

Poetry Writing
CRW 2300 - 12420, Fall 2018
C + WR credit

Instructor: Hannah Whiteman

Course Meeting Times & Locations: W | Period 10-E1 (5:10 pm to 8:10pm) MAT 0010

Office Location and Office Hours: M, 2:00pm to 4:00pm (by appointment)

Course Website: Canvas

Instructor Email: h.maewhite@ufl.edu

Course Description:

This poetry course emphasizes reading, writing, and criticizing poetry. The seminar/workshop construction is based 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 (Hardcopy Only):

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

Al Que Quiere! William Carlos Williams

Poems Elizabeth Bishop

Colossus and Other Poems Sylvia Plath

Far District: Poems Ishion Hutchinson

Once in the West Christian Wimen

Bright Dead Things: Poems Ada Limon

Recommended Texts:

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

Assignment Overview:

Assignment	Points	Word Count
10 Poems	100 (10 per poem)	--
Workshop Participation	150 (15 per workshop)	--
Leading Class Discussion	200	--
Poem Close Reading	100	750
Poem Close Reading 2	200	1,000
Book Review	250	1,250
Thematic Comparison / Contrast	300	2,000
Recitation	100	--
Portfolio:		
Cover	20	--
Artist Reflection		
8 Poems Revised	200	1,000
	80	--
Total:	1700 pts	6,000 words

Assignments:

POEM DRAFTS: Drafts poems are worth ten points each. This grade is not derived from the subjective quality of creative content; rather, it is based on the following:

- a. Proper heading, including your name and the prompt number—1 point
- b. Proper format: left justified (not centered), 12 point font, single spaced—1 point
- c. A title (“Untitled” is not permitted. The title of the prompt is not permitted)—2 points
- d. Adherence to the requirements of the prompt—3 points
- e. Use of complete sentences (no fragments allowed *unless* specifically stated in the prompt)—1 point
- f. Adherence to basic grammar (proper usage, spelling, punctuation, etc)—2 points

WORKSHOP: Workshop is critical to the artistic process. By having peers (who are also concerned with the “stuff” of poetry) read and discuss the work, the author can see how it is being perceived, and what can be edited, adjusted, or changed in order to further enable the

communication that the author desires. This is a participation based process; as such, points will be deducted for the following:

- a. Not bringing personal drafts of the poems for the class (-5)
- b. Not reading / commenting on the drafts of others (-5)
- c. Not participating in class discussion (-5)

An absence of class on a workshop day will result in the deduction of the full 15 points.

Workshop procedure: You will bring enough copies of your draft poem to hand around for the workshop the following week. You will also bring in your peers' poems from the previous week on which you will have written FOUR comments: two outlining what worked well within the poem (noting how that was achieved and why it worked for you as a reader), and two that critique things that did not work as well throughout.

All efforts will be made to give equal time to each person throughout the semester.

LEADING CLASS DISCUSSION: This assignment requires each student to sign-up for a day when they will lead a class discussion about the assigned poet for that particular week. The student is responsible for giving a brief biography on the poet, giving us a close reading of a poem, and then presenting the class with provoking questions that will stimulate our discussion.

POEM CLOSE READING: Close Readings are an exploration of how poems function. This paper 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?

This paper will be in MLA format, citing from the text no more than 5% of the paper. Proper use of grammar and spelling required. (750 words)

POEM CLOSE READING 2: In this close reading, you will examine two to three poems from the same collection, again exploring one or two specific elements in the poems. You will discuss how these elements interact with the individual poem, as well as how these elements tie the poems together in the collection overall.

This paper will be in MLA format, citing from the text no more than 5% of the paper. Proper use of grammar and spelling required. (1000 words)

BOOK REVIEW: You are responsible for choosing a book of poetry and writing a review about it. You will need to approve this book with me on the date noted on the syllabus. Leading up to this assignment, we will have practiced reading poems closely and engaging our own critical opinions and examinations of the way poems work together to form a complete volume. You are

allowed to quote lines or short passages of this work, but the total extent of quotations should not be more than 5% of this review. MLA format required (1250 words)

THEMATIC COMPARISON / CONTRAST: You will select two of the collections we have read so far within the class that you can argue share similar themes. Propose a thesis that examines one or two themes and discuss how each poet explores these within the work, and how these poets' ideas are similar or different. Your discussion should consider elements such as reoccurring stylistic choices, approach to the subject, ordering of collection, etc. citing how these similarities or differences contribute to the poets' overall discussion or understanding. MLA format required. (2000 words)

MEMORIZED RECITATION: Memorizing poems is one of the best way to approach the rhythm and meter of a poem, and poems are frequently written to be spoken. Each of you will recite 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).

FINAL PORTFOLIO: This is the culmination of your work. It will consist of all drafts of your poems, and 8 revised poems that showcase what you have learned this semester.

Cover

You will create an original design for the cover of your portfolio. The portfolio will have an original title and will include a graphic of some sort. Be as creative as you want!

Artist's Statement / Reflection Letter

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 themes? Recurring images? What gives your portfolio cohesion? (1000 words)

Final Portfolio of Poems (8)

The final portfolio will include eight 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 a vital skill for any writing you do in the future. You'll be graded on the quality of the poem, and its improvement from the original.

EXTRA CREDIT OPPORTUNITIES: You may earn extra credit by attending the MFA@FLA reading series—readings of original poetry and fiction by students in UF's Masters in Fine Arts in creative writing program. These readings take place roughly Thursdays at 8 p.m. at The Bull downtown and last approximately 1 hour. I will e-mail you the schedule for dates. Each reading attended (with a short paragraph, about 50 words, reviewing the experience) is worth 5 points of extra credit. You may submit these reflections on Canvas.

Another opportunity for extra credit is the MFA@FLA's annual Writer's Festival. This is a weekend long event which includes two visiting authors and two poets. There will be two nights of readings and an afternoon craft talk. Attending any of these events is worth 10 points (including a submitted paragraph of 100 words reviewing the experience).

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), after which you fail this 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. I will consider absences due to documented, serious illness and / or family issues (death, serious 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. Use absences wisely. It is your responsibility to keep track of your absences.

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

PAPER FORMAT & SUBMISSION: Submissions for drafts of poems must be both electronically submitted to Canvas *and* submitted as a hardcopy by class time on the assigned date. Assignments should be submitted in .pdf, .doc or .docx format. Poems should be in 12-point Times New Roman font, single spaced, including your name and the prompt number in 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.

Submissions for critical papers must be electronically submitted to Canvas by 11:59pm on the date the assignment is due. Assignments should be submitted in .pdf, .doc, or .docx format. Use 12-point font, double spaced, properly indented. Use MLA format for citing. Assignments of more than 1 page must be page numbered.

If assignments do not meet the minimum word count requirement, they will be penalized. Remember that all words must be met in order to receive word credit for the course.

LATE PAPERS AND ASSIGNMENTS: I do not except late poems. You may ask for one assignment extension **for critical response papers only** (including the Close Reading Papers, the Book Report, and the Thematic Comparison) up to 24 hours before the assignment is due. You may not ask for an extension after an assignment's 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 in email form. If I don't have a record of the request, the extension will not be granted.

PAPER MAINTANCE 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>

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

The class room 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: Laptops and tablets may be used for note taking and class activities on a provisional basis. I reserve the right to revoke this. Technology is not permitted during the workshop. Cell phones should remain on silent and out of sight during class. Earbuds and headphones are to be removed upon entrance into class.

EMAIL: The best way to reach me is by email, listed at the top of this document. My email policy is as follows: If you email me during the work week, I will get back to you as soon as possible within 24 hours. If for some reason I have failed to do this, feel free to send another (single) email. Please do not send an email right before an assignment is due with an important question; I may not see the email in time to help you.

Please include an appropriate salutation and a signature that includes your name. I ask that you treat your correspondence with me as you would a professional correspondence. Refrain from use of profanity, emoticons and emoji's, and slang.

PLAGARISM: 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/>

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.

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.
 Note that *WP* is shorthand for the textbook *Writing Poems*.

Date	In-Class	To Do	Deadline
Aug 22	Syllabus and Class Introduction / Close Readings / Sign up for Presentations	Read Williams' <i>Al Que Quiere!</i> Read <i>WP</i> Ch 1&2	
Aug 29	Discuss Williams Discuss <i>WP</i> 1&2	Read Williams' <i>Al Que Quiere!</i> Poem Prompt 1	
Sep 5	Discuss Williams *Presentation 1 (Williams)	Read Bishop's <i>Poems</i> Read <i>WP</i> 3&4 Poem Prompt 2	Poem Prompt 1
Sep 12	Workshop Dress Rehearsal (1) Discuss Bishop *Presentation 2 (Bishop)	Read Bishop's <i>Poems</i> Read <i>WP</i> 3&4 Poem Prompt 3	Poem Prompt 2 Poem Close Reading 1 Due 11:59pm

Sep 19	Workshop 2 Discuss Bishop Discuss <i>WP</i> 3&4	Read Plath's <i>Colossus</i> Read <i>WP</i> 5&6 Poem Prompt 4	Poem Prompt 3 Selection for Book Report Due 11:59pm (by email)
Sep 26	Workshop 3 Discuss Plath *Presentation 3 (Plath)	Read Plath's <i>Colossus</i> Read <i>WP</i> 5&6 Poem Prompt 5	Poem Prompt 4
Oct 3	Workshop 4 Discuss Plath Discuss <i>WP</i> 5&6	Read Hutchinson's <i>Far District</i> Read <i>WP</i> 7&8 Poem Prompt 6	Poem Prompt 5 Poem Close Reading 2 Due 11:59pm
Oct 10	Workshop 5 Discuss Hutchinson *Presentation 4 (Hutchinson)	Read Hutchinson's <i>Far District</i> Read <i>WP</i> 7&8 Poem Prompt 7	Poem Prompt 6
Oct 17	Workshop 6 Discuss Hutchinson Discuss <i>WP</i> 7&8	Practice Recitation	Poem Prompt 7
Oct 24	RECITATION DAY	Read Wiman's <i>Once in the West</i> Poem Prompt 8	Book Report Due at 11:59 pm
Oct 31	Workshop 7 Discuss Wimen *Presentation 5 (Wimen)	Read Wimen's <i>Once in the West</i> Poem Prompt 9	Poem Prompt 8
Nov 7	Workshop 8 Discuss Wimen	Read Limon's <i>Bright Dead Things</i> Poem Prompt 10	Poem Prompt 9
Nov 14	Workshop 9 Discuss Limon *Presentation 6 (Limon)	Read Limon's <i>Bright Dead Things</i>	Poem Prompt 10 Thematic Comparison Paper Due 11:59pm

Nov 21	THAKSGIVING BREAK!		
Nov 28	Workshop 10 Discuss Limon		
Dec 5	Class Reading / Wrapping It Up		Final 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	A "C" poem may not fully respond to the prompt. Vision is disjointed or overly clichéd. Poetic techniques are not 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.	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."