

CRW 1301—Beginning Poetry Writing (12470), Section #7622, Fall 2020

Olivia Ivings | ivings.olivia@ufl.edu
F 6-8 (12:50 p.m.–3:50 p.m.) on Zoom
Office Hours: M and TH 12-1 p.m. or by appointment
Course website: Canvas

Why we're here and what we'll do:

In this course, we will read poems, write poems, and write about poems. Throughout the semester, prompts will direct our writing practice for class. We will give critique to and receive suggestions from our colleagues through workshops and produce final portfolios of revised work.

By the end of this course, we will have a foundation in the vocabulary of poetic devices and forms, and we will be able to read and talk about poetry in an academic setting. We'll be able to conduct ourselves as productive members of a creative writing workshop and demonstrate a sincere attempt to develop a writing practice.

Ultimately, we are here for a rigorous exploration of poetry. Emily Dickinson once wrote in a letter, "Nature is a Haunted House—but Art a House that tries to be haunted," which is to say, art imitates nature. A good poem should haunt you. These poems will cause you to ask, "What does this say about the human experience?" or "Why has this stayed with me?" I hope you leave this class having found the poems that resonate with you, and inspire you to create your own fine work.

Required Texts: Physical copies only. **Have mercy on your pocketbook and search for used copies of these texts. If you're feeling wild, buy your books locally from used book stores!**

- *An Introduction to Poetry*, 13th ed- Kennedy and Gioia, 13th ed
- *The Tradition*- Jericho Brown
- *Imaginary Vessels*-Paisley Rekdal
- *Far District*-Ishion Hutchinson

Supplementary readings and audio files will be distributed via Canvas.

Assignment Descriptions:

PARTICIPATION: Come prepared! Read and write notes on all readings. Arrive on time with all material necessary for class, and stay off your phone. Make thoughtful and witty comments during each class session. Please note that this course will be discussion-driven. You must contribute.

For workshops, you should make notes on the poems we will workshop. You should read and give complete commentary on each poem before class begins. Please do not do this in a rush right before class. In this class, the workshop demands thoughtfulness, preparation, and effort. Critiques should be honest, constructive, and encouraging. The Golden Rule of Workshop is to critique others as you would like to be critiqued.

POEM DRAFTS: These poems will be responses to a prompt given in class. Your poems must be submitted as single-spaced, left-aligned, 12pt serif font. Please make sure your poems include a title. Additionally, your name and the assignment number should appear in the top right corner of the page. Poems must employ correct spelling and grammar and be written in complete sentences. Furthermore, poems should be submitted to me on time and should adhere to the prompt, although if you choose to revise some of these prompted poems for the final packet, you may do away with the constraints of the prompt if it suits the poem. Additionally, you should avoid fantasy, rhyme that feels forced, an abundance of abstract concepts that aren't rooted in the physical world, and attempts at sounding wise.

Do not write these poems the hour before class. Note that poems will be graded once when it is turned in and again in the final portfolios.

READING: Find the poems that inspire you to want to do your own good work, and demonstrate your reading of at least three of them on the weeks they are due. Post your demonstrations to the discussion board by Wednesday at midnight. I would recommend looking to the Poetry Foundation's website to source poems for this assignment.

Ways to Demonstrate Reading: Imitation: Poems written after the fashion of the one you read.
Prose Response: ~150 words of summary, explication, and discussion of craft regarding the poem you read. (All poems read must be included with the assignment).

DISCUSSION: You will submit readings on the discussion board on Wednesday by midnight the weeks they are due. Each student will respond with a meaningful response of at least 150 words. Additionally, each student will reply to one comment that is already under one of their colleague's posts. This means you will create a response, and then you will respond to someone else's response. These responses should be posted by Friday of the same week.

POEM SUBMISSION: You'll submit one of your final poems for consideration at a literary magazine.

LEADING CLASS DISCUSSION: Each student will lead a class discussion. The student will be given 10-15 minutes during their assigned class session to provide an overview of the topic, a close reading of at least one poem, and 3+ thought-provoking questions that will stimulate our discussion.

CRITICAL RESPONSE PAPERS: Students will write three response papers. These papers are intended to incorporate criticism, terminology from the textbook, and personal opinions. Include evidence from the text to support your ideas and arguments. The response should be rigorous.

The entries will be evaluated based on the following criteria: 1) demonstrated reading of the works, 2) critical thinking, 3) depth of analysis, 4) use of textual evidence, and 5) engagement with the discussion of craft. Your analytical and critical skills are expected to improve over the course of the semester. "I" statements are allowed but should be used sparingly. You may include quotes from the poems or from the textbook, but the quoted material may not exceed 10% of the word count. Minimum 800 words/response.

ANTHOLOGY: This is a 1600-word paper in which you argue for four poems that you think would work well together in an anthology. There are a number of justifications for anthologizing, including shared themes, tropes, literary devices, etc. Think of this as similar to a comparative essay, thinking of how the poems are in conversation with each other. You must make a clear and convincing case for why these poems belong together.

DEAD POET SLAM: Memorizing poems is an ideal way to get inside elements such as rhythm, meter, voice, and rhyme. You will perform a memorized poem during class. The poem will be at least 14 lines long. If not chosen from assigned material, the poem must be approved by me. Your performance will be graded on fluency of delivery and embodiment of the material in question.

FINAL PORTFOLIO and ARTIST STATEMENT: This is the culmination of your work. It will consist of a cover page and neat binding, all original drafts of your poems with my comments, 4 revised poems that showcase what you have learned this semester, and an artist's statement of at least 500 words.

Point Breakdown:

Participation 245

Reading responses 50

Discussion 50

Leading Class Discussion 50

Workshop Poems 80

Revision Poem 15

Journal Submission 20

Critical Response 150

Anthology Essay 100

Dead Poet Slam 40

Portfolio and Artist Statement 200

Total 1,000

A: 94-100 | A-: 90-93 | B+: 87-89 | B: 84-86 | B-: 80-83 | C+: 77-79 | C: 73-76 | C-: 70-72 | D+: 67-69 |

D: 63-66 | D-: 60-62 | E: 0-59

The fine print:

Covid-19:

All of us have felt and will continue to feel the impact of COVID-19 and the epidemic's social and financial fallout. Education is only one of the major life spheres in which we have had to adapt to these changes. As such, this course will take place remotely, and does so under exceptional circumstances. I recognize the difficulty of taking what was originally a face-to-face course into the online arena, and hope the choices I have made as an instructor will make this shift as manageable as possible.

With that in mind, CRW 1301 for Fall 2020 is organized to help us engage our peers in workshop via live sessions, while also mitigating the risk of Zoom fatigue. Instead of meeting synchronously for the full 3-hour course period, we will meet live for 1 hour, 45 minutes with a short minute break in the middle. Any further activities and readings must be completed by midnight each Friday we have class unless otherwise stated.

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 6,000 words.
 - o $6(800\text{-word CR}) + 1(700\text{-word CRR}) + 1(500\text{-word AS}) = 6,000$ 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: You are allowed two excused absences. A third absence will result in a failing grade for this class. If you have documented extenuating circumstances, please reach out to me; I will handle such situations on a case-by-case basis.
3. Tardiness: Three tardies (arriving more than five minutes late, or leaving class early) equals one absence.
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
4. Classroom behavior and etiquette: Behave respectfully in class. If you do not, you will be asked to leave. **Also, the best, safest, FCC- and FDA- approved way to contact me is from your UF email address to my UF email address. Emails require a proper greeting, complete sentences, and an appropriate signature. Additionally, wait at least 48 hours before you contact me about a grade you've received. I try to respond to email within 24 hours during business days. Please check your email regularly. This is how I will communicate with you.**
5. Students are expected to bring hard copies of relevant class materials and take notes on paper. If a cell phone makes a noise in class (rings, vibrates, etc.), you will lose participation credit for the day. You will also lose participation credit if it is evident you are actively using your phone in class or are unengaged in the class discussion.
6. UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/policy-statement/>
7. Paper Format & Submission: Each assignment must be submitted in 12-point, serif typeface. Pages must be numbered. One staple goes in the left-hand corner if you are submitting a hard copy. There must be a title. Formatting failures will result in a point deduction.

All non-poetry assignments should be submitted electronically on Canvas. Some assignments will also be brought into class as hard copies. I will remind you throughout the semester how/when things should be submitted. The schedule will also serve as a guide.

8. Late Papers/Assignments: Late assignments will not be accepted. If for any reason you need an extension, you must approach me at least 24 hours before the deadline.

9. Paper/Poem Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

10. Academic Honesty and Definition of Plagiarism: UF students are bound by The Honor Pledge: "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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.

c. Submitting materials from any source without proper attribution.

d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

11. 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 at the beginning of the semester.

12. Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

13. If you, or anyone you know, is experiencing food insecurity, the Pantry is a resource to visit. There is no proof of need required in order to shop at the Pantry; you must only bring in your valid UFID card. For more information: <https://pantry.fieldandfork.ufl.edu/>

14. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

15. 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.

16. Course Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Week One: Introduction

Read chapter one of *An Introduction to Poetry*

Week Two

Read chapters two and three of *An Introduction to Poetry*

Poetic terms

Reading Responses due the following Wednesday

Week Three

Read chapters four and five of *An Introduction to Poetry*

Week Four

Read chapters six and seven of *An Introduction to Poetry*

Paper 1 due on Canvas by midnight

Practice Workshop

Reading Responses due the following Wednesday

Week Five

Read chapters eight and nine of *An Introduction to Poetry*

Workshop 1

Week Six

Read chapters ten and eleven of *An Introduction to Poetry*

Paper 2 due on Canvas by midnight

Workshop 2

Reading Responses due the following Wednesday

Week Seven

Read chapters twelve and thirteen of *An Introduction to Poetry*

Workshop 3

Week Eight

Read chapter fourteen to sixteen of *An Introduction to Poetry*

Paper 3 due on Canvas before class

Revision Workshop

Week Nine

Read chapters seventeen and eighteen of *An Introduction to Poetry*

Workshop 5

Reading Responses due the following Wednesday

Week Ten

Read chapter nineteen and twenty of *An Introduction to Poetry*

Jericho Brown

Anthology due on Canvas by midnight

Workshop 6

Week Eleven

Read chapter twenty-one to twenty-three of *An Introduction to Poetry*

Ishion Hutchinson

Workshop 7
Reading Responses due the following Wednesday

Week Twelve

Read chapter twenty-four to twenty-five of *An Introduction to Poetry*

Paisley Rekdal

Workshop 8

Week Thirteen: Portfolio Readings

Portfolio and Artist Statement due on Canvas before class

Last day to submit proof of Journal Submission and Author Reading Response

Portfolio Readings