

Beginning Poetry Writing
CRW 1301 – 13095 16E1, Spring 2019
C + WR credit

Instructor: Hannah Whiteman

Course Meeting Times & Locations: R, Periods 9 - 11 (4:05 PM - 7:05 PM) FLI0101

Office Location and Office Hours: Wednesday 1:30pm-3:30pm TUR 4212 or by appointment

Course Website: Canvas

Instructor Email: h.maewhite@ufl.edu

Course Description:

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. Our discussions will employ the types of vocabulary and considerations specific to poetry. These discussions should help you to articulate your impressions and criticisms of assigned poems. Critical reading and a thorough understanding of poetic techniques and style will help you know what rules to follow, and which to break, within your own original work.

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 poetry. Students will 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 assigned poems, students will submit their own poetry and workshop their peers' poems.

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 :

Texts must be with you IN CLASS and must be a hard copy. NO EBOOKS will be allowed in class. I suggest buying used books, if possible, as this will save you some money. Some of these titles can also be found at Library West.

Writing Poems Michelle Boisseau, Hadara Bar-Nadav, Robert Wallace: 8th edition,
ISBN: 978-0205176052

The Penguin Anthology of 20th Century American Poetry Rita Dove: 1st Edition
ISBN: 978-0143121480

Note: We will read weekly from this book. It is important to have this in class.

Al Que Quiere! William Carlos Williams

Poems Elizabeth Bishop

Selected Poems Frank O'Hara

Citizen: An American Lyric Claudia Rankine

Recommended Texts:

Oxford English Dictionary. Access for free through the UF Website.

Assignment Overview:

Assignment	Points	Word Count
Class Participation (14 weeks)	70 (5 per week)	--
8 Poems	80 (10 per poem)	--
Workshop Participation (7)	35 (5 per week)	--
Five Critical Response Papers	250 (50 each)	500 per response
Close Reading 1	100	1,000
Close Reading 2	150	1,250
Recitation (2)	50 (25 per recitation)	--
Portfolio:		
Cover	5	--
Artist Statement	50	500
6 Poems Revised	60	--
What Poetry Is Paper	150	750
Total:	1000 Pts	6,000 words

Assignments:

PARTICIPATION: Throughout the semester you will lose weekly participation points by:

- Being late to class
- Not having the required texts or not having a hard copy of the required texts
- Not participating in class discussions
- Not being prepared for class (including not reading)
- Being disruptive

POEM DRAFTS: Poems drafts are not graded on their creative content, but on fulfilling the requirements set, including format and prompt.

1. To receive full points, poems must:
 - a. have 1" margins and be single spaced
 - b. be left-justified (not center- or right-, although indentation and other variations in form may be allowed depending on the prompt for the week)
 - c. be written in Times New Roman font, size 12
 - d. have a title
 - e. have your name, the date, and the assignment number at the top right of the page
2. Poems must fulfill the prompts given. No end-rhyming unless the prompt calls for it.
3. 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.

A '10' poem will be formatted correctly, contain all the requirements of the prompt, and will be written with no fragments and few (1-3) grammatical and usage errors.

An '8' poem will be formatted correctly, adhere to most of the requirements of the prompt, and will contain few fragments and some (3-5) grammatical and usage errors.

A '5' poem will be missing aspects of proper formatting, aspects of the prompt, and contain fragments and grammatical and usage errors throughout (5-7).

A '3' poem will be improperly formatted, lacking adherence to the prompt, contain multiple fragments and grammatical usage errors throughout (8 or more).

A '0' poem does not adhere to the prompt or is so riddled with grammatical errors that it is unreadable.

WORKSHOP: Workshop is a participation-based grade. In order to get full participation credit, you must be there & be prepared.

You will bring enough copies of your poems to hand around for workshop the following week. You will also bring in the class poems from the previous week on which you will have written **FOUR** comments: two outlining devices that worked throughout the poem, and two things in critique, as well as annotations throughout. All efforts will be made to give equal time to each person.

FIVE CRITICAL RESPONSE PAPERS: Analytical readings train students in the active reading of poems so that they may better recognize effective writing practices to use in their own poetry, 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 interpretation of the work.

In order to actively engage with the readings, students will write five critical response papers to the four books of poetry (plus another) we will be reading and discussing. Because these papers are due **BEFORE** we discuss the works and poets, they will rely mostly on your understanding of the language of poetry previously established through the textbook and class discussion, as well as personal opinion regarding style and interpretation. That said, please refrain from using outside materials and criticisms.

Feel free to use first person (I) but refrain from the use of second person (you).

POEM CLOSE READINGS: Close Readings are an exploration of how poems function. These papers will critically engage with a poem, proposing a thesis on one or two specific elements in the poem (e.g. use of diction, image, line spacing / breaks, etc). How do these elements interact

with what the poem is saying? Do they support the literal text of the poem? Do they contradict the text? What effect do these elements have on your interpretation of the poem? The first one will not engage with any outside material.

The second close reading will engage with ONE scholarly source. Citing from the text is to be no more than 5% of the paper. For the second close reading, use only scholarly sources (Begin with Smather's Database) We will discuss the proper ways to incorporate this criticism in class.

Both Close Readings are to be written in MLA format. Proper spelling and grammar required.

MEMORIZED RECITATIONS: Memorizing poems is one of the best ways to approach the rhythm and meter of a poem, and poems are frequently written to be spoken. Each of you will recite two memorized poems during the semester. The poem will be at least 14 lines in length (minimum, a sonnet) and will NOT be the work of a children's author (Dr. Seuss, Shel Silverstein, etc). You will be graded on both memorization and presentation (i.e. reciting slow enough to be heard, taking into consideration the rhythm and meaning of the poem) You will have an opportunity to recite during every class period, but these must be completed by the last class, April 18.

FINAL PORTFOLIO: This is the culmination of your work that showcases what you have learned this semester. It will consist of a) an original cover, b) An Artist Statement / Reflection Letter, c) 6 Revised poems (include the original draft AFTER the revised poem), and d) the *What is Poetry* paper.

Cover

You will create an original design for the cover of your portfolio, including a graphic of some kind and an original title. If you wish to have a dedication page, you can include this after the cover.

Artist's Statement

The purpose of this letter is to allow you to engage with your own creative work you've produced throughout the semester. Tell me a bit about your writing history and your current writing process, as well as poets that you feel have influenced the work throughout the semester. Tell me what you've found yourself writing about (or wanting to write about), and what stylistic choices you've found yourself making. Why do you think you write in this way? Do you notice similar styles or themes? Recurring images? What gives your portfolio cohesion?

Final Portfolio of Poems (6)

The final portfolio will include six poems, which have been revised from the original and take into account my feedback and the feedback of your peers. Learning to edit your own work is an important component of this class, and vital skill for any writing you do in the future. You'll be graded on the quality of the poem & its improvement from the original.

What is Poetry?

Throughout the semester, we have worked to define poetry and to explore how it has been (and continues to be) intricately involved in our lives. For this paper, I want you to answer the question, “What is poetry?” Think about some of the issues we’ve raised during this semester: is poetry still relevant? What is poetry’s purpose? Why do we continue to turn to poetry? What are the roles and responsibilities of a poet to the poem? in this modern world? What is poetry meant to depict? etc. Remember that this is your opinion, but feel free to use outside sources (remember the manifestos of O’Hara and Eliot, the other prose we’ve read)

MLA format should be utilized, and grammatical and spelling errors will be considered. Please make sure that quoted material is not more than 10% of your paper.

Course Policies:

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

ATTENDANCE AND TARDINESS Since this class only meets once a week, you are allowed **only two absences (two weeks of class). This means that you fail the course after a third absence.** 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 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. It is your responsibility to keep track of your absences.

You are allowed to be tardy twice with no repercussions. After that, every tardy becomes a deduction on your overall participation grade.

If you sleep in my class, I maintain the right to count you as absent.

PAPER FORMAT & SUBMISSION: Poem submissions, critical response papers, and the Final Portfolio must be **both** electronically submitted to Canvas *and* submitted as a hardcopy by the deadline. Assignments should be submitted in .pdf, .doc or .docx format. The Close Reading papers must be submitted electronically to Canvas by the deadline.

Poems should be in 12-point Times New Roman font, single spaced, including your name, the date, and the assignment’s title on the right margin. All poems should be right justified (not centered), allowing for indentation and purposeful variation in form. Include a title for all (cannot be untitled) in bold.

Critical papers should adhere to the above and be double-spaced. Use MLA format.

If assignments do not meet the minimum word count requirement, they will be penalized.

Assignments of more than 1 page must be page numbered as well as stapled or paper clipped. If it is not stapled or paper-clipped, I will not accept it.

LATE PAPERS AND ASSIGNMENTS: I do not accept late poems. You may ask for one assignment extension **for critical papers only** up to 48 hours before the assignment is due. You may not ask for an extension after an assignment due date is past. This extension will grant you three extra days to complete the assignment at no penalty. You may **only have one** extension this semester. You have to request it an email form. If I don't have a record of the request, the extension will not be granted.

CLASSROOM BEHAVIOR: I will not tolerate disrespect towards me or any one of your classmates. If I am speaking, or your peer has the floor, you are expected to listen.

The classroom is a safe space. We are the product of different backgrounds and different sets of experiences. Listen thoughtfully and engage in any discussion with respect. If you are disrespectful, I will ask you to leave the class, and you will be counted absent. I also ask that you not discuss anyone's work outside of the classroom space.

TECHNOLOGY: All assignments and readings *must* be printed and brought to class. All technology (laptops, tablets, cell phones, etc) is to be kept *out of sight* unless I give you explicit permission to do so. Cell phones may not be used at any time unless explicitly stated by me. Earbuds and headphones *are to be removed* upon entrance into the class.

EMAIL: The best way to reach me is by email, listed at the top of this document. I will check my emails and do my best to respond within 24hrs, Monday through Friday. If, for some reason, I do not answer in the time allotted, send a follow up email. Please remember that, if you wait until the last minute with a question on your assignment, I may not answer it in time for your submission.

All emails will have a greeting and be appropriate in tone and content to a professional setting. This means, no emoticons, no emojis, no swearing, no content that crosses any professional bounds. You will sign your name at the bottom so I know who has sent me the email.

PAPER MAINTENANCE RESPONSIBILITIES: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over for your reference. 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. For information on UF Grading policies, see <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GRADE APPEALS: In 1,000- and 2,000- 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.

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/scer/process/student-conduct-honor-code/>

DISABILITY RESOURCES: 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.

ADDITIONAL RESOURCES: 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>

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/>

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> Be sure to fill out the evaluation.

Tentative Schedule:

This schedule is tentative, meaning all assignment deadlines and discussions may be changed.

Date	In-Class	Due
January 10	Introduction and Syllabus Review	
January 17	Discuss Eliot and O'Hara Manifestos (Canvas) Discuss <i>WP</i> Ch 1&2 Poems: Frost "Mending Wall," "Tree at my Window" Cummings "In Just," "next to god of course america i" Close Reading Discussion and Practice	Critical Response 1 Due: Elliot and O'Hara Manifestos

<p>January 24</p> <p>Meter Day!!</p>	<p>Discuss <i>WP</i> Ch 3&4</p> <p>Poems: Moore “The Fish,” “Poetry” Stein “A Plate” McKay “If We Must Die,” “The Harlem Dancer” Howe “What the Living Do” Emily Dickinson (Canvas)</p>	
<p>January 31</p>	<p>Discuss <i>WP</i> Ch 5</p> <p>Poems: Bishop “Sestina,” “One Art” Kees “For My Daughter” Ashbery “Some Trees” Jarman “Unholy Sonnet 13” Plath “The Colossus” (Canvas)</p>	<p>Poem 1 Due: Imitation of Moore</p>
<p>February 7</p>	<p>Discuss and Practice Sensory Language and Metaphor (Including <i>WP</i> 6&7)</p> <p>Poems: Stevens “Disillusionment at Ten O’Clock,” “Thirteen Ways of Looking at a Blackbird,” “The Snow Man” (Canvas) Williams “The Red Wheelbarrow” Hughes “Harlem” Heaney “Digging,” “Skunk” (Canvas) Sexton “Her Kind” Plath “Hardcastle Crag,” “Mushrooms” (Canvas)</p> <p>Workshop Dress Rehearsal</p>	<p>Close Reading 1 Due</p> <p>Poem 2: Villanelle, Sonnet, or Sestina Due</p>

February 14	Introduction to Williams and discussion of <i>Al Que Quiere!</i> Workshop 1	Critical Response 2 Due Poem 3 Due
February 21	Discussion of <i>Al Que Quiere!</i> Workshop 2	Poem 4 Due
February 28	Introduction to Bishop and Discussion of <i>Poems</i> Workshop 3	Critical Response 3 Due Poem 5 Due
March 7	No Class--Spring Break!	
March 14	Discussion of Bishop Workshop 4	Poem 6 Due
March 21	Introduction to O'Hara Mini Lesson: Ekphrasis Poems: Auden "Musee des Beaux Arts" Ashbury "Self Portrait in a Convex Mirror" (Suggested) Plath "Two Views of a Cadaver" (Canvas) Workshop 5	Critical Response 4 Due Poem 7 Due
March 28	Discussion of O'Hara Workshop 6	Close Reading 2 Due Poem 8: Ekphrasis Due
April 4	Introduction to Rankine and <i>Citizen</i> Revision discussion (Read Revising and Editing Sample on Canvas)	Critical Response 5 Due

	Workshop 7	
April 11	Discussion of Rainke Group Work: Mini Workshops for Portfolio	Two Poem Revisions
April 18	Class Reading	Portfolio Due

Grading Scale:

A 4.0 93-100 930-1000
A- 3.67 90-92 900-929
B+ 3.33 87-89 870-899
B 3.0 83-86 830-869
B- 2.67 80-82 800-829
C+ 2.33 77-79 770-799

C 2.0 73-76 730-769
C- 1.67 70-72 700-729
D+ 1.33 67-69 670-699
D 1.0 63-66 630-669
D- 0.67 60-62 600-629
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 (including papers that do not meet the minimum word requirement). Papers that are late or plagiarized will also receive an “E.”	An “E” poem fails to respond to the assignment prompt. Poems that are late or plagiarized will also receive an “E.”