

## CRW 2300 : POETRY WRITING

<b>Instructor:</b> Gizelle Fletcher	<b>Section:</b> 1658
<b>Time &amp; Room:</b> R 9-11 MAEA 0327	<b>Email:</b> gizellesf@ufl.edu
<b>Office &amp; Hours:</b> R 6-8 or by appointment	

### Course Description and Objectives

The purpose of this course is read, write, and analyze poetry by introducing students to the vocabulary necessary to understand and discuss poems. This course operates on the premise that to become a good writer of poetry, one must be a good reader, able to identify the several moving parts within a verse then emulate and/or incorporate into one's own practice as necessary.

For the first half of the semester, we will critically engage with a poem and assess why we do and don't like certain poems, discussing and critiquing them in lively class discussion. During the second half, students will produce their own poems, and as a class, we will assess them using the workshop model. Successful completion of this course requires thoughtful engagement and completion of all assigned tasks, including writing poems, response papers, and a book review.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>

### Required Texts

*Writing Poems*, Boisseau, Bar-Nadav, Wallace (8<sup>th</sup> Edition)

*Contemporary American Poetry*, Nelson (2nd edition)

Readings not found in either of these two texts will be provided by the Instructor. Please print and keep a hard copy of the readings and poems assigned for and handed back in each class session. You are responsible for having print-outs of readings and poems in class, and for keeping track of your own grades.

### Assignments & Grading

This class meets the University's 6000 word requirement *in addition to* the poems you'll write throughout the semester. Revision of all 8 poems is required for the final portfolio, as well as the first draft with my notes.

## Poems

You will turn in eight (8) poems that respond to the assigned prompts. The first one will not be workshopped by the class, but you will get comments and written feedback from me. The other seven (7) will be workshopped by the class.

Workshop Procedure: Bring **copies** of your poem for the rest of the class. Over the course of the week, please read each poem carefully (at least two times), and mark up the copies with feedback. Prepare at least TWO POSITIVE and TWO CRITICAL comments for each poem in a paragraph-like comment at the bottom of the page, and be prepared to share them during workshop. Bring these marked-up copies to class on the day of workshop. At the end of class, you will return the poems to the poets who wrote them.

### Requirements:

1. To receive credit, poems must:
  - a. have 1" margins (and no double-spacing)
  - b. be left-justified (not center- or right-, although indentation and other variations in form are allowed)
  - c. be written in Times New Roman font, size 12
  - d. have a title
  - e. have your name and the assignment number at the top of the page.
2. Poems must respond to the assignment given. **No end-rhyming** unless the prompt says it's OK.
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.

## Reading Response Papers (3,500 words)

You will write seven (7) 500-word close reading response papers over the course of the semester. Each paper will critically engage with a poem, proposing a thesis on a specific element in the poem (e.g. use of diction, image, symbol, etc). While each paper must contain a thesis, the papers need not follow an argumentative research paper structure. However, they still require supporting examples from the text. They must be well-organized and thoughtfully written with correct grammar.

Your response may be based on something we recently did that caused you to react in some way. Perhaps it inspired a poem of yours, or maybe you disagree with it. You might even like to examine a poem in further detail. The topic is your choice, as long as it's relevant to our discussion. This is designed as an exercise in both developing your argumentation skills as a critic and exploring your own poetic interests and curiosities.

## Memorized Recitation

Students will recite a memorized poem. These should not be haikus or poems chosen based solely on length. These poems may not be lyrics to a song or poems written by the student his/herself. Note: you may not recite only a part of a longer poem; the memorized poem must be a complete

poem. The poem must be approved prior to presenting.

### **Book Review (1,000 words)**

You will find and read a full-length book of poems by a single poet that has been released in the last ten years and write a review of the work in 1000 words. For this assignment, we will practice not only reading poems closely, but also engaging our own critical opinions and examining the way poems work together to form a complete volume.

### **Introduction to Final Portfolio (1,500 words)**

For this assignment, you will reflect on your writing processes for the poems you've written throughout the semester, you will discuss your methods of revision, and you will examine your own growth as a poet. Next, you will discuss how at least two of the poets we've read or discussed this semester have influenced you in content and/or form. Finally, you will examine your poems as a collected body of work and discuss themes, recurring images, and/or questions that arise from them being put into proximity. All three sections added together should total 1,500 words.

### **Final Revisions / Final Portfolio**

Near the end of the semester, you will revise all eight (8) poems, taking into account mine and the feedback of your peers, as well as your own vigorous reexamination of each poem. The portfolio should include **the original copies of all poems with my comments** as well as the revised eight poems. The portfolio will be graded based on the quality of your revisions and the scope of your improvement throughout the semester.

### **Participation**

Because this is a discussion- and workshop-based class, you are expected to be an active participant. Participation is worth 10 percent of your final grade.

#### Class discussion:

To receive full participation points, you should speak up **at least once** during each discussion. Students are responsible for completing all assigned readings each week. If I feel that students are not consistently prepared for class, I will give unannounced reading quizzes. Graded in-class activities **cannot** be made up in the case of absence.

#### Workshops:

To receive full participation points, you should be a vocal, but respectful, participant in workshops. Students are responsible for reading the poems to be workshopped and for writing comments on them. Be specific with your comments, written and verbal, since greater detail will help the poet in revision.

### **Extra Credit**

Students may earn extra credit by attending the MFA@FLA reading series—readings of original poetry and fiction by students in UF's MFA in creative writing program. These readings take place certain Thursdays at 8 p.m. at The Bull downtown and last approximately 1 hour. See the schedule for dates. Each reading attended (with a short paragraph about the experience) is worth 5 points of

extra credit.

### **Grading**

Completed Poems (8 x 25)	200 pts
Response Papers (7 x 50)	350 pts
Memorized Recitation:	50 pts
Book Review:	100 pts
Participation:	100 pts
Final Portfolio:	200 pts
Total	1,000 pts

### *Rubric*

“A” –A paper at this grade was done at an extraordinarily high-quality level. The work demonstrates an in-depth understanding of the concepts covered, and shows a thoughtful amount of creativity. This paper shows all the qualities listed below for a “B”, but goes beyond what was asked in terms of developing content and analysis. Papers at this level are usually free of all grammatical errors (papers with more than two errors cannot receive an “A”).

“B” –A paper at this grade has done what was asked of the assignment at a high-quality level. The work is complete and may need further revision, but works at an elementary level. The style is straightforward and the organization is logical. It may contain grammatical errors, but it is otherwise readable.

“C” –A paper at this grade has done what was asked of the assignment. The work may need significant revision, but is complete in content and has logical organization. This paper may contain more grammatical errors that render it unreadable at times.

“D” –A paper at this grade has completed the assignment at level of poor quality. The work needs significant revision. It is usually incomplete and the organization doesn’t make sense. Attention to style is nonexistent.

“E” –A paper that does not address the needs of the assignment or shows little effort will result in a failing grade.

**Late papers will not be accepted. If you are expecting to be absent, be sure to email me notice of your absence before class, email a copy of your work the day of class AND bring a hardcopy to class the following week.**

### *Grading Scale*

<b>A</b> 4.0 93-100%	<b>C</b> 2.0 73-76%
<b>A-</b> 3.67 90-92%	<b>C-</b> 1.67 70-72%
<b>B+</b> 3.33 87-89%	<b>D+</b> 1.33 67-69%
<b>B</b> 3.0 83-86%	<b>D</b> 1.0 63-66%
<b>B-</b> 2.67 80-82%	<b>D-</b> 0.67 60-62%
<b>C+</b> 2.33 77-79%	<b>E</b> 0.00 0-59%

### **Class Policies**

#### *Attendance and Tardiness*

You are allowed two unexcused absences. A third absence will result in the drop of a full letter grade. If you accumulate four unexcused absences, 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 come prepared. Forgetting your materials, using a computer or phone, or disrupting your peers will count as a tardiness and will have you dismissed from the class.

**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>

#### *Classroom Etiquette*

Cell phones and laptops are prohibited during class—no chatting or surfing! If I notice you breaking these rules, I will mark you absent for the day without a warning.

#### *Submission Requirements*

I do not accept late work. Failure of technology is not an excuse. Students are expected to factor in time for proofreading, revising, and printing/electronic submission. Assignments must be submitted by the correct time on the day assigned and in the specified format.

Mode of Submission: All papers and poems will either be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the instructor's email or physical copy. Final drafts should be polished and presented in a professional manner. All papers and poems must be in 12-point Times New Roman font. Poems should be single-spaced and include your name,

the date, and the assignment number. Essays must be double-spaced with 1-inch margins. Please use correct MLA formatting and citation style for critical writing.

### *Paper Maintenance Responsibilities*

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material. I recommend keeping a binder or expanding folder to organize handouts and workshop poems.

### *Conferences*

It is encouraged that you make an appointment with me—either during office hour or another, mutually convenient time—if you have questions or concerns about the work or your progress in the course. Conferences on assignments can improve the quality of your final draft.

### *Additional Resources for Students*

Writing Studio, 302 Tigert Hall, (352-846-1138) <http://writing.ufl.edu/writing-studio/>  
The Counseling & Wellness Center, 3190 Radio Road (352-392-1575)  
<http://www.counseling.ufl.edu/ewe/>

### *Grade Appeals*

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Grade appeals may result in a lower, higher, or unchanged grade.

### *Statement of Composition*

This course can satisfy the UF General Education requirement for Composition. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### *Statement of Writing requirement (WR)*

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

### *Student Disability Accommodations*

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

### *Harassment*

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

### *Academic Honesty*

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously, and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own.

***Important tip:*** There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

If a student plagiarizes all or any part of any assignment, he or she will be awarded a failing grade on the assignment. Additionally, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cheating on a quiz or citing phony sources or quotations to include in your assignments.

## Schedule

In addition to what is listed below, we'll be reading a number of poems from our anthology and online. If online, I will either bring copies or email the URL where they can be found and printed.

This schedule is subject to change. Unless otherwise indicated, assignments and readings are **DUE THE DAY THEY ARE LISTED** on the syllabus, not the following week.

<b>Week 1: 8/25</b>	Introduction / Syllabus This Be the Verse x Phillip Larkin
<b>Week 2: 9/1</b>	WP Chapter 1: Starting Out Chapter 10: Finding the Poem; How to Write a Response Paper
<b>Week 3: 9/8</b>	WP Chapter 6: Subject Matter Chapter 8: Tale, Teller, and Tone; CAP Yusef Komunyakaa <b>Response 1</b>
<b>Week 4: 9/15</b>	WP Chapter 2: Verse; CAP Elizabeth Bishop, Phillip Larkin <b>Response 2</b> <b>Poem 1</b>
<b>Week 5: 9/22</b>	WP Chapter 7: Metaphor CAP N. Scott Momaday <b>Poem 2</b>
<b>Week 6: 9/29</b>	WP Chapter 5: The Sound (and Look) of Sense; Harrlette Mullen, Carroll Lewis <b>Response 3</b> <b>Poem 3</b>
<b>Week 7: 10/6</b>	WP Chapter 4: Making the Line 2; CAP James Merrill, Maxine Kumin <b>Poem 4</b>
<b>Week 8: 10/13</b>	WP Chapter 3: Making the Line 1; CAP Derek Walcott <b>Response 4</b> <b>Poem 5</b>

<b>Week 9: 10/20</b>	WP Chapter 9: The Mysteries of Language; CAP Li-Young Lee, Mark Doty <b>Poem 6</b>
<b>Week 10: 10/27</b>	WP Chapter 11: Devising and Revising; CAP Louise Gluck p.548-558 <b>Response 5</b> <b>Poem 7</b>
<b>Week 11: 11/3</b>	CAP Natasha Trethaway <b>Book Review</b> <b>Response 6</b> <b>Poem 8</b>
<b>Week 12: 11/10</b>	<b>Conferences</b>
<b>Week 13: 11/17</b>	<b>Memorized Recitations;</b> <b>Final Workshop (Poem 8)</b> <b>Response 7</b>
<b>Week 14: 11/24</b>	<b>THANKSGIVING / NO CLASS</b>
<b>Week 15: 12/1</b>	<b>Conclusion</b>