

CRW 1301—Beginning Poetry Writing (12796), Section #8060, Fall 2018

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F 6–8 (12:50 p.m.–3:50 p.m.) in FLG 0275

Office Hours: Monday and Wednesday 3-4, Office TBA

Course Website: <https://ufl.instructure.com/courses/382745>

This course is designed to teach students the skills to read, write, and enjoy poetry. Through lectures, class discussions, and assigned readings, students will acquire the ability to thoughtfully and critically examine a poem. By participating in class workshops students will apply these skills to their peers' work as well as their own. Each week we will read the works of established authors as well as produce our own original work. Bring your own obsessions and be ready to read a lot—and work rather more than you'd expect.

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.
 - $6(800\text{-word CR}) + 1(700\text{-word CRR}) + 1(500\text{-word AS}) = 6,000$ 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.

Required Texts: (I recommend purchasing used books to save \$\$.)

Bright Dead Things: Poems – Ada Limón

Norton Anthology of Poetry, 5th (full) ed – edited by Margaret Ferguson, etc.

Writing Poems – Michelle Boisseau, etc.

Recommended Texts:

An Introduction to Poetry, 13th ed – Kennedy and Gioia, 13th ed

Assignment Descriptions:

PARTICIPATION: Come prepared, having completed **and made notes** on all readings (textbooks, poetry collections, and poems for workshop). Bring all materials to class. Arrive on time. Make substantial comments in each class session. Be respectful.

Being prepared for this course means not only doing the reading and writing, but also participating in discussion and engaging in class. You should bring the required reading to class every day. On workshop days, I expect you to come to class having read each piece carefully at least twice. You should make notes on the poem itself and also formulate a response wherein you 1) note the piece's strengths and weaknesses, as well as 2) provide ideas for the next draft. This can be written directly on your peer's poem or typed on a separate page. You should complete this **before** class begins. Please do not do this in a rush during class, right in front of the person who worked hard on the poem. You should be honest, constructive, and encouraging. The Golden Rule of Workshop is to critique others as you would like to be critiqued. The participation of those who fail to respect their peers' thoughts and feelings will be graded accordingly.

POEM DRAFTS: These poems will be responses to a prompt given in class. Your poems must be submitted as single-spaced, left-aligned, Times New Roman 12pt font and include a title, your name, and the assignment number. Poems must employ correct spelling and grammar and be written in complete sentences.

Do not write these poems five minutes before class. Do not be late to class because you are printing poems (enough for everyone in the class including me, plus one extra). Poems are graded on prompt compliance and grammar on a check, check-minus, and check-plus participation grade. You do not receive a final score on your poems until the end of the semester.

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

LEADING CLASS DISCUSSION: Each student will sign up for a day and lead a class discussion about the assigned poem and topic for that particular week. The student will be given 10-15 minutes to provide a brief 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 six response papers. These papers are intended to incorporate criticism, terminology from the textbook, and personal opinion, criticisms, and praise. “Critical response” means the entry should be written with an appropriate, scholarly tone and include evidence from the text (quoted) to support your ideas and arguments. The response should not simply say “I liked this poem” or “The poet did a good job.” Go deeper than that. I am giving you freedom in your approach so you can find an angle that genuinely interests you. There should be no more than 3 formal traits discussed when writing about one poem and 1 formal traits discussed when comparing two poems.

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 1250 words/response. You will upload responses to Canvas **before** the class it is due.

CRITICAL READING REVIEW: You are responsible for attending a non-class poetry event. You may choose a UF MFA reading, the UF Writers Festival, or a local town event (if the latter, you must give me details on the event in advance). You will analyze one of the poems read aloud, in a manner similar to a critical response paper. Attention should be given to what the performative aspect of reading brings to the poem (inflection, emphasis, movement, etc.). Minimum 700 words. May be submitted any time before the final week of class.

DEAD POET SLAM: Memorizing poems is one of the best ways to approach the rhythm and meter of a poem, and poems are written to be spoken. Memorizing them is an ideal way to get inside elements such as rhythm, meter, voice, and rhyme. Each of you will perform a memorized poem before the class by an author who is already dead. The poem will be at least 14 lines in length (minimum: a sonnet). If not chosen from assigned material, the poem must be approved by me at least one class in advance. Your performance will be graded on fluency of delivery and embodiment of the material in question rather than an “A for effort” scale. You may recite your poem at any point in the semester.

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. This statement will be the introduction to your portfolio. Here you will address how certain poets have influenced your work in specific ways. You may identify strengths in your writing and weaknesses. You will discover and discuss themes or ideas that work to create a cohesive set of poems in your portfolio.

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. Only those absences involving university-sponsored events, such as athletics and band, and religious holidays are exempted from this policy. If you have documented extenuating circumstances, such as illness or family emergency, 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 in a respectful manner in class. If you do not, you will be asked to leave. As far as email goes, remember to include a greeting, complete sentences, and have an appropriate signature. Please do not send me frantic emails late at night and expect me to answer. I try to respond to email within 24 hours during business days. Like you, I am not checking my email at 10 a.m. on Saturday mornings. Also, please check your Canvas email regularly. This is how I will communicate with you to send announcements, changes of readings, cancelled class, etc.
5. *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/>
6. *Paper Format & Submission*: Each assignment must be submitted in 12-point, Times New Roman 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.
7. *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.
8. *Paper/Poem Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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.
10. *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.
 11. *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/>
 12. 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/>
 13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 14. *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.
 15. *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/>.

Grading & Rubric for Responses:

CONTENT: Ideas and analyses should be complex and critical. Papers should offer personal, fresh insights into the material. Go beyond surface matter!

ORGANIZATION AND COHERENCE: Use an orderly structure that facilitates reading, sustaining the reader's interest through effective paragraph development and use of proper transitions, presenting a logical flow of ideas.

RISK-TAKING: You must deal with the material in creative and challenging ways, developing main points based on self-initiated criteria independent of my class discussion comments, and avoiding summary unless necessary.

EVIDENCE: You must support your ideas with actual examples from the text, and use relevant details from stories that explain and support your main ideas. Try to use quotations from stories that support your points (one or two lines will do—you will be marked down for excessive use of quotations).

DEVELOPMENT: Analyze evidence in a way that supports your claims and overall thesis, including identifying literary devices/figures of speech and explaining how they contribute to the meaning of the text. **AVOID SUMMARY.**

MECHANICS: Spelling, grammar, punctuation must be correct. Papers must show careful proofreading, subject-verb agreement, no run-on sentences or sentence fragments, and clear pronoun usage.

Point Breakdown:

Participation (in-class work and workshops)	280
Leading Class Discussion	50
Workshop Poems (8 @ 10 per)	80
Tea/Journal Submission	20
Critical Response (6 @ 50 per)	300
Author Reading Response	50
Dead Poet Slam	40
Portfolio and Artist Statement	180
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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

Week One: Introduction (8/23)

Exploring the Norton

Week Two: Close Reading (8/30)

E. E. Cummings, Maya Angelou, Seamus Heaney
Poetic terms

Week Three: Image and Metaphor (9/6)

Marianne Moore

- Peer Review
- Workshop 1 (pre-workshop practice)
- *Paper 1 due on Canvas by midnight*

Week Four: Sound (9/13)

Langston Hughes

- Workshop 2

Week Five: Meter (9/20)

Alfred Tennyson, William Shakespeare

- *Paper 2 due on Canvas before class*
- Workshop 3

Week Six: The Line (9/27)

Sylvia Plath

- Workshop 4

HOMECOMING – NO CLASS

- *Paper 3 due on Canvas by midnight on 10/4*

Week Eight: Living Poets (10/11)

Ada Limón

- Workshop 5

Week Nine: Tone, Voice, & Perspective (10/18)

Ada Limón

- *Paper 4 due on Canvas before class*
- Workshop 6

Week Ten: Revision (10/25)

Ada Limón, Robert Frost (“In White,” “Design”)

Kenneth Koch, Elizabeth Bishop

- Workshop 7

Week Eleven: Rhyme (11/1)

Etheridge Knight

- *Paper 5 due on Canvas before class*
- Workshop 8

Week Twelve: Ekphrastic (11/8)

@ the Harn

Week Thirteen: Ekphrastic, again (11/15)

John Ashbery

- *Paper 6 due on Canvas before class*
- Revision Workshop

Week Fourteen: Portfolio Readings (11/22, last class)

- *Portfolio and Artist Statement due on Canvas before class*
- *Last day to submit proof of Journal Submission and Author Reading Response*
- Portfolio Readings

THANKSGIVING BREAK – NO CLASS

READING PERIOD