekly readings or will ask you to apply a specific critical lens to a single poem. In order to receive full credit for these assignments you will provide concise and clearly revised responses to your prompts. These assignments will be turned in through Canvas.

Memorized Recitation (800 words. Due July 18th):

You will choose and recite a poem that is no shorter than 15 lines from the readings this semester from memory. Your recitation should be without error, well paced, and practiced enough to be natural.

You will also write a critical response describing the literary importance of this poem. What poetic devices are employed? What subtext lends to an appreciation of the poem? All poems selected for this assignment must be approved *prior* to beginning the assignment. The written component of this assignment will be submitted through Canvas.

Critical Analysis Check-Ins (totaling 900 words)

These Check-Ins are designed to help mitigate the pressure of completing the Critical Analysis during the final week. If completed correctly, these writing exercises will (in order of assignment) help you to conceptualize, construct, and format your final assignment (see the assignment guides on Canvas for more details).

Critical Analysis (1200 words. Due August 8th):

This assignment is not only a critical response or close reading. You will be required to use *at least two* academic sources when composing this paper.

For the Critical Analysis you will choose from these options:

- Select a long poem from the readings this semester and examine the different poetic elements found in that poem. The bulk of this paper will focus on these elements, but a successful response should also include a close reading of the poem that explains the poet's intent.

or

- Choose up to four poems from a specific historical context (WWII, The Great Depression, The Harlem Renaissance) and examine those poems with a critical lens (feminist, queer theory, historicism, etc.). Discuss poetic elements that run concurrent between different authors within this historical context and compare important works from the time.

or

- Choose an author from this semester's reading list. Examine their collected works (this will require you to purchase an additional text) and choose four poems that best chronicle the scope of that author's work. Discuss poetic devices, content, and themes that are repeated through that author's work. As you are examining these poems, describe the change over time in the work included in the anthology and attempt to explain the reasons for these changes (if possible).

Before you begin working on this assignment, you must get approval on your subject. To do so, provide a list of poems that you will be examining, or (for the first prompt) a list of the poetic elements you will be evaluating within the long poem.

Poem Submissions (Due on Monday and Wednesday):

In order to increase the quality of your writing, this class is formatted to establish a base of critical understanding of poetry. As such, poems will not be workshopped until the third week of instruction (the week of July 16th).

A poem *will* be collected every Monday and Wednesday that this class meets with the exceptions of the first week (where the poem will be due on Thursday the 5th) and the last week (where we will only have a poem due on Monday, August 6th). *Being absent does not excuse a student from their obligation of turning in a poem.*

There will be a total of eleven opportunities to turn in poems (see schedule below).

There will be ten assigned prompts and one revision/open writing assignment.

You are required to respond to at least six of the assigned prompts successfully. Each additional prompt that you respond to will count as extra credit, and (more importantly) advance the goal of the course (making you a better poet).

You must submit at least one poem a week.

Poems will be turned in at the end of the class *and will follow the assigned prompts*. You must bring a copy for each of your peers and for yourself for each poem preceding a workshop (consult the schedule at the bottom of the syllabus for workshop dates). You will make notes on all other student poems before workshop and will return your copy (with notes) to the author after we discuss their poem. If you are absent, you have until the end of the day to email me your poem. I will then email your poem to your peers so that they may print a copy.

To receive credit on a poem it must:

- be submitted with 1" margins,
- be left justified (indentations are allowed)
- be written in Times New Roman, 14pt font
- be titled
- have your name and assignment number
- adhere to the assignment. Only use rhyme schemes if required by the assignment.

- be written in complete sentences. No fragments allowed.

If your poem is lacking any of these requirements you may be asked to resubmit after a revision.

Workshop Participation:

Be prepared for workshop! There are few things as worthless to a writer as comments like "that was nice." **Come to class with two positive and two critical comments/questions for each poem** (preferably more). You will turn in a word document or PDF with these comments/questions to the Canvas page.

To get credit for workshop participation the questions that you turn in must be open ended and specific to the poems of each of your peers. You must also speak up in the classroom.

Portfolio:

By the end of the semester you will have a collection of 6-11 poems. You will revise and submit *at least five* of these poems along with the original copy (on which I made notes). If you submit more than five, they will be graded as normal, but the points will be applied as extra credit. For a poem to be included in your Final Portfolio it must be a *revision* of your first draft with noticeable changes from the first (at the very least, they must address all of the notes/primary criticisms of the poem from workshop days). Staple them with the notated original on top of the final draft. Each poem will be graded on a scale of 1-10.

You will also write a revision letter (minimum 500 words) that details the changes that you have made in your approach as you progressed through this semester. Include specific details from both your poetry and, if applicable, your readings. What did you refine based on workshop? What poems inspired you through the semester? What work by your peers inspired changes in your work?

All of this is to be included with a self-addressed envelope. I will seal the portfolios after they are graded and post them (if they include postage) or seal the envelopes and leave them in my mailbox in the English Department mailroom on the fourth floor of Turlington (just across from the elevator that is accessed within the building). I will leave them through the second week of the fall semester for you to pick up. After which they will be recycled.

In addition, either as a group or one on one, you must bring at least two revisions to office hours (or to an appointed time) before the sixth week. Failure to do so will result in a 10% drop in your Final Portfolio's grade for each missed meeting. I require the revision that you wish to discuss to be emailed to me no less than 24 hours before our meeting.

Course Policies:

1. You must complete *all assignments* to receive credit for this course.

Attendance and Tardiness:

Summer sessions go by very quickly. To effectively develop as a poet during such a rushed course, *you must be here*. If you accumulate three unexcused absences, you will lose a letter grade. Four and 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.

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. You are also responsible for getting in touch with a classmate to find out what you missed in class. **Save your absences for when you're really ill.** It is your responsibility to keep track of your absences. UF Statement on Attendance and Make-up Work:

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

2. *Paper Format & Submission:*

All poems will be submitted by paper copy at the end of class. All other written assignments are to be turned in through Canvas.

3. *Late Papers/Assignments:*

I do not accept late papers/assignments. Failure of technology is not an adequate reason for missing a deadline.

4. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.5. *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/>.6. 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.

7. For information on UF Grading policies, see:

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

8. *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.9. *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>

10. 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>

11. *Behavior and netiquette:*

This class may well be different than any other that you will take part in here at the University of Florida. We will spend our time together reading poetry, talking about the work of famous poets, and in workshop so that we can collectively improve as writers together. In order to foster that environment cell phones will be prohibited during class. If you have a cell phone out during class you will be marked absent without warning.

Computers may be used during lecture but not during workshop and only conditionally during class activities.

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/>

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.

Weekly Schedule:

(Please be aware that this schedule is subject to change. The official UF calendar can be found here: <https://catalog.ufl.edu/UGRD/dates-deadlines/pdfs/calendar1718.pdf>)

For each day you are expected to have finished (and be able to talk about) the readings that are listed. A good deal of this course will be spent in group discussions of your readings. I will ask questions and expect answers from the group. If you are obviously unprepared for the day you may be asked to leave for the day and marked absent.

General daily goals/contents are italicized,

Readings are in bold text

Assignments are underlined

Week I

Monday, July 2nd

*Introduction to the course, the great reading of the syllabus, and my expectations of you.
In class readings from printouts and review of Poem#1's requirements*

Tuesday, July 3rd

Discuss MLA formatting and expectations for critical response papers. In class readings.

Hugo, Essay #1

Poem #1 Due

Wednesday, July 4th

No Class: Independence Day

Thursday, July 5th

Introduction to the books! Introduction to reading and writing poetry, basic critical terms, and a brief discussion about 'voice.'

Hall Chapter 1

Poem #2 Due

Friday, July 6th

Discussion of canon. Why are we reading these poems?

Wiman's Introduction to *The Open Door*

McClatchy: Introduction

Response Paper #1 Due

Week II

Monday, July 9th

Communication, language, and the importance of words.

Hugo, Essay #2

Hall, Chapter 2

Poem #3 Due

Tuesday, July 10th

Effective use of imagery in poems

Hall, Chapter 3

Hugo, Essay #3

Wednesday, July 11th

Synesthesia and avoiding clichés

McClatchy: *Europe*

The Open Door Pgs. 20-37

Poem #4 Due

Thursday, July 12th

Metaphors

Hall, Chapter 4

McClatchy: *Europe*

The Open Door Pgs. 38-55

Critical Analysis Check-In #1

Friday, July 13th

Killing your darlings

McClatchy: *Europe*

The Open Door Pgs. 56-70

Response Paper #2 Due

Week III

Monday, July 16th

Tone and assumptions about audience

Hall, Chapter 5

Hugo, Essay #4

Poem #5 Due (Remember to print enough for our first workshop!)

Tuesday, July 17th

Politics in poetry: Keeping the language fresh

McClatchy: *The Middle East*

The Open Door Pgs. 71-87

Workshop #1 Due

Wednesday, July 18th

Hugo, Essay #5

Translation as an opportunity and a hinderance

In class activity: Old English translations

Poem #6 Due
Critical Analysis Check-In#2

Thursday, July 19th
Symbols and Allusions
Hall, Chapter 6
McClatchy: *The Middle East*
***The Open Door* Pgs. 88-105**
Workshop #2 Due

Friday, July 20th
Grammar review
McClatchy: *Africa*
***The Open Door* Pgs. 105-121**
Response Paper #3 Due

Week IV

Monday, July 23rd
Sound in poetry
Hall, Chapter 7
Hugo, Essay #6
McClatchy: *Africa*
Poem #7 Due

Tuesday, July 24th
McClatchy: *Asia*
***The Open Door* Pgs. 122-138**
Workshop #3 Due

Wednesday, July 25th
Meter and rhyme
Hall, Chapter 8
McClatchy: *Asia*
***The Open Door* Pgs. 139-155**
Poem #8 Due
Critical Analysis Check-In #3

Thursday, July 26th
Inspiration from the mundane
McClatchy: *Latin America*
Hugo, Essay #7
Workshop #4 Due

Friday, July 27th
Narrative in poems

McClatchy: *Latin America*
Response Paper #4 Due

Last day to get approval for the Memorization Recitation assignment!

Week V

Monday, July 30th

Versions of the same/revising work

Hall, Chapter 10

McClatchy: *The Caribbean*

Poem #9 Due

Tuesday, July 31st

Revision Exercise

McClatchy: *The Caribbean*

Hugo, Essay #8

Workshop #5 Due

Wednesday, August 1st

Memorization Recitation Activity and Paper Due

Poem #10 Due

Thursday, August 2nd

Revisiting home

The Open Door Pgs. 158-173

Hugo, Essay #9

Workshop #6 Due

Friday, August 3rd

Who do you read, now? Looking at small presses and journals

The Open Door Pgs. 174-184

Response Paper #5 Due

Week VI

Monday, August 6th

Poetic forms

Hall, Chapter 9

Poem #11 (or revision)

Tuesday, August 7th

Poetic forms, contd.

Poem Packet

Student Selections from Hall's A Gathering of Poems

Workshop #7

Wednesday, August 8th

Revisiting the canon

Hall, Chapter 11 (Selections from the Five Poets)

Student Recommended Poems

Critical Response Due

Thursday, August 9th

Lyrical Poetry

Hall, Chapter 8

Poem Packet

Nothing Due!

Faculty Evaluations/Why I Care About Them

Friday, August 10th

Final Portfolio Presentation/Readings

Final Portfolio Due